

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 4

POST SHOOT MASTER

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1 **FLASHBACK EXT. THAILAND - DAWN FB2**

1

An exterior of a train ploughing through the Thai countryside as the sun comes up. Somewhere you want to be.

2 **FLASHBACK INT. TRAIN. CORRIDOR - DAWN FB2**

2

We follow a Thai TICKET INSPECTOR down a corridor of a night train. He stops by one of the doors when he sees smoke billowing out of the corner. He tries to open the door, but it's locked. He bangs on the door.

TICKET INSPECTOR
(Thai; subtitled)
Hey! HEY! Open up in there!

The sound of movement from inside. Music plays and there's indecipherable muffled giggling. A window inside opening and shutting. He bangs again.

TICKET INSPECTOR (CONT'D)
(Thai; subtitled)
HEY! OPEN THE DOOR!

More bustling. More giggling. The music is turned off. Some footsteps, and eventually... ELLIOT opens the door with a towel around his waist. Trying his best to be straight-faced and on top of things.

ELLIOT
Hello?

TICKET INSPECTOR
Hello.

ELLIOT
How can I help you there?

TICKET INSPECTOR
Who's that?

ELLIOT
Who?

TICKET INSPECTOR
That... Hiding under the sheet.

He points. There's someone on the bed, hiding under a sheet.

ELLIOT
Ah. That's my girlfriend.
(beat)
Say hello Helen.

We reveal - HELEN as she pulls it down, and waves.

(CONTINUED)

HELEN

Hello.

They both have the same look they had at the opening of Episode 1 - their travelling look. But they look grimy and sweaty, like they haven't washed in a week.

Also, right now, both of them look a bit bleary-eyed. They're stoned and look like school kids caught doing something school kids shouldn't do.

TICKET INSPECTOR

What you doing in here?

ELLIOT

I, uh, not to be rude, but I'm not sure that's really any of your business...

TICKET INSPECTOR

You smoking marijuana? Huh?

(CONTINUED)

ELLIOT
No, god, no...

HELEN
I don't even know... what
that is...

The ticket inspector gives them a look.

TICKET INSPECTOR
What's this then?

He reaches down, picking up a FLIP-TOP LIGHTER by the bed -
the one we saw from Episode 1 - reading it -

TICKET INSPECTOR (CONT'D)
'Vietnamese and Gay'... Do you know
how offensive this is?

Trying not to laugh.

ELLIOT
We do.

HELEN
We don't even know where we
got that.

TICKET INSPECTOR
I'm not Vietnamese. I'm not gay.
But this is offensive.

Elliot looks at the lighter. Then at the ticket inspector.
His stoned mind turning -

ELLIOT
I don't know... Maybe it's like...
owning it? Like, the lighter's
excited to be Vietnamese and Gay.
You know?

The ticket inspector looks at him confused. He cannot be
bothered. He hands the lighter back.

TICKET INSPECTOR
No smoking. Okay?

ELLIOT
Totally.

HELEN
Nope. Absolutely not.

TICKET INSPECTOR
Why you got such a long beard?

Elliot doesn't know what to say to this. And so the ticket
inspector walks on down the carriage. Elliot closes the door -

3

FLASHBACK INT. TRAIN CARRIAGE - DAWN FB2

3

ELLIOT jumps back into the bed with HELEN, laughing. We see a still-smoking JOINT has been stubbed out nearby.

ELLIOT
Where were we now...

And he climbs under the sheets with her and the two of them start kissing. She pulls away.

ELLIOT (CONT'D)
What?

She starts giggling.

HELEN
I'm sorry. Don't you think the mood is... I don't know...
(beat)
I keep feeling like he might come back.
(beat)
Screw it...

She starts kissing him again. Then he pulls away.

ELLIOT
The thought of him coming back getting you going there, is it? You, me and the Thai ticket inspector...

Suddenly - genuinely deflated -

HELEN
Okay, now you really have killed the mood.

ELLIOT
(distracted)
He didn't like my beard. You like it, right?

Off her look -

ELLIOT (CONT'D)
You know what? I'll shave it. When we get to Cambodia.

She smiles. They both lie down. The moment passed but the atmosphere still strangely magical. The moving, repetitive rhythm of the train somehow calming and romantic. Elliot frowns.

ELLIOT (CONT'D)
Wait, are we going to Cambodia? Or did we do that already?

(CONTINUED)

HELEN

I... uh. I can't remember.

ELLIOT

Jesus. We've been to so many
countries, I've forgotten where
we're going.

HELEN

That could be the weed.

Elliot smiles and looks at her. Head over heels. Then his
hand reaches down beside him towards his BAG as he speaks...

(CONTINUED)

ELLIOT
It's nice, though. Just... being in
the here and now, y'know? It's like
... nothing can touch us.

HELEN
Yeah?

ELLIOT
Totally.

Out of the bag he pulls a SMALL BOX. Looks down at it as he
opens it to check it's still there - an ENGAGEMENT RING.

HELEN
Are you... are you really really
like a hundred percent sure about
that?

Hearing the intensity in the question, Elliot turns,
distracted.

ELLIOT
Why are you being weird?

HELEN
I've been waiting for the right
time and... I don't know - maybe
this is it.

ELLIOT
Right time for what? Because, I've
kind of got something I wanted to
tell you too...

His hand closes over the box. Helen's not really listening
she's gearing up for this moment -

HELEN
I've been wanting to give you this.

She reaches into her BAG and pulls out an ENVELOPE.

HELEN (CONT'D)
It was mailed to the police
station. While you were still in
hospital. Recovering from...
y'know.

Elliot takes the envelope and takes out a FOLDED UP PIECE OF
PAPER, frowning.

HELEN (CONT'D)
It was addressed to you but... I
opened it. You were in a bad place,
I wanted to make sure it
wouldn't... I dunno, make things
any worse...

(CONTINUED)

Elliot is reading the contents now. Clearly it's having some impact. He picks up a PHOTO which was inside, it's of him, younger, with someone else -

ELLIOT
(disbelief)
That's... that's me?

She nods. He reads on -

ELLIOT (CONT'D)
And this guy Tommy... He knows me?

HELEN
Yeah. From Ireland. Before you were in Australia, before Singapore, before all of that.

ELLIOT
You've been holding onto this since...

HELEN
Yeah.

He looks down at the note. Still processing it all -

ELLIOT
He wants to meet?

HELEN
Yup.

ELLIOT
What do you think we should do? Cause... we could just keep on doing what we're doing...

HELEN
Maybe you're right. But how long can we keep doing that?

ELLIOT
The last year has been pretty great so... that again? Because whenever we talk about the past we always...

HELEN
I know. Why do you think I've been walking around with that envelope in my pocket for so long?
(she sighs)
If we're honest with ourselves, we both know we can't do this forever. Maybe... maybe it's time you found out who you really are?

(CONTINUED)

On Elliot - not sure at all about this. Then, Helen remembering -

HELEN (CONT'D)
Hey - sorry - you said you had something to tell me?

Elliot (unseen) puts the ring back in his bag.

ELLIOT
Right. Yeah. Just... that... I love you. Everything I've done, you've seen past that and let it go, and... I can't believe anyone would do that. You're a saint, is what you are. 'Saint Helen of Oz'. And I'd do just about anything for you.

CUT TO:

4 INT. HERMANOS HOTEL. RECEPTION / FUNCTION ROOM - DAY 3

4

HELEN stands opposite ELLIOT. Both of them looking very different in the present day. Awkwardly standing there.

ELLIOT
I have a son?

HELEN
Looks like it, yeah.
(beat)
So you met him? Fergal?

(CONTINUED)

ELLIOT
Yeah, he's... one of the people who
took me. He's a McDonnell.
(realising)
They're this family--

HELEN
Yeah, I know who they are.

Elliot sighs heavily.

ELLIOT
Christ.

ETHAN enters into the awkward silence. Sensing the tension,
he tries to diffuse it -

ETHAN
'Enter the elephant...'

They turn. An awkward pause.

ETHAN (CONT'D)
In the room.
(beat)
I'm the elephant. In the room. I
just came to say my car's here,
safe and sound, 'all in one piece'
as they say, so...

Ignoring Ethan -

ELLIOT
I need to call Frank.

HELEN
Yeah. You should call Frank.

ETHAN
Who's Frank?

ELLIOT
Who the fuck is anybody at this
point? I wouldn't be surprised if
you turned out to be my grandma,
Ethan.

Elliot takes out his PHONE, dials a number and wanders off -
getting some distance between them. He needs some space to
make this call. We stay with Helen and Ethan for now -

HELEN
Okay, what the heck are you doing
here?

(CONTINUED)

ETHAN

I wish I could say I just happened to be touring. In search of the perfect Guinness while I enjoy the sound of the wee bagpipes... but that would be a lie.

(beat)

I came here for you, Hel. To win you back. For realies.

HELEN

Then you wasted your journey.

ETHAN

Don't I deserve a second chance...?

HELEN

Ethan, it's not that complicated.

ETHAN

If it's not that complicated then let's do the math!

After a long pause -

ETHAN (CONT'D)

...ematics.

HELEN

I broke up with you. That means it's over...

As they continue to speak, we -

CUT TO:

Elliot. A way away in the function room, calling Frank on his phone. Looking out as he waits to be connected, then he hears a crackle -

FRANK (V.O.)

You can't stay away can you, Eugene?

5 INT. KILGAL DISTILLERY. FRANK'S OFFICE / HERMANOS HOTEL. 5
FUNCTION ROOM - DAY 3

FRANK sits at his desk. On his PHONE. Silence - apart from ELLIOT, breathing a deep breath. He leans back in his chair - sensing that this is someone with something to say. We INTERCUT between the two places -

(CONTINUED)

ELLIOT
Elliot. Let's stick with Elliot.

A pause. Frank nods, then smiles an empty smile.

FRANK
What can I do you for? Elliot?

ELLIOT
Fergal. He's mine. Isn't he?

FRANK
(sighing)
You asking? Or telling?

ELLIOT
The police found a DNA match. Did you know?

Frank hangs his head. Clearly affected by this news. But puts on a voice that says otherwise -

FRANK
That my own grandson's a Cassidy bastard? Course I didn't.

He sighs heavily.

FRANK (CONT'D)
I knew something happened, with you and Donal. The way he'd talk about you. But... I never asked. And I wish you hadn't fucking told me. That boy is an embarrassment enough as it is.

(MORE)

(CONTINUED)

FRANK (CONT'D)

So what now? You want to take him out fishing and teach him how to shave?

ELLIOT

He doesn't know, does he? That Donal's not his biological father?

FRANK

No. And it's not your damn place to tell him. If you show your face anywhere near our grounds, you will be cut down.

ELLIOT

(suddenly passionate)

People need to know who they are.

FRANK

Oh but he does. He's a McDonnell. Always will be.

ELLIOT

I just want to talk to him, that's...

FRANK

But you didn't. Did you? Way back when, you knew full well he was yours but you still cut and run and got the fuck out of town, Eugene.

ELLIOT

Elliot.

FRANK

Call yourself a different name all you like, doesn't change who you are. Who your family are.

ELLIOT

And what about his mother? Me and her, were we...?

FRANK

You think there's a fairytale there? Amount she stepped out on my boy, I'd doubt it very much. And the way he treats her, I'm not surprised. Probably screwed you out of revenge is all...

ELLIOT

A conversation. On the phone if it has to be, is all I'm asking...

A wry smile appears on Frank's face.

(CONTINUED)

FRANK

How about this? You want to talk to Fergal so very bloody much... I can make that happen. But first I want you to get something for me.

ELLIOT

What?

FRANK

My Dad died in Boston, Massachusetts, 42 years ago. He knew, before he went into that surgery. So... he called me and gave me a tracking number. Said he was sending something important to me. Something I needed to know.

ELLIOT

Just tell me what you want.

FRANK

I am. Jesus, I see Elliot's no more patient than Eugene ever fuckin' was. The cargo plane carrying what Dad sent went down right off the coast here. Now retrieving something like that, turns out it costs, right? And while everyone was arguin' over who'd pay to dive down and rescue a bunch of bags and parcels, I sent someone. Except he never came back. I believe your mother went with him that day, and left him at the bottom of the ocean floor.

ELLIOT

You believe my mother killed a guy and stole what your Dad left you. Okay. Belief isn't proof.

FRANK

She has it. Get it for me and you'll have the father-son you've been craving all these... minutes.

ELLIOT

Fine. I'll ask her.

FRANK

Just like that?

ELLIOT

Just like that. I don't remember anything about this shit.

(MORE)

(CONTINUED)

ELLIOT (CONT'D)

I give approximately zero fucks.
It's nothing to me. I'll get it.

Frank laughs mirthlessly.

FRANK

She won't give it to you...

ELLIOT

(firmly)
I'll get it.

FRANK

Okay then.

Frank nods. He begins to smile as he says-

FRANK (CONT'D)

Hey, 'Elliot'. The man she went
into the ocean with. The fella I
sent to find the plane. Want to
hazard a guess what his name was?
Go on, might surprise yourself...

Elliot thinks for a second. Putting the pieces together.

ELLIOT

Was it... Elliot Stanley by any
chance?

FRANK

(laughs)
Bingo, son. Bingo. Now if you're
gonna ask me why you chose that
name to call yourself when you left
town, I can't help you. Only you'd
know that. If you could remember
anything.

ELLIOT

(sharply)
I'll be in touch.

He hangs up. Heads back to HELEN and ETHAN -

ETHAN

... see, mansplaining is when a man
explains something to a woman that
he thinks she might not
understand...

ELLIOT

(cutting in)
I have to go see my mother.

Ethan looks at them. Solemn -

(CONTINUED)

ETHAN
There's no shame in that.

ELLIOT
(what?)
No, I know.

HELEN
Ethan, go home.

ETHAN
But shortbread...

HELEN
I'm not your shortbread.
(before he can speak)
Or your longbread!

Elliot looks at him, clapping him on the shoulder.

ELLIOT
Goodbye, Ethan. It's been, uh...
(beat)
Can I borrow your car?

Ethan sighs.

ETHAN
Because you want to go see your
mother?

ELLIOT
(to Helen)
If that's...

HELEN
Course, course.

Ethan breaks into a smile, handing Elliot his car-key.
Triumphant. Clapping him back on the shoulder.

ETHAN
A mother's love is a special thing.
Go get her, tiger.

Elliot thanks him, nodding awkwardly.

HELEN
Goodbye Ethan.

They walk out the door. We stay with Ethan. Who mutters to
himself -

ETHAN
It's not goodbye, longbread. It's
see you later.

5A **EXT. HERMANOS HOTEL - DAY 3**

5A

HELEN and ELLIOT emerge, and walk over towards Ethan's car which is parked outside. Helen shoots Elliot a look - this, really?

 ELLIOT
Better than nothing.

 HELEN
Is it though?

Elliot smiles and they get in and drive off. We hold the frame then PAN OVER to a taxi, parked nearby. A MAN has been watching - it's one of Tioté's guys. It pulls out, following after Helen and Elliot...

6 **EXT. IRISH COUNTRYSIDE. ROAD - EVENING 3**

6

Ethan's car cuts through the incredible landscape.

7 **INT. ETHAN'S CAR - EVENING 3**

7

HELEN drives with ELLIOT in the passenger seat. Clearly they've filled each other in on what's happened.

 ELLIOT
You really saw my mother do that?

 HELEN
Oh yes.

 ELLIOT
With a...

 HELEN
Butcher's knife. Yeah. One minute she's telling me about your famous ballet skills...

 ELLIOT
Ah Christ...

 HELEN
Next she's murdering people in broad daylight.

Elliot looks at her.

(CONTINUED)

ELLIOT

I'm sorry. I'm so sorry, what happened to you, I...

HELEN

It isn't your fault I was kidnapped by a freakshow with a sex-doll, a love of pork and beans and Billy Joel.

ELLIOT

He really didn't hurt you?

HELEN

He really didn't. Guy was just in a... very, very bad place. Made some terrible choices.

He nods. This unfortunately resonating with him.

HELEN (CONT'D)

I'm like a blinking frizzy-haired magnet for that stuff.

Puts his hand in hers.

ELLIOT

I'm, uh, glad you're okay.

HELEN

I am also glad I'm okay.

He smiles, she smiles back.

HELEN (CONT'D)

So what's he like? This kid of yours?

Elliot smiles.

ELLIOT

Honestly?
(beat)
He's kind of an idiot.

Helen thinks about this for a moment. Then -

HELEN

Well that makes sense, given, you know... you.

They laugh. She looks at him. She knows him too well -

HELEN (CONT'D)

You like him.

ELLIOT

I don't know him.

(CONTINUED)

HELEN

He helped you get off that island.
When he didn't know who you are.
And had no reason to.

(beat)

Sounds like he's not a bad kid.

ELLIOT

It's just guilt. That's all. More
guilt to pile into the... fucking
stadium of guilt I seem to have
built for myself here.

HELEN

He's your kid. Like it or not.

ELLIOT

And how do you feel? About it?

She shrugs.

HELEN

I've heard worse.

A look between them. Well yes. It's maybe this next question
that bothers her more, though she's trying not to show it -

HELEN (CONT'D)

What about his mum? Were you two...
An item, or...

ELLIOT

Frank says not. For what that's
worth.

She nods.

HELEN

An ex... a kid... your mother...
It's quite the trip.

ELLIOT

It was your idea.

HELEN

I am very aware of that. But now...
ah, I don't know, sitting in that
basement looking at this guy
just... clinging onto the past.
Holding on so hard that he's
completely lost sight of everything
else... It really made me think. If
it's worth it.

She looks at Elliot.

HELEN (CONT'D)

What if we just left?

(CONTINUED)

Elliot looks over at her, surprised.

ELLIOT

So... my mother, my son, we just...
leave them behind?

HELEN

I know, I know, it sounds crackers
but... we were fine when we didn't
know about any of that.

Seeing Elliot's struggling with this -

(CONTINUED)

HELEN (CONT'D)

We both nearly died. Maybe coming here was a mistake.

ELLIOT

No, you were right before. We can't run forever. I need to know who Elliot Stanley is, what my mother took from Frank and... Christ, I don't know, maybe somewhere in all of it... find out who I am.

HELEN

That's quite the shopping list. I understand, I do, but...

ELLIOT

And what about my son? It's my fault he... exists, you know? I have to see him. Even if it's just to let him know that whoever I am now... I wouldn't have left him.

(beat)

Saying it out loud doesn't exactly sound like something worth risking your life for now, does it?

HELEN

No, it sounds about right. Sounds like the Eugene I know.

ELLIOT

Oh God. You know about that?

She smiles. He looks at her. Then -

ELLIOT (CONT'D)

Let's stick with Elliot, shall we?

They drive in silence for a moment. Helen thinks about saying something. Then decides to go for it -

HELEN

Hey, uh, when the police were going through your rucksack... they found something.

Elliot immediately knows what she's talking about - the engagement ring - but he doesn't look at her.

ELLIOT

Oh?

HELEN

Yeah.

(CONTINUED)

They drive in silence for a moment.

ELLIOT
You're talking about the... uh...

HELEN
Yeah. The uh...

She wiggles her ring finger.

ELLIOT
Right. That. Yeah.

HELEN
It's beautiful.

ELLIOT
Oh good! Yeah. I thought so. It's
real, too.
(beat)
I think. My Vietnamese was never
that good...

She squeezes his hand.

HELEN
Well thank you. So sweet of you.

He smiles. Really?

ELLIOT
Oh great, that's what I was going
for. Sweet.

She laughs.

HELEN
Oh come on. You know what I mean...

ELLIOT
Yeah. Course. It's okay. I know
what you mean.

He really doesn't. This whole thing confuses the shit out of
him. What does she actually think? *HE HAS NO IDEA.*

(CONTINUED)

A long and confused silence. Broken by -

ELLIOT (CONT'D)
Hey, let's have some music...

He turns on the radio. 'PIANO MAN' by Billy Joel pipes up
Helen immediately turns it off.

HELEN
Sorry. Just not... feeling the
music right now.

They drive on in silence, weirdness in the air.

8 **EXT. IRISH COUNTRYSIDE. ROAD - EVENING 3**

8

Irish trad music starts to play loudly over the following - A
DRONE SHOT - we see the car cutting through the landscape.
Then we DRIFT BACKWARDS we see a taxi, following them.

9 **INT. TIOTÉ'S MAN'S TAXI - EVENING 3**

9

Music still plays. It's TIOTÉ'S MAN who was parked up at the
hotel. Tense music as we realise he's following them. And
leading him straight to Niamh...

10 **INT. PUB - EVENING 3**

10

We're CLOSE IN on a PINT - we hear the music playing in the
background and we realise that it's the live music we've been
listening to. A hand lifts the pint out of shot for a few
moments, and then it lands back into frame. Half of it now
gone.

We REVEAL DONAL sat at the bar. Behind him we see the
MUSICIANS playing the music. But his head is hung low. He's
stewing. His eyes as angry as the burn marks across his
cheeks and neck. A few of his MEN (incl. RICKY) are sat
nearby, clearly in case there's any trouble. He looks back -

DONAL
Go on boys. Off with you. I'll be
fine getting home tonight.

They look at him, he nods. So they stand and leave. He downs
the rest of the pint. Slides it over to the BARMAN.

BARMAN
Will you settle up now?

DONAL
I'll say when I'm good and ready.

He nods. The barman pours another.

11 **EXT. STREET - NIGHT 3**

11

The music abruptly stops. We follow DONAL as he makes his way home, staggering down the street. He's hammered. He stops, looking up at the moon. Looks at it, swaying - sizing it up. Then spits.

12 **INT. DONAL'S HOUSE - NIGHT 3**

12

We're in the living room with CLAIRE, Donal's wife, watching TV. We hear the sound of the key in the door and DONAL staggers in, then after a beat enters the room. She doesn't turn around, just keeps watching. He stands there. Looking at her. It's a weird long silence.

DONAL

Will you not turn around?

She turns around. Smiles.

CLAIRE

Sorry. I was caught up in this...

She turns back. He steps forward and sits down on the other armchair.

DONAL

What are you even watching?

CLAIRE

Oh just... you know. What's on.

Donal nods. After another pause -

DONAL

The moon - it's got a face. Doesn't it? You can see it, look carefully enough.

CLAIRE

Oh, you can see a face in anything...

DONAL

(cutting in)

I saw the moon's face this evening. It was laughing at me. Looking down at me and laughing its fucking arse off it was. You know why that is?

She goes quiet, inward. She's been here before. He stands in front of her, takes the remote and turns it off.

DONAL (CONT'D)

Look at me, would you?

(CONTINUED)

She looks up. A tear in her eye.

CLAIRE

Go on then. Do to me what you want to do.

DONAL

Is that what you said to him was it? To Eugene Cassidy, before you bent over for him and got his baby up in you? Is that what you said?

In a hushed, terrified voice -

CLAIRE

Ssh. He's upstairs, Donal...

She tries standing - and he smacks her round the face. She falls back on the sofa.

CLAIRE (CONT'D)

Feel better now?

DONAL

You got any idea what it's like to raise a boy, knowing that he's not even mine...

The door opens.

It's FERGAL. His face says it all. He's heard everything.

FERGAL

Dad?

A long pause. Donal laughs an empty laugh.

DONAL

I'm going to bed.

And he staggers past Fergal, who looks at his mother, tears streaming down her face.

13 **EXT. IRISH COUNTRYSIDE. ROAD - NIGHT 3**

13

We see Elliot and Helen in Ethan's car make its way through the countryside.

14 **EXT. ABBEY HOUSE - NIGHT 3**

14

The car pulls up outside the safe-house and ELLIOT and HELEN climb out. As soon as they do, several MEN and WOMEN emerge from the house and round the side with weapons trained on them. They raise their hands - as TOMASZ emerges and nods at Elliot.

(CONTINUED)

He gestures at the others to lower their weapons. Quietly to each other -

HELEN
What do you think she'll say?

ELLIOT
I guess we'll find out.

NIAMH (PRE-LAP)
HAHAHAHAHA!!!

CUT TO:

15 INT. ABBEY HOUSE. MAIN ROOM - NIGHT 3

15

ELLIOT and HELEN sit opposite NIAMH, who's laughing her arse off. She's in absolutely hysterics.

NIAMH
Oh sorry, sorry, sorry...

There's a beat as she composes herself. And then she bursts out laughing again. Eventually, shaking her head she manages to calm down. She wipes away the tears of laughter.

NIAMH (CONT'D)
I mean that is - brilliant. You stuck it in a McDonnell and they ended up bringing him up as one of their own...

She bursts out laughing.

NIAMH (CONT'D)
Of all the things!

She claps her hands.

NIAMH (CONT'D)
Wonder why you never told me this?

ELLIOT
How am I supposed to know? Maybe I wasn't proud of it.

NIAMH
Oh you'd be proud of it.

ELLIOT
Would I?

NIAMH
(loaded)
You would.

(CONTINUED)

She gives him a look, and Helen too.

NIAMH (CONT'D)
Did Frank know?

ELLIOT
He does now.

She smiles.

NIAMH
Bet he doesn't know what to do with
himself. It'll be fucking killing
him this will.

She shakes her head.

NIAMH (CONT'D)
It's good to have you back.

ELLIOT
I'm not back. I'm just... here.

NIAMH
Good as.

ELLIOT
Not to me it's not.

He takes Helen's hand. Niamh glances down at it.

NIAMH
Never thought I'd see the day you
shacked up with an officer of the
law.

HELEN
Never thought I'd see my mother-in-
law put a knife through someone's
eye.

NIAMH
Mother-in-law?

HELEN
(reddening)
It's an... expression.

Elliot looks at her. She ploughs on, changing the subject.
Which Niamh picks up on.

HELEN (CONT'D)
Elliot's looking for something.
Something you took from Frank.

(CONTINUED)

NIAMH
(to Elliot)
What's Frank McDonnell been telling
you?

(CONTINUED)

ELLIOT

He said his Dad sent him something -
and you took it. Right after you
killed a guy called Elliot Stanley.

Niamh laughs again.

NIAMH

You'd do well to take what that man
says with an oversized fucking
boulder of salt.

ELLIOT

Why would he lie?

NIAMH

Let me tell you a story about Frank
McDonnell. There was a fella, back
in the day, got hold of a bottle of
Macallan Michael Dillon at auction.
You know it?

ELLIOT

Can't say I do.

NIAMH

Worth near seven figures. One of
the rarest bottles of whisky in the
world. Anyway, this fella bought
the bottle and he called it a
'barley branch'. Extended it to
Frank to try and put the whole
family feud in the rear-view, you
know? Less blood, more money. And
Frank - he said yes.

(beat)

They went out fishing in Lough
Mellin. To talk. See what could be
done.

(beat)

Before a single word was spoken,
Frank smashed the bottle on the
side of that boat and slit the
man's throat. He threw the body
into the lake like it was nothing.
A murder worth a million pounds.

She looks at them both. Then nods at the empty chair beside
them.

NIAMH (CONT'D)

And that - is why your uncle - my
brother - is not sitting in that
chair there.

On Elliot and Helen. Taking the enormity of this in. Elliot
shakes his head.

(CONTINUED)

ELLIOT

But then... who was Elliot Stanley?
Why'd I take his name? It has to
mean something.

NIAMH

Elliot Stanley was a friend of
Frank's. That's all I know. You
probably took his name as a big old
fuck you to the McDonnells. And
good on you.

Elliot nods. Not fully convinced.

16 **EXT/INT. ABBEY HOUSE / TIOTÉ'S MAN'S TAXI - NIGHT 3** 16

A way away from the house - we're with TIOTÉ'S MAN who was
following them in his car. He's calling someone.

TIOTÉ'S MAN

(into phone)

Yes, her son and his girlfriend, I
think. They're in there now. I'll
drop a pin for my location...

He hangs up.

17 **INT. ABBEY HOUSE. MAIN ROOM - NIGHT 3** 17

Back with NIAMH. ELLIOT is on his feet, nodding at HELEN.

ELLIOT

You're telling me - honestly - that
you didn't take something from
Frank McDonnell?

NIAMH

Cross my cold black heart.

He looks at her narrowly - trying to read her. Then sighs.

ELLIOT

Then I guess I'll just have to find
another way.

NIAMH

I can help. We'll come up with
something. For every part of me
that hates that family, there's
more that loves you. And if what
you want is to talk to that boy,
though I'll never understand it, I
will find a way.

(CONTINUED)

ELLIOT

Thank you. Can we do it in the morning, though? I'm exhausted.

NIAMH

Yes. Yes, of course. You can stay here, both of you. You'll be safe from the bastards out looking for you.

Helen looks at Elliot like - what the fuck?

HELEN

Ah, that's okay, we don't want to put you out...

ELLIOT

Appreciate it. Just for a night.

Helen glares at him with a fixed grin - what is he doing?
Niamh looks thrilled by the prospect.

NIAMH

You stay as long as you want, Eugene. You're my son. Back where you belong and not a moment too soon. Frank McDonnell has taken a lot from me. You're the last blood I got left. So you being here. It changes things...

HELEN (PRE-LAP)

I saw her stab a man in the eyeball. Why are we having a bleeding slumber party?

17A INT. ABBEY HOUSE. SPARE ROOM - NIGHT 3

17A

HELEN and ELLIOT are in the spare room, alone. Their voices hushed.

ELLIOT

Cause I'm tired. And cause... she might have answers for me.

HELEN

About what?

ELLIOT

Me. My life. She said she'd help me talk to Fergal...

HELEN

And you believed her?

Elliot shrugs. Helen nods.

(CONTINUED)

HELEN (CONT'D)
You didn't believe her.

ELLIOT
We stick around, maybe we'll learn something. More than we would if we walked away.

HELEN
And... you're sure we aren't dismissing the whole 'walk away from all of this' thing a bit too quickly? We both survived our respective kidnappings, we learnt an important lesson about not believing every random letter you get off a stranger...

ELLIOT
Yeah, about that... How d'you think the McDonnells even found me? How would they just find me out the blue like that?

HELEN
Not the point, Elliot, I'm just saying...

A knock at the door and NIAMH enters, TOWELS under one arm and some clothes in the other.

NIAMH
Some towels there. And... fresh clothes for the morning. They were your brother's.

A loaded silence. Elliot not quite sure what to say to this, so he just nods.

ELLIOT
Thank you.

NIAMH
Sleep well.

And she goes.

ELLIOT
I'm gonna take a shower.

HELEN
Good idea.
(beat)
So... we're definitely staying?

Elliot shoots her a look and goes into the bathroom.

18 **INT. COCKTAIL BAR - NIGHT 3**

18

ETHAN is sitting at a bar. Drinking alone. RUAIRI walks in and sits down a few stools down. Looks at the BARMAN.

RUAIRI
I'll have a Guinness, there.
(beat)
Actually, make that a Scotch.

Ethan smiles, recognising him -

ETHAN
Hey, you're that guy... We met at
your house?

Ruairi looks at him, remembering. Nods.

RUAIRI
(awkward)
Oh right. Hi there.

ETHAN
Hello friend! We found her by the
way.

Ruairi nods. Well aware of everything. And deeply ashamed.

RUAIRI
Right.

He sighs. Takes a drink.

ETHAN
That kind of a day was it?

Ruairi exhales.

RUAIRI
You can... say that again.

ETHAN
That kind of a day was it?

A look from Ruairi. Ethan chuckles, oblivious.

ETHAN (CONT'D)
I changed my drinks up too. Started
with a strawberry lemonade, then I
had a beer. Then I had a gin and
tonic, and... Actually, before
that, I had a glass of water. Got
to keep hydrated. I should probably
have another soon -
(MORE)

(CONTINUED)

ETHAN (CONT'D)
(to Barman)
Would you make a note of that
barkeep?

The barman ignores him.

RUAIRI
Right.

Ethan fixes him with a look. Ruairi looks like a man in a very dark place. A man on the edge.

ETHAN
You look like you're navigating
some salty waters there, my friend?

RUAIRI
Well I've found the rocks at the
bottom of the ocean that's for
sure.

ETHAN
(getting it)
Rock bottom! Clever.
(beat)
Continuing with the sea-faring
analogy - may I offer some kind of
flotation device?

Ruairi shakes his head.

RUAIRI
There's no coming back from this.

ETHAN
Even if a person has been under
water for a long time, it may still
be possible to resuscitate them. I
did a course in Brisbane in my
pyjamas once, and...

RUAIRI
If you don't mind. I'd just like a
drink.

Ethan gets the message. But Ruairi is just too broken, and can't help but let it all out -

RUAIRI (CONT'D)
I did something awful. There's no
coming back from it. Okay? There's
just... not.

Ethan looks at him. His words hitting home with him -

(CONTINUED)

ETHAN

You're speaking to the right person. Because I've been there. I've done... terrible things.

RUAIRI

You have?

ETHAN

Indeedo. And it's like... I knew at the time, that I was wrong. That I should try to be better but it was... it's like I was in it. So... why not just carry on? Because maybe it was so bad, I couldn't make it worse. You know?

This is really hitting home for Ruairi.

RUAIRI

I do. Christ, I really do.

ETHAN

Let me buy you another Scotch and then a water. And let me tell you why everyone - every single person imaginable - deserves a second chance.

He pats the stool next to him. Ruairi pauses for a moment. Then goes and sits next to him, and begins the long process of persuading him to let himself off the hook (for kidnapping someone).

19 INT. DONAL'S HOUSE. FERGAL'S ROOM - NIGHT 3

19

FERGAL sits on his own in his room, looking freaked out. He's clearly been crying. A knock at the door. CLAIRE enters.

CLAIRE

You mind?

He doesn't reply. She enters and sits down next to him.

CLAIRE (CONT'D)

How much did you hear?

FERGAL

Is it true?

She nods slowly.

FERGAL (CONT'D)

Were you ever going to tell me?

CLAIRE

Probably not.

(CONTINUED)

FERGAL

No. Just go on lying to me.

CLAIRE

It doesn't change anything.

Fergal snorts - oh really?

FERGAL

All my life I've heard the Cassidys
are sub-human retards worth less
than the shit comes out of them.

CLAIRE

Don't say retards, Fergal.

FERGAL

Sorry ma.

He nods. Then, after a pause -

FERGAL (CONT'D)

It's what we all call them though?

CLAIRE

That's true enough.

A silence.

CLAIRE (CONT'D)

He's still your Dad, Fergal. And
you're still a McDonnell.

FERGAL

But I'm not though.

(beat)

I'm not going tomorrow.

CLAIRE

It's been booked months...

FERGAL

I don't need to learn fuckin' Irish
ma!

CLAIRE

It's important to Frank...

FERGAL

He's not even my Grandad!

CLAIRE

He is. That hasn't changed.... And
with all this, your Dad feels maybe
it's best if you're... somewhere
else.

(CONTINUED)

FERGAL

Oh.

CLAIRE

For now.

FERGAL

It's like that is it?

CLAIRE

Just... for now.

(beat)

And it could be fun. Irish is a beautiful language...

FERGAL

Like fuck it is...

CLAIRE

And you know, cause you can't talk English - the whole time you're there - I've heard a lot of the young folk end up getting quite physical instead. Fingering and all sorts is what I heard!

FERGAL

(embarrassed)

Mum...

CLAIRE

It's true! And you're a handsome boy, yourself...

FERGAL

There's mature students there. They could be, like, fifty.

CLAIRE

Plenty of experience then.

FERGAL

(embarrassed again)

Mum...

CLAIRE

Sorry.

But then, deciding she may have a point -

FERGAL

Well. I s'pose it... I mean, we said to Frank I'd go.

CLAIRE

Right.

(CONTINUED)

FERGAL

Get in touch with my Irish an' all.

Claire smiles and puts her arm around him.

CLAIRE

You're a good boy Fergal McDonnell.

A good boy.

20 **EXT. IRISH COUNTRYSIDE - NIGHT 3**

20

A white van makes its way through the countryside.

21 **INT. WHITE VAN - NIGHT 3**

21

We're in the back of the white van - about ten GUNMEN sit carrying SAWN-OFF SHOTGUNS and various other FIREARMS. A terrifying sight.

22 **INT. ABBEY HOUSE. SPARE ROOM - NIGHT 3**

22

ELLIOT emerges from the shower. HELEN is still in her clothes.

ELLIOT

Shower's good. Want a go?

HELEN

Yes.

Elliot sinks down next to her. Helen doesn't move.

HELEN (CONT'D)

I'm going.

She still doesn't move.

ELLIOT

Been a long day.

HELEN

Oh yeah. I mean, meeting the parents is normally weird, but this takes all the biscuits then buys more biscuits and takes them too. It's pretty much a biscuit shop at this point. Made out of biscuits.

ELLIOT

Thank you. For trying to find me.

HELEN

Thanks for trying to find me.

He smiles. They kiss. It's electric.

(CONTINUED)

ELLIOT
Hey - the ring...

Seeing she's bracing for more questions, he presses on
hastily -

ELLIOT (CONT'D)
What did you do with it?

HELEN
It's in your bag. At the police
station.

(CONTINUED)

ELLIOT

Ah. We'll see if we can get it back tomorrow.

A long pause.

ELLIOT (CONT'D)

Notice how I didn't ask what you'd say?

HELEN

You know saying that is basically asking me what I'd say.

As he thinks about this -

HELEN (CONT'D)

Truth is... I don't think I'll know. Until you actually ask me.

ELLIOT

But... don't you think you should know? Have a reaction, at least?

HELEN

I just... wasn't expecting it, I was... it was kind of a shock.

ELLIOT

A shock?

HELEN

Yeah.

ELLIOT

Well that's not good.

HELEN

A shock can be good.

ELLIOT

They generally aren't though, are they? Electric shocks. Anaphylactic shocks. Septic shocks...

HELEN

Okay let's just... stop listing shocks.

(beat)

I love you.

He looks at her.

ELLIOT

I love you too.

(beat)

Cardiogenic shocks...

(CONTINUED)

She laughs and starts to get up to go to the shower - but Elliot pulls her back. They start to kiss again, as we -

CUT TO:

23 INT. ABBEY HOUSE. NIAMH'S ROOM - NIGHT 3 23

NIAMH is finishing up applying a FACE-MASK when she hears the sound of the bed rhythmically squeaking next door. She sighs and bangs the wall.

NIAMH
HEY! BOY! FUCK QUIETER!

The noise stops. Niamh finishes with her face-mask - so her whole face is now bright green - and gets into bed as she mutters to herself wistfully -

NIAMH (CONT'D)
Just like his mother, is that boy...

Then she hears another squeak. She goes to bang the wall again - then stops -

As she sees something - a HOMEMADE DEVICE - kind of like a fan, flapping against a hard surface, being pulled on a wire.

24 EXT. ABBEY HOUSE - NIGHT 3 24

We see a foot treading on some loose paving by the gate to the house. We TRACK ALONG QUICKLY with the WIRE which is connected to the underside of the PAVING STONE and leads back up the path and up the wall of the house, back to Niamh's room...

25 INT. ABBEY HOUSE. NIAMH'S ROOM - NIGHT 3 25

Back with NIAMH as she stares at it, flapping - clearly this is a home alarm and its been activated - Niamh is wide awake.

26 INT. ABBEY HOUSE. SPARE ROOM - NIGHT 3 26

ELLIOT is on top of HELEN - the duvet covering them - when the door opens. NIAMH is there holding a PISTOL.

NIAMH
Put it back in your trousers,
Eugene, we've got company.

27

INT. ABBEY HOUSE. MAIN ROOM - NIGHT 3

27

One by one some of the GUNMEN we saw in the van earlier are walking carefully into the house, GUNS at the ready. The man at the front (GUNMAN 1) shares a look with another - a 'why is it so quiet?' kind of a look -

Which is when a bullet flies through his head. And all hell breaks loose.

(CONTINUED)

NIAMH'S PEOPLE start flooding into the room and suddenly the air is pierced with the thudding, relentless sound of bullets.

28 **INT. ABBEY HOUSE. UPSTAIRS / HALL / BACK STAIRS - NIGHT 3** 28

ELLIOT and HELEN - Elliot now in the clothes Niamh gave him - follow NIAMH, who has her PISTOL drawn. But still has the green FACE-MASK on.

ELLIOT
What the fuck's happening?

NIAMH
You were followed. And now they're come to kill us. That's what the fuck's happening.

ELLIOT
We... no, we'd... we'd have seen...

NIAMH
You didn't, and you were. You led them right to us. Now follow me if you enjoy breathing.

She leads them down the hallway as the sound of gunfire rages below. There's another set of stairs at the back of the hall - a remnant of old servant's quarters - and Niamh sets off down them quickly, followed by Elliot and Helen.

ELLIOT
D'you have another gun?

NIAMH
I do.

ELLIOT
Oh, great...

NIAMH
Downstairs. Wanna go get it?

She nods in the direction of the gunfire. Elliot sighs and follows after her, and they round the corner -

29 **INT. ABBEY HOUSE. BACK ROOM / CORRIDOR - NIGHT 3**

29

As NIAMH, HELEN and ELLIOT enter a back room full of junk, they see a shape illuminated by the moon and before Elliot has time to call out -

Niamh has calmly lifted her PISTOL and SHOT down the GUNMAN (2). She doesn't break stride, just keeps moving and they follow after, stepping over the body.

(CONTINUED)

Niamh heads towards the back door followed by Elliot and Helen. As they do another FIGURE suddenly appears beside them and Niamh turns her PISTOL to reveal -

TOMASZ (also armed). Who lifts his hands in the air.

TOMASZ
Come.

NIAMH
How many?

TOMASZ
Ten.

NIAMH
Fuck.

TOMASZ
Let us get you safe.

He looks at her, about to say something -

NIAMH
(re: the FACE-MASK)
Mention this and I'll serve you
your own bollocks.

He smiles, and as the fight continues to rage inside, he leads them out.

30 **OMITTED** CONTENT MOVED TO SCENE 29 30

31 **EXT. MOUNTCARRICK HOTEL - DAY 4** 31

A new days dawns as Claire's car pulls up outside a fairly bland kind of corporate hotel. A cluster of modern-ish buildings dwarfed by the beautiful rural views in all directions. It's remote here, the kind of place used by corporate away-days.

32 **INT. CLAIRE'S CAR - DAY 4** 32

CLAIRE is with FERGAL.

CLAIRE
(Irish; subtitled)
Good luck to you.

CLAIRE
(Irish; subtitled)
Ádh mór.

FERGAL
I dunno what that means.

CLAIRE
You must remember some from
school...

(CONTINUED)

FERGAL
I know 'service station' and
'library'.

CLAIRE
It's a start!

FERGAL
I won't know no-one.

CLAIRE
Then make friends.

FERGAL
You know it's not normal, right?

CLAIRE
What?

FERGAL
Most people, they find out their
Dad isn't their Dad... they don't
get sent away like it's their
fault.

CLAIRE
I told you, this was already
booked, it's...

Seeing Fergal's expression -

CLAIRE (CONT'D)
We just want to keep you safe.
Okay? Your dad, he loves you... and
this is going to stir things up.
Even more than Mama Cassidy doing
cousin Brían through the eyehole.
This is the best place for you
right now... There's a war coming.
This place, it'll help you find out
who you are.

FERGAL
I know who I am.

CLAIRE
(Irish; subtitled)
I love you.

CLAIRE
(Irish; subtitled)
Grá mo chroí thú.

Seeing his blank expression -

CLAIRE (CONT'D)
(Irish; subtitled)
Service station. Library.

CLAIRE (CONT'D)
(Irish; subtitled)
Stad freastail. Leabharlann.

Fergal smiles.

(CONTINUED)

FERGAL
Love you, Ma.

And he gets out the car.

33 **EXT. MOUNTCARRICK HOTEL - DAY 4**

33

We follow FERGAL through the courtyard and into the reception, past the BRIGHT GREEN SIGN that reads "Gaeilge Agus Failte!"

34 **INT. MOUNTCARRICK HOTEL. RECEPTION - DAY 4**

34

FERGAL enters the large reception area, and instead of heading to the desk he spots another green sign. He walks towards it. Two tables have been put together, and a jolly WOMAN sits behind them. On the tables are name-badges. Fergal scans for his.

WOMAN
(Irish; subtitled)
Are you joining us for the course?

WOMAN
(Irish; subtitled)
An mbeidh tú linn don gcúrsa?

FERGAL
I'm... looking for me name...

WOMAN
(Irish; subtitled)
Irish only!

WOMAN
(Irish; subtitled)
Gaeilge amháin!

FERGAL
Just trying to find me name...

The woman smiles kindly. Whispering -

WOMAN
It's Irish only remember!

FERGAL
I do. But mine's for shit.

WOMAN
That's why you're here though, right?

Fergal keeps scanning the table for his name as he talks. Relieved in a way to have someone - anyone - to listen to him.

FERGAL
I'm here cause my grandad Frank thinks I need to reconnect with where I came from.

(beat)

(MORE)

(CONTINUED)

FERGAL (CONT'D)

'Cept where I came from's a lie,
see? He likes to talk about history
and the past and all that shite but
really, he's like everyone else.
Wants to shout from the rooftops
what he wants you to hear and then
bury the shit he don't.

He finds his name - FERGAL MCDONNELL. He stares at it, close
to tears - his own surname now in question. Wondering who he
even is.

WOMAN

(quietly)

Did you find yourself there?

FERGAL

Close enough.

And he picks up the NAME-BADGE, looking at it one more time.
Then walks off.

35 **EXT. FARMHOUSE / CAMPING SITE - DAY 4**

35

A ramshackle bunch of caravans parked near an old farmhouse,
tents and open fires etc... We follow a huge WOLFHOUND
through and as we go we see NIAMH'S PEOPLE, bloodied and
bruised, tending to their wounds.

One MAN is being covered with a BLANKET - clearly dead. We
keep on moving through with the wolfhound until we find a
CARAVAN on the outskirts of the makeshift settlement.

36 **INT. CARAVAN - DAY 4**

36

ELLIOT and HELEN are in a single bed. Helen's fast asleep as
the massive WOLFHOUND wanders in and starts to lick her face.
She stirs. Staring up at the dog's massive face.

HELEN

Jesus...

She turns to Elliot, who's awake already.

HELEN (CONT'D)

You get any sleep?

ELLIOT

I don't know. Some. Maybe.

She looks out the window -

HELEN

Where even are we?

(CONTINUED)

ELLIOT
No idea.
(beat)
Just like old times.

(CONTINUED)

He smiles crookedly at Helen, who smiles back. Both being reminded of their recent travels (and reminding us of what they said in the opening scene).

37 **EXT. FARMHOUSE / CAMPING SITE - DAY 4**

37

HELEN and ELLIOT step out, squinting in the morning sun. A disparate group are sitting out - some smoking, some cooking breakfast on camping stoves. One or two with GUNS openly on display. No-one gives them a second glance as they move through until they step into a central clearing.

Here, TOMASZ sits and NIAMH paces about, PHONE to her ear.

NIAMH

... I don't want to hear it,
Monsieur Tioté, I know it was you.
You sent Frank's people right to my
doorstep. To me and to my son...

(frowning)

I'm getting another call. But this
isn't over. I'd suggest you sleep
with one-eye open from now on you
shifty fuck.

She presses a button and answers.

NIAMH (CONT'D)

Yeah?

Tomasz comes over to Elliot and Helen who are lurking awkwardly on the sidelines.

TOMASZ

Good morning.

ELLIOT

Morning.

HELEN

Hey.

ELLIOT

How did things... end up? Last
night?

TOMASZ

People died. More of theirs than
ours.

ELLIOT

Right.

HELEN

Where are we?

(CONTINUED)

TOMASZ
Wherever we want to be.

ELLIOT
Very specific.

TOMASZ
You do not remember, I am told?
Where your family came from?

ELLIOT
Not a thing.

TOMASZ
Then you are like us. No-one does.
It is not just blood, to be a
Cassidy. It is... attitude. Belief
in standing together. Comradeship.

He holds his arms open.

TOMASZ (CONT'D)
My brother.

ELLIOT
Oh, are we...

Tomasz clasps him in a bear-hug.

ELLIOT (CONT'D)
Hugging. Right.

They break apart as Niamh comes over to them. No longer on
the phone but holding it in her hand.

NIAMH
Someone's on the phone.

ELLIOT
This Tioté guy you're shouting at?
Why would I want to...

NIAMH
(cutting in)
No. It's Fergal McDonnell.

She holds out the phone.

NIAMH (CONT'D)
He wants to talk to you.

Elliot and Helen share a look of surprise - then he reaches
out and takes the phone. Answering warily, he moves a
distance away -

ELLIOT
Hello?

38 **EXT. MOUNTCARRICK HOTEL. COURTYARD / CAMPING SITE - DAY 4** 38

FERGAL is outside the hotel, PHONE to his ear. Looking as nervous as ELLIOT.

FERGAL

Hi.

There's an awkward silence. (Intercut between the two).

ELLIOT

So... you've heard? That I'm...

FERGAL

(cutting in)

Yeah.

(beat)

I looked up your Ma's number on Dad's phone when he was passed out drunk. And you said I wasn't smart.

ELLIOT

I was just breaking your balls, I...

FERGAL

It's fine. Anyway. I just thought... I... dunno. I thought I should... call.

ELLIOT

So it's... it's really true.

FERGAL

I suppose it is.

(beat)

Probably good I didn't kill you on the island back there.

ELLIOT

Would've been some Greek tragedy stuff right there I'd say.

FERGAL

Irish tragedy but... yeah.

Another awkward silence.

ELLIOT

I'm... sorry... I don't... I'm not good at this. I don't know what to say. I just...

(beat)

I don't remember anything. From before. The oldest memories I have are from 18 months ago...

(CONTINUED)

FERGAL

Lucky you.

A DISTANCE AWAY - HELEN watches Elliot, concerned.

ELLIOT

You really think so?

FERGAL

Dunno. Maybe. Might be nice to
forget some of the stupid shit I've
done.

(CONTINUED)

ELLIOT

Trust me, it's not so great not knowing who you are.

FERGAL

I'd say I know a thing or two about that now an' all.

(beat)

Cause I didn't know I was your son and now I do...

ELLIOT

(cutting in)

No, no, I got it. Was pretty clear.

FERGAL

So I was... I was thinking maybe we could meet.

On Elliot - surprised. But pleased.

ELLIOT

Yeah. Yes, I'd... that'd be great. Doesn't have to be a big deal, but given the circumstances, think it'd be good to talk, you know? I, uh, don't think your family'd be too pleased about it though...

FERGAL

They don't have to know. We can meet someplace... outta the way. They packed me off and won't be coming out here anytime soon.

BACK with Helen and NIAMH, watching. They can see as he's finishing his conversation he's smiling.

NIAMH

Bollocks.

HELEN

What?

NIAMH

He's about to go do something stupid.

HELEN

How do you know that?

NIAMH

The way he's lookin'. I love that boy, with all my heart, but by Jesus he doesn't half get himself into some shit.

(CONTINUED)

HELEN

Do you... ah, do you happen to know
much about Fergal's Mum?

NIAMH

Claire? I do.

HELEN

What's she like?

Niamh smiles. Knowing exactly what she's getting at.

NIAMH

Beautiful.

She grins.

(CONTINUED)

Helen isn't quite sure how to respond to this. Fortunately, she doesn't have to as Elliot has now hung up and is walking back over to them.

ELLIOT
He wants to meet.

NIAMH
(to Helen)
Told you.

HELEN
Crikey. Where?

ELLIOT
Some place, middle of nowhere. We should get going.

TOMASZ
I can take you back to your car.

NIAMH
I don't know why you're doing this. But you should bring some of my people. To be safe.

ELLIOT
I'm fine.

NIAMH
I have to insist...

ELLIOT
I show up with your crew, the boy's gonna run a mile. I told you, I'm fine.

Niamh holds up her hands - fine. Whatever.

NIAMH
Just... remember who your real family are.

She hugs him hard.

HELEN (PRE-LAP)
So even though your real name is Eugene, you're definitely going to stick with Elliot?

39 INT. ETHAN'S CAR - DAY 4

39

HELEN is driving the car, ELLIOT beside her.

ELLIOT
That's who I am now. The person you met. Not the guy from before.
(MORE)

(CONTINUED)

ELLIOT (CONT'D)

So it's just... Elliot. I identify
as Elliot you could say.

Helen nods.

HELEN

I get that.

They fall silent for a moment.

HELEN (CONT'D)

Your Mum really blinking hates me.

(CONTINUED)

ELLIOT
She doesn't.

HELEN
Oh she does.

ELLIOT
How do you know?

HELEN
I can tell.

Elliot frowns.

ELLIOT
What do you even care? You saw her
kill someone.

HELEN
I... I do care. I want everyone to
like me. It's pathological.

ELLIOT
Everyone does like you.

HELEN
Except your Mum.

ELLIOT
(teasing)
You mean your 'mother-in-law'...

HELEN
Oh shut up.

ELLIOT
Slip of the tongue there.

HELEN
(slightly too sharp)
You really are hung up on this
marriage thing, huh?

They fall silent. It's awkward. He clearly is and she's hit the nail on the head. But she's not into it and there's something nagging him about that. So, instead he decides to push on -

(CONTINUED)

ELLIOT

Of all the names I could've chosen... why Elliot Stanley? What was it about that guy?

HELEN

Maybe like your Mum said... two fingers up at Frank McDonnell.

ELLIOT

Except Frank says she killed the guy.

HELEN

You believe him? Or your mother?

ELLIOT

I don't know. I really don't know. Maybe Fergal can give me some answers. Or go find some out from his Dad. Cause I'd sure as shit like to understand what's going on here and why they took me in the first place.

Silence. After a moment -

HELEN

I've been thinking - maybe you ran away to protect your son.

Elliot's wrong-footed by the sudden change of subject.

ELLIOT

Okay... why were you...

HELEN

Just - hear me out. You get a McDonnell pregnant, you know how much muck that's going to throw up in the air. So I was wondering...

ELLIOT

If I changed my name to Elliot Stanley, fled the country and never spoke to him again out of the goodness of my heart?

Helen glances over at Elliot, frustrated.

HELEN

I'm saying there's reasons you must've had, to run away. The whole situation's banana cakes round here, I can see why you'd...

(CONTINUED)

ELLIOT

Or more likely - I fucked up
royally. And I was too much of a
coward to stick around.

HELEN

Why do you always assume the worst
about yourself?

(CONTINUED)

ELLIOT
You know why.

HELEN
Just because you've done some bad things doesn't mean you're automatically...

ELLIOT
(mutters; cynical)
'Some bad things'...

HELEN
I'm only saying...

ELLIOT
You're digging around my past, desperately hoping you'll find something... anything that might tell you I'm a good person. That I'm not The Man Who Did Those Awful Things. Like you always do. That's why you wanted to come back here, right?
(beat)
People died because of my actions, Helen. That's who I am. There's no halo that's going to suddenly appear and wipe away the memory of the things I've done.

It's getting heated, they're both frustrated -

HELEN
Remember when we agreed not to talk about any of this?

ELLIOT
Fine by me.

HELEN
Good.

ELLIOT
Great.

HELEN
Awesome.

They drive on in silence. He mumbles, pulling a face -

ELLIOT
'Awesome'.

She glares at him.

40

EXT. DONAL'S HOUSE - DAY 4

40

CLAIRE pulls up and gets out of her car - to find FRANK waiting outside her door, with CONNOR waiting in the car. She slows as she sees him, affecting nonchalance but unable to hide her wariness. It's not often Frank turns up unannounced. She feigns nonchalance.

CLAIRE
Frank. What're you--

FRANK
Don't. You know why I'm here.

Claire falls silent. She does.

CLAIRE
So - you want to come in or -

FRANK
I'm alright where I am.

Claire nods. Wary. Not sure which way this is going to go. Silence. Which goes on. And on, until she feels she just has to say something -

CLAIRE
With respect, Frank, this is a private matter.

FRANK
It's a family matter.

CLAIRE
Donal and I, we worked through it...

FRANK
You bring another man's son into this world, that's not something you 'work through'. You not keeping your legs closed has put us here now.

CLAIRE
Why are you here, Frank?

She glares at him, trying to front up, but wilts quickly under his steady gaze.

FRANK
Your boy's a fucking Cassidy.

CLAIRE
He's nothing of the sort and you know it as well as I do.

He steps towards her - and she flinches. Frank softens.

(CONTINUED)

FRANK

Ah, Jesus, Claire, you think I'm gonna hurt you? I'm not my son.

CLAIRE

No, you'd send someone to do that, wouldn't you?

He laughs and shakes his head. Then looks down the road, thoughtful -

FRANK

People will hear of this - you know that, don't you? It's in the wind now... And if those people that work for us think there's a loose floorboard in our house...

He turns and looks at her -

FRANK (CONT'D)

I need you to understand that Fergal's got something to prove now. He'll need to show us, and everyone around him, that he understands who his family really are.

CLAIRE

What are you saying?

FRANK

I'm saying one loose floorboard could leave us all with broken necks.

Claire looks worried.

CLAIRE

What is it you want with him?

FRANK

That's between me and him now. Isn't it?

CLAIRE

Frank...

But he gives her a look that stops her dead in her tracks.

FRANK

You don't want to be making a racket now, do you? Part you've played in all this.

She doesn't say a word.

(CONTINUED)

FRANK (CONT'D)
You take care of yourself.

It's not said without a note of threat, as he walks away, back into the car that's waiting for him. She breathes out heavily. Glad Frank's gone - but deeply concerned about Fergal.

41 INT/EXT. ETHAN'S CAR / RUINS - DAY 4

41

HELEN and ELLIOT are in the car as it slows to a stop. Elliot looks down at his PHONE - at a map with a GPS pin. Looks back up. Takes a deep breath.

ELLIOT
This is it. This is the place.

He starts to get out the car when Helen puts a hand on his arm.

HELEN
Are you sure?

ELLIOT
Why d'you say it like that?

HELEN
You don't know this kid. He calls you up out the blue, asks you to meet in the middle of nowhere...

ELLIOT
He's the reason I'm still alive. Without him I'd be on that fucking island...

HELEN
My Dad and his brother ran a sausage business together. Sausage rolls, sausage pies, all kinds of sausage really... They were best of friends, the two of them...

ELLIOT
Are you going anywhere with this?

HELEN
One day my Uncle overslept. And because he overslept, he lost a big contract, their biggest client. And that was the end. My Dad then didn't talk to him for 15 years. Till he got hit by a car and it was too late.

(CONTINUED)

ELLIOT
Okay, that's depressing...

HELEN
Point is, no-one can hold a grudge like family, and it'll take them to places they didn't think they could go. And this, McDonnell-Cassidy thing - the Hiroshima of family feuds - you've walked right into the middle of it, but you don't understand it. Not really.

ELLIOT
He exists because of me. Because of something I did. I have to speak to him.

(beat)
I've made so many bad choices, I need to make some good ones.

He goes to open the door again -

HELEN
I'm only asking you to be careful. That's all.

42 **EXT. RUINS. CREST OF HILL - LATER - DAY 4**

42

The crest of a hill. ELLIOT and HELEN reach the top of it and look down over the ruins. It's completely still and silent down there.

ELLIOT
See? Nothing.

HELEN
No Fergal either.

ELLIOT
C'mon, this is...

HELEN
Hey.

She indicates something - movement from one corner of the ruins. And we see it when Elliot does -

DONAL smoking a cigarette, pacing. GUN in his waistband. Helen looks at Elliot. Doesn't say anything but he hangs his head in disappointment.

43 **EXT. RUINS. HILLSIDE - DAY 4**

43

ELLIOT walks down the hill in silence. As HELEN catches up with him -

(CONTINUED)

ELLIOT
Don't say it.

HELEN
Say what?

ELLIOT
That you told me so.

HELEN
When have I ever said that to you?

Elliot keeps on walking. Wound up, frustrated.

HELEN (CONT'D)
Elliot, I didn't...

ELLIOT
(cutting in)
You came back to find out who I am?
Well now we know. First thing my
son does when he learns about me is
sentence me to death. Chip off the
old block, huh?

HELEN
Maybe he didn't have a choice.
Maybe his family...

ELLIOT
Stop it with the maybes, Helen!
Sometimes... it is what it is...
people are who they are. They're
disappointing, and mean, and
selfish, and they're rotten inside
and...

Helen's getting upset because she doesn't want to hear this -

HELEN
Stop it! Stop talking about
yourself like you're...

ELLIOT
I am who I am. Who I've always
been. It's you who can't accept
it...

HELEN
That's not fair...

ELLIOT
You're the reason we came here in
the first place. Cause you couldn't
let it lie, could you, you had to
keep pushing...

(CONTINUED)

Helen's whole body language changes. She's seen something behind him.

HELEN
Elliot...

ELLIOT
Just admit it, admit you can't stop thinking about what I did. About what kind of person I am...

HELEN
(cutting in)
ELLIOT.

She hisses it and steps forward, clasping her hand across his mouth. He looks at her, confused, then follows what she's looking at -

To see a man with a GUN off beyond the treeline. One of Donal's men we'll come to know as RICKY. Going to the loo. (Number one, don't worry). Elliot nods - okay, he's seen it. She takes her hand off his mouth, and Elliot set off towards the man.

HELEN (CONT'D)
(hissing)
Where are you going...?

Elliot doesn't break stride, he keeps walking towards the man, who's finishing now and zipping up his fly. He hears the noise behind him and as he turns -

Elliot grabs him and slams him against the wall. The gun falls from his waistband. Helen quickly picks it up.

ELLIOT
Where is he? Shout and she'll fucking kill you I swear...

He looks at her. She nods reluctantly.

RICKY
What're you--

Elliot slams him against the wall again - much harder this time, knocking the wind out of him.

ELLIOT
Don't piss about, where's Fergal?
Is he even anywhere nearby? Where can I find him?

RICKY
I can't, Donal will kill me...

Elliot grabs the gun out of Helen's hands and points it right at Ricky's head.

(CONTINUED)

ELLIOT
And what the fuck you think I'm
gonna do?

He looks wild and out of control. Helen watches, wide-eyed.

HELEN
Elliot, calm down--

ELLIOT
I'm not fucking joking. I will end
you.

Helen looks at him, concern across her face.

ELLIOT (CONT'D)
Where?

RICKY
Mountcarrick Hotel. It's 15 minutes
from here, he's at the
Mountcarrick...

44 INT/EXT. RICKY'S CAR. CAR BOOT / RUINS - DAY 4

44

POV looking up at ELLIOT and HELEN.

ELLIOT
Here's your keys back.

He throws some car-keys into the boot. REVERSE -

We see RICKY inside as Elliot slams the boot shut and walks
away, tucking the GUN in his waistband as he goes.

HELEN
Elliot...

ELLIOT
Not now. Let's just... not.

And they walk on in silence.

HELEN
You wouldn't really have killed him
- would you?

A pause. Then -

ELLIOT
Course not.

But it's impossible to tell if he's telling the truth or not.
There's a crack of thunder overhead.

45

INT. MOUNTCARRICK HOTEL. CONFERENCE ROOM - DAY 4

45

FERGAL sits in a bland conference room in the back row. There's 15 other STUDENTS of various ages, and a well-meaning but intense TEACHER at the front. Outside it's now pelting with rain.

TEACHER

(Irish; subtitled)

... which is why I always think the best way to learn is with something we all know. Who's familiar with the old myth - the Children of Lir?

TEACHER

(Irish; subtitled)

... agus sin an fáth go gceapaim gurb é an bealach is fearr le foghlaim ná le rud éigin atá ar eolas againn ar fad. Cé ag a bhfuil cur amach acu ag an sean-mhiotas - Clann Lir?

A little chuckle from the group - but Fergal is barely listening. Lost in his own thoughts, feeling guilty about what might be happening to Elliot. He looks out the window -

And to his surprise, sees ELLIOT walking past outside. HELEN behind him. Elliot is looking around but can't see him.

(CONTINUED)

FERGAL

I, uh, have to go to the toilet.

TEACHER

(Irish; subtitled)
What's that now?

TEACHER

(Irish; subtitled)
Céard é fhéin?

Fergal sighs. Thinking -

FERGAL

(Irish; subtitled)
I need the... onion.

FERGAL

(Irish; subtitled)
Tá mé ag iarraidh an...
oinniún.

TEACHER

(Irish; subtitled)
The onion? If you really
can't say 'I have to go to
the toilet', we have a very
long road ahead of us here...

TEACHER

(Irish; subtitled)
An oinniún? Mura féidir leat
'Tá mé ag iarraidh dul go dtí
an leithreas' a rá, tá bóthar
fada romhainn amach anseo...

Ignoring her, Fergal gets to his feet and runs out the room.

46

EXT. MOUNTCARRICK HOTEL. COURTYARD - DAY 4

46

HELEN and ELLIOT are still walking through the courtyard,
looking around, when FERGAL runs out. Elliot turns to see
him. Fergal is wild-eyed, unable to believe what he's seeing.

FERGAL

What the hell are you doing here?

ELLIOT

You're wondering why I'm not dead?

Fergal looks down at his feet. Cheeks burning with shame.

ELLIOT (CONT'D)

I know we don't know each other
and... but is that what you wanted?
Really?

(beat)

You wanted me dead?

Fergal lifts his head up and looks at Elliot - and shakes his
head slowly.

FERGAL

I didn't, no. But... you're not my
dad. And you being here...

Elliot nods.

ELLIOT

I know. This is news to both of us.
Believe you me.

(MORE)

(CONTINUED)

ELLIOT (CONT'D)

And it doesn't mean people need to
get hurt, Fergal. It doesn't change
anything.

(CONTINUED)

FERGAL

But it does, Elliot. Eugene.
Whoever you are. It changes
everything. Don't you see?

There's a pause. The rain coming down really hard now.

HELEN

Shall we all... maybe go talk
inside? Where it's dry?

They look at each other.

FERGAL

Okay.

CUT TO:

47 INT. RICKY'S CAR. CAR BOOT - DAY 4

47

BLACK SCREEN.

We hear the sound of screaming and thumping - a hand on
metal. Light floods in -

We see the car boot is being lifted up and DONAL is looking
down.

REVERSE - RICKY, the henchman Elliot shut in there earlier.

DONAL

The fuck happened here?

48 INT. MOUNTCARRICK HOTEL. BAR - DAY 4

48

The weird, blandly corporate bar of the hotel. It's deserted
other than HELEN and FERGAL who sit opposite one another.
Helen smiles awkwardly. Fergal smiles back. ELLIOT reappears
with THREE WHISKEYS.

ELLIOT

Whiskey okay? Guy didn't really
leave me much choice...

FERGAL

I'm a McDonnell. We're 80% whiskey.

ELLIOT

So I've heard.

Another silence. Helen gets to her feet.

HELEN

Y'know, second thoughts - I think I
might be best... waiting outside.

(CONTINUED)

ELLIOT
It's raining. And you just
suggested we come inside?

HELEN
This is your thing. I'll find
somewhere.

She goes. We stay with Fergal and Elliot. Another silence.
Then -

FERGAL
I didn't wanna call, you know?
Frank, him and my Dad, they... they
said I had to prove myself. Prove
I'm a proper McDonnell.

ELLIOT
And you just do everything Frank
says?

FERGAL
(shrugging)
If it makes you feel any better, I
didn't know for sure if they'd be
killing you.

ELLIOT
Just a hunch?

FERGAL
Just a hunch.

ELLIOT
Well that makes a big difference.

Fergal smiles.

FERGAL
(suddenly)
Hey, you think we look alike?

Elliot looks wrong-footed by the question.

ELLIOT
I... I dunno... I hadn't...

FERGAL
I don't.
(beat)
I always thought I looked like my
Dad. People always said I did. Only
he's not my Dad. Is he?

ELLIOT
He's more your Dad than I am.

(CONTINUED)

FERGAL

If you thought that, why'd you
still come here to see me? After
what I did? Why did you come here?

Elliot shrugs. Looks out the window.

ELLIOT

The things I did - before I got
into that accident in Australia...
I hurt a lot of people. But I'm
different now. And... I wanted to
meet you and tell you that. The
person I am now... I wouldn't have
run away from you.

(beat)

It's meaningless, I know, cause you
have a family, you have a dad, and
I'm just a guy who walked through
the door and started saying... all
this bollocks to you.

(beat)

I don't want to be the person that
runs away. Is what I'm trying to
say. I'm trying to take
responsibility for my actions.

Fergal looks at him, tilting his head. Like he's just
realised something -

FERGAL

You know what? I think maybe... we
actually do have the same nose?

Elliot smiles.

ELLIOT

I don't... think so...

FERGAL

Have a look, like... side on...

Fergal takes out his PHONE and points it back at them in
selfie mode. They look at themselves in profile.

FERGAL (CONT'D)

Yours is a cute little button nose!

49 EXT/INT. MOUNTCARRICK HOTEL. COURTYARD / BAR - DAY 4

49

HELEN has found some shelter from the rain out in the
courtyard and is moving on the spot to keep warm. She can see
ELLIOT and FERGAL through the window from where she is and
watches, curious to see how it's going. She can see the two
of them smiling, playing with their noses, and she smiles to
see it going well when she hears -

(CONTINUED)

DONAL (O.S.)

The boys tell me you're his Mrs.

Helen turns to see DONAL standing beside her, a GUN to her head. Instinctively, she's about to shout out but Donal pushes the gun closer.

DONAL (CONT'D)

Don't say a fuckin' word. Just keep watching will you...

Helen has to watch helplessly through the window as RICKY and TWO OF DONAL'S HENCHMEN, GUNS drawn, drag Elliot outside. One of them takes the GUN out of Elliot's waistband as they go.

DONAL (CONT'D)

Not so smart, was it? Coming here. Typical Cassidy. You could've run.

ELLIOT

Why don't you just let her go?

DONAL

I don't think I'll do that, Eugene. C'mon...

He's about to head off when Fergal emerges. Donal frowns.

DONAL (CONT'D)

Yeah?

FERGAL

Where're you taking them?

DONAL

You know where.

Fergal's conflicted, looking between Elliot and Donal.

ELLIOT

It's okay. Like I said. I'm trying to take responsibility for my actions.

DONAL

(to Fergal)

Get back to your lessons, now.

And looking pained, Fergal hangs his head - and with one final pained look at Elliot, he starts to walk away.

DONAL (CONT'D)

Let's get moving.

50

EXT. WOODS - DAY 4

50

Two cars go slowly over the rough terrain of the woods then come to a stop in an empty clearing. DONAL gets out the front car, RICKY too, opening the door and gesturing with his gun for ELLIOT and HELEN to get out. It's raining hard now.

(CONTINUED)

ELLIOT

She's not a Cassidy, okay? She
didn't sleep with your wife...

DONAL

Might not want to bring that up
right now...

ELLIOT

She's nothing to do with any of
this...

DONAL

You've changed. Fella I remember
was all about himself. Would've
thrown his grandma under the bus
for a bacon sandwich.

HELEN

Everything you're so angry about
happened a long time ago. Elliot's
not the same person...

DONAL

So nothing he ever did counts
anymore? That it? Try telling that
to her.

He nods at a HENCHMAN standing by the second car, who opens a
door -

(CONTINUED)

And LENA PASCAL emerges.

ELLIOT
What the hell?

Elliot and Helen share a look.

TEACHER (PRE-LAP)
(Irish; subtitled)
... Aoife became so jealous
of the time the King spent
with his children, that she
used her powers to cast a
spell over them. Turning them
all into swans.

TEACHER (PRE-LAP)
(Irish; subtitled)
... bhí an oiread éada ar Aoife
faoin am a chaith an Rí lena
ghasúir gur úsáid sí a cuid
draíochta le hortha a chuir
orthu... ag déanamh ealaí astu
uilig.

51 INT. MOUNTCARRICK HOTEL. CONFERENCE ROOM - DAY 4

51

We're with FERGAL, looking out the window, pained. Thinking
about what might be happening to Elliot. Wondering if he
could've done more. As the TEACHER keeps on talking.

TEACHER
(Irish; subtitled)
The spell could only be
broken when they heard the
ringing of a bell. So for
years the swans sang
beautiful songs about what
happened to them...

TEACHER
(Irish; subtitled)
Ní fhéadfaí na geasa a
bhriseadh go dtí gur chuala
siad clog á bhualadh. Mar
sin, ar feadh na mblianta,
chan na healaí amhráin áille
faoin méid a tharla dóibh...

ELLIOT (PRE-LAP)
You're the one who sent the letter.

52 EXT. WOODS - DAY 4

52

Back with LENA, HELEN, ELLIOT, DONAL and his MEN in the rain.

LENA
I am.

HELEN
The message from Tommy was you?

She nods.

(CONTINUED)

ELLIOT

Then who was it... in the photo...

DONAL

The real Tommy. Some guy you knew
at school. We gave the photo to
her. Just in case...

LENA

(Russian; subtitled)

I thought, sooner or later...
the chance to learn more
about your past was one you
wouldn't be able to resist.

LENA

(Russian; subtitled)

Я знала, рано или поздно... ты не
сможешь устоять перед возможностью
узнать о своём прошлом.

ELLIOT

You could've spoken to the police.
When I was in prison in Australia.
You could've told them
everything...

LENA

(Russian; subtitled)

And then what? Hope at the
trial that they take my word?
An addict, a drug trafficker?
And even if they do, to let
you live your days in prison?

LENA

(Russian; subtitled)

И что потом? Думаешь, мне бы
поверили на суде? Наркоманке и
дилерше? Да если бы и поверили —
оставить тебя до конца жизни в
тюрьме?

HELEN

What's she saying?

ELLIOT

Just tell me what you want.
(Russian; subtitled)
TELL ME.

ELLIOT

Just tell me what you want.
(Russian; subtitled)
СКАЖИ МНЕ.

Lena walks over to Donal's henchman, RICKY and hands him a
PHONE.

LENA

Film this, please.

Ricky looks at Donal. Who looks confused.

DONAL

Why, what are you...

LENA

(cutting him off)

My friend Mila, who died on that
plane, had a son. This is for him.

Donal nods and Ricky takes the phone. Lena turns to Elliot.

(CONTINUED)

LENA (CONT'D)
(Russian; subtitled)
I want you to suffer as I
did. I saw the people I loved
die because of you...

LENA (CONT'D)
(Russian; subtitled)
Я хочу чтобы ты испытал те же
мучения что и я. Мне пришлось
видеть как люди, которых я любила,
умирали по твоей вине...

LENA (CONT'D)
(English; to Donal)
Please. Let me.

She nods at his gun.

LENA (CONT'D)
You know what he did to me. To my
friends. No matter how much you
hate him, I promise you it is
nothing compared to what I feel.

A pause. Seeing the desperation in her face, he nods. And
hands his gun over to her. She turns... and BANG... she
shoots Helen in the abdomen.

There's a pause. As the shock of the thing lands. And she
staggers back, unable to process what just happened. Then she
staggers back some more, grabbing the wound, and she falls to
the floor. Her hands are now soaked in blood and her eyes
flicker shut. Elliot rushes over to her, screaming. Over
which -

LENA (CONT'D)
(Russian; subtitled)
And now you know how it
feels.

LENA (CONT'D)
(Russian; subtitled)
Теперь ты знаешь что я чувствую.

We take in the WIDE, over which we hear -

(CONTINUED)

TEACHER (V.O.)

(Irish; subtitled)

One day the King of Connacht
came to see the legendary
swans, but the moment he
touched them, the bell
tollled, and the mist of the
lake turned them back into
children.

(beat)

And if the story ended there,
they would live happily ever
after, wouldn't they? Except
there's no such thing as
happily ever after, is there?
So I'll read on...

TEACHER (V.O.)

(Irish; subtitled)

Lá amháin, tháinig Rí
Chonnachta chun na healaí
cáiliúla a fheiceáil, ach
chomh luath is a leag sé lámh
orthu, bhuail an clog agus
d'iompaigh ceo na locha iad
ina ngasúir arís.

(beat)

Agus más mar sin a
chríochnaigh an scéal,
mhairfidís go sona sásta go
brách, nach mairfeadh? Ach
níl a leithéid ann agus saol
sona sásta go brách, an
bhfuil? Coinneoidh mé orm mar
sin...

CUT TO:

54 EXT. WOODS - DAY 4

54

HELEN is on the floor, bleeding out. Life slipping away as
ELLIOT kneels down in front of her, sobbing. LENA and DONAL
watch, impassive...

END OF EPISODE FOUR