

T W O B R O T H E R S
• P I C T U R E S •

The Tourist

Series 2

By

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Episode 3

POST SHOOT MASTER
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1 EXT. ROAD. PAYPHONE - DAY X1

1

A WIDE of an empty road. A PAYPHONE in the middle of frame. We go in CLOSER and PUSH IN on the payphone.

2 EXT. ROAD / BENCH - DAY X1

2

The YOUNG WOMAN we saw at the opening and closing of Episode 1 walks down the road, backpack over her shoulder and the battered metal BRIEFCASE she retrieved from the plane in her hand. She sees a bench up ahead and jogs over to it. She sits down and goes to open the case, unable to restrain her curiosity any longer.

It's locked. She reaches down to a nearby ROCK and smashes at it - nothing. She takes a moment to calm herself and her anticipation, then realises - the PICKAXE. She unhooks it and uses it to prise open the case.

We don't see what she sees as she looks inside - but we do see her expression change. Curiosity first, giving way to wide-eyed surprise - and then -

She slams the briefcase closed, looking shaken by what she's seen. She looks at the briefcase now like it's a cancer she has to get rid of.

3 EXT. DOWN THE HILL - DAY X1

3

We hear the sound of something, *crack crack crack*. As we PUSH DOWN THE HILL from the bench by the road, we see the YOUNG WOMAN hacking away at the soil with the PICK-AXE, with an intense kind of fury. It's now a properly big hole in the ground.

She puts the BRIEFCASE in the hole and sets about covering it up, kicking the dirt over it with her feet. That same intense look in her eye.

4 EXT. ROAD / BENCH - DAY X1

4

Later again. The YOUNG WOMAN appears, her head first, as she climbs the hill, back up towards the road. Where a beaten-up taxi is now parked up.

The woman sets off towards it.

CUT TO:

5 INT. KILGAL DISTILLERY - DAY 2

5

Back where we left them at the end of Episode 2 - ELLIOT is looking at FRANK.

(CONTINUED)

Instinctively, he pulls out the GUN he took from Fergal and points it at him. Frank puts his hands up and looks at the gun, nodding at it calmly -

FRANK
What are you doing with that thing?

ELLIOT
I'll ask the questions.
(realising)
Shit, I have a lot of questions...

He has so many he doesn't know where to start. So it's Frank that talks first.

FRANK
Heard you go by Elliot Stanley now.
That's a hell of a thing, isn't it?

ELLIOT
Sure, let's start there. Who is that?

He nods at the STATUE OF ELLIOT STANLEY.

ELLIOT (CONT'D)
And why do we have the same name?

FRANK
The kids told me you didn't remember anything. They weren't sure it was true but I said why else would you come back here? Of all places?

ELLIOT
Cause I got a message from someone promising me answers... Only it was just your moron children setting me up.

FRANK
(chuckling)
Oh that they are. Morons, I mean.

ELLIOT
Why'd they take me? Donal was saying some shit about Tamar?

FRANK
Ah. Lough Tamar.
(nodding)
Probably for the best you don't remember that.

ELLIOT
Remember what?

FRANK

Put the weapon down, Eugene. Then
we can talk...

ELLIOT

Don't call me that.

FRANK

We can have a proper conversation,
man to man, if you lower the gun.

But Elliot is tired and frustrated and - after the events on
the island - exhausted. He keeps the gun trained on Frank as
his anger boils over -

ELLIOT

You have any idea what it's like to
wake up every day and realise for
most of your life, you have no idea
where you've been... what you've
done... It has a way of making the
world look like a very suspicious
place indeed. And I'm sick to
fucking death of it. So just tell
me - why did your kids take me?

FRANK

There's something that I want. That
I've been looking for. For a long
time now. My children thought
taking you would help me get it.

ELLIOT

How?

FRANK

(ignoring the question)
This wasn't my idea. But it's
happened now, and it's set
something in motion that I can't
stop...

They hear a door close in the distillery somewhere. Footsteps
- some distance away, but -

FRANK (CONT'D)

That'll be my people. You haven't
got long now.

(CONTINUED)

ELLIOT

Just start telling me the truth.
Who's Elliot Stanley, why's there a
statue of him over there?

FRANK

You're the one walking around with
his name.

ELLIOT

Stop being so fuckin' cryptic and
answer me...

FRANK

You shoot me and they won't just
come for you. They tell me you're
over with a woman - girlfriend, is
it...?

ELLIOT

Are you threatening her?

The footsteps are getting closer. Elliot's right on the edge,
finger tight on the trigger. Frank almost unnaturally calm.

FRANK

You may not remember, but I do. I
remember how bad it was between our
families. And how bad it could be
again.

They can hear footsteps getting closer. Frank takes a step
towards Elliot. Urgent.

FRANK (CONT'D)

Go talk to your mother. She can
help stop the violence.

ELLIOT

Right. Fergal told me about her.
Niamh Cassidy, right?

FRANK

What else did my grandson tell you?

ELLIOT

Your grandson?

The footsteps are getting closer.

FRANK

Running out of time, Eugene. You
got the bollocks to kill a man you
don't remember in cold blood?

(beat)

Is that the kind of man you are
now? Is it?

Elliot looks at Frank - and knows he's not going to kill him. He turns and RUNS back out the way he came. As he does -

FRANK (CONT'D)
IN HERE! HE'S IN HERE!!!

Elliot's gone by the time Frank's MEN run in, GUNS drawn. We stay with Frank, looking at where Elliot went, curious. A strange smile appears on his lips.

6 EXT. RUAIARI'S HOUSE - DAY 2

6

An establisher of Ruairi's place.

RUAIRI (PRE-LAP)
Bollocks bollocks bollocks bollocks
bollocks bollocks...
(beat)
I'm sorry. Okay? I'm really sorry.

7 INT. RUAIARI'S HOUSE. BASEMENT - DAY 2

7

Back in the basement, RUAIRI is stood opposite HELEN. Still holding the WRENCH but quickly whips out his GUN from his holster. Helen has her hands up - a direct mirror of the previous scene. Only she's the one being threatened.

HELEN
Then maybe... stop?
(beat)
You can just... put that thing
down, hey? We can rewind to five
minutes ago - before any of this
ever happened - and then we move
on. No harm done. Everyone's...

Her eyes are somehow drawn to the DEAD WOMAN in the corner as she says this. And so she can't help how freaked out she sounds -

HELEN (CONT'D)
Everyone's... super... happy.

Ruairi sees her looking -

RUAIRI
You know I can't let you go now.

HELEN
Can't let me go? Or won't let me
go?

Avoiding the question -

RUAIRI
I didn't kill her.

(CONTINUED)

HELEN

I didn't say you killed her.

RUAIRI

It was cancer. Stupid... bloody...
colon cancer...

He starts crying uncontrollably.

HELEN

Hey, hey, it's okay...

She edges towards him, seeing an opportunity. But he sees what she's doing. He steps back, holding the wrench up -

RUAIRI

Back off.

Helen steps back - hands up. Helen gives him a look.

HELEN

Okay. So... your wife died of
cancer and... you put her body in
your basement.

RUAIRI

I couldn't bear to let her go.

HELEN

Grief does... strange things to a
person, Ruairi, I get that, but it
doesn't mean you have to go and
make things worse and...

RUAIRI

God I love your accent.

HELEN

Uh... Okay...

RUAIRI

You remind me of her. The moment I
set eyes on you the air went out of
me - it was like my Mary was there,
standing in front of me again...

HELEN

So far, you've done nothing wrong.
I could just walk out of here
and... it's like nothing happened.
Right?

A silence. For a moment, it's like she might just be getting through to him. But -

RUAIRI

I need to take care of some things.
Give me your phone.

She hesitates. But looks at the wrench. Then takes her PHONE out and hands it to him.

RUAIRI (CONT'D)

I'm going to need you to take a seat for me there.

He nods at the floor beside the old-fashioned OVEN. Helen slowly sits down and Ruairi handcuffs her to the oven door handle.

RUAIRI (CONT'D)

I really am sorry about this.

HELEN

Then don't do it.

RUAIRI

I'm afraid it's much too late for that.

And, with that, he leaves, locking the lower door to the basement behind him.

8 EXT. STREET / DIAMOND EXPRESS CARS - EVENING 2

8

We see NIAMH walking down a cobbled street in a small town. She has a hard to read expression on her face as she stops outside a cab firm on the street - Diamond Express Cars. She looks up at it, then enters -

9 INT. DIAMOND EXPRESS CARS - EVENING 2

9

NIAMH enters a dusty, dark office. Behind the desk is the man we glimpsed in Episode 2 - TIOTÉ. He sees Niamh enter but keeps talking on the phone -

TIOTÉ

... Yes, of course - I have the address. They'll be there in fifteen minutes...

And he hangs up. Niamh looks at him -

NIAMH

Monsieur Tioté. Been a while.

Tioté stands and smiles.

TIOTÉ

To what do I owe the honour?

(CONTINUED)

Niamh just glares at him.

NIAMH

Don't know if you've heard - but
charm and insincerity don't mix
well.

Tioté tries not to wilt under her gaze.

NIAMH (CONT'D)

Frank's people took my boy. I need
your help finding him.

Tioté sighs heavily. Avoiding looking at her as he says -

TIOTÉ

You know I do not take sides...

NIAMH

Does it chafe? Your arse, I mean?
Straddling that fucking fence all
these years.

TIOTÉ

I have been useful to you precisely
because I straddle that fucking
fence. When you need someone to
pass into his territory - without
starting another war - you are
happy enough with our arrangement.

NIAMH

You've done the same for him.

TIOTÉ

What you ask, I cannot do. I'm
sorry.

NIAMH

I just want you to keep an eye out,
is all, I...

But then, she stops - there's a shrewd look from Niamh as she
realises -

NIAMH (CONT'D)

Frank's already talked to you.
Hasn't he? My boy got away and you
agreed to help find him.

She looks at Tioté, but he says nothing. Just shrugs languorously. Infuriating her.

NIAMH (CONT'D)
What happened to not taking sides?
What would your Dad say?

She nods at a PHOTOGRAPH on the counter - Tioté with his father.

NIAMH (CONT'D)
He came here to drive people from A to B. You're the one who turned yourself into an overpaid go-between.

TIOTÉ
The truce is over now, Mrs Cassidy. You are not what you once were, and we all know which way the wind is blowing.

NIAMH
It's my son.

She leans closer to Tioté. Steely now.

NIAMH (CONT'D)
You're right, I'm not 'what I once' was. Frank's operation gets bigger every year while my territory shrinks. I know that. But I promise you this. If you find him and you turn him over to those McDonnell fucks, I will dismantle you piece by piece. Starting at the bottom. But I will leave your eyes until last - so you can see it all.

Tioté looks horrified, shaken from his complacency.

TIOTÉ
This is nothing personal. Only business...

NIAMH
I have my son back. I am not losing him again.

And she walks out leaving Tioté breathing heavily, shaken by what's just happened.

9A

EXT. DIAMOND EXPRESS CARS - EVENING 2

9A

NIAMH emerges, wound up, breathing heavily. She takes her PHONE from her pocket, and makes a call. As she goes to her car -

(CONTINUED)

9A THE TOURIST 2 - Episode 3 - Post Shoot Master - 31.07.23 9A.
CONTINUED: 9A

NIAMH
Get everyone together. Soon as.

9B INT. BUS - EVENING 2 9B

ELLIOT sits on a bus travelling back. Music plays as he looks out the window. He dials a number on his PHONE. Hears -

HELEN (V.O.)
Leave a message after the bu-bubba-
da-ba-ba-ba-beeeeeep!

He hangs up. Looking anxious.

9C EXT. BUS - EVENING 2 9C

We see the bus make its way through the beautiful landscape.

10 EXT. CASSIDY'S - NIGHT 2

10

Night has fallen.

11 INT. CASSIDY'S - NIGHT 2

11

NIAMH is in the spit-and-sawdust pub that she owns. It's packed to the rafters with her family and her crew. Everyone who's anyone who works with and for the Cassidys. She's addressing them all -

NIAMH

'Not the right sort of people'.
That's what a McDonnell would say,
if you asked them about one of us.
'No class'. 'Peasant folk'.
(beat)
That's the kind of entitled
bollocks those smarmy, up-their-own-
arses, cunt McDonnells would say.
Isn't it?

We pick out DECLAN, a young man with a big nose, washing GLASSES behind the bar. He leans over to his friend, a CASSIDY BARMAN. Whispering -

DECLAN

I heard she put a butcher's knife
in the fella's eyeball, is that--

CASSIDY BARMAN

Ssssh your mouth now.

He nods. Niamh continues her speech -

NIAMH

Let them underestimate us. Let them
think wearing a suit makes them
somehow better than us. We play by
our own rules - because we set
them. And we do very well thank you
very much.

Cheers from the assembled. They stamp the floors.

NIAMH (CONT'D)

Jimmy here's got a hot tub, haven't
you Jimmy?

More cheers.

NIAMH (CONT'D)

Mona's got herself something silky
from Isabel Marant whoever the
bollocks that is!

(CONTINUED)

More cheers. She has to shout over the noise to be heard as they're getting raucous.

NIAMH (CONT'D)

So are we going to sit by idle and let those FUCKING IDIOTS try to take my boy!?

An eruption from the crowd.

NIAMH (CONT'D)

Get out there. Ask your friends, your brothers, your sisters... you find him. And bring him back home.

The group breaks up. Niamh starts to head for the door. Her second-in-command, a Romanian man called TOMASZ, follows her, concerned.

TOMASZ

And what about you?

NIAMH

What about me?

TOMASZ

You know they must come for you now.

NIAMH

Let them come for me.

TOMASZ

What good does it do any of us if you are killed?

NIAMH

Then what do you suggest?

TOMASZ

Abbey House.

A pause. Niamh sighs hard.

We pick up Declan and the Cassidy Barman - who are stood close enough to overhear from their position behind the bar. Quietly -

DECLAN

What's Abbey House?

CASSIDY BARMAN

A safehouse type of thing.

DECLAN

Whereabouts is that then?

(CONTINUED)

11 THE TOURIST 2 - Episode 3 - Post Shoot Master - 31.07.23 12.
CONTINUED: (2) 11

CASSIDY BARMAN

It's a safehouse you moron. The whole point is no one knows where it is. You want to keep your job, quit your gawpin' and wash.

Declan goes back to washing glasses. Back with Tomasz and Niamh, Tomasz is pressing his case -

TOMASZ

We will find him. But you have to let us help you too.

NIAMH

I swore I'd never go back to that place.

She looks at Tomasz.

NIAMH (CONT'D)

You remember what happened there.

TOMASZ

I do. And still... you will go back.

Niamh nods slowly. Knowing she has no choice.

12 OMITTED CONTENT MOVED TO SCENE 9B 12

13 OMITTED CONTENT MOVED TO SCENE 9C 13

14 EXT. HERMANOS HOTEL - NIGHT 2 14

The same low rent hotel we saw Helen at in Episode 1.

15 INT. HERMANOS HOTEL. ROOM 7 - NIGHT 2 15

ELLIOT walks in and looks at the room. Helen's BACKPACK is on the floor and her side of the bed has been slept in - but that's the only sign of her.

(CONTINUED)

With a sigh, Elliot sits on his side of the bed and dials her number again. As he does, he remembers the GUN in his pocket. Takes it out and puts it in a drawer in the bedside table. As he gets Helen's voicemail message -

ELLIOT

Hey, it's me. Again. I'm at the hotel now. Finally. Where are you?

(beat)

I've got so much to tell you. Dunno where to start.

(beat)

Maybe you're just out looking for me or something. Just call. Text. Whatever. Let me know you're okay.

He hangs up and bites his lip. Anxious. Looks over at Helen's side of the bed again.

HELEN (PRE-LAP)

I could stay here forever.

17

INT. HERMANOS HOTEL. ROOM 7 - DAY 3

17

ELLIOT awakes with a start to hear knocking at his door. Half-asleep he staggers to his feet, blinking at the light streaming through the window. He looks annoyed at himself.

ELLIOT

Shit.

Knocking at the door again.

ELLIOT (CONT'D)

Helen...? Helen, is that--

He opens the door -

But instead, it's ETHAN. Both men look equally surprised.

ETHAN

Elliot Stanley.

(beat)

That's your name, is it not?

ELLIOT

Sorry, I don't...

ETHAN

Ethan Krum.

Elliot looks at him, a takes a moment for it to land but then he realises...

ELLIOT

Ethan Krum!?!? What the actual fuck
are you doing here?

(CONTINUED)

ETHAN

I'm not here to hurt you, if that's
what you're worried about.

ELLIOT

(confused)

I didn't think you were here to...

ETHAN

Where's Helen?

He tries to peer behind Elliot into the bedroom.

ELLIOT

She's not here. She's... she's been
gone all night. I must've fallen
asleep...

ETHAN

She disappears all night and you
catch your forty winks? What kind
of--

ELLIOT

(distracted)

I got... fucking kidnapped...

ETHAN

Ah. That explains why you look like
poo, friendo.

ELLIOT

I'm not your... friendo, we've
never even met. Why are you here?

ETHAN

Back in medieval England in ye
olden days they would fight
'duels'. They would drink mead, eat
chicken and wear those big metal
robot suits. And men would battle
over the women they loved. Probably
over men too. But not as publicly.
That's why I'm here, Elliot
Stanley. To fight a duel.

A beat as Elliot looks at him, confused. Then -

ELLIOT

I don't have time for this shit, I
need to find her...

(CONTINUED)

He starts to walk out the door but Ethan stands in front of him.

ETHAN

Well so do I. Because I've changed.
I've come to seek Helen's heart.
And if it can't be her heart, then
let it be her forgiveness. And if
it can't be her forgiveness,
then...

(trailing off)
I heard Guinness was better here...

ELLIOT

Have you not been listening? I
don't know where she is...

ETHAN

What was it, then? Lover's tiff? Or
did she just get tired of your
face?

ELLIOT

The day I arrived here, I was
kidnapped. Whoever came for me,
they probably came for Helen. Which
means she's in trouble and I'm
here... talking nonsense with you.
So why don't you just piss off,
Ethan Krum. Please. I'm going to
the police.

And he walks past Ethan and out of the door. Leaving Ethan
standing there alone.

ELLIOT walks down the corridor, angry, worried, heading out
of the building. When ETHAN appears out of the door behind
him.

ETHAN

I have her last known location!

Elliot stops. Fuck. He doesn't turn back yet, while Ethan
keeps talking -

ETHAN (CONT'D)

We had a shared location thing on
our phone. Or... I mean, Well...
I... did.

(MORE)

ETHAN (CONT'D)

So I could see where she was at all times.

(beat)

It was totally consensual.

(beat)

In that I think she would have been fine with it had I told her.

Elliot finally turns and looks at him. Not liking what this means.

ETHAN (CONT'D)

We can take it to the police. Or you could, so I don't have to explain... y'know, why I have it...

ELLIOT

Or we go there right now. And find her faster.

ETHAN

Good thinking, friendo.

ELLIOT

Yeah, you need to stop saying that.

ELLIOT and ETHAN emerge from the hotel and head towards the car park. Elliot follows Ethan to a tiny rent-a-car.

ETHAN climbs into the tiny car, and ELLIOT gets into the passenger seat. It's a ridiculous sight. Ethan unlocks his WHEEL-LOCK, does his belt and looks at Elliot for a long time.

ELLIOT

(confused)

Why are you looking at me like that?

Ethan gives him a 'you know what I mean' look. But Elliot's still confused -

ELLIOT (CONT'D)

What?

ETHAN

If an Irish deer runs into the road, you'll go through the windscreen and turn into catsup.

ELLIOT
(realising)
Oh. Right...

He puts his belt on.

ELLIOT (CONT'D)
Could've just said 'put your belt on'. We'd have saved ourselves a lot of fucking time here, Ethan.

Ethan fixes him with a look. Suddenly he's not feeling very funny anymore, and we're seeing something a bit more human -

ETHAN
Don't talk down to me, okay?

Elliot's taken aback. He didn't see this coming.

ETHAN (CONT'D)
I'm sure you and Helen have had a good laugh about me. And heck knows I get it. I didn't treat her right.
(beat)
But I heard what you did.

On Elliot. The mood has suddenly shifted.

ETHAN (CONT'D)
Do you realise how that makes me feel? That you were the hero who swept her off her feet.
(beat)
The man who put drugs in women like they're suitcases and sent them off into the skies.

A silence hangs in the air. Everything's being turned on its head. Elliot clears his throat. The words cutting deep.

ELLIOT
Let's just go. Helen needs our -

HELEN (PRE-LAP)
HELP!

We're with HELEN - sitting on the floor, HANDCUFFED to the OVEN DOOR HANDLE.

HELEN
SOMEONE!!!! PLEASE!!!! HELP!!!

She falls silent, her throat hurting from the screaming.

RUAIRI (O.S.)

You haven't been doing that all
night, have you?

RUAIRI appears, having unlocked the lower basement door.

HELEN

It's not exactly easy to sleep like
this.

Ruairi winces.

RUAIRI

Save your voice. Please. Can't hear
a thing through these walls. My ma
built this place after she read up
on nuclear missiles and that in the
paper. Walls as thick as her legs.

(a thought occurring -)

Why'd you come here last night
anyway? You were saying you'd found
something--

HELEN

I read the DNA report.

RUAIRI

Oh. Well, I didn't think you needed
to know...

HELEN

What about Elliot, would you've
told him? It's only his life we're
talking about...

RUAIRI

And what about yours? You're a long
way from home digging into your
boyfriend's family tree. When d'you
start to live your own life?

HELEN

(shaking her head)

Doesn't matter now. Just please -
please can you let me go.

Silence. Desperately -

HELEN (CONT'D)

A glass of water then. Please, I'm
so thirsty.

Ruairi considers it - then pointedly takes his GUN out of his
holster before unlocking her handcuffs. Helen rubs her
wrists, relieved, as Ruairi pours her a glass of water. He
hands it to her and as she has a drink -

(CONTINUED)

RUAIRI

It's strange. Having someone here.
Someone's who's not... you know...

HELEN

Inanimate?

RUAIRI

(ignoring her)

Our first house was like something out of a time machine. Ancient, like. I swore I'd fix the kitchen there but... well, we grew to love it, you know. So... that's what I rebuilt down here. I was going to show my Mary as a surprise. Only the day I was going to show her...

He trails off. Then, after a deep breath, he refocuses -

RUAIRI (CONT'D)

Now I come here and... remember how it used to be. That's the thing about memories. You can live in them.

HELEN

What are you going to do with me, Ruairi? You can't keep me down here forever, you...

Ruairi ignores her. Instead, he stands and picks up the SEX-DOLL off the floor. Puts it gently back onto a chair.

RUAIRI

This was the dress she wore the night we got engaged.

(beat)

She made me pork and beans. Do you like pork and beans...?

HELEN

I... uh...

RUAIRI

Oh, the pork and beans she made... She'd slice the sausages into discs. Perfection.

HELEN

People are going to be wondering where I am.

RUAIRI

So there she was, at the stove making the pork and beans, she had that dress on, and I went over and put on that song - Piano Man...

(CONTINUED)

He nods to a HI-FI PLAYER in the corner.

RUAIRI (CONT'D)

We danced the whole song. All five
minutes and thirty-nine seconds.
And at the end I told her I loved
her very much and I asked her to
marry me.

A tear falls down his cheek.

(CONTINUED)

RUAIRI (CONT'D)

I know what I've built here
isn't... it's not even a shadow of
it, I know that but... in a world
where there's nothing left... it'll
do.

He stands, the pain too much for him. He's embarrassed, showing this much emotion in front of her, and it's getting the better of him.

HELEN

I'm not her.

RUAIRI

(agitated)
I know.

As he goes, she desperately tries something else, reaching -

HELEN

What would Mary say? If she knew
what you were doing?

And suddenly, almost out nowhere, in a blind rage -

RUAIRI

Don't you DARE speak about her!

Helen looks taken aback, stunned the flash of rage. Maybe for the first time, she - and we - worry what Ruairi might be capable of. But almost as soon as it came, it's gone again. Ruairi swallows hard.

RUAIRI (CONT'D)

Just... don't.

He turns his back to pick up the cuffs, and as he does Helen grabs something off the floor and wraps her hands around it. We don't see what. Then Ruairi turns and cuffs her back to the OVEN DOOR HANDLE, before once again locking the lower basement door behind him.

When the door is locked, Helen opens her hand - we see a FLAT SHARD OF METAL, a piece from a beans can. She stands and pulls open the oven door. Then she slowly manoeuvres the metal shard so she's holding it like a screwdriver -

And then she begins to unscrew the old metal screws holding the oven door handle on.

22

EXT. KILGAL DISTILLERY. MARINA - DAY 3

22

We see a pair of feet making their way along the marina by the distillery. PAN UP to REVEAL - LENA.

She looks up at the distillery. Then a voice -

ORLA (O.S.)

Lena?

Lena turns, sees ORLA, standing nearby.

ORLA (CONT'D)

I'm Orla.

CUT TO:

23

INT. KILGAL DISTILLERY. MEETING ROOM - DAY 3

23

LENA is with DONAL, ORLA and FERGAL, who is sat, bored, by the window. A silence passes. They've just told her what's happened.

LENA

How could you let him go?

Donal grimaces.

DONAL

Give you three guesses.

She looks at his burnt face.

LENA

I have come all this way...

ORLA

We don't have him. So we can't give you what you want...

LENA

But you will find him? And then...

ORLA

Then nothin'. Frank knows now. So we find him, he's going straight to Frank.

Lena looks at them, exasperated.

(CONTINUED)

LENA

If I never sent him that letter, he would never have come to Ireland.

ORLA

What can I say, shit happens.

LENA

We had a deal.

ORLA

We were useful to each other. Now, we're not.

Lena turns to Donal.

LENA

He would talk about you sometimes. He would laugh about you. About your name. "If Donal McDonnell could see me now..."

(beat)

You know how many Donal McDonnells I had to call before I found you?

DONAL

Like Orla says, Frank knows now. Things are different...

LENA

You should have killed him when you had the chance.

ORLA

It'd be a shame to come all this way for nothing, so I'll tell you what...

Lena looks at her, expectant. Then, with a grin -

ORLA (CONT'D)

Have a look around the country while you're here. Take in the sights.

Furious, Lena turns on her heel and walks out of the room. She almost runs into FRANK as she goes, who frowns.

FRANK

What'd I miss?

DONAL

Nothing worth a fuck. I'm going for a smoke.

He goes and Frank looks at Fergal and Orla with a frown.

24

EXT. KILGAL DISTILLERY - DAY 3

24

LENA strides away from the distillery, emotional. But then she hears -

DONAL (O.S.)

Wait!

She stops. Sees DONAL. Who approaches her.

(CONTINUED)

DONAL (CONT'D)
I'm sorry. 'Bout back there.

LENA
I'm sure you are.

DONAL
You on the same number?

LENA
Yes. Why?

DONAL
My sister does what she's told. Me, not so much. I'm going to put a bullet in Eugene Cassidy. And I can give you a front-row seat, if you're so inclined.

Lena looks surprised.

LENA
I do not understand...

DONAL
I know what he did to you - and to your friends. And seeing as you're the reason he's back here in the first place, seems only right you get to see him meet his end.

LENA
It is not... what we agreed...

DONAL
It's what I'm offering.

LENA
Then... thank you.
(beat)
Do you really think you will find him? He is dangerous.

DONAL
So'm I, darlin.

The sound of 'Listen to Your Heart' by Roxette.

25

EXT. COUNTRYSIDE / ETHAN'S CAR - DAY 3

25

We see Ethan's car make its way through the countryside.

ETHAN (V.O.)

(singing)

Listen to your heart there's
nothing else you can do, I don't
know where you're going and I don't
know why...

26

INT. ETHAN'S CAR - DAY 3

26

ELLIOT and ETHAN drive through the countryside. Ethan's
really lost in the music.

ETHAN

(singing)

But listen to your heart before you
tell him goodbye --

ELLIOT

It says it's off the track here...

(louder)

I SAID STOP HERE.

He turns down the music and glares at Ethan. The car comes to
a stop.

27

EXT. ROAD / ETHAN'S CAR - DAY 3

27

The car pulls up beside a thick forest. ELLIOT and ETHAN get
out. Elliot looks at ETHAN'S PHONE.

ELLIOT

Through here it says.

Ethan takes his phone back. Looks at it himself. Then nods.

ETHAN

Through here it says.

(beat)

Unto Narnia we tread...

Both men walk into the forest, Ethan studying the phone
screen as they go.

28

EXT. FOREST - DAY 3

28

ELLIOT and ETHAN walk along - Ethan's head buried in his
PHONE.

ELLIOT

HELEN!

(CONTINUED)

ETHAN
HEL! SHORTBREAD!?

No answer. They keep walking.

ETHAN (CONT'D)
What do you think she's doing out
here?

(CONTINUED)

ELLIOT

I don't know... Looking for me
maybe.

ETHAN

So you've got her caught up in
something else now?

ELLIOT

I didn't choose this. Any of it.

ETHAN

You sure about that?

Elliot glares at him - Ethan holds up his hands - sorry.

ETHAN (CONT'D)

Only, if I've learned anything
since Helen left me, it's that
everything's a choice. The way you
talk to a person. What kinds of
foods you consume. Whether or not
you pee sitting down...

ELLIOT

You saying I chose for Helen to
disappear?

ETHAN

I'm saying 'we create our own
stories'. Not my words - those of
Damien Spongell - my internet
therapist.

ELLIOT

You talk an awful lot of shit.

ETHAN

I've grown, Elliot. Expanded.
Changed. Can you say the same?

Elliot just shoots him a look - and shakes his head. Not
wanting to engage.

ETHAN (CONT'D)

I deserve a second chance as much
as the next guy. Even if the next
guy does have a jawline so defined
you can see it through his beard.

On Elliot - is he talking about me? But, before he can
respond--

ETHAN (CONT'D)

Last I heard, you and my shortbread
were travelling the world. So why'd
you come back to the Motherland?

(CONTINUED)

ELLIOT

Looking for answers, I guess.

ETHAN

And whose idea was that?

Elliot shrugs.

ELLIOT

Both of us. I suppose.

ETHAN

I sense uncertainty. It was her.
Wasn't it? I'd put an affordable
wager on that. She never could just
let things lie, could our Helen.
She's a born detective. Trust me,
she won't stop digging till all
your secrets are laid bare!

ELLIOT

(uncomfortable)

Where is she?

ETHAN

According to this, she should be
right... here!

He looks up from the map on the phone - to see they're in a small clearing in the forest. But they're the only two people there.

ELLIOT

You sure that's right?

ETHAN

Says we're right where we should
be...

ELLIOT

HELEN?

ETHAN

SHORTBREAD!

(beat)

IT IS I, ETHAN KRUM!

Ethan looks around but Elliot's spotted something on the floor. His face falls -

ELLIOT

No. No no no no...

He reaches down and picks up - HELEN'S PHONE. The one Ruairi took off her. He looks down at it, scared, emotional about what it could mean.

28A **EXT. KILGAL DISTILLERY - DAY 3**

28A

DONAL is having a CIGARETTE when FERGAL and ORLA emerge with FRANK. Frank's hugging Orla farewell when he spots Donal.

FRANK

Still here? There's a Cassidy
runnin' around to go find...

DONAL

I'm going, I'm going...

As Fergal goes to join -

FRANK

Fergal, you mind sticking about? I
wouldn't mind a word...

FERGAL

Ah, sure, sure...

Frank starts walking back inside but as he approaches the door, a flustered RECEPTIONIST emerges (they're out of earshot of the others by this point).

KILGAL RECEPTIONIST

I'm so sorry to interrupt it's -
there's a gentleman on the phone
very insistent he speak with you...

FRANK

I'm busy...

KILGAL RECEPTIONIST

Says his name's Eugene Cassidy.

A beat. Then Frank takes out his MOBILE.

FRANK

Put him through.

28B **OMITTED**

28B

28C **EXT. FOREST / KILGAL DISTILLERY - DAY 3**

28C

ELLIOT waits on the other end of the phone. Then finally we hear -

FRANK (V.O.)

Miss me already do you?

ELLIOT

Where is she?

FRANK

Where's who?

(CONTINUED)

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28C CONTINUED: 28C

ELLIOT

My girlfriend. Helen. You took her
right? Just tell me the fucking
truth -

FRANK

Deep breaths, Eugene. Untwist those
fucking knickers of yours... I
don't have your girlfriend.

(CONTINUED)

ELLIOT

Bullshit. You telling me it's a coincidence, I get taken then suddenly she's missing--

FRANK

If I took her, don't you think I'd want you to know? What would be the point unless it was to get to you?

(beat)

I'd spend less time worrying about me and look to your own family. Can't trust the stinking lot of them if--

But Elliot's hung up, angry. Not wanting to hear this. He looks over at Ethan.

ELLIOT

Can you track where she was - before this?

ETHAN

Wait, what's going on? Do you know who took her or not?

Elliot's speaking a million miles a minute, desperate -

ELLIOT

On your phone, your... stalker app, can you find where she was before she came here? Can you do that?

Ethan nods, flustered.

ETHAN

I can... I can do that.

He looks up on his app and finds an address.

ETHAN (CONT'D)

Got it. So... are we going to the police now or...

ELLIOT

Fuck that, we're going to find her. Right now.

ETHAN

Alright then, let's do it! You and me. Let's bloody do it. Hug it out!

He goes in for a hug. Elliot just turns and heads towards the car.

(CONTINUED)

THE TOURIST 2 - Episode 3 - Post Shoot Master - 31.07.23 27C.
28C CONTINUED: (3) 28C

ETHAN (CONT'D)
No hugs. I can respect that. Maybe
later.

He sighs and follows after him.

28D EXT. KILGAL DISTILLERY - DAY 3

28D

FRANK hangs up and goes over to FERGAL who's been pacing
nearby, nervous.

FRANK
I just spoke with Eugene Cassidy.
Seems he's misplaced his
girlfriend.

He looks at Fergal thoughtfully.

FRANK (CONT'D)
You or your Dad know anything about
that?

FERGAL
No. Not that he'd tell me
nothing...
(correcting himself)
Anything. Double negative, that's
called...

FRANK
And another thing, I've also been
pondering... how did Eugene ever
get off that island? Current as
strong as it is.

Fergal shrugs.

FRANK (CONT'D)
He'd have to be a mighty swimmer,
to make it all that way...

Fergal tries not show how uncomfortable he is. The way
Frank's looking at him, like he's staring into his soul.
Clearly he suspects Fergal.

FERGAL
I dunno nothing.

FRANK
Another of your double negatives
there.

FERGAL
Yeah, right. Sorry.
(changing subject)
(MORE)

(CONTINUED)

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28D CONTINUED: 28D

FERGAL (CONT'D)

Why did you want me to stick
around?

A pause. Then he smiles -

FRANK

Just to wish you luck at Irish
school this week, is all. Good to
keep sharp with your Gaeilge.

Fergal nods and takes the opportunity to get the fuck out of
there.

29

INT. HARDWARE STORE - DAY 3

29

Muzak plays. We're with a spotty CASHIER staring at his PHONE when there's a noise - they look up to see a SHOVEL has been placed on the conveyer belt in front of them. Then two rolls of thick black PLASTIC BIN-BAGS. Some GLOVES. And standing above them is RUAIRI.

CASHIER

Looks like you're about to kill
somebody or something!

Ruairi looks wide-eyed - then laughs. Slightly too hard.

(CONTINUED)

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CONTINUED: 29

RUAIRI

Yes! Yes! Imagine that. Can you
imagine?

The cashier looks weirded out and starts to ring the items
through. A strange expression on Ruairi's face. What the
hell's he got planned?

30 **EXT. RUAIRI'S HOUSE - DAY 3** 30

We're looking at Ruairi's house on a WIDE. ELLIOT and ETHAN
emerge from Ethan's car which is parked outside. They look up
at the house.

They're here. And Helen is right downstairs.

They knock on the door. Knock again. Nothing. They walk round
the back of the house.

30A **EXT. RUAIRI'S HOUSE. SIDE PASSAGE - DAY 3** 30A

ELLIOT and ETHAN walk round the side of the house to see if
they can get round to the back. In the side passage, they
reach an IRON GATE. Elliot tries to open it - it's locked.

They look at each other and shrug, before turning to head
back round.

30B **INT. RUAIRI'S HOUSE. BASEMENT - DAY 3** 30B

Downstairs, we see the oven door handle is hanging off just
one screw now, but the other isn't quite off yet. HELEN can
see ETHAN and ELLIOT's feet through the narrow window and her
eyes widen.

HELEN

Help. HELP!!

30C **OMITTED** 30C

30D **EXT. RUAIRI'S HOUSE - DAY 3** 30D

ELLIOT and ETHAN come back round the front of the house from
the side passage, clearly not having heard or seen Helen.
They come face to face with Ruairi's neighbour, DEIRDRE.

DEIRDRE

He went out.

ELLIOT

Who?

(CONTINUED)

DEIRDRE

(ignoring the question)

In and out he goes, like a cat he
is. So busy. I don't like to be
busy. It's not for me.

ELLIOT

Okay, but... who are you talking
about? The guy that lives here?

Deirdre looks at him narrowly.

DEIRDRE

You look familiar.

ELLIOT

I'm sure I do.

They're about to turn away when the door finally opens - it's Ruairi's mother, FIONA, that we met in Episode 1. She looks at them, frowning. Confused.

ELLIOT (CONT'D)

Hey, is... is Helen here?

FIONA

You must be hungry. Come in.

She doesn't really wait for a response, just turns. Ethan and Elliot share a look and follow her inside.

31

INT. RUAIRI'S HOUSE. KITCHEN - DAY 3

31

ETHAN and ELLIOT follow FIONA inside. The TV is on loudly.

ELLIOT

Her phone says she was here. She's
Australian, she...

(CONTINUED)

FIONA

You must be so hungry. All you
detectives work so hard.

Elliot and Ethan share a look.

ETHAN

We're not detectives, I think you
may have us confused with someone--

FIONA

I need to get you a bite to eat.

She wanders over to the CURTAIN and hesitates -

32 INT. RUAIRI'S HOUSE. BASEMENT - DAY 3 32

HELEN can hear the vague movement of floorboards upstairs -
but no voices.

HELEN

Hello?
(beat)
HELLO!?

But she knows it's hopeless - they can't hear her. She
redoubles her efforts on the oven door handle.

33 INT. RUAIRI'S HOUSE. KITCHEN - DAY 3 33

But upstairs, we can't hear her. FIONA stops in front of the
CURTAIN - not moving it - and turns to ETHAN and ELLIOT, a
puzzled expression on her face.

FIONA

I always wish Ruairi had taken a
wife. But he never married, more's
the pity.

It's about now we realise that perhaps Ruairi is a psycho. He
never had a wife. So *who the fuck is downstairs?* Before Ethan
and Elliot can reply, the door opens and RUAIRI enters. He
has a BAG from the hardware store and a SHOVEL under his arm.

RUAIRI

Hello, can I help you?

ELLIOT

Have you seen Helen?

Ruairi looks taken aback - terrified they're onto him - but
Elliot misreads it as just wondering who the hell these
people are on his doorstep.

(CONTINUED)

ELLIOT (CONT'D)

Sorry, I'm Elliot. I'm her boyfriend.

ETHAN

I'm Ethan. The ex.

(raises his hand)

Former poster child for toxic masculinity. Reformed, may I add!

Ethan's waffle has given Ruairi time to recover his senses.

RUAIRI

Okay, okay.... You're... looking for Helen Chambers?

ELLIOT

Her phone says this was her last known location.

RUAIRI

Right. Yes!

He looks more relaxed now he's realised they're not onto him after all.

RUAIRI (CONT'D)

Helen came to me to... to find you actually. I'm a detective sergeant. Ruairi Slater. I was on your case... and case closed, here you are!

He laughs - a bit too hard.

RUAIRI (CONT'D)

That's something isn't it?

ELLIOT

Did she say anything that might help us find out what happened to her?

RUAIRI

No. Just that she had a lead. I said I'd go with her, but I was on a call and she wouldn't wait...

Ethan sniffs.

ETHAN

What's that smell?

(to Elliot)

Are you getting that?

He sniffs the air. He does, but he pushes on -

(CONTINUED)

ELLIOT
Listen Detective Slater...

RUAIRI
It's just the pipes. Playing up.
Need to get a... pole.

ETHAN

I don't think so, mate, what have you got in your pipes?

RUAIRI

Quite the pole I'll need for these pipes of mine...

ELLIOT

Can we stop talking about fuckin' pipes! Did she say anything else? Because I think she might be in trouble.

Ruairi nods. Feigning concern.

RUAIRI

Nothing I'm afraid. But I'll put out an alert. Get the boys to keep an eye.

Ethan hands him a CARD.

ETHAN

If you hear anything, that's my number.

Ruairi looks at it. Confused -

RUAIRI

What's a 'NED' talk?

ETHAN

Ha! What's a NED talk!?

ELLIOT

You got a pen?

Ethan whips one out of his pocket. Elliot writes on the back of the card.

ELLIOT (CONT'D)

That's my number. Call me first.

ETHAN

Or me.

ELLIOT

Don't listen to him.

Ethan holds up his hands - fine. Then -

ETHAN

(of the shovel)

Ah, you're a fellow greenfinger?

Ruairi frowns - then remembers the shovel under his arm.

(CONTINUED)

RUAIRI

Ah.. yeah. Yes. Love gardening.
Listen, whatever's happened to your
lady, we'll get to the bottom of
it, okay? Don't worry.

Elliot sighs and leaves with Ethan. Ruairi breathes a sigh of relief.

RUAIRI (CONT'D)

C'mon, Ma, you must be tired, let's
get you into bed for a rest...

33A

INT. RUAIRI'S HOUSE. BASEMENT - DAY 3

33A

HELEN has the other screw almost out - and with a tug she pulls the whole oven door handle off. She's now free to run across the other side of the room where the HANDCUFF KEYS are. She undoes the cuffs and then runs and tries the basement door. It's locked. She bangs on it -

HELEN

Hello? HELLO!?

Nothing. She lets out a frustrated, strangled scream, then takes a deep breath. She's free at least. There must be something she can do. She runs back down and starts searching for something she can use. Opening drawers - opening cupboards -

Then she reaches the SEX DOLL. And just looks at it. An idea forming...

A moment, before she reaches out and pulls off the WIG off the sex doll. Considering it.

34

EXT. RUAIRI'S HOUSE / ETHAN'S CAR - DAY 3

34

Outside, ETHAN and ELLIOT stand by Ethan's car. Elliot pauses. A silence.

ETHAN

I guess that's that. The boys in blue - or green maybe - are on the case.

(beat)

Guinness?

Elliot is lost in his own thoughts.

ELLIOT

That guy says Helen found a lead, looking for me. If... shit, if we knew what it was, maybe...

He shakes his head.

(CONTINUED)

ELLIOT (CONT'D)
We can't just wait around doing
nothing, while she's...

(CONTINUED)

ETHAN

I could see where she went before this? Signal's patchy so might be a few gaps, but we could sort of, retrace her movements so to speak? If that would be helpful?

Pause. On Elliot, surprised -

ELLIOT

Yeah. Yeah, Ethan, that would actually be really helpful. Thank you.

Ethan holds up his PHONE with a grin.

ETHAN

If we do find her, she probably won't even be angry I violated her privacy!

ELLIOT

Oh Ethan.

Elliot gets into the car, as does Ethan.

RUAIRI comes back down the stairs with a sigh. His mum in bed now. Clearly some time has passed. Then he walks over to the CURTAIN and unlocks the top door to the basement.

RUAIRI heads down the stairs, and unlocks the lower basement door. He slows as he sees - Helen is missing. He pulls his gun out, wary, wondering where Helen could be, what she's planning, then he hears -

HELEN (O.S.)

Hey.

Ruairi turns suddenly -

To see HELEN has taken the dress off the SEX-DOLL and is now wearing it, along with the WIG from the doll. Ruairi can barely speak. There are tears in his eyes.

RUAIRI

M... Mary?

HELEN

I, uh, thought maybe you might like some pork and beans. And then we could listen to 'Piano Man'.

RUAIRI

That... that would be nice.

HELEN

I'm going to need some supplies.
Ingredients, cutlery, a knife to
chop the little slices...

We see Helen - this is what she's really after. But before he
has a chance to realise -

HELEN (CONT'D)

Could also use a candle. For the...
you know. The smell.

RUAIRI

(nods)

Right. Gotcha.

He beams. Then, quietly -

RUAIRI (CONT'D)

You don't have to do this.

HELEN

I know.

(beat)

There was someone here. Wasn't
there? Who was it?

RUAIRI

No-one. Just... neighbours, y'know.

Looking slightly shamefaced -

RUAIRI (CONT'D)

I'll get going on those supplies
then.

NIAMH gets out of a car. Looks over at a remote, ramshackle
building.

TOMASZ steps out of the driver's seat and gets her bags out
the boot.

The front door opens and NIAMH steps in. It's gloomy here,
even in the daytime, and she turns a light-switch on the
wall. The lights flicker reluctantly into action.

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CONTINUED: 37

Niamh takes a step forward - then stops. She's seen something in front of her. Turning slightly -

NIAMH

The fuck is this still doing here?

TOMASZ has stepped in behind her. Hearing the emotion in her voice he speaks softly. Not wanting to make it worse.

TOMASZ

You said... after you left. No-one was to come here.

NIAMH

So y'all just... You didn't think, did you? No-one ever thinks.

NIAMH strides over to the sink. From a cupboard underneath she pulls out a CLOTH and some CLEANING FLUID. She wets the cloth then walks back next door - almost bumping into TOMASZ who's blocking her path.

TOMASZ

I can arrange for this. You don't have to...

NIAMH

But I do. Don't I? Cause if you want blood cleaning off the floor seems like you got to do it yourself.

NIAMH returns to the centre of the hall - and we see now a large bloodstain on the floor. She starts to scrub at it feverishly. Blinking back tears as she does so.

38 OMITTED CONTENT MOVED TO SCENE 37 38

39 OMITTED CONTENT MOVED TO SCENE 37 39

40 EXT. ROAD NEAR SKETCHY PUB - DAY 3 40

ETHAN and ELLIOT pull up in Ethan's car.

41 INT/EXT. ETHAN'S CAR / ROAD NEAR SKETCHY PUB - DAY 3 41

ETHAN is pulling out the WHEEL-LOCK and attaching it. ELLIOT watches him.

(CONTINUED)

ELLIOT
What're you doing?

ETHAN
Have you looked around? We are not
in Kansas any more, Dorothy...

Elliot shakes his head and gets out the car.

ETHAN hurries to catch up with ELLIOT as they approach the pub. A way off, a group of fairly threatening-looking GUYS in their 20s, smoking and glaring openly at them as they walk.

ETHAN
Listen. If things kick off, just...
don't worry, okay?
(under his breath)
I've got a rape whistle.

He holds up a small digital RAPE WHISTLE.

ELLIOT
Good to know.

Ethan nods. Missing the sarcasm.

ELLIOT and ETHAN enter the pub - the same lone REGULAR in the same spot he was at when Helen was there. Another man, DANIEL, has bought a PINT and then takes a seat by the door. A different BARMAN (2) behind the bar though, maybe even more gormless than the other guy. He's listlessly playing a game on his PHONE. Elliot and Ethan approach the bar.

ELLIOT
Hey, was there a woman here
yesterday afternoon? Australian,
brown hair...

ETHAN
Cute as a button.

ELLIOT

He's not wrong about that,
actually.

Barman 2 doesn't look up.

BARMAN 2

I can't see the fireplace.

ELLIOT

Scuse me?

BARMAN 2

It's one of them... found object
games. Got to find the fireplace to
use with the poker but there's no
feckin' fireplace.

He holds up the phone to show them his game. Elliot hasn't got time for this, although Ethan inspects the phone screen carefully.

ELLIOT

I know she was here yesterday
afternoon. You'd have noticed her,
she'd have stuck out round here...

ETHAN

I think what you actually need is
that piece of coal there, then you
build the fire...

ELLIOT

Hey.

He takes the phone off Ethan and Barman 2 to get their attention.

ELLIOT (CONT'D)

Can we concentrate?

Barman 2 looks at Elliot, annoyed.

BARMAN 2

I wasn't here yesterday.

ELLIOT

Who was?

BARMAN 2

Derek.

ELLIOT

Where's Derek?

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CONTINUED: (2) 43

BARMAN 2

He's coming here in an hour or so.
You can wait. Long as you order a
drink.

Elliot sighs.

ETHAN

It seems fate has other plans for
us.

(to the barman)

Two Guinness!

(beat)

Guinnesses? Guinnessi?

(matter of fact)

Two Guinness.

Elliot - now he's stuck waiting here with this guy. Perfect.

44 EXT. SKETCHY PUB - DAY 3

44

Outside the pub, we pull out - ACROSS the road - to find a
TAXI DRIVER walking away, PHONE to his ear.

44A EXT. ROAD NEAR SKETCHY PUB - DAY 3

44A

The TAXI DRIVER rounds a corner and approaches a taxi marked
DIAMOND EXPRESS CARS. Into his phone -

TAXI DRIVER

Yeah, yeah, I got eyes on your man
there...

(beat)

Oh I saw him myself. Not two
minutes ago...

45 INT. DIAMOND EXPRESS CARS - DAY 3

45

We find TIOTÉ on the other end of the phone, leaning back in
his chair. Nodding.

TIOTÉ

At least they will not have far to
go.

He hangs up. A beat - worry on his face, aware of what a big
deal this is. But - he dials a number anyway -

TIOTÉ (CONT'D)

Frank. It's me...

46

INT. RUAIKI'S HOUSE. BASEMENT - DAY 3

46

Back in the basement with RUAIKI and HELEN. Ruairi is sat at the table, his GUN in front of him. Helen is wearing the dress and has ingredients and a chopping board in front of her. CU on the KNIFE as she chops before going out wide again.

HELEN

So. Pork and beans, huh?

RUAIKI

Pork and beans.

HELEN

It's... unusual.

RUAIKI

Mary's invention. We both got home late one night - she worked for the ambulances, see... Anyway, we opened the fridge and she says, Ruairi - I got pork and I got beans. And I says, pork and beans it is then! And that's how pork and beans came about...

He laughs - which starts to turn into tears. Changing the subject -

HELEN

Hey, hey, come on now, that's supposed to be a happy memory. Right?

RUAIKI

I am happy.

She looks over at him, tears rolling down his face.

HELEN

Sure.

CU on the knife again - slicing through the pork.

HELEN (CONT'D)

Hey come and have a look...

She wants him nearer her so she can use the knife -

HELEN (CONT'D)

These slices thin enough?

RUAIKI

Can see from here they look perfect, like.

(CONTINUED)

Helen's hand tightens on the knife handle as she chops. Keeping half an eye - as much she can - on Ruairi behind her. Trying to judge the right moment to strike.

RUAIRI (CONT'D)

You've been so nice to me.

(beat)

I know how this sounds but... this is fixin' to be the best day I've had since my Mary... I'm tryin' to say is, when this is over, we'll work something out. I'll let you go.

HELEN

Sounds so simple when you put it like that.

She smiles unconvincingly.

RUAIRI

You don't believe me?

HELEN

You kidnapped me.

RUAIRI

But I'm not... this isn't me, I've... I've never done anything like this before. Not ever.

HELEN

So what?

She CHOPS again - slightly more violently this time. Frustrated by Ruairi's 'poor me' attitude.

HELEN (CONT'D)

That's like saying I've never had a parking ticket before so when I get one I shouldn't have to pay it...

RUAIRI

People do say that, though. All the time! First offence, all that, you're a police officer...

HELEN

Was.

RUAIRI

So you understand.

HELEN

I understand right and wrong. Is what I understand.

(CONTINUED)

RUAIRI

How's that work with your man
there, then?

HELEN

Excuse me?

RUAIRI

Him being a Cassidy 'n all.

HELEN

You don't know him.

RUAIRI

And from what I gather, neither do
you all that well. That's why you
came back here, isn't it?

HELEN

He deserves to know who he is.
That's why you need to let me out
so I can tell him about that DNA
file...

RUAIRI

Is it for him, though? That you're
doing this? Or for yourself?

Helen doesn't want to talk about this. At all, really. And especially with her kidnapper.

HELEN

Hey, let's not... tell me about
Mary. Tell me how you met.

Ruairi smiles. Any excuse to talk about her.

RUAIRI

Ah, now that's a tale. Although
it's a tale she'd be telling, cause
back in the day I'd enjoy a drink
or five, so the actual moment we
met is a blur. The night I can't
remember with the girl I can't
forget, is what I always say...

Ruairi is getting lost in the reminiscence - as Helen expected he would. So as he talks, she stops chopping - her hand closes around the knife and she slips it into the pocket of the dress. She starts casually getting plates together, to take to the table. Steeling herself for what she has to do. We stay on her as we hear Ruairi continuing to talk -

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

It was a friend's party, friend of
a friend, only for some reason
neither of us ended up knowing
anyone there.

(MORE)

(CONTINUED)

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

We left together, we ended up going
to a fairground at the end of the
road.

(MORE)

(CONTINUED)

RUAIRI (O.S.) (CONT'D)
Got on a big wheel, drunk as
skunks, and it got stuck at the
top, see...

Helen is over by the table, and has her hand in her back pocket, where she's reaching for the knife... Ruairi takes the gun in his hand and looks at her. If he knows what she had in mind, he doesn't say. Just smiles.

RUAIRI (CONT'D)
You should probably get to cooking
shouldn't you? I can do the table,
don't you worry about that...

Helen looks down at the gun - makes the calculation - and knows now's not the time.

HELEN

Right.

RUAIRI
You won't be needing that knife
anymore, will you?

HELEN

No. No, I won't.

Frustrated, Helen takes it out and places it on the table. She then goes to the stove and starts to cook. But she casts a glance over at the knife as she does.

NIAMH sits in the faded room, cup of tea in hand. She's far away in thought - so far away that she doesn't hear the door knock twice. Finally as it opens we hear -

TOMASZ (O.S.)
Niamh.

Niamh turns to see TOMASZ in the doorway.

TOMASZ (CONT'D)
He's outside.

NIAMH
Bring him in.

TOMASZ
We can take care of this...

NIAMH
Bring him in.

Tomasz nods. Niamh sighs and stokes the fire with the POKER.

(CONTINUED)

As she does this the door opens -

And Tomasz and TWO OTHER GUYS lead in DECLAN. The guy we glimpsed during Niamh's speech. Declan is looking absolutely terrified.

DECLAN

Miss Cassidy, this is all, oh crap
this is all a big confusing...
misunderstanding, is what we've got
here...

NIAMH

Is that so? Because the way I hear
things, you've been asking a lot of
questions, Declan, when you should
be tending my bar.

DECLAN

I'm, I'm, I'm a curious fella,
always have been, my Ma always
said, curiosity killed the cat
Declan! And I didn't listen - our
cat died of old age you see - and I
should've listened...

NIAMH

Your Ma should've told you to shut
your fucking mouth.

She doesn't even raise her voice but it's said with such commanding menace that Declan instantly falls quiet.

NIAMH (CONT'D)

You've been trying to sell
information to the McDonnells.

DECLAN

No, no, I told Tomasz here, this is
all...

NIAMH

You been flapping your gums all
over town. Trying to get something
juicy for the highest bidder.

She sighs, getting in close to him. Sounding almost calm and reasonable.

NIAMH (CONT'D)

This'll go worse for you if you
lie. You understand?

Declan swallows hard.

(CONTINUED)

DECLAN

Okay. Yeah, yeah, okay. My girl, she's pregnant, and, and, we just want, you know, a better life, for the little one and that, I wasn't... I'd never have told those McDonnell bastards nothing important, I swear...

As he says this, Niamh is walking slowly back over towards the kitchen. Not even listening. She picks up the poker from the gas hob. Declan's eyes widen as she lifts it.

DECLAN (CONT'D)

Please, please, I never - I never said anything, I never even found out anything that was worth a shit, I was... please don't...

NIAMH

You really should have kept your mouth shut, boy.

She nods at Tomasz who holds Declan's mouth open - and Niamh plunges the red-hot poker right inside. We hear Declan's screams but stay on her. A furious zeal in her eyes.

We're back with ETHAN and ELLIOT in the pub. Over by the door is a local - DANIEL. Ethan's finished half his Guinness. Elliot's pint is untouched in front of him. As Ethan takes an appreciate sip -

ETHAN

Mm. Aren't you going to have yours?

ELLIOT

There's people out looking for me and I'm just sitting here like a fuckin'...

He gets to his feet, impatient, goes to the BARMAN (2).

ELLIOT (CONT'D)

You said Derek would be here in an hour. It's been longer than that.

BARMAN 2

'S Derek for you.

He goes back to his PHONE game. Frustrated, Elliot returns to Ethan.

ELLIOT

What are we even doing? Is this going to make any difference?

ETHAN

We're doing something. I wish I hadn't wasted so much time sitting round at home dreaming about my ex, your current, girlfriend. At least now I'm here. And I'm fighting for her.

ELLIOT

This was best when we didn't talk.

A silence. But Ethan can't help himself -

ETHAN

If you could do it all over again - would you come back here?

ELLIOT

(disbelieving)

First, I was kidnapped. Now Helen's been kidnapped. So - on balance - that would be a no.

ETHAN

You said it yourself - your family are here. It might be hard but you're learning. About yourself. Are you actually ready to walk away from that?

ELLIOT

Whatever you're paying your internet therapist, it's too much.

Before Ethan can reply, the door opens and both men look up - hoping it'll be the man they're waiting for. Instead, THREE MEAN-LOOKING FUCKERS walk in. And look straight over at Elliot and Ethan.

ETHAN

(hopefully)

Derek?

Elliot's already getting to his feet.

ELLIOT

Lads, we don't want trouble...

MEAN-FUCKER ONE

Frank McDonnell's looking for you.

He takes out a CROWBAR - another guy takes out a KNIFE - the third takes out a GUN but the Barman shakes his head -

BARMAN 2

Could you not? In here?

Reluctantly, Mean-Fucker Three puts the gun back - but grabs a BOTTLE off the bar and smashes it. Barman 2 takes Elliot and Ethan's pints of Guinness off the bar.

ETHAN

This doesn't necessarily seem like a 'me' kind of an encounter...

But as he tries to sidle towards the door, one of the guys comes at him with the crowbar. Ethan tries to dodge and falls to the ground, bashing his arm and screaming in pain. The crowbar guy swings at him - and as he does, Elliot steps forward and kicks at him, while he's off-balance, knocking him to the ground and saving Ethan some serious damage.

Ethan sits there, stunned, unable to believe how close he came to having his head smashed in. Elliot contends with all three Mean-Fuckers at once - he grabs Mean-Fucker Two and slams him into Mean-Fucker Three. Then picks up the crowbar off the floor - the one Mean-Fucker One dropped -

And swings wildly in a circle, smashing a SMOKE ALARM [TBD] off the ceiling in the process.

ELLIOT

Stay back, stay the fuck back...

But there's three of them and one of him, and he can't watch them all at once, so after a brief cold war - everyone eyeing each other, no-one quite making a move -

Daniel watches all this. Smiling. The Mean-Fucker with the bottle lunges forward, catching Elliot's hand and scraping it badly - enough to make Elliot drop the crowbar.

Ethan is scrabbling to pull the RAPE WHISTLE out of his pocket, but his fingers are shaking so much he drops it. He goes to grab it when the Mean-Fucker with the knife comes for him, and he turns and runs for the door and as he throws it open -

A HUGE RED-HEADED GUY (SEAN) is lumbering in.

ETHAN

No no please don't hurt me...

But Sean could give less of a shit about Ethan. He lumbers past him, straight over to where Elliot is doing his best to keep his head above water.

Elliot looks at him - fuck this is all I need...

Then Sean SMACKS Mean-Fucker Two right in the face. When he pulls his hand back we see he's wearing metal spiked KNUCKLEDUSTERS, now slick with blood.

Ethan and Elliot share a look. Sean doesn't say anything or miss a beat as he turns to fighting the other Mean-Fuckers.

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And as they all set about each other, Elliot takes his opportunity and runs towards the door.

ELLIOT
Go, go, GO!

Daniel nods at them as they reach the door. Raising his glass, casually.

DANIEL
Afternoon, how's your day going?

Elliot gives him a weird look and they run out.

49 EXT. SKETCHY PUB - DAY 3 49

ETHAN and ELLIOT run like motherfuckers, Elliot limping slightly, wincing in pain, his hand bleeding.

50 EXT/INT. ROAD NEAR SKETCHY PUB / ETHAN'S CAR - DAY 3 50

As ELLIOT and ETHAN approach the car -

ETHAN
You have to drive.

ELLIOT
What are you--

ETHAN
I can barely move my arm, it's bruised something awful, I can feel the inflammation inflaming...

ELLIOT
I can't drive a stick--

Ignoring him, Ethan throws him the CAR-KEYS and gets into the passenger side.

ELLIOT gets into the driver's seat, ETHAN beside him. Elliot turns the key and the strains of Roxette's 'Listen To Your Heart' kick in hard. There's no time to think about turning it off though, so that serves as the backdrop for what follows -

ELLIOT (CONT'D)
Oh fuck...

Elliott's just remembered Ethan's elaborate old-school WHEEL-LOCK is on the steering wheel.

ETHAN
Oh...

Ethan digs out the KEY from his pocket but as he does -

(CONTINUED)

ELLIOT
Hurry up...

Because Mean-Fucker Three has emerged from the pub and is heading their way, drawing their GUN as he walks.

ELLIOT (CONT'D)
HURRY UP...

(CONTINUED)

Ethan throws him the key and Elliot struggles to undo the lock as Roxette continues to blast out.

ETHAN

Quickly now, quickly...

ELLIOT

What do you think I'm doing...

He manages to get it unlocked and free the steering-wheel but no sooner has he done so than the driver's door is thrown open and Mean-Fucker Three is pulling him out onto the road.

MEAN-FUCKER THREE

They say you don't remember anything.

ELLIOT

I don't. I really don't...

MEAN-FUCKER THREE

So you don't remember me. Shame.

He cocks the gun.

MEAN-FUCKER THREE (CONT'D)

They told us to bring you in alive.
Didn't say nothing about not
blowing your nutsack off beforehand
though...

He lowers the gun towards Elliot's crotch.

ELLIOT

That's not the kind of thing you
have to specify is it? I mean it's
implied right? I mean...

MEAN-FUCKER THREE

Shut up.

He's about to take the shot when -

There's a screaming high-pitched alarm. Mean-Fucker Three winces in surprise -

Because Ethan is holding his RAPE WHISTLE right next to the guy's ear. Surprised, Elliot takes the opportunity to HEADBUTT the guy, who falls to the floor.

The gun's still in his hand even as he lies on the floor in pain, stunned, so they turn and run to the car and jump in. With a lurch and a stall, as Elliot works out the stick, they drive off.

51

INT. RUAIRI'S HOUSE. BASEMENT - DAY 3

51

Back in the basement with HELEN and RUAIRI. They're just finishing the much-discussed pork and beans. Ruairi finishes a mouthful with a satisfied sigh. The KNIFE is on the other side of the table. Out of reach.

RUAIRI

That's some good pork and beans.

HELEN

Good. Cause I really just sort of made it up.

RUAIRI

So did Mary, remember. Long as there's pork and there's beans, she'd say, there'll always be pork and beans.

HELEN

She sounds... like a wise woman.

This isn't entirely sincere. But she's doing her best. Ruairi smiles wistfully.

RUAIRI

She was. She was a poet she was. That's how I knew, see, only our third date, and I knew I'd ask her to marry me.

HELEN

Really? You were that sure?

RUAIRI

Oh yes. I carried that ring in my pocket for months and months. Waiting for the moment. And that night... the dinner, the dancing... it just felt right.

Looking at Helen -

RUAIRI (CONT'D)

Your man's been carrying a ring just like it.

Helen turns away, not wanting to engage. But after a silence, she can't help herself.

HELEN

It's weird, not having anyone to talk to about it. He doesn't even know I saw it, and...

(CONTINUED)

RUAIRI
And what? Weren't you happy?

HELEN
I don't know. I should've been but
I just... I didn't know what to
think.
(beat)
That's okay, right?
(beat)
Never mind. Doesn't matter.

RUAIRI
When you know... you know.

He stands and picks up the VINYL - puts it on the Hi-Fi player. Billy Joel's 'Piano Man' starts up. He holds out his hand and Helen steps towards him. They start to slow-dance.

As they turn in gentle circles around the room, Helen is guiding him - without him realising - towards the knife.

RUAIRI (CONT'D)
I love you, Mary.

HELEN
I know.

They continue turning in circles, closer and closer now, and as Helen's starting to reach towards the knife -

She realises Ruairi is sobbing on her shoulder. The sad tears of a broken man. And something in her can't do it. She's so close, her fingers are finally resting on the handle - she could do it now. She could be free...

But she lets the knife go. They dance on, away from the knife.

MUSIC OVER -

NIAMH watches as DECLAN is led away, clutching his mouth, sobbing.

MUSIC CONTINUES -

ELLIOT drives, ETHAN beside him.

MUSIC CONTINUES -

(CONTINUED)

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LENA sits in a modest bedroom. She's looking at a PHOTOGRAPH - her and two WOMEN of a similar age. All of them with forced smiles.

55 INT. RUAIRI'S HOUSE. BASEMENT - DAY 3 55

Back with HELEN and RUAIRI. He breaks away, the song still playing. He's in tears.

RUAIRI

I'm sorry, I'm sorry...

And he runs upstairs, the lower basement door slamming behind him. Helen sighs. What did she just do?

56 EXT. CROSSROADS - DAY 3 56

Ethan's car comes to a slow stop at a crossroads. Moments later ELLIOT gets out, followed by ETHAN.

ELLIOT

Why wouldn't you fill it up?

ETHAN

I didn't know people were going to try and kill us!

ELLIOT

FUCK.

ETHAN

At least we're alive huh friendo?

He looks at Elliot. Who doesn't correct him.

ELLIOT

Thanks to you saving me back there.

ETHAN

And you me.

He claps Elliot on the shoulder.

ETHAN (CONT'D)

Unlikely brothers in arms! We could come up with a...

ELLIOT

(cutting in)

Let's not push it.

ETHAN

Look, I'll call the rental place.
We can't be that far from town
now...

(CONTINUED)

ELLIOT

If I was even going in the right
direction...

As Ethan takes out his PHONE, we hear the screeching of tyres and a battered old 4x4 pulls up behind them. Moments later, SEAN, the huge red-headed guy from the pub, gets out.

ELLIOT (CONT'D)

Oh come on...

But Sean is holding up his arms in the air - the universal sign of 'I mean you no harm'. He holds up a CARD and offers it to Elliot. He and Ethan share a look, then Elliot walks over warily. Takes the card.

It's a medical card, explaining that he's mute.

ELLIOT (CONT'D)

You can't talk?

Sean nods, then hands over his PHONE. ON-SCREEN it reads - "Your ma sent us out looking for you".

ELLIOT (CONT'D)

My mother sent you? Okay, why...?

Sean looks at the phone. Elliot hands it back. The guy types something. Hands it back. Elliot reads -

ELLIOT (CONT'D)

You'll take me to her? Okay, how'm
I supposed to trust you?

Sean sighs heavily - then shrugs. Whatever. He takes his phone back and starts heading towards the car. As he reaches it -

ELLIOT (CONT'D)

Wait.

ETHAN and ELLIOT sit in the back, SEAN driving.

ETHAN

What about my car? I don't think
it's in my rental agreement that I
can just let it sit there...

ELLIOT

The car will be fine.

Ethan sighs heavily.

ETHAN

Having a family reunion isn't going
to help us find Helen...

ELLIOT

Actually, from what I've heard...
if anyone can help us find Helen,
it'll be my mother.

Ethan looks at him - what?

HELEN sits, forlorn, changed out of the dress and WIG now and back in her own clothes. She hears something - the top door to the kitchen opening. But then - nothing. She goes to the bottom basement door and tries it - it swings open. Ruairi never locked it. She peers out and sees the top door is open too.

She waits a moment.

RUAIRI (O.S.)

You can come up.

Wary, Helen walks up the stairs.

59

INT. RUAIRI'S HOUSE. KITCHEN - DAY 3

59

HELEN emerges into the main body of the house. RUAIRI is waiting for her, apologetic.

RUAIRI

You could've taken that knife.

(beat)

Why didn't you?

HELEN

Something about me and broken men I guess.

RUAIRI

I meant what I said. You can go.

HELEN

You know I have to report this.

RUAIRI

No need. I'll be turning myself in.

Soon as...

He picks up the BAG from the hardware store and tips out the BIN-BAGS and the GLOVES and the SHOVEL. Helen's eyes widen.

HELEN

What the dickens...?

RUAIRI

I'm going to bury Mary. Like I should've done a while back.

Just... hard letting go, I guess.

He smiles at Helen.

RUAIRI (CONT'D)

Living in the past doesn't do no-one any good. If I were you, I'd get back to your man and get out of this place. Forget about digging all this up, just... get back to your travels and enjoy the ride while you can...

HELEN

Might be tricky getting back to him, him being taken and all...

RUAIRI

(remembering)

Oh! My apologies, that's right, I didn't tell you... he came looking for you. With another fella.

HELEN

Elliot? He's okay?

(CONTINUED)

RUAIRI

Looking fine and dandy with a beard
you just want to run your fingers
through.

HELEN

(furious)

What?? You could've told me!

RUAIRI

I know, I know, I'm sorry...

HELEN

How did he get away, what happened?

RUAIRI

You go call him, he'll tell you
himself. He's, uh, he's got your
phone on him though.

Helen, wound up, starts to walk quickly towards the door.

RUAIRI (CONT'D)

I could give you a ride to your
hotel if you fancy?

HELEN

Think I'm good.

(beat)

Turn yourself in. Yeah?

RUAIRI

Scout's honour.

And she goes. Ruairi sighs and FIONA wanders in.

FIONA

Ruairi, Ruairi, I wish you'd taken
a wife...

RUAIRI

I did, Ma.

He picks up a PHOTO on the side - himself with his wife.
Shows it to his mother.

RUAIRI (CONT'D)

I did, remember? C'mon...

He puts his arm around her and guides her back next door.

The battered 4x4 pulls up outside the safehouse. SEAN, ETHAN and ELLIOT get out. Sean just stands and nods at the house up ahead.

Elliot walks towards the house. Ethan does too, but Sean gives him a look, shaking his head.

ETHAN

I can wait in the car. I'll wait in
the car. Call the rental company.

He takes out his PHONE and waggles it awkwardly as he gets back into the car. Elliot approaches the front door and hesitates a moment - taking a breath, steadyng himself - before knocking.

After a moment the door opens - it's NIAMH. The two look at each other a moment. Elliot not knowing what he's meant to feel - knowing it's his mother, but not remembering her. Niamh swept up in the emotion of seeing her son again.

ELLIOT

Hey, are you--

Niamh just wraps him in a tight hug. Like she'll never let him go. When she finally breaks away she looks him up and down. Smiling through her tears.

NIAMH

Jesus I missed you.

Elliot smiles. Awkward.

ELLIOT

I... I'm sure I missed you too, I,
uh...

NIAMH

You really don't remember.

She shakes her head slowly.

NIAMH (CONT'D)

C'mon.

She leads him inside.

NIAMH leads the way, ELLIOT following after.

NIAMH

I thought seeing me... or this
place at least... I thought it
might knock things loose.

ELLIOT

Sorry. I keep hoping something will
come back, like... I'll wake up one
day and there it'll be, y'know?

NIAMH

I wonder if you could still dance?
If you heard the right music?

ELLIOT
(confused)
Uh...

NIAMH
Oh, you could turn a plié that
would move a grown man to tears.
(beat)
You're lucky your friend has a
weird car, people notice it. Wasn't
for that, I might not've got that
call. Might not have found you in
time...

ELLIOT
Listen, I'm sorry to jump straight
in like this but I'm looking for
someone. And... from what I've
heard you might be able to help.

NIAMH
Aye. I can help.

ELLIOT
Her name's...

NIAMH

Y'know for all it hurts you can't remember me... maybe it's just as well. Wish I could forget watching your brother die in my arms.

Elliot stops dead in shock.

ELLIOT

My brother?

NIAMH

Joe. Two years older than you, but... ah, you looked so alike people always took you for twins.

She pours two glasses of WHISKEY - hands Elliot one. They both drink quietly. Then -

NIAMH (CONT'D)

I'm sorry. This isn't the first thing I wanted to say to you, but... it's being here. Surrounded by ghosts, I s'pose.

ELLIOT

How'd he die?

NIAMH

Shot in the stomach. He was found bleedin', half-dead, by the shore of Lough Tamar.

ELLIOT

(getting it)
Lough Tamar. Fuck.

NIAMH

He never said who it was but I knew, I knew in my bones it was Frank McDonnell's boy. But Joe went to his grave not saying a word. "Wrong place, wrong time, Ma", that's all he'd utter.

ELLIOT

Why wouldn't he say?

NIAMH

Didn't want to upset the cease-fire. Things'd been quiet. Turf war's bad for business, and your brother - he was all about the family business. Anyway. Enough sad memories. You must have a lot of questions. Let's start with this person you're looking for...

(CONTINUED)

ELLIOT

Right. Right, her name's Helen...
Chambers, and she's been gone
since... I dunno, but I found her
phone in the middle of...

But they're interrupted when ELLIOT'S PHONE rings.

ELLIOT (CONT'D)

Scuse me...

He pulls it out and frowns at the number.

ELLIOT (CONT'D)

(answering)

Hello?

INT. HERMANOS HOTEL. ROOM 7 / ABBEY HOUSE. MAIN ROOM - DAY 63

HELEN is back in the hotel room. She hangs her head in relief when Elliot answers.

HELEN

Oh my God, are you okay?

(Intercut between her and Elliot).

ELLIOT

Helen!? Jesus Christ, Helen,
where'd you go, what happened...

HELEN

I'm alright, are you alright?

ELLIOT

Yeah, yeah, I'm alright! Where are
you?

HELEN

Back at the hotel. Where are you?

ELLIOT

It's... a long story. Tell you when
I see you. Don't go anywhere.

HELEN

I won't.

ELLIOT

I love you.

(CONTINUED)

HELEN

I love you too.

Elliot hangs up. After a moment, after he's processed what's just happened, he looks at NIAMH. Who's been listening.

ELLIOT

That person I needed help finding... that was her. I can't believe I'm saying this but... I've got to go.

NIAMH

Course you do. I'll be right here waiting, Eugene.

Elliot nods, awkward, and as he's about to go Niamh envelops him in a fierce hug.

ETHAN in the backseat on the PHONE. SEAN in the front.

ETHAN

Thank you for your help, Michaela.

He hangs up, smug.

ETHAN (CONT'D)

They are collecting my vehicle and will drop it back to the hotel right now. How's that for customer service, eh?

No response.

ETHAN (CONT'D)

You know, I wonder if it is you that is the lucky one. It is a gift to listen rather than talk. That's what my sensei's been telling me to do, and I've really opened myself up to it. Walking a mile in another man - or woman's - footsteps...

The door opens and ELLIOT gets in.

ETHAN (CONT'D)

That was quick.

ELLIOT

Helen called.

64

INT/EXT. ABBEY HOUSE. MAIN ROOM / FRONT DOOR - DAY 3

64

NIAMH is alone in the main room. She gets up slowly - all the adrenaline of being reunited with her son gone now. She heads for the front door and opens it. TOMASZ is outside smoking a cigarette.

NIAMH

I'm going out for a walk.

TOMASZ

Okay.

He starts to follow but she holds up her hand.

NIAMH

I'd like to be by myself.

TOMASZ

Boss...

NIAMH

It's not a request, Tomasz. It's just a walk, is all.

(CONTINUED)

He nods, reluctantly, as Niamh walks out and heads up the road.

65 EXT. HERMANOS HOTEL - DAY 3 65

ELLIOT and ETHAN get out of the battered old 4x4 and head into the hotel.

65A INT. HERMANOS HOTEL. RECEPTION - DAY 3 65A

ELLIOT and ETHAN find HELEN waiting inside. She's clearly changed clothes and showered whilst waiting for them to arrive. Elliot and Helen fall into each other's arms and hold each other - then kiss. For a long time. Until -

ETHAN

You'd think this would be awkward for me. And you would be correct.

HELEN

Ethan!?

ETHAN

For it is he.

Helen looks at Elliot. Who just shakes his head.

ELLIOT

Don't ask.

They just look at each other a moment.

ELLIOT (CONT'D)

Where do we even start?

HELEN

Somewhere private. Would be good.

Glancing over at Ethan.

ETHAN

Hey, hey, I came a long way to talk to you. And me and my man Elliot here went through a lot. Which makes what I'm about to say somewhat awks...

HELEN

Before we get into where I've been, and where you've been, there's something I really have to tell you. Like, really really have to tell you.

ELLIOT

Okay...

(CONTINUED)

65A THE TOURIST 2 - Episode 3 - Post Shoot Master - 31.07.23 59A.
CONTINUED: 65A

Helen looks at Ethan. Who sighs.

ETHAN

I'll be outside. Should be dropping
my car off any minute.

(MORE)

(CONTINUED)

65A THE TOURIST 2 - Episode 3 - Post Shoot Master - 31.07.23 60.
CONTINUED: (2) 65A

ETHAN (CONT'D)

Their customer service really is
second to...
(off their looks)
I'll be outside.

Ethan goes outside. Helen looks at Elliot.

HELEN

When you were gone I found
something. The DNA report... it
listed two matches on that broken
whiskey bottle. One of them was
yours, one belonged to this bloke
Fergal McDonnell...

ELLIOT

Fergal, yeah, I met him, what is
this...

HELEN

The DNA's a first generation match.
Elliot...
(beat)
This kid is your son.

On Elliot - what the fuck?

66 EXT. ROAD / BENCH - DAY 3

66

NIAMH is finishing digging something up with her hands from
the ground - and she pulls out a familiar-looking BRIEFCASE.
She looks at it with a haunted expression.

She considers it, clearly battling with some emotional
turmoil. This is not the first time she's come back here.

Then, after a moment, she begins to bury the briefcase back
in the same place.

CUT TO:

67 INT. CAR - DAY X1

67

The YOUNG WOMAN from the opening gets into the battered car
we saw pull up. A young man - A French black man, TIOTÉ
SENIOR - is in the driver's seat. He's grinning from ear to
ear.

TIOTÉ SENIOR

Good trip, Madame?

YOUNG WOMAN

Waste of fucking time.

Noticing his smile -

(CONTINUED)

YOUNG WOMAN (CONT'D)
What are you smiling about?

TIOTÉ SENIOR
My wife. She's pregnant.

The young woman's sour expression doesn't change.

YOUNG WOMAN
That's all the world needs. More
people in it.

He looks a bit awkward. Then turns on the engine.

The car sets off down a familiar stretch of coastal road.

69

EXT. HIGH STREET - DAY X1 - LATER

69

CLOSE - the car pulls up alongside the road. The YOUNG WOMAN turns to TIOTÉ SENIOR.

YOUNG WOMAN

Thanks. Here's fine.

TIOTÉ SENIOR

As you wish, Miss Cassidy.

YOUNG WOMAN

Niamh'll do fine.

She hands over some OLD-LOOKING BANK NOTES and the woman we now know is young Niamh gets out the car -

And we go WIDER. To reveal they're on a quiet provincial high street. But looking at the cars and the shop signs we realise it's a high street from the early 1980s.

We've been watching a flashback all along...

END OF EPISODE THREE