

# **CROSSFIRE**

**EPISODE TWO**

**by**

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1

**INT. JO AND JASON'S SITTING ROOM AT HOME. DAY D. 1st Jan 19.**  
**11:00AM**

**FLASHBACK**

New Year's Day, morning after the night before.

JO, fluffy dressing gown, sits at the family computer in the corner of a living room filled with post-party debris. Jason takes the bag out to the garage.

\*  
\*

The television is on, loudly, and ADAM and KIMBERLY slump in their pyjamas watching a film.

JO is scrolling through a hotel listings website. She stops at one listing and flicks through the picture gallery.

It's the hotel we have seen in Episode One, the glossy version: smiling receptionist in a smart uniform, the table Abhi will later hide beneath with its huge vase of flowers; master-suite bedroom of the type Chinar and Abhi booked, with a balcony and a vista of blue, pools in the sunlight - the full holiday idyll.

AMARA wanders in. She and JO grimace at each other.

AMARA

Coffee?

JO

Please....

AMARA heads to the kitchen.

JO glances out through the french windows where JASON is in the garden, fastidiously picking up cigarette ends from the patio and dropping them into a plastic bag. She glances over at the television, frowning.

JO (CONT'D)

Could you turn it down a bit Adam?

She takes her phone out of her pocket and opens it to a text thread with someone called C&J Ltd. She texts.

JO's text: **Found a hotel looks fab, got sexy purple swimsuit, just saying...**

2

**OMITTED**

\*

\*

3 OMITTED

\*

4 OMITTED

5 INT. JO AND JASON'S SITTING ROOM AT HOME. DAY D. 1st Jan 19.  
11.03AM

**FLASHBACK**

AMARA returns with Jo's coffee, sees the resort over JO's shoulder.

AMARA

Mmmm... that where we're going?

JO

Bit pricey, not sure Jason'll wear it...

AMARA

Looks amazing.

JO

I've told him it'll help your revision, you know, stress levels.

\*

\*

AMARA

I can act extra-stressed if that will swing it.

In Jo's dressing gown pocket, her phone buzzes audibly with an incoming text but as AMARA is standing next to her, she doesn't check it.

AMARA (CONT'D)

Ben and Miriam up for it, hanging with all us kids?

JO

Not sure holiday breaks are Ben's thing, I do know he has a whopping crush on Abhi.

\*  
\*

AMARA

He so does.

AMARA bends and embraces her mother from behind, arms wrapped around her shoulders while they both stare at the screen.

AMARA (CONT'D)

Weird isn't it, when you look at those places they don't seem real. And then you get there, and it's home that doesn't seem real.

JO kisses her daughter's forearm.

JO

Want to see if Jason wants some of that coffee?

AMARA turns away and immediately JO extracts her phone and checks the text from C&J Ltd.

C&J Ltd: **Purple swimsuit. You are baaad. X**

She smiles.

AMARA (O.S.)

Mum...

JO turns, pocketing her phone. AMARA stands in the doorway through to the kitchen.

AMARA (CONT'D)

D'you think it would be better to take physics, or a bit of each, that's if you're thinking half term, or are you thinking Easter?

\*

JO

Easter probably. Let's see when you get your timetable?

\*

6

**OMITTED**

\*

7

**EXT. AMARA'S HIDING PLACE/POOL AREA. DAY 2. 16TH APRIL 19 11.26AM.**

AMARA's hiding place as at the end of Ep One: her terrified face as we see the figure of FLAVIO advancing towards her, pistol in hand, levelling his gun.

JO (O.S.)  
(fumbling the words, hoarse) Drop  
your weapon! Drop your weapon and  
raise your hands!

\*

AMARA looks to one side and sees her mother, where she has emerged from the entrance to the cave corridor, shotgun in her hands, raised, her arms shaking as she points it down at FLAVIO.

AMARA  
(screaming) *Mum!*

FLAVIO turns to JO and fires.

**TITLES**

8

**EXT. POOL AREA. DAY 2. 16TH APRIL 19. 11.26AM.**

JO is standing where she was but now we see it from her point of view. She has her shotgun pointing down at FLAVIO and we see his indistinct form down the line of her shaking arms.

It's the moment before he turns: he's still looking towards where AMARA is hiding, advancing towards her, lifting his gun.

JO has a clear shot but doesn't fire. Her mouth moves as if she's trying to remember the form of words.

JO  
(fumbling the words, hoarse) Drop  
your weapon! Drop your weapon and  
raise your hands!

\*

AMARA  
(screaming) *Mum!*

FLAVIO turns towards her, lifting his gun and firing in Jo's direction. The bullet hits the wall beside her.

JO squeezes the trigger on the old shotgun but it isn't tucked into her shoulder properly and the kickback throws her against the wall.

She drops the shotgun as she falls and it lands with a clatter - there's a moment of deafness then a ringing in her ear.

AMARA (O.S.) (CONT'D)

*Mum!*

AMARA bursts from her hiding place - but as she runs to her mother, she trips and lands on her hands and knees with a cry. Her phone - which she is holding in one hand - falls and skids away.

JO looks up, shaking her head to clear it, in time to see FLAVIO about to shoot directly at her.

He points the gun at her but nothing happens - he needs to reload. He dives back into the hotel.

MATEO steps out beside JO, his shotgun raised, as FLAVIO disappears.

At the same time, a shot explodes an object near where AMARA lies.

JO looks around - where has that shot come from? She sees GERARDO on a distant balcony, firing down towards her and AMARA with his rifle.

AMARA has scrambled to her feet and is looking at her mother, looking around, calculating whether to run over.

MAATEO grabs JO and pulls her back. \*

JO computes this and has to make a split second decision. She holds out her free hand in desperation, fingers splayed.

JO  
(Screaming)  
Amara, run! \*

AMARA turns and runs back the other way, diving into an entrance to the hotel as GERARDO lets off another shot.

Unceremoniously, MATEO grabs JO by her arm and hauls her up and back into the cave corridor, out of sight. She just manages to clutch at the shotgun before he pulls her back - it's fast, clumsy, undignified.

8A **INT. HOTEL CORRIDOR. DAY 2. 16TH APRIL 19. 11:27AM**

FLAVIO runs back inside the hotel, he reloads his gun and lowers his mask. He texts in Spanish: \*

*No sé que hacer [I don't know what to do]* \*

9-11 **OMITTED**

12

INT. HOTEL CORRIDOR/STAFF CORRIDOR [OR OTHER LOCATION THAT FEELS A BIT MORE HIDDEN, SAFE]. DAY 2. 16TH APRIL 19. 11.27AM

MATEO hustles JO unceremoniously back down the corridor - it's a tussle, she's in physical shock having been thrown against a wall and is pulling away from him, desperate for Amara.

MATEO hustles her back down the corridor. \*

MATEO

What the fuck were you thinking? I thought you knew what you were doing. Why did you shout?

JO

My daughter... [was out there, I panicked, I was trying to do the right thing.]

MATEO

You think this is a time for police warnings? They aren't giving any warnings! \*

JO

I need to find Amara. \*

She goes to move. \*

MATEO

What the fuck are you doing. Go running round the hotel looking for her if you want you'll get you and your daughter killed! \*

JO

I have to find her. \*

MATEO

She could be anywhere, now. \*

JO

I know I, I know... what do we do then?

MATEO

We kill them before they kill us.

JO

We can't go round the hotel hunting them down with these stupid things we don't even know how many of them there are!

\*

MATEO

There's nothing wrong with the *gun*!

JO

So while you're shooting one of them what are the others doing? They're killing my daughter.

\*

MATEO

How else do we stop them?

JO and MATEO face each other, breathing, staring at each other with mutual suspicion. JO closes her eyes, opens them.

\*

JO

I don't know okay, listen, I trained in armed response, it's tactics, not just... [shooting someone with a gun].

\*

MATEO

How long ago?

JO

Fifteen years.

MATEO swears under his breath in Spanish.

\*

MATEO

La madre que me pario.

\*

\*

JO blows air out from between her lips, takes a breath.

\*

\*

JO

You know the building I don't. Show me the exits, the safe ones, and we can try and get as many people out as we can.

MATEO

Ok. (Beat) Ok.

On JO, her resolve.

13 **INT. HOTEL CORRIDOR. DAY 2. 16TH APRIL 19. 11:28AM**

FLAVIO is standing. Buzz of an incoming text in Spanish: \*

Da igual, haz lo que hemos venido a hacer

*[Doesn't make any difference. Do what we came to do]*

FLAVIO exhales, blowing air out his mouth, his expression hardens, his resolve restored.

14 **INT. HOTEL KITCHEN. DAY 2. 16TH APRIL 19. 11:33AM**

In the centre of it but close to the door are MIRIAM, ABHI and BEA, in a protective cluster around the injured PILAR, who lies on the floor between them. Various GUESTS, CHEFS and WAITERS are ranged round the walls.

Next to MIRIAM, ABHI and BEA, the three chefs, ALVARO, MARTA and LUCA are in a huddle by the barricaded door.

BEA is holding PILAR's hand and reassuring her softly in Spanish - PILAR is barely conscious.

BEA

Todo va a estar bien. Tienes que ser fuerte por tu nueva niña.

BEA [SUB TITLE]

*It's going to be ok. You have to be strong for your new little girl.* \*

MIRIAM looks at ABHI, who looks close to tears, terrified.

MIRIAM

You okay...?

ABHI

I'm just not a brave person, I never have been. Chinar has always... [looked after me]. I'm sorry, Miriam, you must want Ben.

MIRIAM

I was just worrying about him.

ABHI  
(weak smile) You're the brave one,  
the strong one.

BBC WRITERS ROOM

MIRIAM looks around the kitchen, at the distress of the GUESTS and STAFF.

MIRIAM

I'm not sure any of us is brave or strong right now.

MIRIAM (CONT'D)

(to ABHI and BEA)

Watch her, if her breathing gets either slower or faster, call me over straightaway.

She crosses the kitchen and checks on a wounded WAITER that she has bandaged earlier. She gently lifts his arm so the hand is resting on the opposite shoulder and places his other hand under the elbow of the injured arm.

MIRIAM (CONT'D)

You need to keep the arm elevated, like this, *aquí*, okay? And this hand just here.

\*  
\*

She approaches IKER, who is sitting with his knees drawn up, clutching them, eyes wide. At his side, he holds the large knife that he selected and he is looking round suspiciously, as if anyone in the kitchen could be about to kill him.

\*

MIRIAM kneels before him. He stares at her. MIRIAM looks at him carefully, assessing that he's not doing very well.

MIRIAM (CONT'D)

It's okay to be scared. We're all really scared.

She leans into him, puts one hand on the hands that are clutching the knife - the knife is very close to her.

IKER is breaking, almost crying:

IKER

Lo siento. No lo sabía... cuando me lo pidieron, no tenía ni idea. Pilar...¿Va A estar bien?

IKER [SUB TITLE]

*I'm sorry... I'm sorry. I didn't know... when they asked me, I didn't know.... I liked Pilar. Is she going to be okay?*

\*

MIRIAM

I'm sorry, I don't speak Spanish.

Very gently, MIRIAM takes the knife out of IKER's hand - he doesn't resist. She places it on the ground next to him, holds his hands and speaks very calmly.

MIRIAM (CONT'D)

I want you to breathe with me,  
okay? Like this... breathe...

MIRIAM begins to breathe deeply and after a moment IKER calms a little, breathes, nods.

15

**EXT. WASTE GROUND. DAY 2. 16TH APRIL 19. 11.23AM**

BEN is now standing under a bridge near the beach, looking around in horror: Kimberley and Sunil are nowhere to be seen: some people nearby are on their phones, no-one is in charge, no-one knows what to do.

BEN approaches a couple of British-looking tourists, a man and woman clutching small bag. She pulls her bag closer to her as he speaks to them. \*  
\*

BEN

I'm looking for two children, Kim, she's seven, and her friend. Sunny. A white girl, brown hair, and an Asian boy. They were both wearing shorts and, and the girl had a, a, a stripy t-shirt.

The couple are shaking their heads, she's still clutching her bag. \*  
\*

BEN (CONT'D)

I have to find them. They're only... Kim is... She's only seven... (Suddenly angry, as if this makes all the difference) She had a stripy t-shirt...!

The couple clutch their children and turn away.

BEN lifts his arms and presses either side of his head with his hands, squeezing it in despair. Then he sees a lone CANARIAN POLICEMAN, an older man (possibly nearing retirement) a few metres away, on his phone, surrounded by people all waiting or trying to talk to him. He stumbles over the wasteground.

BEN (CONT'D)

Excuse me, excuse me, you need to help me, I'm looking for two children.

LOCAL MAN

What are you expecting him to do  
senor? All these people need help,  
he can do nothing, it is necessary  
to wait, for the police with long  
guns.

BEN stares at him in bewilderment and despair.

BEN

Kim. Sunny. Someone must have seen  
them.

\*  
\*  
\*

16

**INT. JO AND JASON'S HOTEL ROOM/HOTEL CORRIDOR/HOTEL ROOM. DAY  
2. 16TH APRIL 19. 11:31AM**

JASON is in the hotel room, still on the floor making a  
decision, trying to make himself brave enough to leave the  
room. He puts his hands on his hips and breathes, blowing air  
out of his mouth in great gulps, shakes himself a bit, then  
turns and heads towards the door, opening it gingerly,  
stepping out, leaving it ajar behind him.

\*  
\*

We follow him outside, feeling every inch of his fear.

He creeps down the corridor, putting the flats of his hands  
against the wall, one over the other, as if he needs the wall  
for balance making his way along.

He stops. He begins to hyperventilate, deeper and deeper.  
Hold in this moment.

We see it on his face. He can't do it. He can't leave the  
room.

He backs away, hurries back to the bedroom and closes the  
door behind him, looks around desperately, goes into the  
bathroom, goes into the shower stall and crouches down with  
his hands over his eyes, trying to make himself as small as  
possible, giving whimpers of fear.

\*

17

**INT. BASEMENT GRILL GATE DAY 2. 16TH APRIL 19. 11.28AM**

AMARA is lost in a service area of the building, desperately  
trying to find her way out. She spots a gate. She tries to  
break the padlock but no luck. She heads back out and up a  
walkway.

\*  
\*  
\*

18

**INT. BASEMENT CORRIDOR. DAY 2. 16TH APRIL 19. 11.28AM**

Jo's son ADAM (10) and Chinar and Abhi's boys GATIK (13) and  
JAYPAL (10) scramble round the corner, panting and scared.  
They've run from the basement but have no idea what to do  
next.

\*

ADAM wipes his face with his hand.

\*

BBC WRITERS ROOM

JAYPAL  
Should we go back and find *pappa*? \*

GATIK  
He told us to run.

JAYPAL  
(crying) I want to go back. \*

GATIK  
We have to keep looking for a way out. Mum might be outside worrying about us.

ADAM  
He's right Jaypal, it's going to be okay, we've just got to get out.

They run off. \*

ADAM (CONT'D)  
Look, this way! \*

19 OMITTED

20 OMITTED

21 OMITTED

22 OMITTED

23 OMITTED

24 OMITTED

25 INT. GROUND FLOOR CORRIDOR. DAY 2. 16TH APRIL 19. 11.29AM

JO and MATEO turn a corner in a ground floor corridor - at the end, light. MATEO points to it. JO nods. \*

JO looks up they near a lift. Mateo signals and they take positions. \*

The lights above the lift door are blinking. \*

The lift doors open - it's ADAM, GATIK and JAYPAL inside.

ADAM

Mum!

For a few minutes, the young boys can only clutch at her and cry. JO puts the shotgun down and pushes their hair back from their faces, kissing their heads and crying in return.

MATEO watches for a moment but becomes impatient as their noise rises.

MATEO

Sshhh... sshhhh.... (hissing furiously when they don't pay attention) Shut up!

JO

Okay, okay, it's my son, Mateo, my son and his friends.

MATEO

Okay but those men could be anywhere, you have to be quiet? Okay boys? You understand?

The boys nod, JO clutches at them.

JO

(To Mateo)

We have to get them out.

NB in the following exchange, JAYPAL is excitable - GATIK, fearing the worst for his dad but not wanting to say in front of the other boys, is silent but distressed.

JAYPAL

Dad is downstairs. \*

JO looks at MATEO.

MATEO

Where downstairs, *chico*? What happened.

JAYPAL

We were all hiding, it was dark, and loud...

JAYPAL (CONT'D)

Everyone was really scared. Dad  
said run.

JO stands up. Looks at Gatik's face.

JO

Ok, come on... [we're going to get  
you out].

26

**EXT. MID POOL AREA. DAY 2. 16TH APRIL 19. 11.30AM**

\*

JO, the boys and MATEO go down the corridor.

\*

JO

You're going to run to me, but not  
until this man says, okay?

\*

ADAM

You'll come too Mummy?

A beat from JO: she holds Adam's face.

JO

No darling, Amara is still here,  
and I have to help other people  
too. Do you understand?

MATEO

(hissing)

If you're going to do it, do it  
fast.

MATEO heads out.

\*

GATIK

Aunty Jo, will you find my Dad? I'm really worried.

\*

JO

We'll try, but I need you to get out, try and find the others, do you understand? This is the bravest, bravest thing you'll ever have to do, right now. And all of you, when you run to me, you don't look left or right, only at me, okay?

\*

\*

Without further ado, she gives MATEO a firm look. MATEO looks in return. They are ready. She goes across to the lower wall.

\*

\*

Then, she steps out from the shelter of the doorway, goes low and begins to creep along the wall. She glances back at MATEO and the boys who are all staring at her.

\*

27-27A OMITTED

29 INT. GROUND FLOOR HOTEL CORRIDOR. DAY 2. 16TH APRIL 19. 11.31AM

AMARA is lost in a maze of identical basement corridors. Slowly and carefully she makes her way around corners and through doors, knowing every one could reveal a killer. AMARA is about to give up all hope when finally, she tries a door and - daylight.

\*

\*

\*

\*

\*

29A EXT/INT HOTEL ATRIUM - BASEMENT LEVEL

\*

AMARA steps out into a wide 'front of house' corridor. Strange, modern sculptures line one wall, the other opens on out to a basement garden. Tall palms reach upwards, past several floors to the sunlight beyond. On the opposite side of the garden AMARA spies a flight of stairs, leading up.

\*

\*

\*

\*

\*

There is a flash of a FLEEING WOMAN crossing the corridor ahead with a terrified expression - unmistakably the expression of someone fleeing immediate threat. AMARA stops and looks around in despair - a few metres away, there is a Ladies Toilet.

\*

30 INT. HOTEL TOILET. DAY 2. 16TH APRIL 19. 11.31AM

AMARA enters the toilet - it's in pitch dark, but after a moment, the automatic light comes on. She stands for a moment looking around cautiously... no-one here.

Suddenly, a cry from outside. A single shot - again, that small, deadly, realistic popping noise.

AMARA turns and dives into a cubicle, locking the door and standing on a toilet.

She looks at the door and realises that the 'engaged' sign on the outside will betray that the cubicle is occupied. She unlocks it but leans forward onto it, near the hinge, to lever the door slightly open but prevent it from swinging wide.

She looks up at the ceiling above her.

AMARA  
(mouthing)  
Go off go off go off go off...

She waits there, breathing. Excruciating pause. The automatic light goes off and the toilet is plunged into darkness. Hold on a moment of her breathing into the dark. And then -

The door to the toilet crashes open and the light springs back on. AMARA squeezes her eyes tight shut in fear.

A strange, exhaled gasp from outside, the sound of someone slumping to the floor.

AMARA opens her eyes but doesn't move. Her expression is rigid with fear. She stands frozen in her awkward position, listening with all her might.

31 **EXT. MID AREA POOL/OTHER SIDE CORRIDOR. DAY 2. 16TH APRIL 19. 11.30AM**

JO has reached the other side and is looking over at MATEO, who stands next to ADAM, GATIK and JAYPAL. \*

MATEO steps away from where he is sheltering with the boys and looks up at the balconies above, gun raised, scanning them for signs of a shooter.

MATEO  
Go... \*

The boys run. ADAM and GATIK make it safely to JO but JAYPAL has frozen. He's too scared. MATEO meets his eye. \*

MATEO (CONT'D)  
Be brave. \*

JAYPAL nods. MATEO checks the coast is still clear. \*

MATEO (CONT'D)  
Go now! \*

JAYPAL runs, but when he is halfway across MATEO sees GERARDO appear on a room balcony. He turns and hisses \*

MATEO (CONT'D)

*DOWN!!!*

Hearing this, JAYPAL stops dead, frozen again and in plain sight should GERARDO turn his way. JO runs back out, grabs the boy and pulls him down in the shelter of the wall.

\*  
\*  
\*

BBC WRITERS ROOM

MATEO dives back into the doorway just as GERARDO turns his way.

\*

They crawl to the end of the sheltered area - there's only a short space to cross now but no way of knowing if it's safe. JO looks back at MATEO.

MATEO risks sticking his head out in time to see GERARDO step back inside the Reception area. He gestures frantically for JO and the boys to go and they run into the other side of the building.

In the other side corridor, there is an Emergency Exit door straight ahead. JO pulls the boys to it and opens it - a flood of light. She pushes them out and there is a grill gate ahead, a path leading away from the hotel. JO opens it and ushers them out.

The other side, ADAM turns and looks at his mum from behind the bars.

ADAM (O.S.)

*Mum...!*

JO

Adam I love you, go, go now, get away from the hotel, find Dad, run...

She turns and heads back into the hotel.

\*

\*

32 **OMITTED**

32A **OMITTED**

33 **INT. HOTEL TOILET. DAY 2. 16TH APRIL 19. 11.32AM**

AMARA stands where she is on the toilet, leaning awkwardly forward and holding the door almost-closed with one hand near the hinge.

On the other side of the door, there is a deep gasping. It's intermittent, the pause between each breath getting longer and longer. It is unmistakably the sound of someone dying.

We should feel every inch of AMARA's dilemma here, standing frozen, not knowing what to do, listening to the sound of someone drawing their final breaths.

\*

Silence.

Now we see, on the floor, a pool of blood, creeping beneath the door. Hold on the strange horror of this moment as the pool of blood takes shape, alters, spreads.

\*

AMARA gives a single, breathy sob. She stands more upright on the toilet and allows the door to swing back on its hinges.

On the floor is a WOMAN IN HER THIRTIES, eyes open, very close to death. The pool of blood is growing from beneath her.

AMARA slowly dismounts from the toilet, avoiding the spreading blood, breathing in half-sobs.

AMARA

Oh God I'm sorry... I'm so sorry...

She half bends to the woman while knowing the woman is beyond all comfort.

Hold for a moment on AMARA's distress, her tears and snot, the full reality, the horror and helplessness. She watches as the woman takes her final breath and as she does, gives a huge sob of distress.

AMARA (CONT'D)

Oh God... oh God...

She turns her head slightly. \*

Then - to the left, AMARA sees at the same time we do - a pair of feet, scruffy shoes and jeans. She looks up.

FLAVIO is standing by the door, staring at AMARA. He and AMARA stare at each other, chests both heaving in fear, gazes locked.

34

**INT. PIPE CORRIDOR/STORAGE ROOM/PIPE CORRIDOR/PUMP ROOM. DAY**  
**2. 16TH APRIL 19. 11.33AM**

JO and MATEO enter the pipe corridor in the basement area very slowly, shotguns raised. They pause and look down the vast, empty space, with multiple small rooms and hiding places.

MATEO gestures to JO to look in a room while he guards. \*

JO enters a cylinder room. \*

She pauses, lowers her gun slightly - her breathing. She Looks round and then rejoins MATEO. \*

She lifts the gun again and approaches slowly - then rounds the stack of objects and sees there's no-one there. She lowers the shotgun. \*

They separate again and peer into more places - this time it's MATEO that stops, at the door to a storage room, which is ajar, while JO continues into the pump room.

He steps inside the room - it's eerily empty - and again we see the mundanity of hotel objects. He peers round a few corners.

He stops dead. He sees something we don't see. He backs away.

He heads out to follow JO.

35 **OMITTED**

36 **INT. PUMP ROOM/PIPE CORRIDOR/STAFF ROOM. DAY 2. 16TH APRIL 19. 11.33AM**

JO is approaching the entrance to the pump room slowly, and as she does the thrumming of the pumps grows and grows until the sound is deafening.

We see her stop at the entrance, surrounded by sound. We don't see what she sees at first, just her face, stark and ghostly in the dark.

Lying face up in the middle of the pump room, CHINAR - his virile body motionless.

JO runs to him, drops her gun, collapses to her knees - the noise of the pumps means we see her in dumb show, oh no, oh no, no, no, no... Her distress and hysteria as she checks his pulse.

MATEO joins her.

MATEO

I'm sorry its not safe we have to go.

Eventually, he pulls her away, more gently this time, her knees giving as she weeps in distress.

He helps her back down the corridor. MATEO checks through another door, and when he finds an empty room, pulls JO in.

They sit on the floor, JO with her back to the wall. MATEO kneeling before her.

MATEO (CONT'D)

He was the father, those boys?

\*

JO

Yes, he's one of our oldest friends  
he, he, he was at school with my  
husband... oh his little boys.

\*

MATEO

I am sorry.

She weeps, then calms a little, wipes at her face with a  
hand, looks at MATEO.

JO

He was... he and I we... well, it  
was complicated.

MATEO gazes at her.

MATEO

It is okay. We have a minute here.

JO

(a realisation)

I'm sorry, I'll be okay, I just...  
need a moment, I'll be okay.

\*

\*

MATEO

Listen, you were right, about  
evacuating people. It is the right  
thing to do. But now you stay here,  
with the gun. I'll go.

JO

I told you, I used to be a police  
officer.

MATEO

Why did you leave?

JO

I thought I wasn't good enough.  
I... [I didn't think I was good  
enough.]

\*

MATEO

(a wry grimace)

Many years ago, long time, when I was young, I wanted to go to Madrid to be in the *Guardia Civil*. You know, tough guy. But island families, we are tight. So I work in hospitality, like everyone else. Shoot rabbits at the weekend. (He indicates the shotguns) My wife, she won't have the guns in the house because of our boys... (breaking a little) God, I hope she is okay.

JO

(Shocked) She works *here*, in the hotel?

MATEO

Yes I checked the CCTV for the restaurant and kitchen I could not see her, she is smart, she would have ran. I hope so. I pray to God.

\*

\*

JO wipes at her face, now stained with dirt and tears and snot, furiously, with the flat of her hand.

JO

I'm so sorry, all I thought about was my own family.

MATEO

That is okay, normal.

JO

I feel terrible, I didn't think you might have family here too.

MATEO

Listen, when you took your son out, you could have run with him, every piece of you wanted to. But you came back, to help others, to get other people out.

She stares at him.

JO

Then let's do it.

37

**INT. HOTEL TOILET. DAY 2. 16TH APRIL 19. 11.32AM**

In the Ladies toilet, AMARA and FLAVIO stand face to face.

They stare at each other for a long while - no more than a year or two separates their ages and they are both panting and terrified, their gazes locked.

Very slowly, AMARA, still holding his gaze, lifts one hand and pats the air gently, then steps back, away from the dead woman and the pool of blood. Once she has retreated, she kneels slowly on the floor, all the while keeping her gaze locked on FLAVIO.

It is clever. FLAVIO, almost trance-like, mirrors her, backing away very slowly until he is backed against the entrance door to the toilet. As slowly as her, he slides his back down the door until he is seated on the floor, knees raised, holding the gun, still staring at her.

AMARA speaks very, very calmly.

AMARA

I saw you didn't I? It's you. I said hello. You don't have to do this, whoever... I mean, I know what it's like I feel crazy sometimes with everything everybody wants, like teachers they are fucking morons half the time and mum is great but you know she's always on at me it's really hard and half the time I just feel like the only adult in the house, like, them and Kim and Adam...

She dries briefly, still staring at FLAVIO. Their gazes are locked for a long moment. It's clear from his gaze that he doesn't understand a word of English but he's listening intently to her tone.

AMARA (CONT'D)

It was like, I know when Mum and Dad split I was only five, Kim's age, so I don't really remember all that much about them living together, just a few pictures you know, like, hardly anything...

Throughout this speech, his gaze begins to harden and his breath starts to come harder.

AMARA (CONT'D)

And you know Dad just has one girlfriend after another and he's obsessed with his job so it never lasts and Mum, like, I don't know what's going on with her and Jason so I'm saying to you, whatever you've done so far, today I mean, you might be thinking you've really fucked up, like it's gone so far you've got to keep on doing it - but it isn't true.

Towards the end of her speech, FLAVIO has begun to breathe more and more deeply, until his chest is heaving, his expression agonised, nostrils flared, teeth bared and gritted.

He's working up the courage to shoot her. He takes a last heaving breath and pushes up with his feet so he slides back up the door, very slowly. When he is standing he raises the gun with his arms extended although so slowly and shakily, it's like it weighs a ton.

AMARA keeps her tone soft but begins to speak more and more quickly until she's going like an express train - she's pleading for her life...

AMARA (CONT'D)

You don't have to do this. It's me. You saw me. I'm not pretending you aren't in trouble, you're in real trouble, and your friends too, but you must have a mum or a dad or brothers or sisters, you must have friends, just like I've got Mia and Gabriel and Sherice. Think of them, think of what they would want you to do right now, your friends, what would they want?

FLAVIO is hyperventilating now, nostrils flared, face sweating. He struggles to hold the gun steady in a shaking arm.

AMARA lifts both hands, palms facing out, her tone rises and her voice is high and quick.

AMARA (CONT'D)

What would they want, the people who love you, I know I *know* someone cares about you. Think of the people who love you who care about you who don't want...

FLAVIO

(Suddenly shouting, in Spanish)  
Para!!! [Stop]

AMARA closes her eyes and whispers...

AMARA  
(A breathy, whispering  
plea, scarcely making a  
sound)  
*I love you I love you... Mum...  
Dad... I love you...*

We focus on her face for a terrifying second while Flavio's shout echoes and morphs into a strange, non-naturalistic ringing in her ears.

This is the moment. She is about to die.

38 **EXT. BEACH PATH. DAY 1. 15TH APRIL 19. 11.17AM**

The ringing noise continues over this scene. Close on AMARA's face, tipped up to the sun, her eyes are closed in a moment of holiday bliss - the heat and light of arrival.

She looks down and we see that she is holding KIMBERLY's hand. They beam happily at each other, turn to look at the sea.

AMARA glances over her shoulder, looking back towards the hotel complex, and looks at someone or something that we don't see.

39 **INT. HOTEL TOILET. DAY 2. 16TH APRIL 19. 11:32PM**

AMARA as she was, waiting to die - the ringing now. Close up on her face until the ringing noise fades. She opens her eyes.

FLAVIO has gone.

40 **INT. JO AND JASON'S HOTEL ROOM. DAY 2. 16TH APRIL 19. 11.36AM**

JASON is where we left him in the shower. His knees are drawn up and he is sobbing softly, breathing.

He takes his phone out of his pocket and dials. After a few rings, it's answered by Simon, who we don't hear.

[NB HIS SIDE OF THE CONVERSATION IS IN SQUARE BRACKETS].

JASON  
Simon, Simon it's me mate...  
[Hey, mate! How's the hols?]  
No, no listen.  
[I'm just driving at the mo mate  
but I can...]  
(MORE)

JASON (CONT'D)

It doesn't matter I don't fucking care you're driving *listen* to me...  
[What's up??]  
Simon, they're killing people...  
(the weight of this almost breaking him as he says it out loud)  
[What, what d'you mean? Who's killing people?]  
Men with guns! Look I got Kimberly out but Si', I can't find Adam if you can call someone, I'm in room 336, if you can just tell them Si'...  
[Mate I don't get it, call who?]  
I don't know mate, I don't know who you call the police or something.  
[Yes of course, shit of course...]  
[Mate I don't get it, call who?]  
Si I've got to go, bye, bye Simon, bye...

JASON hangs up. Breathes, thinks for a bit, raises the phone again - listens to a brief outgoing message.

JASON (CONT'D)

Mum... mum I know you're in the office I just wanted to say, when you hear the news, it'll be on the news soon, we're all okay, okay, we're all fine but it's us mum, we're at that hotel, it's the one Jo booked but look, we're okay, we're okay. I'm hiding and, we're all okay, we've just got wait until they get here, they will be soon  
Mum, Mum I love you I called Simon, love you Mum, love you loads, don't call back. I love you.

He hangs up, blows air from his mouth. Can he just sit it out here? Will he be safe?

JO (V.O.)

(As before)

Great bloody hero you are.

40A

**EXT. ROAD TO HOTEL. DAY 1. 15TH APRIL 19. 10:50AM**

**FLASHBACK**

A drone shot of a holiday transfer bus making its way along a windy road towards our hotel - the arid landscape around.

40B

**EXT. INSIDE BUS. DAY 1. 15TH APRIL 19. 10:50AM**

**FLASHBACK**

Our characters are all inside their transfer bus heading to the hotel. They are wearing the holiday clothes we see in the arrival scenes and their hand luggage is at their feet or on their laps.

In succession we see:

JASON in a window seat, staring out at the bleak landscape, bit troubled. ADAM is next to him, leaning on him, tired after an early morning flight. JASON turns to ADAM, kisses the top of his head, returns to staring out of the bus window - it's a 'great dad' moment, JASON's fond relationship with his son. JASON is chatting with KIMBERLY who sits in front of him, next to SUNIL, KIM is in the window seat- pointing excitedly at something out of the window. KIMBERLY is a bit hyper, wide awake. \*

Across the aisle, BEN and MIRIAM, holding hands, both looking out of the window, tired but smiling. CHINAR and ABHI are cuddled up together affectionately. JAYPAL and GATIK are a bit hyper like KIMBERLY. \*

In front of KIMBERLY and SUNIL, JO sits alone, a pile of hand luggage on the seat next to her. She glances back at JASON and ADAM but they aren't looking her way. She looks back out of the window. \*

Her loneliness - she's the only one not sitting next to anyone else.

41

**OMITTED**

42

INT. CORRIDOR TO RECEPTION AREA/RECEPTION AREA. DAY 1. 15TH  
APRIL 19. 11:15AM

**FLASHBACK**

Our group are entering the hotel around a square atrium. JO is at the head of the group. \*

They are looking for the Reception Area, which isn't even anywhere near the front door. \*

JO is a little weary (they've all just got off an early-morning flight). \*

She glances to her left and sees MATEO and BEA in their staff uniforms. As BEA turns to go, MATEO pulls her back for a quick kiss and they share a brief laugh. JO clocks this - another bloody happy couple. The world is full of them. \*

As they come into Reception Area, AMARA and KIMBERLY run out onto the wooden balcony to look at the sea.

ABHI takes JAYPAL and GATIK out to join them.

JO gets in a queue to check in (only one COUPLE ahead of her), holding the five passports and a booking slip. The huge vase of flowers is on the desk. The RECEPTIONIST is behind the counter, neat in her uniform and make up. \*

JASON, ADAM close to him. CHINAR sits down next to JASON. \*

JO looks over at them - the two dads with their sons, comforting them, looking after them. **[NB WE WILL SEE THIS MOMENT REPLAYED LATER]**

MIRIAM and BEN are behind JO in the queue.

AMARA and KIMBERLY come back in holding hands and approach JO.

AMARA

Kim really wants to go and look at the sea.

JASON

(calling from the chair) Just wait you two, we'll all go down together in a bit.

JO

This is going to take ages, go on just don't get lost!

42A **INT. CAVE CORRIDOR. DAY 1. 15TH APRIL 19. 11.15AM**

AMARA and KIMBERLY run down the corridor towards the sea.

43 **EXT. RECEPTION AREA BALCONY. DAY 1. 15TH APRIL 19. 11.28AM**

**FLASHBACK**

On the balcony, JASON and CHINAR sit at a table with full pints of beer. Everybody's hand luggage is at their feet. On their table are drinks for JO, ABHI, BEN and MIRIAM. On a nearby table, Cokes for the four boys from a tray. \*

CHINAR and JASON 'clink' beers in a blokey manner - they're all checked in and waiting for the rooms, they're in a good mood now.

Leaning against the balcony, JO, ABHI and MIRIAM pose merrily against the wooden railing, their backs to the sea, smiling and pulling faces. BEN is taking pictures of them in different poses on his phone. \*

CHINAR

Pouring with rain at home apparently.

JASON

Jo did do the bank transfer didn't she?

CHINAR

Yeah, yeah, ages ago, didn't she say?

JASON

She was going to do it in stages,  
things are a bit tight, you know.

CHINAR

Man it's no problem, you know.  
You're back full time soon, that'll  
help, no hurry.

JASON

Yeah...

A beat. A query on Jason's face.

JASON (CONT'D)

Did I tell you that? Didn't think  
I'd told anyone yet.

CHINAR

(clapping Jason's shoulder) Getting  
old, mate.

BEN joins the women and is holding up his phone to show them \*  
the pictures he has just taken - they all burst into  
laughter.

ABHI

Oh my God, four hours sleep!

JO

We should get that one printed and  
put it on the mantelpiece to keep  
the kids away from the fire...

ABHI breaks away to go over to the boys, where they sit \*  
drinking their cokes. MIRIAM asks BEN to move a few paces  
away so she can take a pic of him, posing in a very Ben-ish  
manner.

JO turns to look at the view. SUNIL runs up to JO and JO  
scoops him up to show him.

CHINAR is looking at JO with SUNIL.

ABHI glances over from where she is with the boys. She clocks  
CHINAR looking at JO. The briefest shadow of something in her  
face.

44

**EXT. BEACH PATH/BEACH. DAY 1. 15TH APRIL 19. 11.16AM**

**FLASHBACK**

AMARA and KIMBERLY are heading down to the beach exit.

KIMBERLY

The sea! The sea!

They reach the exit gates - AMARA pulls on one, realises she needs a key card. At that moment, a GUEST [someone we saw in Ep One as a fleeing guest] lets themselves in and AMARA and KIMBERLY slip out and run hand in hand, crossing a small road, to look at the sea.

We see them from the point of view of someone sitting on a nearby bench as they run.

AMARA stands and lifts her face to the sun, closing her eyes, and looking upwards. She looks down at KIMBERLY and they beam at each other, swinging hands: the joy of arrival, water, sunshine!

AMARA

(to self) Look there's a village over there.

KIMBERLY

Can we go and see it now?

AMARA

No, when we've got our rooms we can unpack, then have a swim. We'll go tomorrow.

KIMBERLY

Do you think they'll do pizza there?

AMARA

I bet they do a really good pizza there. C'mon we'd better not be too long, Mum said not to get lost.

KIMBERLY

Have you ever got lost on holiday 'Mara?

AMARA

Oh God yes on a beach like this actually, Mum went crazy.

They horse around on the beach a bit, picking up pebbles, waving at sea gulls etc..

AMARA (CONT'D)

C'mon we've seen the sea, we'd better go back or we'll be in trouble...

AMARA looks over her shoulder, back at the hotel, and we see the person on the bench is FLAVIO, dressed in jeans and a t-shirt, smoking and looking tense. As he sits there, we see IKER let himself out of the complex. He looks left and right, furtive, then approaches FLAVIO and hands him a hotel key card.

They acknowledge each other only briefly before IKER turns and lets himself back into the complex with his own key card.

AMARA and KIMBERLY are walking back towards the gate.

FLAVIO looks at AMARA as she and KIMBERLY pass and AMARA smiles cheerily and tries her Spanish.

AMARA (CONT'D)  
Hola! Como estas?

KIMBERLY  
(copying her big sister)  
Hola!

FLAVIO smiles despite himself and nods solemnly.

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FLAVIO

Estoy bien, señoritas...

AMARA pulls on the handle and realises that - of course - she needs a key card to get back in.

FLAVIO rises from the bench, holding up the key card out of his back pocket and lets them in.

AMARA

Gracias, señor!

KIMBERLY

(piping up)

Gracias!

FLAVIO

De nada.

The gate clunks shut behind AMARA and KIMBERLY and the smile on Flavio's face dies to be replaced by a kind of blankness.

44A **EXT. BALCONY. DAY 1. 15TH APRIL 19. 11.29AM**

Back on the balcony. We're on JASON for a brief moment, drinking his beer, looking around at everyone, happily enough, his moment of unease at CHINAR knowing about him going back to work forgotten.

HARD CUT TO:

45 **OMITTED**

46-48 **OMITTED**

49 **INT. JO AND JASON'S HOTEL ROOM. DAY 2. 16TH APRIL 19. 11.37AM**

JASON has his eyes closed. Jo's right, he's no hero. He's just going to have to sit tight.

And then - from outside in the corridor, we hear a tap-tap on the door of a neighbouring room, silence.

JASON pushes the shower door open to listen, eyes wide in terror. He creeps out of the shower and tiptoes to the door, puts his ear against it.

50 **INT. HOTEL CORRIDOR. DAY 2. 16TH APRIL 19. 11.37AM**

JASON opens his room door a crack and peers out.

We see, from his point of view, that GERARDO is exiting a nearby bedroom into the corridor and goes to the next room (advancing towards JASON's position), which has a DO NOT DISTURB sign on it.

JASON watches wide-eyed as GERARDO walks to that door, pauses, lifts his Glock and does a light, almost-mocking tap on the door.

GERARDO  
(sing-song) Hola!

He taps again.

GERARDO (O.S.) (CONT'D)  
Buenas dias... room service!

GERARDO pulls a room key - a master key - out of his pocket ready to let himself into the room. He steps in and immediately shoots twice, turns to come straight back out into the corridor.

JASON ducks back into his room. GERARDO catches movement.

51 **INT. JO AND JASON'S ROOM/BALCONY. DAY 2. 16TH APRIL 19. 11.37AM**

JASON staggers back into his room in terror. His door makes an audible noise as it self-closes. \*

JASON rushes outside to the balcony, where Jo's cigarette stubs and half-drunk coffee are still on a low table with the imprint of her lipstick.

He looks over the edge of the balcony and sees a neighbouring balcony diagonally below.

Back in the room, GERARDO lets himself in. \*

JASON knows he has seconds. He swings a leg over, then launches himself.

He reaches out but misses the ledge of the other balcony. Without ceremony, he falls, plummeting to the ground below.

GERARDO is in the bedroom, the door swinging behind him. He steps out onto the balcony and looks down.

JASON lies motionless, limbs splayed at unnatural angles, on a rockery below.

GERARDO  
(In Spanish)  
Cabrón de mierda [*Stupid fucker*]

He goes back into the bedroom, looks around it at Jo and Jason's things, then saunters out into the corridor.

51A **INT. HOTEL CORRIDOR. DAY 2. 16TH APRIL 19. 11:38AM**

GERARDO leaves Jo and Jason's room.

Standing in the corridor is a YOUNG MUM who has just emerged from a room, holding a baby. She stares at GERARDO, terrified.

GERARDO stares at the baby, looks conflicted for a moment, waves the gun at her, to indicate she should go. The YOUNG MUM turns with her child, expression aghast, and hurries away round the corner.

GERARDO stands where he is, staring at the ground, for a moment arrested in his task.

Then he gathers himself. \*

52 **INT. HOTEL KITCHEN. DAY 2. 16TH APRIL 19. 11:37AM**

A huddle of CHEFS conducting a hushed debate in Spanish, hissing at each other with suppressed fury - we've come in during the middle of an argument.

MIRIAM has returned to BEA and ABHI and all are hunched around PILAR.

ALVARO  
Yo digo que no, no! ¡Ni un segundo más! ¿Prefieres quedarte aquí sentado como un perro esperando a que lo sacrifiquen?

ALVARO [*SUB TITLE*]  
*I say no, no! Not any longer! You'd rather sit here like a stupid old dog waiting to be killed?*

MARTA  
No Podemos dejar a esta gente. ¿Que pasa con Pilar?

MARTA [*SUB TITLE*]  
*We can't leave these people. What about Pilar?*

ALVARO  
Claro que me preocupo por Pilar, y los demas, pero no vamos a morir todos por su culpa.

ALVARO [*SUB TITLE*]  
*Of course I care about Pilar, them all. But we can't all get killed because of them.* \*

While ABHI, MIRIAM and BEA speak, the CHEFS' dialogue continues under [in the background].

ABHI is watching the argument with mounting anxiety.

ABHI  
(to BEA) What are they saying?

BEA  
They are saying. It's a mistake to stay here. They want to run.

ABHI  
(To MIRIAM)  
What do you think?

MIRIAM  
She can't run (she means PILAR).

What follows is the CHEFS continued dialogue - background.

LUCA  
Si conseguimos salir,  
podremos avisar a la policia.

LUCA [SUB TITLE]  
*If we get out we can bring  
the police to help.*

MARTA  
*Està loco! Vas a conseguir  
que ti disparen!*

MARTA [SUB TITLE]  
You are crazy. You will get  
shot!

ALVARO  
*Vamos a tener que intentar  
hacer algo.*

ALVARO [SUB TITLE]  
Surely we have to try to do  
something?

PILAR gives an audible gasp for air. MIRIAM drops to her knees besides her. PILAR's breathing is rapid, her eyes wide with panic.

MIRIAM checks the pulse in Pilar's wrist, then - alarmed - lowers her head to listen to her chest, while holding her hand up for quiet.

BEA  
Que os calles todos. Osta!

BEA  
(hissing to across the  
kitchen to everyone)  
Shut up all of you. Damn!

\*

MIRIAM continues to examine PILAR, placing the flat of her hand on different parts of her chest and tapping it with the first two fingers of the other hand, then turning her head to look at her neck [she's checking for distended veins].

The GUESTS look on with a growing sense of restlessness and unease... the kitchen prickles with a sense of rising tension.

ABHI

What's wrong with her?

MIRIAM

Tension pneumothorax - collapsed lung - she needs a decompression.

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BEA  
¡Que os calléis!

BEA [SUB TITLE]  
*Stay quiet everybody!*

MIRIAM bends her head close to listen to escaping air while she gently but firmly inserts the end of the tube into PILAR's chest until there is a hiss of escaping air.

After a moment or so, MIRIAM lifts her head. We see that PILAR's breathing has eased. Miriam begins to pack gauze around the exposed section of needle (and will use tape to secure it in place).

The other people in the kitchen who are watching turn away, a general sigh of relief.

ABHI  
Will she be okay now?

MIRIAM  
As long as the tube stays in place,  
for the time being, but she needs  
to get to a hospital. I need some  
gauze. Lots of gauze. And tape.  
Can you open these ...

\*  
\*  
\*

MIRIAM continues to work on PILAR.

\*

53

**INT. HOTEL CORRIDOR/HOTEL ROOM DAY 2. 16TH APRIL 19. 11.34PM**

JO and MATEO are hurrying down a corridor.

JO is still dishevelled, her face tear-stained and dirty, but the tone of this sequence is businesslike.

JO  
This floor first, then work our way  
up?

MATEO nods.

\*

MATEO  
She will be okay. We will get  
people out and we will find your  
daughter as we do, I promise.

They reach the top of the stairs, rooms either side. \*

JO

Okay.

MATEO

You take this side I do this. \*

JO

No, if they hear your voice they  
won't come out. Come with me and  
keep watch. \*

She's right. MATEO follows and positions himself so he can  
look round the corner, checking the coast is clear, gun  
raised. \*

JO puts the shotgun in the crook of her arm, approaches the  
first door.

JO (CONT'D)

(softly, at a door)

Hello...is There anybody there? My  
name is Jo. We're getting people  
out. \*

There's no response - she glances back at MATEO and moves on  
to the second door.

JO (CONT'D)

Is anybody in there? We're  
evacuating people. Is anybody in  
there? \*

The door opens, a TERRIFIED ELDERLY COUPLE emerge.

JO (CONT'D)

My name we're getting people out.  
Go with this man. It's okay. Come,  
come. \*

The TERRIFIED ELDERLY COUPLE are shaking with fear - they do  
as they are told.

She goes to the next door. It's ajar.

JO raises her gun, pushes the door slowly open.

JO steps carefully into the room.

Next, she walks carefully to the bathroom, pushing the door open with the end of the gun, keeping it up. \*

Sitting in the bath, wide-eyed and terrified, is a BOY.

JO lowers the gun, crosses to him, pushes the hair back from his face.

JO (CONT'D)  
What's your name? \*

BOY  
My name is Pavlem \*

JO  
Hi my name is Jo. Do you want to  
come with me. Okay, we have to move  
quickly. Come. \*

She helps the trembling BOY out of the bath, and swiftly out of the room. \*

54 **INT. GROUND FLOOR CORRIDOR. DAY 2. 16TH APRIL 19. 11.34AM**

MATEO is waiting with the TERRIFIED ELDERLY COUPLE.

JO exits the room with the BOY and brings him to them. As she does, she gently reaches out and lowers the BOY's hands from his face.

JO  
(to the ELDERLY COUPLE)  
Can you look after him?

The BOY and the TERRIFIED ELDERLY COUPLE clutch at each other.

JO looks at MATEO and shakes her head. \*

JO turns and hurries back down the corridor.

55 **EXT. ROCKERY. DAY 2. 16TH APRIL 19. 11:40AM**

JASON lies spread-eagled over the rockery where he fell, motionless, his limbs at odd angles, his eyes closed.

56

**INT. HOTEL CORRIDOR. DAY 2. 16TH APRIL 19. 11.40AM**

JO and MATEO make their way swiftly down the corridor with a group of a dozen RESCUED GUESTS including the TERRIFIED ELDERLY COUPLE and the BOY.

MATEO is in the lead, JO brings up the rear. As they pass the bottom of a stairwell, MATEO hears someone coming down the stairs and holds everyone else back. He steps back himself and raises his gun.

Figures emerge from the stairs - it is the YOUNG MUM with her child from the third floor, the ones that GERARDO spared.

They see MATEO holding his gun and freeze in terror. The YOUNG MUM lets out a cry of fear, clutching her child.

MATEO raises his fingers to his lips desperately - they will give their location away.

JO dives forward past him and goes to them.

YOUNG MUM

He's up there he's up there...

JO

Sssshhhh.... Sssshhhh... It's okay it's okay, we're here to help but you must be quiet, all of you, okay, come with us now.

57

**EXT. MID POOL AREA. DAY 2. 16TH APRIL 19. 11.43AM**

JO, the RESCUED GUESTS and MATEO reach the exit that they evacuated the boys from and pause for a moment.

MATEO

This time I go.

JO

No. You're better with the gun, I need you to cover.

There's no time for debate. JO glances up only once, runs to the low wall, ducking down.

MATEO steps out from beneath the doorway and looks up at the balconies above, gun raised.

He scans the balconies, then beckons to the RESCUED GUESTS for them to come forward and run across to JO.

JO gestures the guest past her and into the other side of the building toward the Emergency Exit.

58 **INT. HOTEL TOILET. DAY 2. 16TH APRIL 19. 11:40AM**

AMARA is crouched on the floor in the dark. Her eyes are closed and she is muttering to herself. She stills her breathing, opens her eyes.

As she makes a small movement, the automatic light comes on again, flooding the room with light and revealing the corpse of the WOMAN and the pool of blood. AMARA inhales in horror and closes her eyes briefly, then she stands up, steps over the woman and heads to the door. She looks back at the woman, mouths 'I'm sorry,' before taking a deep breath and slipping out of the door.

59-60 **OMITTED**

61-64 **OMITTED**

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65

**EXT. WOODEN BRIDGE/VILLAGE CAR PARK. DAY 2. 16TH APRIL 19.**  
**11:35AM**

ADAM, GATIK, JAYPAL, are on the wooden walkway, heading towards the car park on the edge of the village where they can see a group of people.

As they reach it, all is chaos: guests, staff and local people in clusters, where the local *Policia Canaria* are trying to manage the situation.

Some people have set off in groups towards the village - we glimpse people straggling in that direction. The boys wander around holding hands, bewildered.

Then, amidst the chaos, ADAM spots BEN, looking lost.

ADAM  
(Screaming)  
Uncle Ben!

They run to him and fling themselves upon him. BEN grabs them, almost sobbing with relief.

BEN  
Boys... you're safe... (To Gatik and Jaypal). Where's your Dad?

GATIK  
(Distressed)  
He fought with a man, he told us to run.

On BEN, stunned.

GATIK (CONT'D)  
And then we found Jo and she got us out.

BEN  
Is she here?

GATIK  
No she's went back to find Dad.

BEN

What about Aunty Miriam, did you see her?

The boys shake their heads. JAYPAL begins to cry.

JAYPAL

I want Mummy...

BEN tries to comfort JAYPAL clumsily - GATIK steps in and does a better job.

ADAM is looking around the crowds of people.

ADAM

Where's Dad, where's Kim and Sunny?

On BEN - he has no answer.

66-67 **OMITTED**

68 **INT. HOTEL KITCHEN. DAY 2. 16TH APRIL. 11:40AM**

MIRIAM, ABHI and BEA are around PILAR, who is breathing more easily now. The needle is now surrounded by gauze and taped in place.

The CHEFS have calmed - ALVARO approaches.

ALVARO

(To everyone)

Hey, psst. We are decided, some of us are going to go, if you want to come with us. Leave that door blocked, we go out that way.

\*

Some of the guests start to rise

ABHI

(To BEA)

What do you think?

BEA

If they want to go we let them, give others the choice.

MIRIAM

Abhi, I think you should go with them.

ABHI

I can't just leave you.

MIRIAM

You have three children. They know the building, they must know the safest way out.

IKER returns to his place. He sits with his hand over his mouth, looking around, calculating, then gets out his phone and begins to text, fearfully. We don't see the name attached to Gerardo's responses.

IKER'S TEXT: What is going on what are you doing I thought you said rob them / Qué está pasando? ¿Qué estáis haciendo? Pensé que queríais robar

GERARDO: Easy worm I said those fuckers need to die you were all for it / Tranqui escoria, dije que esos cabrones tenía que morir y tu estabas con nosotros

IKER: For real??/? ¿Eso era en serio?

GERARDO'S TEXT: Where are you? / ¿Dónde estás?

IKER'S TEXT: Kitchen. Some are going to run do I run? / Algunos van a salir corriendo. ¿Voy con ellos?

69 **INT. HOTEL CORRIDOR/ROOM. DAY 2. 16TH APRIL 19. 11.40AM**

GERARDO is in a corridor, still going room to room. He opens a room door with his key and steps in. It looks clean and empty - unoccupied, the curtains drawn.

We see - GERARDO doesn't - that CLEANER ONE is hiding behind the curtain, terrified.

GERARDO has a feeling... he moves further into the room.

The sound of his phone buzzing in his pocket, he extracts it, has the text exchange with IKER as above.

Behind the curtain, CLEANER ONE closes her eyes.

GERARDO slips his phone into his pocket, leaves the room in a hurry.

69A **INT/EXT. HOTEL SERVICE STAIRWELL/EMERGENCY EXIT/PATH. DAY 2. 16TH APRIL 19. 11:50AM**

A bleak service stairwell, one we haven't seen before. MATEO is hurrying down the stairs at the head of a group of five or six GUESTS. JO brings up the rear. She overtakes, and takes them into the corridor. MATEO stays in the stairwell.

\*  
\*  
\*

JO pushes open a door marked EMERGENCY EXIT - white light - \*  
it leads out to an outside path that goes to the grill gate. \*

JO ushers the guests through and steps outside after them. \*  
She points at the grill gate.

JO  
There, go go. The gate! \*

As the guests run, she turns to go back inside and as she approaches -

[NB THIS MOMENT COMES WITHOUT WARNING OR BUILD UP]

A BLAST OF A GUNSHOT AT CLOSE RANGE.

JO runs back into the building. MATEO is lying on the stairs, clutching his abdomen - blood.

A moment on JO's horror - she's just in time to see FLAVIO at the far end of a corridor, disappearing round a corner.

She follows a few paces, then lowers her gun and returns to MATEO, who is trying to sit. \*

She puts down the gun, bends to see he's been shot in the abdomen.

JO (CONT'D)  
Okay, you have to help me. \*

She helps him up and they head out. \*

MATEO  
This way. \*

70 **OMITTED**

71 **INT. HOTEL KITCHEN. DAY 2. 16TH APRIL 19. 11:43AM**

Meanwhile...

ALVARO, LUCA, two WAITERS and THREE GUESTS are gathered together by the service exit, holding knives they have taken from the drawers at the ready, preparing to head out that way.

They gesture to each other, nodding - while the other inhabitants of the kitchen look on anxiously.

ALVARO stands and opens the bolt on the service door. ALVARO and LUCA step out into the corridor, closely followed by a GUEST.

A shot at close range. ALVARO falls to the ground.

71A **INT. SERVICE CORRIDOR. DAY 2. 16TH APRIL 19. 11:43AM**

GERARDO stands in the service corridor, still masked - he's just shot ALVARO.

The GUEST who tumbled out behind ALVARO gives GERARDO one terrified look and runs in the other direction. GERARDO shoots him.

71B **INT. THE KITCHEN. DAY 2. 16TH APRIL 19. 11:51AM**

Everyone else in the kitchen - their terror as GERARDO steps in and pulls down his mask. He herds the GUEST and LUCA in. He has his gun. Gerardi makes them line up. \*

ABHI and BEA grab at each other. \*

MARTA  
(In Spanish)  
*Gerardo!*

Everyone drops to their knees, raising their hands, or placing them on their heads, or crouching down in fear.

ABHI and BEA kneel next to MIRIAM. BEA is staring at GERARDO in disbelief.

Focus on the faces of the people in the kitchen, their horror and terror in what they think are about to be their final moments.

72 **INT. STAFF BEDROOM. DAY 2. 16TH APRIL 19. 11:51AM**

A meagre room, with two single beds and sink, microwave, kettle - very different from a guest room and looking out over a breezeblock wall. Bleak.

The door is ajar and JO and MATEO burst through it. JO is staggering beneath the weight of MATEO who has an arm across her shoulders and is on the point of collapse.

She helps him to the nearest bed and looks around desperately. She grabs a shirt and a pillow case from a nearby drying rack.

She returns to MATEO and bends over him. Folding the pillowcase swiftly, she makes it into a pad, presses the homemade dressing against the wound to stem the blood, picks up MATEO's hand - the one the other side from the wound - holds it against the dressing.

MATEO

I know him. I know... He used to work here, with... his brother... I know the brother well. He's crazy.

JO

Ssshhh...

She returns to MATEO and bends over him. Folding the pillowcase swiftly, she makes it into a pad, presses the homemade dressing against the wound to stem the blood, picks up MATEO's hand - the one the other side from the wound - holds it against the dressing.

JO (CONT'D)

Press

MATEO

They were sacked for stealing.

MATEO lies back, gasping in pain.

She undoes his tie and wraps the shirt around his lower abdomen - it's hard work to get it beneath his torso - and ties it to faste.

\*

MATEO (CONT'D)

It means they know. They know the building, every exit, hiding place. You have to get out, you have to get out while you can...

\*  
\*  
\*  
\*

JO

I can't leave you like this

\*  
\*

MATEO

I was wrong with you. You were really good, brave, you said the right things all along. You made me brave. I know you were really good at it, a good police officer.

\*  
\*  
\*  
\*

Jo's face.

73

**EXT. LEICESTER STREET/JO'S CAR. DAY F. 13.00PM.**

FLASHBACK - one week before the holiday.

Jo's car is parked by the kerbside. She is sitting in the driver's seat. In the passenger seat next to her is PAUL.

They both have nearly-finished kebabs on their laps, sitting on top of white takeaway-food paper.

JO is holding up a pickled chilli.

BBC WRITERS ROOM

PAUL

Well you've made your mind up, why are you asking me?

JO

You want this?

PAUL

Yeah...

He takes and eats the chilli [or not!]

PAUL (CONT'D)

You know what I think, you should never have packed the job in the first place. You failed one training test and instead of trying again you took it as God's sign or something.

JO balls up the rest of her kebab and paper.

JO

I told myself I wasn't good enough. I look back now and those arseholes were willing me to fail. When Amara was sick I had to phone in and pretend it was me, god forbid I reminded them I was a mother.

PAUL

Yeah you were the only woman in the unit, it wasn't great being the only black guy in the Station either. Bit better now, not much. But all that shit, it's engine fuel, I'm going show those fuckers. You caved in too easy.

JO

The pressures on you were different. It was me getting up in the night for our three-year-old.

A moment of silence.

JO (CONT'D)

Pass me that bag.

PAUL lifts up a white plastic bag from his feet, pushes the remains of his kebab and paper in and holds it open for JO to do the same.

PAUL puts the bag down and turns to her, serious.

PAUL

I didn't support you enough, I made all the right noises but when the chips were down, it was you and Amara. You did a good job there.

JO

I can do a good job as a police officer too. I'm never going to be perfect but I really want to do this.

Pause.

PAUL

I'll say one thing, if you do go back, it's a great way of pissing off Jason.

JO punches his shoulder.

PAUL (CONT'D)

Ow that hurt!

BBC WRITERS ROOM

74 **OMITTED**

75 **INT. HOTEL ROOM. DAY 2. 16TH APRIL 19. 11:53AM**

Back in the present. MATEO is on the bed where Jo put him, eyes closed, his expression a mask of pain.

JO sits on the bed, reloading her gun. MATEO puts his hand on the barrel. \*

MATEO \*

No...

JO

Amara is still out there. I'm going to find her, then I'll come back for you. \*

MATEO

You've done enough. Help will be here soon. \*

She is preternaturally calm. \*

JO

You've got the gun. Stay awake. \*

JO opens the room door and as she does... there is a strange distant sound [approaching helicopters]. She stops.

They look at each other. \*

MATEO

*Gracias a Dios por eso... [Thank God]*

JO doesn't look relieved like MATEO. When she speaks, her voice is flat, pragmatic. \*

JO

(Coldly)

We didn't get enough people out in time. \*

JO (CONT'D)

They'll kill as many as they can now \*

75A **EXT. SKY. DAY 2. 16TH APRIL 19. 11:53AM**

CGI vast police helicopters blotting out the blue sky. Huge sound. Blades whirring. Glimpse of men inside?

76 **OMITTED**

77 **EXT. HOTEL KITCHEN. DAY 2. 16TH APRIL 11:53AM**

ABHI, MIRIAM, BEA, the other CHEFS, STAFF and GUESTS are all kneeling now, hands on their heads.

GERARDO walks to the door and shuts. He walks back, gun still raised, looking at them all and passing his gun to and fro over them as he looks, as if he's hard with the power of it, deciding who he will shoot next. \*

The faces of the people there in turn: their terror.

Then - the growing clamour above - indistinct at first, then unmistakably... the noise of a passing helicopter. GERARDO hears it, looks up.

ABHI and MIRIAM keep their heads down but look sideways at each other, terrified and hopeful. \*

ABHI closes her eyes.

TWO GUESTS have looked up at the ceiling, faces full of -  
*yes, rescue is coming.* One of them gasps.

GERARDO turns his gun on the TWO GUESTS.

GERARDO  
(broken English) You think you're  
okay now, really?

LUCA looks up...

LUCA	LUCA [SUB TITLE]
No te tenemos miedo niñato de mierda, disparando contra mujeres y niños.	<i>We are not frightened of you, little shit, shooting women and children.</i>

GERARDO is standing regarding LUCA. Quite casually, taking his time, he lifts his gun and shoots LUCA dead. Everyone crouches lower, gasping with terror.

GERARDO  
I didn't shoot any kids, okay? No kids!

GERARDO looks around - addresses himself to BEA.

GERARDO (CONT'D)	GERARDO [SUB TITLE]
En cuanto a ti zorra, no pienses que no te voy a disparar a ti también.	<i>As for you bitch don't think I'm not going to shoot you too.</i>

78 **OMITTED**

79 **OMITTED**

80 **OMITTED**

81 **OMITTED**

82 **OMITTED**

82A **INT. HOTEL CORRIDOR. DAY 2. 16TH APRIL. 11:53AM**

\*

AMARA, still in distress as before, looks up from where she is, hearing the clamour of a helicopter overhead. She looks around wildly - the torment of rescue overhead but she can't access it.

AMARA

(giving way to fear) Mum!!! Where  
are you???

83 **EXT. OUTSIDE PATH TO GATE. DAY 2. 16TH APRIL 19. 11:53AM**

JO steps out of the Exit, shotgun in the crook of her arm, to see what's going on. \*

As she does, a helicopter flies low over the hotel and the downdraft pulls at her clothing and makes her stagger in its blast.

Play on the hugeness of this moment - a brief close up of the underbelly of a helicopter? The rotor blades whirring? JO's sudden vulnerability - the drama and danger of special forces' arrival.

The noise crescendos. Cut to black

**END OF EPISODE TWO**