

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 5  
POST SHOOT MASTER  
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1 EXT. WOODS - DAY 4

1

We're picking up from the end of Episode 4. HELEN lies on the floor, blood pouring out of her abdomen and barely conscious, her eyes fluttering open and closed. ELLIOT is kneeling in front of her, tearful, as behind him LENA, DONAL, RICKY and DONAL'S HENCHMEN look on. Rain pours down on them.

ELLIOT

Stay awake Helen, stay awake,  
just...

LENA

(Russian; subtitled)  
Now you know...

He doesn't turn, eyes staying on Helen -

ELLIOT

(Russian; subtitled)  
Why? Why are you doing this?

LENA

(Russian; subtitled)  
... now you get to walk in my  
shoes. Now you get to see somebody  
you love - die in front of your  
eyes.

(English)

He's yours now.

Donal approaches her and she hands Donal the GUN. It's his turn.

DONAL

You did this, Eugene Cassidy.

Elliot doesn't even turn, he's desperately holding onto Helen, trying to keep her conscious.

ELLIOT

Don't close your eyes, don't close  
them, please...

Helen forces her eyes open again to see Donal approaching Elliot. Panicked -

HELEN

Elliot... he's...

ELLIOT

I know. Just stay awake, okay?

HELEN

I just... hmrrse...

ELLIOT

Don't try to speak.

(CONTINUED)

Helen grabs Elliot.

HELEN  
Left... boot... Knifesss...

And we see for the first time what she's been looking at -

A HUNTING KNIFE sticking out of Donal's boot. Elliot frowns. He can't hear.

ELLIOT  
What? What's... what are you saying? It's nice?

HELEN  
Leeeff oooo...

Elliot nods, tearful.

ELLIOT  
I know. I know. I love you too.

Donal is now right behind Elliot. He laughs at the sight.

DONAL  
Ah, isn't it beautiful?

Helen fixes him with a look.

HELEN  
Leffoooo...

ELLIOT  
I know. I love you...

HELEN  
No...

She grips him, pulls him so he leans in. She whispers.

HELEN (CONT'D)  
Lefft booot...

She's trying to say 'left boot'.

On Elliot. Aaaahhhh.

DONAL  
Right, that's enough there folks,  
bored now...

And as Donal raises his gun, Elliot turns and pulls the knife out of his left boot - And SHOVES it into Donal's leg. He grabs it in agony, and Elliot takes advantage of the moment, whipping his gun off him, putting one arm around his neck and pulling him backwards. Pressing the gun to Donal's head, thinking as fast as he can -

ELLIOT

Back off! All of you! Empty them -  
empty your guns! Then throw them as  
far as you can...

The men don't move.

ELLIOT (CONT'D)

I will put a bullet in his head and  
you know I mean it.

Another standoff. Then Donal nods. The men do as they're told, emptying the guns, the MAGAZINES falling into the mud at their feet. They chuck the guns. Elliot's shaking. Out of control. What now? Elliot looks over at the cars, parked up nearby.

ELLIOT (CONT'D)

Now help her into the back of the  
car.

The men hesitate.

ELLIOT (CONT'D)

PUT HER IN THE CAR!

Donal nods again. The men go over and lift Helen, helping her over to the car. As they do, Elliot looks at Lena. Tears in his eyes, beside himself with adrenaline and worry.

ELLIOT (CONT'D)

(Russian; subtitled)

Is this what you wanted?

She looks back at him. A level expression. As Helen's limp body is carried over to the car -

LENA

(Russian; subtitled)

It's what I needed.

ELLIOT

(Russian; subtitled)

And what did it change? What the  
hell did it change?

The men finish loading her into the car. As Elliot backs towards the car -

ELLIOT (CONT'D)

Go on - back off.

Donal's men clear the way for Elliot as he makes his way over towards the drivers' side of the car, still with a gun to Donal's head. Glancing inside, he sees the KEYS are still there. Then, realising something, he looks at the other car.

(CONTINUED)

ELLIOT (CONT'D)  
Give me the keys to the other one -

One of Donal's henchmen chucks him the OTHER KEYS. Elliot PUSHES Donal to the floor, holding his gun up immediately at the assembled. Then he climbs into the driver's seat (gun still pointed at them) and starts up the car.

ELLIOT (CONT'D)  
Stay awake Helen, stay awake...

He glances behind him into the back seat. She's lying there, her eyes flutter closed...

ELLIOT (CONT'D)  
HELEN!

He hits the pedal, and the engine roars as we -

HARD CUT TO:

2 INT. DRUMLEIGH HOSPITAL. RESUSCITATION ROOM - DAY 4

2

HELEN, pale and clammy, is surrounded by DOCTORS trying to stabilise her. A hive of activity and panic and stress.

In all the madness we go in CLOSE on Helen's face, wearing an OXYGEN MASK, as she turns it to the side and sees ELLIOT. Stood at the door, face against the glass, watching her. Tears in his eyes. We CLOSE IN on their faces, an intimate moment amidst all the frantic energy of the resuscitation room. Her eyes start to close.

NURSE  
Blood pressure's dropping. Heart rate is rising...

DOCTOR  
Let's get an RSI shall we...?

3 INT. DRUMLEIGH HOSPITAL. OUTSIDE RESUSCITATION ROOM - DAY 4 3

ELLIOT watches through the window. A NURSE (1) approaches -

NURSE 1  
You can't be here, sir...

ELLIOT  
No, please, I need to...

NURSE 1  
Sir, please...

(CONTINUED)

And she ushers him away, as he catches a fleeting glimpse of the DOCTORS swarming over HELEN as her eyes close...

SNAP TO BLACK:

FADE IN:

4 INT. COMA HOSPITAL. RECOVERY ROOM - DAY C1

4

We're CLOSE IN on HELEN's face. As we were on Elliot's in the opening of S1 E1. Her eyes slowly open, as she drowsily tries to get her bearings...

ELLIOT is asleep, leaning on the bed nearby. She tries to move, but it hurts.

HELEN

Owww...

The noise wakes Elliot up immediately. He sits up, suddenly massively in the room.

ELLIOT

You're awake...

(beat; elated)

Fuck, you're awake! HELEN!

HELEN

I... thirsty...

ELLIOT

Yeah. Course... yeah, water...

He grabs a JUG and pours her some water. She drinks it. Takes a deep breath. Looks around. Seeing her, looking lost and confused -

HELEN

What's...

She trails off, confused.

ELLIOT

You're in hospital. Do you remember what happened?

She takes a deep breath. Then looks at Elliot, wincing.

HELEN

Sorry, I...

(beat)

Who are you?

On Elliot, his face falling. Then she looks even more confused.

(CONTINUED)

HELEN (CONT'D)  
What's... what's my name?

A pause. Elliot looks shocked. But then Helen's face gives it away. When she manages a small smile... then starts to laugh - and instantly wince.

HELEN (CONT'D)  
Ow...

Elliot starts laughing. Leans in - they kiss.

ELLIOT  
You are sick in the head. Major surgery and the first thing you do is go for the laugh.

HELEN  
It... was an opportunity that wasn't going to present itself again...  
(then; wincing)  
OW! Crumbs almighty that hurts...

ELLIOT  
Stay still. Just... don't move, don't talk. You need to rest, okay?

She nods. He wells up, overcome with emotion. Staring at her in disbelief as he squeezes her hand, emotional.

ELLIOT (CONT'D)  
I thought I'd lost you.  
(beat)  
Can't believe you're alive.

HELEN  
Believe it.... Ow...

ELLIOT  
Please stop talking! Can you take it easy, for the love of God?

He smiles and so does she. She nods. He holds her hand.

ELLIOT (CONT'D)  
When I was watching you getting taken into surgery... I thought that was it. That I was going to lose you...  
(beat)  
I can't lose you again, Helen. Enough's enough. Let's go home.

She looks at him, surprised, but he's determined. Pressing on before she can say anything -

ELLIOT (CONT'D)

We came here looking for answers.  
But some things don't need to be  
found. Not when we already had  
everything we ever needed.

Tears are pouring down Helen's cheeks.

HELEN

Ah, crackers, those are some  
handsome words.

(beat)  
I feel the same.

ELLIOT

What's past is passed, right?

HELEN

What's past is passed.

ELLIOT

Then let's go.

(beat)

Not right now, obviously. When  
you're feeling better. And you've  
been discharged.

Helen starts to laugh, then writhe in pain from the laughing.

HARD CUT TO:

5 INT. IRISH AIRPORT. DEPARTURES LOUNGE - DAY C2

5

HELEN and ELLIOT are waiting in the departures lounge in  
Ireland. She's in a WHEELCHAIR.

HELEN

You think we get to board first?

ELLIOT

Course. You're in a wheelchair.  
People in wheelchairs don't have to  
queue. It's one of the perks.

HELEN

Odd though, seeing as I'm sitting  
down, that I would be first in a  
queue to then sit down again in a  
chair?

ELLIOT

But then there's the great parking,  
the toilets that are always on the  
same floor...

HELEN

Makes it totally worth it.

(CONTINUED)

A silence passes between them. She sighs, looking out of the large windows. Then smiles.

HELEN (CONT'D)

I can't believe we're actually leaving. We said we were going to do it. And now we're doing it.

She looks at Elliot. Suddenly anxious.

HELEN (CONT'D)

You're really sure you're okay? Leaving all of this behind? You're not just doing this cause...

Elliot smiles, taking her hand. Cutting her off -

ELLIOT

We don't need any of them.

(beat)

You're my family now, Helen.

He squeezes her hand. We see she's wearing the ENGAGEMENT RING.

HELEN

Given I saw your family stick a butcher's knife in someone's eye socket I'd say that's understandable.

ELLIOT

(smiling)

Oh, I'd say so.

They look at each other.

ELLIOT (CONT'D)

I mean it. I genuinely cannot wait for this plane to lift its wheels off the ground and leave all this behind. To spend the rest of my life with you.

She smiles. There's an announcement for their plane.

HELEN

Well - wait no longer! That's us.

He gets up, gathering their things. She smiles. We go in CLOSE on her expression. The smallest hint of something - hesitation or nervousness. But it's there.

HELEN (CONT'D)

We said we were going to do it. And now we're doing it.

6 **EXT. AUSTRALIA. AIRPORT RUNWAY - DAY C3** 6

A plane comes into land at a very sunny airport.

7 **EXT. AUSTRALIA - DAY C3** 7

GVs of Australia.

8 **EXT. APARTMENT BLOCK - DAY C4** 8

A nice enough looking apartment block in Australia. We hear a sound - a digital *PING PING*. We hear -

SOPHIE (PRE-LAP)  
That's the oven, sorry about  
that...

9 **INT. APARTMENT. KITCHEN - DAY C4** 9

We're CLOSE IN on a oven. Making the *PING PING* sound (or even looking out from inside it through the door of it). There's a FRUIT BOWL filled with ORANGES nearby. There are some FIGURES in the doorway in the background as we hear -

SOPHIE (O.S.)  
Intermittent fault. Just need to  
get a new one. Or do what the  
previous people staying here did  
and just...

We see a figure appear in the background and close the door to the kitchen.

10 **INT. APARTMENT. LIVING ROOM - DAY C4** 10

We see ELLIOT and HELEN, looking around the apartment. Helen is in her WHEELCHAIR. The overly apologetic Estate Agent, SOPHIE, standing by the door.

SOPHIE  
...Shut the door.  
(beat)  
See? Can't hear it anymore. So,  
where were you guys before this? I  
mean - you don't have to tell me.  
Unless you want to tell me. But you  
don't have to tell me. Your call.

A look between Elliot and Helen.

ELLIOT  
You know... we, uh, moved around.

(CONTINUED)

SOPHIE

Ready to settle down then? If that's not overstepping a mark of any kind, if it is, I totally understand...

HELEN

Yeah, no, we're, uh... ready to settle down.

ELLIOT

Very much so.

Sophie watches Helen wheeling herself around the room. Feeling the need to speak -

SOPHIE

Wheelchair access is great here. If that's not inappropriate to mention. I'm only saying it same way I'd mention the underfloor heating or... plug sockets...

HELEN

I won't be in it for long.

ELLIOT

(distracted)

Hey is that a Japanese toilet? One of those ones with...

SOPHIE

It is!

ELLIOT

Is it one of those ones with the anus-dryer?

The somewhat square (and young) Estate Agent looks wide-eyed.

SOPHIE

Um... I believe that it, uh... I believe it can...

ELLIOT

Well, then this place is perfect...

HELEN

Apart from the oven.

ELLIOT

So we get a new oven.

Helen looks at Sophie. Nods.

HELEN

We'll just get a new oven.

(CONTINUED)

SOPHIE

You'll take it then? I don't want  
to put you on the spot. You don't  
have to tell me. Unless you want to  
tell me. But you don't have to.  
Obviously it's your call. The balls  
are all in your court.

A look between them. Then back at her -

HELEN

We'll take it.

ELLIOT

We'll take it.

HARD CUT TO:

11 INT. APARTMENT. KITCHEN - DUSK C5

11

PING PING... We're CLOSE IN on the oven. Making that sound  
again. A FIGURE appears in the doorway behind, closing the  
door -

ELLIOT (O.S.)

Bloody hell, forgot about this  
bloody thing...

The door slams shut.

12 INT. APARTMENT. LIVING ROOM - DUSK C5

12

It's the same space, but it looks very different. There are  
boxes everywhere. It's moving in day. HELEN'S unpacking a BOX  
OF BOOKS by a shelf and is stacking them up. ELLIOT meanwhile  
is opening a FLAT-PACK OF SHELVES to assemble. He looks at  
the instructions, peeling an ORANGE as he does. Then grabs a  
big bit of wood -

ELLIOT

Can't tell if this is the base, or  
the back, or... the lid?

She looks at him. Laughing to herself. He picks up on it.

ELLIOT (CONT'D)

I know shelves don't have lids I  
was being facetious.

(beat; proudly)

You heard me. Facetious.

(CONTINUED)

He stares at TWO POLES OF WOOD, confused as fuck. Then takes one and tries to put it into a larger piece of wood.

ELLIOT (CONT'D)

Well that's not right.

And they go back to their respective tasks. But just as Helen's reaching down for a book, she sees something else in her box of books...

A GUIDE TO IRELAND. The one we saw her with in Episode 1. She looks at it, the warm feeling she had now suddenly gone and a cold shiver coming over her. He looks at her, seeing a change -

ELLIOT (CONT'D)

Hey, you okay?

She snaps out of it.

HELEN

Mm-hm. Fine.

ELLIOT

You're going to physio tomorrow, right?

(CONTINUED)

HELEN

Definitely.

ELLIOT

Cause... it's been weeks...

HELEN

I wanted to get moved in first, get sorted...

ELLIOT

I'm just saying you keep putting it off...

HELEN

I'll go...

ELLIOT

I'll make you a deal - I'm not replacing that oven until you go. Okay?

HELEN

I'm going to go...

Elliot fixes her with a look. She laughs, exasperated.

HELEN (CONT'D)

Okay! Deal!

She looks down at the Ireland guidebook again, considering it. We stay on her expression as we hear -

ELLIOT (O.S.)

Hey, can you come and look at this I think it's upside down...

Pause. There's something about it - it's pulling her in. But then she snaps out of it, popping the LID back on the BOX [TBC] -

HELEN

Sure.

She turns to Elliot at heads towards him. We go CLOSE IN on the Ireland guidebook [TBC], as we -

HARD CUT TO:

PING PING... We're CLOSE IN on the oven. Making that sound again. A FIGURE appears in the doorway behind, closing the door -

ELLIOT (O.S.)

Shut up!

14

**INT. APARTMENT. LIVING ROOM - NIGHT C6**

14

ELLIOT closes the door to the kitchen, the beeping stops. We see the room - they've completely unpacked now.

HELEN is in her dressing gown, sitting at the breakfast table, staring at the TELEVISION. Some time has passed. Elliot is getting his things ready.

ELLIOT

Hey have you seen my keys?

Helen doesn't reply. She stares at the television. He keeps looking, then turns to her -

ELLIOT (CONT'D)

Helen?

(beat)

Helen!?

She turns.

ELLIOT (CONT'D)

You okay?

(beat)

Where were you just now?

HELEN

Sorry. Tired is all.

ELLIOT

Have you seen them?

HELEN

Seen what?

ELLIOT

My keys. My shift starts in half an hour...

HELEN

Oh. Sorry, no...

ELLIOT

Fuck.

He keeps looking around. Then looks at her -

ELLIOT (CONT'D)

I'll be back late but... You're not exactly going to be out are you?

(CONTINUED)

HELEN

Wow, that's...

ELLIOT

(cutting in)

I'm worried about you. I want to  
replace that oven, Helen. My God do  
I want to replace that fucking oven  
with the fucking beeping all the  
time--

As if on cue the oven beeps loudly - *PING PING*.

ELLIOT (CONT'D)

SHUT THE FUCK UP OVEN.

HELEN

Then replace it.

ELLIOT

You remember our deal?

HELEN

I will go! Things have been...  
busy...

ELLIOT

I don't understand. Why you don't  
want to get better. I just...

HELEN

I said I'll go, okay?

Elliot sighs - then nods, realising he has to go. He kisses her, then leaves.

There's a beat as we take in the room - Helen on her own in the middle of it in her WHEELCHAIR.

She looks over at her BACKPACK, by a shelf. Stares at it for a while, weighing something up.

Then eventually she wheels over to it and picks it up. She takes out her LAPTOP and puts it on the breakfast table.

We see her open the screen and turn it on.

Then she stares at a file onscreen labelled - 'THE BOOK'.

(CONTINUED)

With a furtive glance at the door, she clicks on it. It asks her for a password, which she types in. Inside the file are a load of separate files, labelled with 'FRANK MCDONNELL' 'ELLIOT STANLEY' 'PLANE CRASH RESEARCH' and various others. She's been looking into everything that went on in Ireland.

QUICK CUT SHOTS as she rifles through the documents (we see PHOTOGRAPHS of a young Elliot Stanley Snr with a woman, and Frank, and others we might recognise). She's making notes. Thinking. Trying to piece things together. As she does this she peels an ORANGE. Then looks at a PIECE OF PAPER with a number scribbled down next to the words - EMERALD INVESTIGATORS. She pulls out her PHONE. Dials the number.

15 **INT. EMERALD INVESTIGATORS. DIMLY LIT OFFICE / APARTMENT. 15  
LIVING ROOM - DAY / NIGHT C6**

A CIGARETTE lies smoking in an ashtray in the foreground. A FIGURE dances weirdly to jazz in the background, as his PHONE rings on the desk. This goes on a while.

But then, when there's a lull in the music, the figure realises the phone is ringing and rushes over, taking first the cigarette then the phone, which he lifts to his ear. We see him for the first time - dressed in a suit with a middle-class English accent. MARLOWE.

MARLOWE  
(into phone)  
Emerald Investigators, Marlowe  
speaking, one second...

He turns down the music. We intercut between here and the flat with Helen. Who takes a deep breath. Is she really going to do this...?

MARLOWE (CONT'D)  
Hello? Can I help you?  
(beat)  
Hello-ooo?

Then, finally, as he's about to hang up -

HELEN  
Hi.  
(beat)  
I need your help.

HARD CUT TO:

16 **INT. APARTMENT. KITCHEN - DAY C7 16**

PING PING... We're CLOSE IN on the oven. Making that sound again. A figure appears in the doorway behind, closing the door -

(CONTINUED)

ELLIOT (O.S.)  
I'm actually getting bored of  
saying it now...

HELEN (O.S.)  
I know!! I know...

17 INT. APARTMENT. LIVING ROOM - DAY C7

17

ELLIOT closes the door to the kitchen. HELEN looks in a better way now, a bit more awake and on it. She's on her LAPTOP.

ELLIOT  
Oh man, I feel like actual shit.

HELEN  
Well, you did get in at three in  
the morning...

ELLIOT  
Three?

HELEN  
Yup. You told me you liked my hair  
and you wanted to grow yours out  
and style it like mine.

Elliot thinks for a minute, trying to remember.

HELEN (CONT'D)  
(sincerely)  
Please - don't do that.

ELLIOT  
(also sincere)  
I will not.

Elliot looks at her and sighs.

ELLIOT (CONT'D)  
So... can we please, please talk  
about...

HELEN  
All booked. Going in a month. Only  
appointment available.

(CONTINUED)

ELLIOT

Okay. And when that's done, I'll fix the oven.

HELEN

Great.

ELLIOT

Great.

Elliot stands and starts gathering his things.

ELLIOT (CONT'D)

I better go. How's the writing?

HELEN

Ah... going well, thanks.

It's subtle but there's a slight hesitation, where we see that maybe she's not being entirely truthful.

HELEN (CONT'D)

Still trying to figure out the middle bit. And some of the backstory.

ELLIOT

Can't wait to read it.

HELEN

Oh, you'll never read it.

ELLIOT

Why?

HELEN

Because!

He fixes her with a cynical look.

ELLIOT

What is that when people just reply 'because'? That's not a fucking answer.

HELEN

Because it's you. I don't want you... judging me.

(CONTINUED)

ELLIOT

It's about a woman who meets a dashing Irishman after a car crash who loses his memory, isn't it?

HELEN

Why don't you go and jump off something high?

ELLIOT

Because!

HELEN

You're a funny guy.

He smiles, gives her a kiss then leaves the apartment. She watches the door, hearing him walk away. Then she goes over to the door and puts it on the LATCH. She wheels back to the laptop and clicks the mouse, turning it on and opening up 'THE BOOK', as she dials a number on her PHONE -

HELEN (CONT'D)

It's me. How are you going?

18

EXT/INT. SEA / APARTMENT. LIVING ROOM - DAWN / DAY C7

18

MARLOWE stands, smoking a CIGARETTE and looking out to sea.

MARLOWE

I trust you got the documents I sent?

HELEN

Yeah I got them.

She clicks open an attachment of an email from Marlowe at Emerald Investigators. A page with a load of numbers -

HELEN (CONT'D)

What are all the numbers?

MARLOWE

That's the question - what are all the numbers?

A pause.

HELEN

Uh... yeah. What are the numbers?

(CONTINUED)

MARLOWE

I mean... we don't know yet. That's  
why it's the question.

(beat)

I found it on Frank McDonnell's  
hard drive in a file labelled  
'Elliot Stanley'.

HELEN

(studying it)

It's a code.

MARLOWE

You should be a detective,  
sweetheart.

HELEN

You're not the first person to say  
that.

MARLOWE

Oh how deeply unoriginal of me.

Marlowe smiles. Takes a drag on the cigarette.

MARLOWE (CONT'D)

It's funny - you hire me to look  
into Frank and Niamh and the man  
called Elliot Stanley who died at  
sea all those years ago... but it  
seems to me the person you really  
want to know about is the Elliot  
Stanley you wake up to every  
morning.

HELEN

Something, just... something about  
all this isn't right. That's all.

MARLOWE

And you simply can't resist.

(beat)

I'll be in touch. More as it comes.

He hangs up and we stay with him.

And then we go behind him, and see someone watching him,  
unseen. It's NIAMH CASSIDY. With thunder in her eyes.

HARD CUT TO:

PING PING... It's the oven again. A figure appears in the  
doorway behind, closing the door -

(CONTINUED)

ELLIOT (O.S.)  
I'm not even going to say  
anything...

HELEN (O.S.)  
It's not my fault they cancelled!  
Staff were sick.

20 INT. APARTMENT. LIVING ROOM - NIGHT C8

20

Back in the living room, ELLIOT closes the door, sighing loudly. HELEN is in the room, looking at her LAPTOP, the screen facing away from him. He crosses past her, not saying a word. The whole space has the air of a relationship that's starting to go stale.

ELLIOT  
I'm going to have a shower.

HELEN  
Mm-hm.

Elliot stops at the door -

ELLIOT  
Want to join me? Just have a really  
good wash. Get nice and clean.  
(beat)  
No? Nothing?

She nods. Then, sensing his reaction -

HELEN  
Sorry, I just... uh... The book.

ELLIOT  
Right.

He nods, slightly rejected, and heads back into the bathroom. This clearly isn't the first time he's felt like this. She looks at the door briefly, then back to the screen.

HARD CUT TO:

**A MONTAGE -**

Music plays over the following...

21 **INT. APARTMENT. KITCHEN - DAY C9**

21

*PING PING...* It's the oven again.

22 **INT. APARTMENT. LIVING ROOM / BATHROOM - DAY C9**

22

ELLIOT and HELEN having a full blown row -

ELLIOT

You haven't left the house in  
weeks!

HELEN

I'm in a wheelchair...

ELLIOT

Then go to physio! I don't get it,  
why do you refuse to try, it's like  
you enjoy being stuck right where  
you are...

HELEN

Leave me alone!

Before she wheels into the bathroom and closes the door  
behind her. Composes herself.

23 **INT. EMERALD INVESTIGATORS. DIMLY LIT OFFICE - DAY C9**

23

MARLOWE puts down the PHONE, as if he's just finished a  
conversation, lights a CIGARETTE and leans back on a chair,  
with a BLACKBOARD covered in numbers. Trying to decipher the  
code. He stands - drawing a line between some numbers. Then  
stares at them, intense.

There's a knock at his office door. He turns and looks at it.  
There's a FIGURE we can make out through the frosted glass  
door.

24 **OMITTED**

24

25 **OMITTED**

25

26 INT. APARTMENT. KITCHEN - NIGHT C11 26

*PING PING... It's the oven again.*

27 INT. APARTMENT. LIVING ROOM - NIGHT C11 27

HELEN on her LAPTOP again completely absorbed. ELLIOT comes back from work. Throws his KEYS on the side. Looks at her. Goes out again. They don't even bother exchanging any pleasantries.

This is the tail end of a relationship on life support.

28 INT. APARTMENT. KITCHEN - DAWN C12 28

*PING PING...* It's the oven again. A figure appears in the doorway... but this time - we see ELLIOT head towards the oven with a large HAMMER and then proceed to smash the living shit out of it.

29 INT. APARTMENT. LIVING ROOM - DAWN C12 29

ELLIOT enters the living room, closing the door behind him. HELEN stares at him. There's a long, loaded silence. He's looking at her, fuming.

HELEN  
What the hell?

ELLIOT  
I've had enough.

HELEN

ELLIOT  
You haven't left this apartment.  
You haven't gone to physio. You're  
just here - all day long.

HELEN  
I'm writing my...

ELLIOT  
Right! The book! Helen Chambers and  
that book inside her that she's  
been burning to write but never  
found the time...

HELEN  
Elliot, calm down...

ELLIOT  
I won't calm down, because there is  
no fucking book.  
(MORE)

ELLIOT (CONT'D)

There's as much of a book as there  
is an album or a collection of  
pottery or a fucking one woman  
show...

He gestures to the LAPTOP, shut in on the table in front of  
Helen. Shit. Rumbled. Then, quietly -

HELEN

How did you...

ELLIOT

Does it matter?

HELEN

I didn't... I mean, I didn't know  
how to...

ELLIOT

Who's the person on the phone?

HELEN

What?

ELLIOT

The person you've been talking to!  
All hours of the night. The person  
you have to shut the door to speak  
with it's so fucking top secret.

He grabs her PHONE -

ELLIOT (CONT'D)

Shall we call them now?

Helen fixes him with a look -

HELEN

Elliot...

ELLIOT

Let's call them. Let's get them on  
the line, come on! It'll be fun!

He holds out the phone to Helen, who takes it. Insistent -

ELLIOT (CONT'D)

Call them.

HELEN

He's a private investigator...

ELLIOT

Call him then. I'd love to hear  
what he's found for you.

She sighs. Dials the number, puts it on speaker. It rings. A look between them, which hangs in the air with the tension as it keeps ringing...

30 **INT. EMERALD INVESTIGATORS. DIMLY LIT OFFICE - NIGHT C12 30**

MARLOWE'S PHONE rings, unanswered, on the table, with blood spattered across it, next to a CIGARETTE with all the ash burnt in a clean line. In the background his BODY lies dead on the floor. The curtains are drawn so we can't tell if it's night or day.

NIAMH picks up the cigarette and smokes it.

31 **INT. APARTMENT. LIVING ROOM - DAWN C12 31**

Back with ELLIOT and HELEN, as before. The PHONE goes to voicemail. She hangs up.

HELEN

I... had him looking into everything that happened back in Ireland. Elliot Stanley, the McDonnells, your mother...

ELLIOT

Everything we said we'd leave behind.

He glares at her.

ELLIOT (CONT'D)

Still can't get it out of your head, can you? The terrible things I did. The life I lived before I crashed that car in Burnt Ridge. You wanted us to go to Ireland to find something good about me. Like you were living with a monster and wanted to find out just how sharp my fucking teeth were.

HELEN

That's not it! I just... I want the truth! What was on that plane, why you called yourself Elliot Stanley... or aren't you interested?

ELLIOT

Does anything you've found out prove I'm secretly a really great guy who's fun at parties?

HELEN

This isn't...

ELLIOT

I'm a fucking stain you can't get out. And it's never going to be enough for you. Is it? Not until you find whatever it is you hope you're going to find. This... thing... that absolves me of all my sins. That tells you I'm good.

He looks at her. Wanting to say so much. But he can't. So he just turns, and he walks out of the door...

HELEN

Elliot! ELLIOT!

She wheels after him as the door closes... but then the WHEELCHAIR gets stuck on some old LAUNDRY by the sofa. And she can't move. She's pushing the chair, frustrated.

HELEN (CONT'D)

Elliot wait! WAIT!

Eventually she pushes so hard that the chair falls forward.

She lies there, face down on the ground. Sobbing.

She's beside herself - emotionally exhausted from months of isolation and obsession and paranoia. She's bawling. A primal guttural sob that she can't control -

HELEN (CONT'D)

I'm sorry Elliot... I'm so sorry...

But then she stops.

Because she can hear footsteps approaching the door. Is he coming back?

Then, slowly, the door swings open making a noise as it goes.

She looks up. And standing there, in a black shirt and a cowboy hat, is a large man, carrying a SAWN-OFF SHOTGUN.

It's BILLY. Looking exactly as he did in S1.

BILLY

Well hello there, little lady.

Remember me?

(beat)

Cause I sure as peanut butter remember you.

We CLOSE IN on Helen's shocked expression as we hear the *PING* of the oven...

32

**INT. DRUMLEIGH HOSPITAL. ICU - DAY 5**

32

We the *PING* from the oven again. We're ON a BP/oxygen monitor in a hospital ICU and we realise now why the oven beeping sounded so odd - we were actually listening to this machine. TRACK OVER - to find HELEN lying in bed on a VENTILATOR, eyes closed.

At her bedside is ELLIOT. He's fallen asleep at a weird angle on a chair and when the door opens he sits bolt upright in surprise. We see he's bleary-eyed and unkempt.

A NURSE (GALVIN) walks in, peeling an ORANGE, and smiles at Elliot kindly.

NURSE GALVIN

I'm sorry I woke you...

ELLIOT

It's fine.

NURSE GALVIN

You're not. You've barely slept in the last week.

She offers Elliot the orange - he shakes his head - then she goes over to check on Helen's vitals and write on her chart -

NURSE GALVIN (CONT'D)

I can find you a bed somewhere round here. And come wake you the moment anything changes...

ELLIOT

(insistent)

I'm not leaving.

A beat. Realising how tense that came out -

ELLIOT (CONT'D)

But - thank you.

A silence as Nurse Galvin finishes up what she's doing.

ELLIOT (CONT'D)

Any change?

NURSE GALVIN

The doctor will update you when he does his rounds.

ELLIOT

She's going to wake up, though.  
Right?

NURSE GALVIN

The doctor will update you.

(CONTINUED)

As she's on her way out, she remembers -

NURSE GALVIN (CONT'D)  
Oh, someone in the canteen asked me  
to give you this. They want you to  
meet them down there...

She takes a folded PIECE OF PAPER out of her pocket with the name Eugene on the front.

ELLIOT

Thanks.

The nurse nods, popping a slice of orange in her mouth as she goes. Elliot, curious, opens up the note. He reads it. We see his expression (and maybe the note, which reads - 'WE NEED TO TALK ABOUT OUR SON - IT CAN'T WAIT.')

33 INT. DRUMLEIGH HOSPITAL. CORRIDOR - DAY 5

33

ELLIOT emerges into the hallway where TOMASZ is waiting. Clearly on guard. He sits up when he sees Elliot. Elliot gestures for him to sit back down -

ELLIOT

I'm, uh, just going to put some coffee in my facehole. Want anything?

Tomasz shakes his head. Elliot walks down the hallway.

34 INT. DRUMLEIGH HOSPITAL. CANTEEN - DAY 5

34

ELLIOT enters the deserted canteen and scans the room. It's nearly empty but for TWO OLD MEN drinking coffee in stoic silence. And in one corner -

CLAIRE. She's got SUNGLASSES on and a BASEBALL CAP. And a SCARF wrapped around her neck covering the bottom of her face. Elliot walks over to her.

ELLIOT

Claire?

CLAIRE

My God. It's really you.

She looks at Elliot and smiles.

CLAIRE (CONT'D)

You recognise me? I thought you'd lost your -

(CONTINUED)

ELLIOT

No, I mean... you're dressed like  
you're in a spy film and unless one  
of those guys is called Claire...

(CONTINUED)

He points at the two old men drinking coffee. She nods.

CLAIRe

(sheepish)

Oh. Right. Yeah. So you don't  
remember... us. At all?

ELLIOT

No.

Claire lowers the scarf and takes off the baseball cap and sunglasses. Elliot sits down and puts his PHONE on the table.

CLAIRe

I shouldn't be here.

ELLIOT

Me neither. Last time I met with a  
member of your family my girlfriend  
got shot.

CLAIRe

I'm so sorry. How is--

ELLIOT

She's in a fuckin' coma. So I don't  
give a shit how sorry you are.

Claire blinks back tears.

CLAIRe

I had no idea he would... I don't  
know what Donal gets up to...

ELLIOT

It's not your fault. I know. But  
this... this has all been a lot.

He sighs heavily.

ELLIOT (CONT'D)

Your note said this couldn't wait?

CLAIRe

Fergal's in trouble. Donal and  
Frank, they're saying they have...  
plans for him. They want him to  
prove he's a proper McDonnell.

ELLIOT

What does that mean?

CLAIRe

I don't know. Nothing positive,  
that's for sure.

(beat)

Fergal's a good boy.

ELLIOT

Right.

CLAIRe

He is. He's... he's just...

ELLIOT

Weak? Didn't seem to have much of a problem getting his biological father to walk the plank...

CLAIRe

You're right. He is weak. That's why I'm scared. Whatever new thunderstorm Frank and Donal are cooking up... I'm afraid my boy's going to be there in the eye of the thing.

ELLIOT

And where do I come in to all this exactly?

CLAIRe

You say you don't remember the two of us. But I do. I remember I fucking loved you. And I think you felt the same.

Elliot looks at her, surprised.

ELLIOT

Really? Frank said...

CLAIRe

Frank had no idea.

(beat)

What I loved most about you is that you'd do whatever it took. To look after the people you cared for.

ELLIOT

But... I left you. I left Fergal, knowing...

CLAIRe

You left because you never wanted Donal to find out. You were trying to protect us.

ELLIOT

(dry)

Right.

CLAIRe

You tried, at least. And now I need you to do it again.

ELLIOT  
How's that?

CLAIRES  
My husband's paranoid.  
(MORE)

(CONTINUED)

CLAIRe (CONT'D)

Hardly anyone ever knows where he's going to be, or when. And wherever he goes, he brings people with him. Safety in numbers, right?

(beat)

Except when he decides he needs to see a prostitute. Then he can't get enough privacy. That's Catholic guilt for you.

Elliot looks at her, a realisation dawning on him.

ELLIOT

Are you asking me to do what I think you're asking me?

CLAIRe

He hits me. He says he loves me but then he hurts me. He'd never let me leave. And if I did... I'd be leaving my son with him.

(beat)

There've been more nights than I can count when he's been passed out drunk on the sofa... I've stood over him. Thinking about how easy it would be to crack a whiskey bottle and slit his throat while he lay there snoring. But...

She smiles ruefully.

CLAIRe (CONT'D)

Well. I couldn't do it.

ELLIOT

And I could?

CLAIRe

You tellin' me you haven't gone spare in this hospital, watching and waiting, and not being able to do anything about that girl of yours getting hurt the way she did?

Elliot doesn't reply.

CLAIRe (CONT'D)

He'll keep coming for you. It's you or him now.

Elliot nods. Well aware of this. Claire hands him her PHONE.

CLAIRe (CONT'D)

Put your number in there. And when I know where he'll be, I'll text.

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34 CONTINUED: (6) 34

Elliot hesitates - then types his number into her phone.  
Claire nods, then stands. As she's about to leave -

(CONTINUED)

CLAIRe (CONT'D)  
For what it's worth... it's good to  
see you again, Eugene.

ELLIOT  
It's Elliot.

CLAIRe  
I know.

She kisses him gently on the cheek then goes - leaving Elliot with a whole lot to think about.

35 EXT. DRUMLEIGH HOSPITAL / STREET - DAY 5

35

We follow CLAIRe out of the hospital, along the street, walking along quickly. Head hung low. She rounds a corner and heads towards her car, taking her KEY from her pocket but as she does, she feels a hand on her shoulder and turns suddenly... to see one of Donal's men behind her - RICKY.

CLAIRe  
Jesus, Ricky, what're you--

RICKY  
Your husband would like to know where you've been. And why you're dressed up like fucking Audrey Hepburn an' all.

For a moment Claire thinks about turning and running - but she knows she won't get far. Looking terrified, she falls into step with the man.

36 INT. DRUMLEIGH HOSPITAL. CORRIDOR - DAY 5

36

ELLIOT is sitting on a bench in an empty corridor. Lost in thought, staring at the floor. NIAMH appears at the end of the corridor. Looks at him, then approaches.

NIAMH  
What're you doing up here?

He turns, seeing her. Looks back down at the floor.

ELLIOT  
Mulling. I suppose. Having a good old fashioned mull.

NIAMH  
And what would you be 'mulling'?

ELLIOT  
I thought you knew everything? You being the Godfather an' all.  
(MORE)

(CONTINUED)

ELLIOT (CONT'D)

(beat)

Or Godmother, I suppose...

NIAMH

Nah.

(beat)

God'll do fine.

ELLIOT

Claire came here to see me. Down at the canteen.

NIAMH

So she is as stupid as she looks then?

ELLIOT

She's going to tell me where to find Donal. Where he'll be alone.

NIAMH

But that's not you anymore now, is it?

He doesn't reply. Niamh sits beside him.

NIAMH (CONT'D)

She's going to hand you her husband on a plate - just like that. You really think you can trust her? A McDonnell?

ELLIOT

She wants him dead. I don't blame her. Guy's a fucking arsehole.

NIAMH

I want Donal gone just as much as you. Him and his whole fucking family. But now is not the time.

ELLIOT

So we just sit here? While Helen lies in a hospital bed, and just, what... Wait for him to come for us?

NIAMH

We go after Donal right now, it won't end well. Do you get that? Like I said - it's not the time.

ELLIOT

And when is the time?

NIAMH

You'll know when, son. Same way you know when you're sick or you're hungry... suddenly, it's just... there.

Elliot's PHONE goes - a text. He picks it up and nods as he glances at the text.

ELLIOT

Claire. A time. And a place. And a chance to do something...

NIAMH

We will put them in the dirt. You can be sure of that. But you got to lay the ground right first.

Elliot shakes his head. Frustrated. Not buying what she's selling. Slightly mocking her -

ELLIOT

From the lips of God.

And he stands and walks back towards ICU.

37 INT. DRUMLEIGH HOSPITAL. ICU - DAY 5

37

ELLIOT enters the room to find it's a hive of activity, DOCTORS and NURSES working away on Helen with a real sense of urgency. Something's happening...

ELLIOT

Hey, hey, what's going on, what --

The doctor turns to him. We see him more clearly now - it's DR. WATKINS. [He is the same actor who played MARLOWE, the private investigator.]

DR. WATKINS

She's suffering from a rebleed of the wound, we're taking a look...

ELLIOT

Is she okay, is she...

He steps towards them.

NURSE GALVIN

If you could just step back a bit sir and give us some room, the doctor...

(CONTINUED)

ELLIOT

(cutting in; upset)

I don't understand, I was... I was  
just here, she was...

NURSE GALVIN

I promise you we are doing  
everything...

Machines start to beep in an ominous fashion. [Helen's heart rate is going up, her blood pressure beginning to drop.]

ELLIOT

(emotional)

No no nononono....

NURSE GALVIN

There's nothing you can do right now, if you could just wait outside and let Dr. Watkins help her, we'll keep you updated, I promise...

As the nurse walks back, we stay with Elliot. Everything goes quiet. The anger and the emotion building. Until it comes to a climax. And then... a cold intensity suddenly comes over him. Like some kind of a revelatory parting of the waves... He starts down the hallway - a look of grim determination and a quiet fury in his eyes.

There is something he can do.

CUT TO:

37A OMITTED

37A

38 INT. APARTMENT. LIVING ROOM - NIGHT C12

38

We're suddenly back with HELEN in Australia. In the apartment she's been trapped in. Instant tension and thriller as we see Helen dragging herself along the floor, desperate and terrified. And we see the looming figure of BILLY behind her, looking down.

HELEN

What are you doing here?

BILLY

You're writing a book, huh?

HELEN

You can't be here... You're dead!

(CONTINUED)

BILLY

My mother tried to write a book  
once. It's fine work you people do.  
Fine work.

HELEN

Go away!

BILLY

No can do, pecan pie... I'm exactly  
where I need to be.

He stops, watching her try and drag herself along the floor.

BILLY (CONT'D)

Come on. Don't make this too easy  
for me now. Give me something I can  
get my teeth into.

(beat)

Get to your feet, sugar.

HELEN

I... I can't...

BILLY

Sure you can. You made a choice to  
stay right where you are. Stuck in  
one place, never moving forward.  
But you could get out that chair  
any time you wanted.

Helen lifts herself forward, using all her strength. And then, realising she can do it, she slowly manages to get to her feet.

Billy lets out a slow smile.

BILLY (CONT'D)

Was that so hard now?

Helen starts running towards the bathroom.

HELEN

Leave me alone!

BILLY

Like I said. This is exactly where  
I need to be...

She runs into the bathroom. Slamming the door behind her and locking it.

HELEN leans her back against the door, as she hears footsteps approaching outside. We intercut between in here and outside.

HELEN

Why are you here!?

BILLY

You brought me here, Helen. I'm your big bad wolf, ain't I? And when I came to blow your house down, your man Elliot was there to save you...

(beat)

Now what does that make him, then? Elliot Stanley. Eugene Cassidy. Whatever you wanna call him... That make him a hero? Or is he just the good for nothing fuck-hole that dragged you into all this mess?

BANG - there's a sudden, violent push on the door. Helen's jolted backwards, then pushes against the door.

BILLY (CONT'D)

Whatever he is - your book is all about him. And you're nuthin' but a damn footnote.

HELEN

Stop! Please!

BILLY

You did all of this. You took us all here...

HELEN

I don't want any of it.

BILLY

And yet here we all are. All cause you can't quit scratching that itch even though it bleeds out like a dog. You can't get past the past...

Another sudden and massive BANG on the door, as we -

HARD CUT TO:

ELLIOT walks towards a shitty abandoned-looking seedy hotel. He looks at the rundown building warily - this is the place?

But there's a dead look in his eye. A man who has nothing to lose and isn't quite in control of himself. He's pulls the GUN he took from the shootout in the opening scene out from the back of his trousers.

41 **INT. SEEDY HOTEL - DAY 5**

41

ELLIOT walks inside - and frowns to see the reception area is completely empty. He glances around and sees in the top-right corner there's a CAMERA dangling on wires, clearly trashed.

Looking tense and wired, he starts to walk down the hall.

42 **INT. SEEDY HOTEL. HALLWAY - DAY 5**

42

ELLIOT walks slowly down the long hall, and then stops outside a door - Room 15.

He looks up and down the hall, making sure there's no-one there. But this place is dead. He cautiously puts his ear to the door, trying to see if he can hear anyone inside, and as he does -

The door FLIES open and he's pulled inside -

43 **INT. SEEDY HOTEL. ROOM 15 - DAY 5**

43

ELLIOT is dragged to the floor and the GUN is snatched immediately from his hand. We see the same man who stopped Claire by her car earlier standing above Elliot, sneering. RICKY. And another BURLY HENCHMAN beside him. We should recognise them both as Donal's guys.

RICKY

Feels almost like you enjoy  
repeatedly getting the shit kicked  
out of you, doesn't it?

He kicks Elliot hard in the face as the other burly henchman picks up the gun.

RICKY (CONT'D)

Donal's Mrs must like it and all,  
wouldn't you say? Opening her trap  
to you. Surefire way to get your  
jaw broken, that is. Now c'mon, I'm  
sure he'd like to have a word face  
to face...

He goes to pull Elliot up - but is taken by surprise when Elliot gets up so fast and with such momentum that he pushes him back against the TV, smashing the screen.

The burly henchman lifts the gun and takes a shot, but Elliot manages to shift away just at the last moment. In the confined space of the hotel room the struggle is messy and brutal -

- Ricky manages to smash Elliot's head against the wall -

(CONTINUED)

- Elliot pulls out one of the small dresser drawers and uses it against the other man, sending the gun spinning out of reach of them -

- and when he's free, for just one moment, of both men he tries to run towards the door but seeing his way is blocked, he turns at the last moment -

44 INT. SEEDY HOTEL. BATHROOM - DAY 5

44

- and INTO the bathroom, slamming the door behind him. ELLIOT puts on the pathetically small lock then leans against the door. THUMP. The whole door buckles... Elliot pushes against the door with all his weight.

THUMP. The door buckles again but it holds.

THUMP. Just like Helen.

Then silence. Just the sound of Elliot's ragged breathing.  
Then -

RICKY (O.S.)  
Where you gonna go, huh? Eugene?  
(beat)  
You gonna crawl down the toilet?  
Escape through the sewer and ride a  
crocodile back to Australia?

ELLIOT  
I hadn't got much further then 'try  
not to get the shit kicked out of  
me' by you two lovebirds. Fancy  
helping me out on that one?

RICKY (O.S.)  
Listen, Donal asked us not to make  
too much noise, not attract too  
much attention, like, but... if you  
don't get the fuck out of that  
bathroom, I am gonna start shooting  
holes in things. Cause the Rovers  
are playing at five and bollocks if  
I'm missing it cause of you being a  
gobshite.

Silence. Elliot's looking around the bathroom, scanning it desperately. Hoping for something - anything - that'll get him out of this situation. He rips the TOILET ROLL HOLDER off the wall - looks at it - realises it's not any kind of weapon and drops it.

RICKY (O.S.) (CONT'D)  
You want me to do the count to five  
thing? Cause I'm not doing that.  
I'm just going to shoot.

(CONTINUED)

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44 CONTINUED: 44

Elliot opens the bathroom cupboard and finds a pair of TINY NAIL SCISSORS - fuck. They're not helping either. Outside he can hear Ricky and the other man have drawn their guns and he knows he has no choice -

ELLIOT  
Okay! Okay! I'm coming out, okay?  
I'm coming out, don't shoot!

He frowns at the silence.

ELLIOT (CONT'D)  
I said I'm coming out!?  
(beat)  
HELLO?

Nothing. He goes to open the door -

The sound of gunshots from outside. He falls to the floor, startled, arms over his head.

ELLIOT (CONT'D)  
JESUS FUCK!

A beat. He opens the door - to see TOMASZ standing there.

TOMASZ  
Good job your mother knows you so well, hey?

45 INT. SEEDY HOTEL. ROOM 15 - DAY 5 45

ELLIOT follows TOMASZ out. Stepping over the dead bodies of RICKY and the other BURLY HENCHMAN, picking up the GUN he originally brought in.

TOMASZ (PRE-LAP)  
You really thought Donal would be staying in a shithole hotel like that? The man has monogrammed underpants.

46 INT. TOMASZ'S CAR - DAY 5 46

TOMASZ drives. ELLIOT sits beside him. Staring out the window.

ELLIOT  
Dunno.

Silence.

TOMASZ  
You are very quiet. A thank you would be nice.

(CONTINUED)

Elliot doesn't answer. Just keeps staring out the window.

TOMASZ (CONT'D)

Don't worry so much. It can be hard  
to see clearly, I know. When the  
people we love are hurt.

(MORE)

(CONTINUED)

TOMASZ (CONT'D)

(beat)

I saw it happen after your brother  
died. I saw what it did to you.

Elliot turns now. Tomasz has his attention.

ELLIOT

What d'you mean?

TOMASZ

You went out as you are now. Full  
of fire and threat. And then...

He shrugs.

ELLIOT

Then I changed my name and left the  
country.

TOMASZ

So it seems.

ELLIOT

I guess I haven't changed as much  
as I thought I had.

TOMASZ

Do any of us?

A silence. Elliot looks over at Tomasz.

ELLIOT

So why were you following me? To  
keep me safe? Or to stop me?

TOMASZ

Stop you?

ELLIOT

My mother made a big deal about it  
not being the time.

TOMASZ

And she is right.

(beat)

She also knows you well enough to  
know you would ignore her.

ELLIOT

Does she now?

He shakes his head and smiles ruefully.

TOMASZ

That is funny to you?

ELLIOT

No. Just... the idea anyone knows how I'm going to think... or act... when even I don't know. I was walking into that building, gun in my hand, and I still... I had no idea if I was going to do it. If I could do it or not. Am I actually capable of killing a man? Is that who I truly am, when you get right down to it?

A silence.

TOMASZ

I think you think too much.

ELLIOT

I think you might be right.

47 INT. DRUMLEIGH HOSPITAL. RECEPTION - DAY 5

47

A receptionist, CARLOS, sits bored, as a LARGE BOUQUET OF FLOWERS is placed in front of him. He looks up at see ETHAN standing there.

ETHAN

I know. I'm an old romantic and I need to just stop.

CARLOS

Sorry, can I help you?

ETHAN

It's me, Carlos. Eth! I've been here every day for the past week, friendo.

Carlos clearly has no idea who this man is.

ETHAN (CONT'D)

Bringing these peonies for Helen Chambers, blue ward. And I don't mean little horses! Gosh, imagine that - can you imagine the violation of health standards!

Nothing from Carlos. Suddenly serious -

ETHAN (CONT'D)

I'm guessing still no visitors?

Carlos sighs and types into the COMPUTER. As he does so, we hear a voice -

RUAIRI (O.S.)

I'm looking for Helen Chambers...

(CONTINUED)

Ethan turns and grins in surprise to see RUAIRI there.

ETHAN  
Well well well. Ruairi!

RUAIRI  
Wow! Ethan!

Ruairi goes for the handshake. Ethan goes for the hug. It's awkward.

ETHAN  
What are you doing here?

RUAIRI  
I was... y'know... helped her out  
on the case and...

ETHAN  
Right - fellow officers of the law  
and all that?

RUAIRI  
Yes. Right, I thought I'd come and  
show my respect...  
professionally...

Carlos looks up from the computer having found the answer -

CARLOS  
No visitors.

RUAIRI  
Or not!

ETHAN  
Yes. They're very strict. Aren't  
they, Carl?

He doesn't reply.

ETHAN (CONT'D)  
Shall we...

He nods for them to walk, leaving the flowers on the desk  
with Carlos - the two men head back outside.

ETHAN (CONT'D)  
Hey, you think people in comas can  
hear what's being said?

RUAIRI  
I... I wouldn't know, to be  
honest...

ETHAN

Cause I tried one of those hypnosis  
tapes you play when you're asleep?  
And I lost like a kilo.

(CONTINUED)

RUAIRI

Is that right now?

ETHAN

Well it was less of a measurement  
and more of a feeling...

48 EXT. DRUMLEIGH HOSPITAL - DAY 5

48

ETHAN stands beside RUAIRI as they emerge into the light.  
Ethan looks at Ruairi and smiles.

ETHAN

You were in a dark place last I saw  
you, Ruairi. And I'm not talking  
about O'Donoghue's.

RUAIRI

I was. I was, but you... you helped  
me, Ethan. Helped me see there  
could be a way out. Forgiveness and  
that. Redemption.

ETHAN

Isn't that something?

RUAIRI

Well... anyway...

As Ruairi is about to go -

ETHAN

Hey. This is stupid, but... You  
don't fancy a... Guinness do you?

RUAIRI

I think I just might.

And the two walk off together. We don't follow but hold the  
frame still until a car comes into view and stops - and  
ELLIOT gets out. Leaning through the window to TOMASZ -

ELLIOT

Thank you. For, you know...

preventing me from dying...

(beat)

Again.

TOMASZ

You are welcome. Again.

(beat)

And this is very nice, but I'll see  
you in a second. Just need to park.

ELLIOT

(remembering)

Right.

(CONTINUED)

And Tomasz drives away. Elliot sighs as he looks back at the hospital and as he walks back in -

48A **INT. DRUMLEIGH HOSPITAL. CORRIDOR / ICU - DAY 5** 48A

ELLIOT goes back to the window, looking in at HELEN, lying there unconscious, while the doctors work away on her.

He looks up and down the hall. Sees a DODGY LOOKING GUY staring at him. Paranoid, he's frozen for a moment, but then the guy's WIFE turns up and gives him a hug. His intensity was focused elsewhere... Elliot pulls out his PHONE. Dials a number -

ELLIOT

Claire?

49 **INT. DONAL'S HOUSE. LIVING ROOM / HOSPITAL. CORRIDOR - DAY 45**

CLAIRE is at the other end of the phone. Her face bloodied and bruised. Intercut between here and the hospital.

CLAIRE

Oh, Jesus, thank God you're alive.  
I didn't want to send you there,  
they made me, I didn't want to...

ELLIOT

I know. I know you didn't.  
(beat)  
Are you okay? Fella said your  
husband beat it out of you.

CLAIRE

Yeah. Well. You get used to it.

ELLIOT

This shit's not okay. He puts Helen  
in a coma and beats you black and  
blue and he gets to walk around?  
Like it's nothing?

CLAIRE

What do you want from me?

Elliot bites his lip. Thoughtful.

49A **INT. DONAL'S HOUSE. HALLWAY / LIVING ROOM - DAY 5** 49A

We follow FERGAL down the stairs into the living room, and it's from his POV that we see CLAIRE, hunched over, speaking in a low voice into the PHONE.

CLAIRe

Are you sure? It could be  
dangerous, for both of us, if he  
even knew I was talking to you  
again...

FERGAL

Is that him on the phone?

Claire turns, surprised by Fergal's arrival, and hangs up as she sees him.

CLAIRe

Who?

FERGAL

Eugene.

CLAIRe

No.

But she's a poor liar.

FERGAL

That why you hung up the moment I  
came in? You're lying.

Claire doesn't say anything. Fergal looks furious. A side to him we haven't seen. A more dangerous one -

FERGAL (CONT'D)

What the fuck is wrong with you?  
You somehow already forgotten what  
Dad did to you? Cause of him?

CLAIRe

Calm down, he just called to see if  
I was alright, this isn't anything  
for you to...

FERGAL

Ever since he got here everything's  
just...

He can't finish the sentence he's so wound up. So he kicks the wall and storms out.

Back with ELLIOT, PHONE still in hand after the call. Lost in thought. He looks through the window at HELEN and then at the DODGY LOOKING GUY he thought might be with the McDonnells.

This isn't going to stop unless he does something. He turns and heads towards the exit.

50A **OMITTED**

50A

51 **INT. APARTMENT. BATHROOM / LIVING ROOM - NIGHT C12**

51

We're back in the coma with HELEN and BILLY. He's outside the door. She's pushed right against it, desperate and terrified. BANG - another kick against the door. Sending a jolt through Helen.

HELEN

GO AWAY!

Billy sighs. Leans into the door -

BILLY

You know, he sees it. Elliot. He sees the way you look at him. Back in Koh Phangan - you were on the beach - you saw him in the distance talking to a girl. Handing her money...

(beat)

Later, he gave you that beautiful handmade necklace. The one he bought from the same girl.

(beat)

And he never asked about that look in your eye, did he? The look that asked all those questions - were you buying something bad from her, were you getting her number, were you seeing if she was the kind of girl that might fly 2000 miles with a bag of cocaine up her ass...

HELEN

Shut. The hell. Up.

BILLY

You know what I'm talking about.

HELEN

I know I love him.

BILLY

And is that enough? You elope with the devil, your footprints are gonna come out black as night, don't you see that...?

(CONTINUED)

Helen looks in the MIRROR in front of her. Quietly, to herself -

HELEN

Bloody Mary. Bloody Mary. Bloody Mary.

BILLY

I'm coming in now, Helen. I'm making a hole through that door and that hole's gonna carry on through you, now...

HELEN

I'm not afraid of you...

And, with that, Helen closes her eyes. And as soon as she does, everything goes quiet.

She's still. It's like everything's frozen.

And then, suddenly. He's gone. Or at least it sounds like he is. She slowly opens the door... and then looks into the living room. There's no one there.

She walks towards the front door. Looks at the handle. Takes a deep breath. Then reaches out and turns it, opening the door...

CUT TO:

52 INT. DRUMLEIGH HOSPITAL. RECOVERY ROOM - DAY 5

52

HELEN'S eyes open slowly. She has been moved to a high dependency unit recovery room just off ICU. We're ECU on her face for the whole scene (a deliberate echo of how Elliot woke up in S1 E1). She has a NASAL CANNULA in. We hear a voice off-screen but don't see the NURSE -

NURSE GALVIN (O.S.)

Hey, there you are. You're in Drumleigh Hospital, you're in the HDU.

Seeing Helen's distress -

NURSE GALVIN (O.S.) (CONT'D)

Don't try to talk, we gave you a nasal canula to help you breathe. You've been in a medically induced coma for nearly a week now...

Helen's eyes are flickering closed but she's fighting it desperately.

NURSE GALVIN (O.S.) (CONT'D)

But it's okay. You'll be okay now.

(CONTINUED)

Her eyes close.

FADE OUT:

**BLACK SCREEN**

We hear -

NURSE GALVIN (O.S.)  
You've got a visitor.

53 INT. DRUMLEIGH HOSPITAL. RECOVERY ROOM - DUSK 5

53

HELEN'S eyes open and she looks round the room -

HELEN  
Elliot?

The door opens -

It's NIAMH. Helen sighs.

NIAMH  
Not the first face you wanted to  
see now you're back in the land of  
the living, I'm sure.

HELEN  
Where's Elliot?

NIAMH  
I'm not sure. He's alive, don't you  
worry. Last I checked anyway.  
Doctors say he was at your bed, day  
and night, this whole week you've  
been out. Then today he breaks  
bread down in the canteen with  
Claire McDonnell. Fergal's ma...

HELEN  
Oh.

NIAMH  
Yeah. Fucking 'oh'.

HELEN  
Do you... do you know why?

NIAMH  
Yeah. She wanted him to kill the  
man who put you in that hospital  
bed. Her husband - Donal McDonnell.

Helen's eyes widen. She reaches around her, confused.

(CONTINUED)

HELEN

I need to call him...

NIAMH

Welcome to try. My man dropped him off here but when he came in after, Eugene wasn't here. We've been calling him ever since - his phone's off.

Helen has found her PHONE and dialled Elliot's number - and sure enough, she gets his voicemail. She lowers the phone, a sinking feeling in her stomach.

NIAMH (CONT'D)

So you're stuck with me. Thought you'd like to see a friendly face when you woke up.

(beat)

Familiar, anyways. And friendly enough.

Helen tries Elliot's number again. Still the same.

HELEN

He wouldn't do that. What Claire asked him, he wouldn't...

NIAMH

No. He's probably just taking a walk round the block. Cooling off.

Helen glares at Niamh. Not liking her cynical tone.

HELEN

None of this had to happen.

Niamh meets Helen's hostile gaze with a steely stare of her own. Sensing the accusation.

NIAMH

What's that now?

HELEN

Frank said he'd arrange for Fergal to meet with Elliot. If you'd give back what you stole.

NIAMH

Ah. That again.

HELEN

I never took my detective exam. But I did my job long enough to know when someone was lying to me. You did steal something that was meant for Frank. And I think you still have it.

(CONTINUED)

NIAMH

What's telling you that, then?

HELEN

A feeling.

NIAMH

Ah, a feeling.

Niamh looks at her - a slight smile at the corners of her lips. Unbothered by Helen's accusations.

NIAMH (CONT'D)

Some things are best left buried.

HELEN

You need to find Elliot. You need to....

But she can't finish, she's wincing in pain, too worked up and forgetting how weak she's feeling. Niamh gets to her feet.

NIAMH

Don't upset yourself, love. Nearly dying... I heard it's not good for you.

And she goes. Helen sighs heavily. Upset. Confused. In pain.

She looks at her phone again, the screensaver of HER AND ELLIOT IN THAILAND. In happier times.

She calls his number - and again only gets his voicemail.

She hangs up and bites her lip. Anxious.

Through the window of Donal's house we can see DONAL and CLAIRE arguing about something - though we can't hear them. Donal steps towards Claire, about to hit her, and she retreats, cowering. Donal then shakes his head - like he can't even be bothered - and walks out the front door, calling back behind him -

DONAL

Don't fuckin' wait up.

He gets into his car.

DONAL gets into the driver's seat and as he presses the start button, suddenly a GUN pushes against the back of his head.

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55 CONTINUED: 55

We see ELLIOT behind him. He quickly pulls a BAG over Donal's head so he can't see anything.

ELLIOT

Miss me?

56 OMITTED 56

57 OMITTED 57

58 INT. SEEDY HOTEL - NIGHT 5 58

ELLIOT pushes DONAL through reception, with the BAG still over his head. Donal has his hands ZIPPIED behind his back, a CLOTH in his mouth (the same way Elliot was tied by Donal in Episode 1). Elliot removes the bag, and Donal sees that they're in the Seedy Hotel that Elliot went to earlier.

ELLIOT

Recognise it? Figured if it was quiet enough to try and have me killed here, it'd be just fine for you.

(beat)

C'mon.

Donal limps along in front, in pain. Elliot behind him, GUN casually in his right hand. As they walk along, Donal starts chuckling. Elliot pulls the CLOTH out of his mouth.

ELLIOT (CONT'D)

Something funny about all this?

DONAL

You. Not remembering what this place is.

ELLIOT

What d'you mean?

Donal nods at some double-doors.

DONAL

I'll show you.

ELLIOT

You first.

Donal pushes through the door.

58A **INT. SEEDY HOTEL. LOUNGE / BAR - NIGHT**

58A

DONAL goes through the door, then ELLIOT.

DONAL

Hard to believe but back in the day, they say this hotel was alright. Popular with walkers and that. People wanting a hike round the lough.

He nods at a faded old sign above the bar -

THE LOUGH TAMAR

Elliot's eyes widen as he sees it.

(CONTINUED)

DONAL (CONT'D)

But it went to shit years ago, and  
stayed this way. Empty. Perfect  
place for your brother to get two  
bullets in him without a soul  
hearing.

(beat)

Want to know why I killed him?

ELLIOT

It doesn't matter.

DONAL

Oh but it does, Eugene.

(smiles)

It was supposed to be you, standing  
there.

(MORE)

(CONTINUED)

DONAL (CONT'D)

Maybe he intercepted the message.  
Thought he could handle it himself  
or something, I don't fucking know,  
but... I was outside, a way back,  
and through the window I could've  
sworn it was your face I saw. So...  
if you think about it...

(beat)

It's your fault he's dead.

Elliot, punches him hard in the face. Blood comes flying out  
his mouth.

DONAL (CONT'D)

Finally found some bollocks down  
there, have you?

He cocks his head, looking at Elliot narrowly.

DONAL (CONT'D)

Or maybe something happened? Did  
your little lady not pull through?  
Shame, that would be...

Elliot grabs Donal by the collar, hard. Looking at him with  
fury and contempt.

ELLIOT

You're a sick fuck, you know that?

DONAL

Oh I know. I know exactly who I am.  
The question is...

(beat)

Do you, Eugene? Know exactly who  
you are?

Elliot's emotional, overwhelmed -

ELLIOT

TURN AROUND!

He doesn't.

ELLIOT (CONT'D)

Turn around and get down on your  
knees.

He doesn't. Elliot pushes the gun into his face.

ELLIOT (CONT'D)

DO IT!

Donal slowly turns, gets to his knees. A calm has almost come  
over him - the inevitability of it all finally hitting home.

(CONTINUED)

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58A CONTINUED: (3) 58A

DONAL

It won't change nothing. We'll come  
after you and then you'll come  
after us. And so on and so on and  
it never ends...

ELLIOT

SHUT UP...

CU - his finger, tight around the trigger. Getting tighter...

We hear the BANG of a gunshot.

HARD CUT TO:

59 INT. DONAL'S CAR - NIGHT 5 59

Music plays. ELLIOT drives through the night. Tears in his eyes. We PAN ACROSS, and see a SMALL AMOUNT OF BLOOD on his knuckles.

60           **INT. DRUMLEIGH HOSPITAL. RECEPTION - NIGHT 5**           60

ELLIOT enters the hospital.

61           **INT. DRUMLEIGH HOSPITAL. BATHROOM - NIGHT 5**           61

ELLIOT washes his hands and looks at himself in the mirror. The darkest look.

62           **INT. DRUMLEIGH HOSPITAL. RECOVERY ROOM - NIGHT 5**           62

HELEN lies in bed, staring out the window. Worry written all over her face. Suddenly, the door opens and she turns - And sees with relief that it's ELLIOT.

HELEN

Oh my God, where have you--

But she falls silent as Elliot sits on the edge of the bed and wraps her in a huge hug. For the longest time they just sit holding each other. Then -

HELEN (CONT'D)

Ow... I'm a bit...

ELLIOT

(cutting in)

Oh shit, I'm so sorry, I didn't--

HELEN

It's okay --

ELLIOT

You get shot and I'm squeezing you like a fuckin--

HELEN

It's okay. I'm okay.

They look at each other. Elliot puts his hand on Helen's face. He kisses her, emotional.

ELLIOT

I thought you were-- I was here, and you were, the machines were all going crazy, and--

HELEN

Where have you been?

For just a brief second Elliot looks away from her.

ELLIOT

I just... had to get out. Clear my head, I was--

(CONTINUED)

HELEN

I've been awake for hours.  
(beat)  
Your phone was off.

ELLIOT

Yeah, I've just... I've been here  
the whole week. Hardly stepped  
away, not once, but seeing you like  
that, for that long... I was... I  
had to get out.

Helen nods. Not quite sure how to say this.

HELEN

Your mother was in here. When I  
woke up.  
(beat)  
She said you went to see Fergal's  
mum.

Elliot nods slowly.

ELLIOT

She thinks Fergal's in some  
trouble. Frank and Donal are  
leaning on him, asking him to get  
into some kind of shit...

HELEN

She asked you to kill her husband.

Elliot meets her look - hears the question behind the  
statement and he takes her hand. Earnest -

ELLIOT

She did. And I told her it's not my  
business. Or my problem.

HELEN

You did?

ELLIOT

I did. I'm sorry I wasn't here when  
you woke up but I'm here now. And  
I'm not going anywhere. Ever again.

Helen nods. Sensing something's wrong, but not wanting to  
push it.

HELEN

Why was your phone off? You were  
gone so long, I was... I kept  
calling and calling...

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62 CONTINUED: (2) 62

She's struggling to keep her eyes open. It's like she's been forcing herself to stay awake until she saw Elliot again, and now she's here she can't fight it off any longer.

ELLIOT

Ssh. Try to rest. I'm right here.

Get some sleep.

(beat)

When you wake up, maybe we can just... I don't know. Maybe we can just move on from all this. Go back to the way we were.

It's an echo of the sentiment from her fever dream, but it lands very differently now. Helen takes one last look at his bruised and battered hands before her eyes flutter closed.

On Elliot - looking evasive...

MUSIC STARTS -

62A OMITTED 62A

62AA EXT. ROAD - DAWN 6 62AA

A Garda squad car drives along the road.

63 INT. DONAL'S HOUSE. LIVING ROOM - DAWN 6 63

MUSIC OVER -

CLAIRE is sitting in her living-room, a CUP OF TEA in front of her, staring into the middle distance. She's so deep in her own thoughts she's startled when the doorbell rings. She gets to her feet.

64 INT. DONAL'S HOUSE. HALLWAY - DAWN 6 64

MUSIC CONTINUES -

CLAIRE opens the door - to find two GARDAÍ outside. Sombre looks on their faces.

64A INT. DRUMLEIGH HOSPITAL. RECOVERY ROOM - DAWN 6 64A

MUSIC CONTINUES -

ELLIOT sits by HELEN who's asleep. An enigmatic look on Elliot's face.

65 **INT. DONAL'S HOUSE. FERGAL'S ROOM - DAWN 6**

65

MUSIC CONTINUES -

FERGAL is asleep as CLAIRE, tearful, sits on the edge of his bed and shakes him gently awake. His face falls as he sees his mother - knowing something terrible has happened.

MUSIC ENDS -

66 **OMITTED**

66

67 **OMITTED**

67

68 **EXT. DRUMLEIGH HOSPITAL - DAY 6**

68

As a new day dawns over the hospital.

NEWSREADER (PRE-LAP)

... and despite those changes, protestors are still pushing against council plans for expansion...

69 **INT. DRUMLEIGH HOSPITAL. RECOVERY ROOM - DAY 6**

69

HELEN is lying in bed, on her own again. The TELEVISION on the wall is on and she's not really paying attention as she drinks a cup of tea, wincing at the movement as she lifts the MUG. Then the news item shifts - grabbing her attention -

NEWSREADER (V.O.)

... and in local news, businessman Donal McDonnell was found dead last night. Mr McDonnell works with his father in the Kilgal Whiskey Distillery but has long been suspected by the Garda of having ties to organised crime and trafficking, although no charges have ever been filed. Mr McDonnell was shot twice at close-range...

Helen can't watch any more - she turns it off. Her face white as she takes in what this means.

For a long moment she's very still and then -

ELLIOT (O.S.)

You okay?

(CONTINUED)

Helen turns in surprise. ELLIOT has entered without her even noticing, carrying a CUP OF COFFEE.

HELEN  
Donal's dead.

ELLIOT  
You what?

HELEN  
They're saying on the news someone shot him.

There's a long pause as this sinks in. Then she looks at Elliot. Square in the eye.

HELEN (CONT'D)  
Elliot, did you kill him?

ELLIOT  
I... Jesus, no. No, I didn't fucking kill him...

HELEN  
You met with his wife. She asked you to do it.

ELLIOT  
Helen...

HELEN  
You were gone hours. You had your phone off and you walk back in looking like...

ELLIOT  
Helen, listen to me...

HELEN  
Just tell me the truth!

ELLIOT  
I saw him! Okay.

A silence as the two of them look at one another. Helen like she's looking at a different person. Elliot wired, desperate.

ELLIOT (CONT'D)  
I took him to some abandoned hotel.  
I was... You were lying there, in that bed, and I didn't know if you were going to be okay and... it was all my fault, and I didn't... I didn't know what to do. I was just so angry.

HELEN

No. No no no...

ELLIOT

I pointed a gun at him - and I shot  
a bullet right next to his ear...  
Cause I couldn't... I fucking  
couldn't go through with it. Even  
after everything. I just couldn't.

Another silence. Helen shakes her head, unable to believe  
what she's hearing.

HELEN

You lied. When you came here last  
night, you lied to me about where  
you'd been.

ELLIOT

I didn't... I didn't want to upset  
you. I didn't think you'd  
understand...

HELEN

You lied. And now - now I'm just  
supposed to believe you?

ELLIOT

Yes. Fuck, Helen, yes you are  
supposed to believe me. You're  
supposed to believe in me...

HELEN

Don't. Don't you dare -

ELLIOT

But you don't. Do you? Cause deep  
down... right deep down... you  
think I'm the kind of person who  
can do something like this. Don't  
you? You think I'm that guy. The  
guy you really didn't want me to  
be. And have been trying so hard to  
prove I'm not.

They're both getting heated now - tearful, finally bringing  
this out into the open after burying it for so long.

HELEN

Elliot...

And now he realises she's actually looking past him, over his  
shoulder, out through the door -

Where TWO UNIFORMED GARDAÍ - one of them SERGEANT MURPHY  
O'BRIEN from Episode 1&2, are approaching. Just as Elliot  
sees them, they open the door -

MURPHY  
Eugene Cassidy?

ELLIOT  
Yeah?

MURPHY  
Do you know why we're here?

ELLIOT  
What is this?

MURPHY  
I'm arresting you under section 4  
of the Criminal Justice Act 1984 as  
amended on suspicion of committing  
an arrestable offence yesterday  
22nd May, namely the murder of  
Donal McDonnell. You are not  
obliged to say anything unless you  
wish to do so, but anything you do  
say will be taken down in writing  
and may be given in evidence...

As he reads his rights, GARDA 2 cuffs Elliot's hands behind  
his back as Murphy frisks him. Elliot looks at Helen  
helplessly, broken, while all this happens. And then he's led  
away, out the door.

SNAP TO BLACK:

END OF EPISODE FIVE