

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 6

POST SHOOT MASTER
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1 **EXT. GARDA STATION - DAY 7**

1

A new day dawns over the same Garda station we first saw in Episode 1.

2 **INT. GARDA STATION. CELL - DAY 7**

2

ELLIOT lies on the THIN MATTRESS in his cell. The sound of a door opening - he sits up, and sees GARDA 2 at the door.

3 **INT. GARDA STATION. INTERVIEW ROOM - DAY 7**

3

ELLIOT is led into the interview room by GARDA 2, where HELEN sits waiting.

ELLIOT

Helen! My God, what're you doing out of hospital...

HELEN

I'm fine. Really.

Elliot wants to go over and hug her but the watching Garda nods at a chair opposite. Reluctantly, Elliot sits down.

ELLIOT

Are the doctors okay with you being up and about already?

HELEN

I said I'm fine.

ELLIOT

You got shot.

HELEN

I know.

ELLIOT

Listen, I'm not sure how long they can keep me here, but I need you to check on Fergal. He's in trouble. Frank's making him do something. I don't know what and I can't do shit from here...

He trails off. There's something different about her. She's not looking up. Like she can't look him in the eye.

ELLIOT (CONT'D)

Helen.

(beat)

Hey, look at me...

(CONTINUED)

Helen forces herself to look up from the floor and meet his gaze for the first time. We see the pain behind her eyes. Red from crying.

ELLIOT (CONT'D)
You don't honestly think...
(beat)
Christ, if I'd killed him... don't
you reckon I might have made some
half-decent effort not to get
caught?

HELEN
They found a gun. And they said...
your prints are all over it.

ELLIOT
I wanted to do it. I thought about
you lying there in that hospital
bed, but I... I couldn't. I put the
gun down and I beat the living shit
out of him, and then I walked away.
I didn't kill him. That's not who I
am.

(beat)
Don't you believe me?

HELEN
I don't know! Okay!? I want to but
I don't know.

A silence.

ELLIOT
I can't help who I was before. But
I'm the same man you met.

HELEN
Turns out you can dream. When
you're in a coma. Or maybe it was
the morphine. I dunno.
(beat)
But I dreamt I woke up and we went
back to Australia. We moved in
together.

He leans in towards her. Their faces are close.

ELLIOT
Sounds nice.

HELEN
It was.
(beat)
For a bit.

ELLIOT
Oh.

HELEN

I was stuck in the apartment. In a wheelchair. And I couldn't stop looking into that plane crash. Trying to find out what happened to Elliot Stanley. Digging into your family here, you, anything... I just... I couldn't let it go. Any of it.

ELLIOT

But it wasn't real. What about 'the past is passed'? You believe that, don't you?

HELEN

I thought I did. But... We carry things. Whether we like it or not. I should just believe you. That you didn't kill him. But...

ELLIOT

You don't trust me.

HELEN

I don't know you. I don't know who you really are. And that...

She wipes a tear from her eye. Hating this.

HELEN (CONT'D)

I wish I was different. And I could just be happy. Cause... we were happy. Weren't we?

ELLIOT

We still are, we still can be, this isn't...

HELEN

(cutting in)

I'm sorry. I can't do this any more.

(beat)

I'm going back home.

ELLIOT

You're leaving? Just like that?
You're the one who wanted to come here...

Helen bristles at this - her sadness turning to frustration.
Raising her voice -

HELEN

I gave up everything to be with you. My job. My friends. My family.
(MORE)

(CONTINUED)

HELEN (CONT'D)

They all said I was crackers and I didn't listen. 'That's not who he is', I told them. But now here we are, and somewhere between the homicidal mother, the son you never knew existed, and the flipping murder you seem to be accused of, I can't help but wonder... maybe they had a point, you know?

Elliot looks taken aback - he's never seen her like this. Isn't quite sure what to say.

HELEN (CONT'D)

I'm sorry.

And she turns to go. But as she reaches the door -

ELLIOT

I love you.

HELEN

I love you too. But... it's not enough.

Garda 2 opens the door for her and she goes. Elliot hangs his head, devastated.

4
INT. TAXI - DAY 7

4

HELEN is in the back of a taxi, tears streaming down her face. The driver in the front might look familiar because as he looks at Helen in the rear-view -

PATRICK

You again!
(smiling)
Me again!

HELEN

Hi.

PATRICK

Airport, right?

HELEN

Right.

PATRICK

Hope you enjoyed your time in Ireland!

Helen looks at him.

HELEN

Let me see... I was kidnapped. Then I was shot.

(MORE)

(CONTINUED)

HELEN (CONT'D)

Then I broke up with the man I
think I'm in love with and all the
reasons that made total sense ten
minutes ago now don't make any at
all.

A silence.

PATRICK

Oh.

(beat)

Not really sure what to say to all
that.

HELEN

No. You and me both.

Awkward, Patrick turns the RADIO on, and they drive on in
silence.

5 EXT. DONAL'S HOUSE - DAY 7

5

Outside Donal's place there are three large black SUVs parked
up. A sign that Frank is there.

FRANK (PRE-LAP)

Take a drink, lad.

6 INT. DONAL'S HOUSE - DAY 7

6

FRANK hands a WHISKEY to FERGAL, who takes the glass and
drains it. Frank claps him on the shoulder, takes the glass
and pours another. As he presses the refilled glass back into
Fergal's hand -

FRANK

I wasn't much older'n you. When my
Dad passed.

He sits opposite Fergal.

FRANK (CONT'D)

Wasn't at the hands of a damn
Cassidy, mind. Though I've seen my
share of that. It was the drink got
him in the end.

He looks down at his WHISKEY and chuckles.

FRANK (CONT'D)

Here's to him. Him and your Dad...

He starts to break down.

(CONTINUED)

FRANK (CONT'D)

My boy...
(gritting his teeth)
A father's not supposed to live to
see this kind of thing, Fergal.
It's not the order of things.

He takes a long drink. Fixes Fergal with a look.

FRANK (CONT'D)

You heard who they got in a cell
right now? Whose prints they found
on the gun by your father's body?

FERGAL

(nods)

Eugene Cassidy.

FRANK

Fucking Eugene motherfucking
Cassidy.

Frank shakes his head.

FRANK (CONT'D)

You know what else isn't in the
natural order of things?

(beat)

When your own father kills your own
father.

FERGAL

(quietly)

He's not my father.

FRANK

Which one?

Fergal doesn't answer.

FRANK (CONT'D)

You'll get through this. You hear?
Cause you're a McDonnell.

Fergal nods. Slightly hesitant.

FRANK (CONT'D)

Aren't you?

FERGAL

Yeah. I am.

FRANK

Then say it, boy.

FERGAL

I'm a McDonnell.

(CONTINUED)

Frank nods.

FRANK

Cause people... they'll talk. Are you one of us - or are you one of them. You know that, don't you?

FERGAL

But I haven't done nothing!
(correcting himself)
Anything, I mean.

Frank sighs heavily. Takes another drink.

FRANK

It doesn't matter. The tongues'll keep wagging like the fucking tail of a dog in a field full of chickens.

(beat)

You got yourself a chance, now, son. To live up to the name this family gave you. Live up to the kind of man your Dad always knew you could be. Are you ready to do that?

FERGAL

Yeah.

FRANK

Are you really?

Fergal hesitates - then he downs his whiskey with an intense expression on his face.

FERGAL

I'm fuckin' ready.

FRANK

Yeah you fuckin' are.

And he grasps Fergal's neck and pulls his head towards his.

FRANK (CONT'D)

You do it for your Dad, you hear? For my boy. You do this for your Dad and he'll be looking up or down at ya, wherever he ended up, and cheering. You know he will. Now who are ya?

Fergal nods, his expression intense. Looking fired up.

FERGAL

I'm a MCDONNELL.

Frank nods.

(CONTINUED)

FRANK

Bag's upstairs. All ready for you.
Handle with care, mind.

HARD CUT TO:

7 INT. DONAL'S HOUSE. FERGAL'S ROOM - DAY 7

7

TENSE MUSIC - FERGAL enters his room. There's a black HOLDALL on the bed. He unzips it and looks inside -

POV - we see a BOMB inside. [Ideally we'd have the option to show this or not in the cut]. After a deep breath, QUICK CUT shots as Fergal starts to pack the bag with clothes.

Deep breath - then he grits his teeth. Jaw set. Determined. He's really doing this. He zips the bag shut and the screen goes BLACK.

8 INT. GARDA STATION. CELL - DAY 7

8

ELLIOT is lying down in the cell when there's a sound. He looks up to see GARDA 1, opening the cell door.

GARDA 1

You can go.

Elliot gets to his feet, confused.

ELLIOT

Just like that?

GARDA 1

Wouldn't go trying to leave the country, mind. Don't think you'll get too far.

ELLIOT

Right.

(beat)

Okay. Right. Noted.

He looks at Garda 1, puzzled, as he walks past him out of the cell.

9 EXT. GARDA STATION - DAY 7

9

ELLIOT emerges outside, blinking in the daylight, still trying to understand the speed at which he's been let go. As he's standing outside the station, wondering what to do next, he hears -

NIAMH (O.S.)

There he is.

(CONTINUED)

Elliot turns to see NIAMH waiting for him.

ELLIOT

I guess you're the reason they just
let me walk out of here?

NIAMH

Actually... no. I used to have a
lot more Gardai I could pass a wink
at. But this... This is Frank
McDonnell's doing.

ELLIOT

Frank? But why would he...

(realising)

Oh.

NIAMH

Getting someone killed while
they're behind bars can be
complicated. Simpler this way.

ELLIOT

Christ.

NIAMH

Don't worry, even they're not daft
enough to do it outside a Garda
station. That said...

She looks at a car over the road. TOMASZ in the driver's seat
of his car. He nods at them.

ELLIOT

I didn't kill Donal.

NIAMH

Somehow I don't think Frank's gonna
believe you.

ELLIOT

But I didn't...

NIAMH

You're with me now, Eugene. And I
promise you that I will not let
anything happen to you.

(beat)

I heard your girlfriend left?

ELLIOT

Yeah.

She puts a hand on his shoulder -

NIAMH

I'm sorry.
(beat)
C'mon.

She starts to head over to the car but Elliot doesn't follow.
Niamh sees this and stops.

NIAMH (CONT'D)

What?

ELLIOT

Where are we going?

NIAMH

Cassidy's. Family pub just up the road. There's a meeting this evening to knock this McDonnell shit on the head once and for all.

Elliot sighs heavily.

ELLIOT

I don't know...

He sits on the bottom step of the Garda station.

NIAMH

You've had a hell of a time of it.
Let's get you back. Get you a drink...

ELLIOT

This... whole Cassidy-McDonnell thing... It's not my fight. I keep getting dragged into it, but it's... it belongs to Eugene. Not me.

Niamh sits down beside him. Trying to be gentle - not her forte.

NIAMH

We're family, love. We're all each other has got.
(beat)
Where else are you gonna go?

ELLIOT

Away. Someplace... else.

NIAMH

Where did running away ever get you?

ELLIOT

Koh Phangan.

She smiles. He smiles back.

NIAMH
Sounds awful.

Elliot looks at her.

ELLIOT
I think I know why I ran.
(beat)
Donal killed my brother... cause he
thought it was me.

NIAMH
(shocked)
Why would you think that?

ELLIOT
Cause he told me.

He shakes his head.

ELLIOT (CONT'D)
I get the guy's wife pregnant, he
comes after me... and it's my
brother who takes a bullet in the
back.

He looks at Niamh sadly, as she tries to process what she's
just heard.

ELLIOT (CONT'D)
Still want me to come with you?

Niamh exhales slowly. But doesn't look away from Elliot as
she works through it in her mind.

NIAMH
You can't blame yourself.

ELLIOT
Why? It was my fault! I must've
left cause I couldn't live with the
guilt...

NIAMH
Stop. This war between our
families... it's been going a long
time. Long before you and I were
even on this earth. And we're going
to keep finding excuses to hurt
each other. That's why I want to
bring it to an end. And I want your
help.

ELLIOT

And how're you going to bring it to
an end? By fuckin' killing
everyone?

NIAMH

If that's what it takes. To keep
the people I love safe.

She holds Elliot's hand.

NIAMH (CONT'D)

This is your home, Eugene. This is
your life.

ELLIOT

It was.

NIAMH

You were happy, believe it or
not...

Before Elliot can respond, his PHONE buzzes. He takes it out
and looks at it - and frowns.

NIAMH (CONT'D)

What?

ELLIOT

I, uh... I need to borrow a car.

NIAMH

Why are you asking me to borrow a
car?

ELLIOT

Because I need to borrow a car.

NIAMH

Good shitting gracious you're
exhausting.

10 EXT. IRISH AIRPORT - DAY 7

10

HELEN gets out of PATRICK's taxi as a plane taking off roars
overhead. She hoists her BACKPACK over her shoulders and,
with a sigh, starts walking towards the airport.

11 INT. IRISH AIRPORT / BAR - DAY 7

11

HELEN is walking through the airport, checking the DEPARTURES
BOARD. As she looks around trying to find where to check-in,
she sees something that makes her stop -

(CONTINUED)

There's a bland chain pub in the departures area. And sitting at a table 'outside' (which is obviously still inside) are RUAIRI and ETHAN. They both have SUITCASES beside them and a PINT OF GUINNESS each. They're also having a real old laugh about something. Helen just stares at them, then thinks fuck it - this is not my problem. And she turns around and starts walking towards her check-in desk but as she goes -

She turns right back around. She can't let this rest. She can't let anything rest. She walks right up to Ruairi -

HELEN

Okay I have to ask - what the flippers are you doing?

Ruairi and Ethan both look up at Helen in surprise.

ETHAN

Helen!

RUAIRI

Helen! I heard you were out of hospital, I'm so happy to--

HELEN

(to Ruairi)

You were supposed to turn yourself in!

ETHAN

I don't know what you're talking about, shortbread, but me and my new buddy Ruairi here are going to...

HELEN

(cutting in)

I'm guessing your new buddy Ruairi didn't tell you that he kidnapped me?

ETHAN

(frowns)

Come again?

Ruairi reddens.

HELEN

He locked me in his basement.

ETHAN

No no no. I think you're getting Ruairi confused with someone else. See, he's a police officer...

HELEN

He locked me in his basement
because I saw his dead wife's body
down there.

Ethan looks at Ruairi - who looks awkward.

RUAIRI

I didn't kill her. My Mary was
natural causes, rest her soul...

ETHAN

So... that thing you were talking
about in the bar, the bad thing...

RUAIRI

Kidnap, yeah.
(beat)
I don't know what came over me.
I've never done anything like it,
I've learned my lesson...

ETHAN

Well! That's all any of us can do,
my friend!

He claps him matily on the shoulder. Helen looks at them,
appalled.

HELEN

Are you going on holiday together!?

ETHAN

Well, now, what happened was, I met
Ruairi at a bar and he was at
something of a 'low point' so to
speak. As was I. And I told him,
the way I would any stranger going
through troubles, that he should be
kinder to himself. And he deserved
a second chance.

Helen wheels on Ethan.

HELEN

So you're the one that persuaded
him not to turn himself in?

ETHAN

I didn't know that's what I was
doing! But - technically - and
indeed actually - yes.

RUAIRI

He was a voice of reason in a storm
of uncertainty. And we had so much
in common...

ETHAN

Including our taste in women!

He chuckles then realises -

ETHAN (CONT'D)

No, not appropriate, sorry...

RUAIRI

We decided to go get some perspective. See the world. I got some care in for my Mam and now we're off to Budapest to see the famous...

(beat)

What was it in Budapest we wanted to see again, Ethan?

ETHAN

Tickets were cheap, Ruairi, is the actual reason, they were astonishingly cheap, but we are strong independent men and we deserve to travel...

HELEN

You have responsibilities. As a police officer, but also as a blinking human being.

RUAIRI

I really won't be doing any of that sort of thing ever again, though...

ETHAN

I haven't known him long at all but - I really believe him.

Ruairi frowns, looking around as he realises -

RUAIRI

So is your fella not with you?

HELEN

Actually... Elliot was arrested. Not that it's any of your business...

RUAIRI

No, but they let him out, though. Didn't you hear? Way I understand it, Frank McDonnell wanted him free - easier target and all...

Helen is barely listening to this as she takes in what Ruairi said. She shakes her head, trying to push it away.

(CONTINUED)

HELEN

Well. That's... He's a grown man,
he's not...

(refocusing)

Point is. You need to do the right
thing.

RUAIRI

I... no, I know.

A pause. She looks at him, her mind clearly elsewhere.

HELEN

He's not my responsibility anymore.
He's just not.

Before he can reply, she turns and walks away. Ethan and Ruairi share a look - huh.

ETHAN

Clearly going through some things,
now Old Ethan would put this down
to a certain time of the month but
of course I won't rush to judgement
on that...

Then Helen walks back over to them. Cutting in -

HELEN

I really, really hate myself for
saying this but - Ruairi, I need
your help.

FERGAL sits on a bench at a bus station. The large black HOLDALL BAG in front of him, his feet positioned protectively either side of it. The sound of footsteps as ELLIOT approaches him.

ELLIOT

Hi.

Fergal looks up, snapped out of his reverie, half-smiles and nods.

FERGAL

I wasn't sure if you'd come.

ELLIOT

Said I would when I got your
message, didn't I?

FERGAL

Yeah, but... Y'know. Given... what
happened at the hotel and that...

ELLIOT

Why d'you think I wanted to meet
someplace with people around?

FERGAL

Right. Smart.

(beat)

I thought you chose it cause the
sandwich shop here's really good.

(beat)

They do a chicken baguette it's,
like, unreal it has this hot
sauce...

ELLIOT

I didn't choose it for the baguette
with the hot sauce.

FERGAL

Right.

(beat)

It's really great though. Pickled
onions I think they use.

ELLIOT

Good to know.

Fergal reaches into his pocket and Elliot instantly puts his hand into the back of his waistband --

ELLIOT (CONT'D)

Hey hey hey...

- we see he's holding a GUN, though he doesn't take it out.
Fergal holds up his hands suddenly - knowing what he's reaching for.

FERGAL

Woah, woah, I'm getting some
chewing gum. That's all.

He reaches slowly for a PACK OF GUM and shows it to Elliot.

FERGAL (CONT'D)

I had way too much garlic sausage.

Elliot is still glancing around him, uneasy. Fergal smiles ruefully.

FERGAL (CONT'D)

It really is just me here. No funny
business.

(beat)

You won't be needing that gun
there.

Elliot nods. Looking at him. Square in the eye.

(CONTINUED)

ELLIOT

I didn't kill your Dad. I know
you've got no reason to believe me -
at all - but I wanted you to hear
it from me.

Fergal nods slowly.

FERGAL

I don't care.

ELLIOT

You what?

FERGAL

My Dad was a bully. He beat the
crap out of my Mum. Tore through
anyone who disagreed with him. Me
included.

Elliot looks at him. Still sceptical.

ELLIOT

He was still your Dad.

Fergal looks at Elliot. Meeting his eye.

FERGAL

He wanted me to bring you to them.
Him and Frank. They said you'd be
soft when it came to me and all's I
had to do was call you up.

Elliot nods. Still wary.

ELLIOT

Right. Your Mum told me they had
something planned for you.

FERGAL

That they did.

He shakes his head.

FERGAL (CONT'D)

Whatever your Ma took from Frank,
he seems to want it back really
fuckin' badly.

(beat)

Look behind you.

He nods at something behind Elliot. Who wheels round, hand
reaching for his gun, worried here at last is the set-up he's
been worrying about - but there's just a MAN walking out of
the shop eating a SANDWICH.

FERGAL (CONT'D)

That's the chicken baguette with
the hot sauce. Look at him. He's
like the cat that got the chicken
baguette he is...

The man eats it. Elliot looks at Fergal watching him eat it.
Almost like he's living vicariously through him. Elliot
sighs, trying to get Fergal to refocus.

ELLIOT

Your text said you needed help.

FERGAL

I'm not doing what Frank wants.
Which means I can't stick around,
at home. Cause you cross Frank...

ELLIOT

You think your own grandfather
would hurt you?

FERGAL

I know he would.

Elliot sighs heavily.

ELLIOT

So what is it you want?

FERGAL

Someplace safe. But I got no money
to leave the country. So... I
figured I'd do that thing where you
go to the last place someone'd ever
think to find you...

Elliot looks at him -

ELLIOT

My mother.

FERGAL

Yeah. My grandma, technically,
like.

Elliot - finally trusting that nothing bad's going to happen -
sits down beside Fergal. A silence.

ELLIOT

I was planning to go to the airport
myself. I could find enough to get
you a cheap flight to... somewhere.

Fergal shakes his head.

FERGAL

You don't run a business like Frank
does without connections. He'll
find me. Your Ma's my only chance.
(beat)
Please.

A pause as Elliot looks at him. Thoughtful.

ELLIOT

How do I know I can trust you?

FERGAL

I helped you get off that island,
didn't I? And if you don't...
(beat)
I'm dead.

A pause - and Elliot sighs heavily.

ELLIOT

My Mum said there's some big
meeting going on at her pub today.
I'll take you there. C'mon.

He goes to pick up Fergal's bag, but slightly too quickly -

FERGAL

No worries, I've got it.

They walk off, Fergal a pace behind Elliot. We linger on his expression for a beat - long enough to wonder what's going on behind his eyes. Is he really being sincere?

13 INT. OLD 4X4 - DAY 7

13

POV - ELLIOT and FERGAL walking off across the square. We're with SEAN, the huge red-headed guy who we should recall works for Niamh. He turns on his engine, ready to follow, then reaches for his PHONE. Starts typing a text to Niamh -

"He met Fergal McDonnell. Will follow and-"

He's interrupted by a bang on his windscreen. He looks up in surprise -

To see a hulking guy we haven't seen before, with a missing tooth. We'll come to know him as NED.

NED

We got it from here, you Cassidy
fuck.

He shoots Sean in the face then a tatty brown car pulls up. Ned jumps into the passenger seat and it screeches off.

(CONTINUED)

CLAIRe (PRE-LAP)

Where's my son?

14 INT. KILGAL DISTILLERY. FRANK'S OFFICE - DAY 7

14

FRANK turns to see CLAIRe walking towards him, furious. One of his MEN glances at Frank - want me to stop her? - but Frank gives an imperceptible shake of the head. Let her pass.

FRANK

You tried calling him?

CLAIRe

Don't be a smart-arse with me. I know you came to the house earlier. Just happened to be when I wasn't there. And when I get back, he's gone. No note, nothing. Except this.

She holds up a MOBILE PHONE.

CLAIRe (CONT'D)

He left this on the bed.

FRANK

Boy's got a lot on his mind. Maybe he's taking the air someplace.

Claire is angry, close to tears.

CLAIRe

He's just a kid...

FRANK

Kid's 21 years of age. There's people who take to work and have a whole family earlier than that.

CLAIRe

I know you wanted him to do something to 'prove himself'. And I know he'd do anything for you. To show you he's loyal. But he's my son. You've already lost one of your own, don't let what happened to Donal -

Frank steps toward her, furious.

FRANK

Don't you dare use my son's name on me...

CLAIRe

(tearfully)

Please. He's all I have.

(CONTINUED)

FRANK

This is bigger than us now, Claire.
Bigger'n any of us.

15 INT. TAXI - DAY 7

15

RUAIRI sits in the back of a taxi beside the window. He's on the PHONE.

RUAIRI

Alright Kieron. Appreciate that.
Yeah. Thank you. Thanks.

He hangs up and we pull back to reveal - HELEN is sitting beside him. And beside her is ETHAN. Helen is looking decidedly squished between both men. Ruairi looks at her.

RUAIRI (CONT'D)

He's not at his desk right now. But he'll call back when he's got the address.

HELEN

Great.

(shifting uncomfortably)
I appreciate the help but you didn't have to, you know, come with me.

RUAIRI

Oh but I did. I owe you that.

HELEN

I'm only going back to the hotel to make some calls. Think I might be more comfortable without the man who kidnapped me...

RUAIRI

Ah, but what if I get this lady's address and you go there and she won't answer your questions?
Different story if you have an officer of the law beside you.

ETHAN

And not that you asked but I'm here to show you I've changed. This is my chance to do something truly good and selfless by helping you.

(beat)

And I didn't want to go to Budapest on my own. Apparently they won't let you wear shorts in the baths. Not that I'm embarrassed. I just don't want to embarrass them, you know?

(CONTINUED)

HELEN

We should all have just left while we could. This whole thing's probably a waste of time anyway.

RUAIRI

Could be. But your man's in trouble and you don't seem the type to just walk away when you could help.

HELEN

He's... not my man anymore.

ETHAN

(leaning in)

So that's why you said he wasn't your responsibility, eh? The plot thickens!

HELEN

(impatient)

Yes, Ethan, we broke up. Why else do you think I was at the airport on my own?

ETHAN

Hey, my internet therapist Damien Spongell tells me not to make assumptions...

HELEN

(not listening again)

Maybe I'm just looking for excuses.

Ruairi's phone pings and he looks at the screen.

RUAIRI

Holy cow. Well that's something alright.

HELEN

What?

RUAIRI

Kieron just texted the address. You're not going to believe where she lives.

(beat)

Assuming you still want to go?

Helen looks at him - but knows her natural curiosity is going to win over.

RUAIRI (CONT'D)

You can take the detective out of Australia...

(CONTINUED)

HELEN

I never took the exam.

RUAIRI

Well maybe now you can.

Helen leans forward. To the driver -

HELEN

Scuse me? Could I give you a
different address...?

16 EXT. RUAIRI'S HOUSE / DEIRDRE'S HOUSE - DAY 7

16

The taxi pulls up outside Ruairi's place and RUAIRI, HELEN and ETHAN emerge. Ruairi and Ethan deposit their BAGS in his driveway - then keep walking to the house next door. Both men hang back so Helen goes up and knocks. After a moment, it opens - DEIRDRE, Ruairi's neighbour, is there. She frowns.

DEIRDRE

Ruairi Slater, who knew you had so
many friends? Who knew you had any
friends, come to that...

RUAIRI

Deirdre, this here's Helen
Chambers, and she's got some
questions I'd love you to answer.

DEIRDRE

Oh. Oh! Am I in some sort of
trouble now? Do I need to 'lawyer
up'? Because I have a lawyer who
did my aunt's party wall thingy,
would that count at all?

HELEN

No, it's nothing like that, you're
not in any trouble. I was hoping to
talk to you about...

(beat)

Did you used to be married to a man
called Elliot Stanley?

Deirdre's eyes widen.

DEIRDRE

You'd better come in.

17 INT. DEIRDRE'S HOUSE - DAY 7

17

ETHAN, RUAIRI and HELEN follow DEIRDRE into her house which
is sparsely furnished.

(CONTINUED)

DEIRDRE

Sit down, sit down...

There's really not many places to actually sit. Helen sits on a sofa. Ruairi finds a small armchair and Ethan perches on the side, supremely awkward.

DEIRDRE (CONT'D)

There's nobody come askin' about my Elliot in ever so long. There was a time, mind, that a day didn't pass without someone wanting to rehash the past, drag up all those memories...

HELEN

I'm sorry if this is painful for you...

DEIRDRE

Ah it is and it's not.

She's crossing to the mantelpiece as she talks. Picking up a FRAMED PHOTOGRAPH.

DEIRDRE (CONT'D)

It hurts to talk about how he disappeared. Course it does. But at the same time, when I talk about him it's... it's like bringing him back to life. If only for a little while. You know?

HELEN

I do.

DEIRDRE

Pull on a rose and you'll catch some thorns. That's the way of things.

On Helen, this ringing true. Deirdre shows the photograph to Helen. A young couple in a grainy photograph.

HELEN

This is you and Elliot?

DEIRDRE

It is. Hard to believe I used to look like that, isn't it?

HELEN

Not at all.

DEIRDRE

Ooh, you're a good liar you are, Helen. That'll get you far.

(CONTINUED)

She sinks slowly into her chair. Opposite Helen.

HELEN

So I understand your husband went looking for a drowned plane, along with a woman called Niamh Cassidy...

DEIRDRE

Right. She's the cunt that killed him.

Helen's eyes widen. At the matter-of-factness - but also the casual use of the word 'cunt' from this lady.

ETHAN

That word isn't okay to use any more, Deirdre, that kind of talk will get you cancelled faster than a no-pants TikTok...

HELEN

Ethan...

He sticks his hands in the air -

ETHAN

Sorry, sorry. I'm a feminist now.
So sue me!

DEIRDRE

Elliot was a diver, got himself a bit of fame back in the day finding sunken wrecks, you know. Became a bit of a face. So Frank hired him to find a plane. They got to be good friends while he was searching. Peas in a pod.

HELEN

Where does Niamh Cassidy come into it?

DEIRDRE

I never knew he had anything to do with her. Not until after he was gone. That's when people started to talk, see. Said they'd seen my Elliot and Niamh getting in a taxi together. Then she came back that afternoon. People saw her walkin' round town with mud all over her.

She sighs deeply.

DEIRDRE (CONT'D)

And Elliot was never seen again.

(CONTINUED)

HELEN

You think Niamh killed him?

DEIRDRE

Oh she killed him alright. Then whatever they found together in that plane, she buried it out there, in the dirt.

HELEN

Out where? Do you remember where they went together?

DEIRDRE

I'm afraid I don't. This is all second-hand, see, this is all what I was told after the fact. Gossip and such.

(beat)

They were picked up in a taxi... dropped off somewhere. Then a taxi picked her up later that day and took her into the middle of town on her own.

HELEN

A taxi?

DEIRDRE

Diamond Express Cars. I remember cause people were sayin' you ever find yourself covered in mud, they're the ones to call.

Helen looks at Ruairi -

HELEN

Taxi firms - they have records of journeys they make right? Pickups and drop offs?

RUAIRI

Sure, but doubt they'll go that far back. This would've been pre-digital...

HELEN

It's worth a try. Right?

RUAIRI

I... suppose...

Helen nods and gets to her feet.

HELEN

Thanks so much for your time.

Helen, Ethan and Ruairi all start to head for the door.

RUAIRI

Appreciate it, Deirdre.

DEIRDRE

Course, course. How's that wife of yours, Ruairi? Must be awful, watching someone you love suffer so...

RUAIRI

Yeah. Yeah, uh... terrible it is...

As she reaches the door, Helen turns, a thought occurring.

HELEN

Hey, I don't suppose you've heard of Eugene Cassidy?

Deirdre's eyes widen.

DEIRDRE

Niamh Cassidy's boy?

Helen nods.

DEIRDRE (CONT'D)

How is he?

HELEN

He's... okay. Ish.

Deidre smiles.

DEIRDRE

I'm glad.

(beat)

He put it about a bit, my Elliot.
Let's just leave it at that.

Helen stares at Deidre, taken aback -

DEIRDRE (CONT'D)

Small towns like this. A lot happens.

HELEN

Okay. Uh...

She trails off. Trying to compute this all.

HELEN (CONT'D)

Thanks. Again.

And she leaves.

18

INT. BORROWED CAR - DAY 7

18

ELLIOT is driving. Beside him, FERGAL is fiddling with the RADIO - turning the dial in search of music that he likes.

ELLIOT

Can you put your seatbelt on?

FERGAL

What d'you think she'll say?

ELLIOT

Who?

FERGAL

Yer Ma. Oooh!

He's found a drum-and-bass station, turns it up, bobbing his head. Loving it. Elliot shakes his head.

ELLIOT

No.

(glancing across)

Can you put your seatbelt on
please?

(CONTINUED)

Fergal doesn't. He stops on an 80s station and glances at Elliot. Who's distracted, glancing in the rear-view mirror.

FERGAL

How about this? Classic, like...

Elliot doesn't answer. He's still glancing in the REARVIEW mirror, his brow furrowed, as suddenly the car behind - THE TATTY BROWN ONE, with NED in the passenger seat - accelerates and SLAMS into the back of them.

(NB: From this point on, we stay inside the BORROWED CAR in one continuous shot)

FERGAL (CONT'D)

The fuck--?

ELLIOT

You gonna put your seatbelt on now?

Wide-eyed, Fergal grabs his SEATBELT and clicks it on just as the car behind slams into them again.

Their BORROWED CAR's entering a more built-up area now, and they're approaching a set of traffic lights that are on amber. Elliot hits the accelerator - but the lights change to red before he can get there. But he's going too fast now so he keeps on driving, hurtling across the junction -

- narrowly missing a CIVILIAN CAR coming from the other direction. The CIVILIAN CAR blocks the BROWN CAR momentarily. The sound of angry honking.

Their BORROWED CAR is headed towards a fork in the road - with a GROUP OF CYCLISTS approaching on Elliot and Fergal's right, so they swing left.

(CONTINUED)

ELLIOT (CONT'D)

Shit!

We see a SECOND CAR making its way straight to them HEAD ON.

Elliot turns the wheel hard and with a screech, the car lurches round a tight corner and heads down a country lane.

Fergal lets out a whoop of relief and joy.

FERGAL

YES! SHIT! YES!

He looks at Elliot. Sees his expression -

FERGAL (CONT'D)

What?

Elliot nods. Fergal looks ahead of him, where Elliot's looking -

To see a GATE up ahead. The BORROWED CAR smashes through, the SECOND CAR still in pursuit. They've emerged into a farm, with a collection of buildings around them.

Suddenly the BROWN CAR appears again, and flanks the BORROWED CAR to the left, the SECOND CAR still pursuing.

(CONTINUED)

Up ahead a TRACTOR is pulling out --

ELLIOT

Hold on.

FERGAL

What're you--

Elliot hurtles past - just missing the TRACTOR. The BROWN CAR and SECOND CAR are forced to slow down to avoid being crushed by the TRACTOR.

Elliot makes another tight turn, into a BARN. They hurtle through the open doors, HAY and TARP [and/or TBC] all over the windscreens.

They burst out of the other end of the barn onto a rural track, the HAY and TARP [and/or TBC] steadily falling away - just as Elliot sees something up ahead.

ELLIOT

You're gonna need to undo that seatbelt.

FERGAL

Why?

But then he looks ahead and he can also see what Elliot's looking at.

19 **EXT. CLIFFSIDE - DAY 7**

19

From down below, we see Elliot's car FLY over the side of a cliff and hurtle towards the ground.

20 **EXT. FOREST - DAY 7**

20

The two cars that had been in pursuit come to a stop. NED gets out and peers over the cliff - looks down at the smashed-up car below. He looks at his MATE, grins, then takes out his PHONE. Makes a call. After a brief pause -

NED
Hey, hey! It's Ned.
(beat)
Ned Tooley?

21 **EXT. KILGAL DISTILLERY / FOREST - DAY 7**

21

LIAM is outside the distillery, PHONE to his ear, frowning. He barely knows who Ned is. Intercut between the two -

LIAM
Okay...

NED
Tell Frank I found Eugene. Me an' the boys, we took out his little bodyguard then put the fear of God right up him so hard he drove himself off a cliff!

NED chuckles and high-fives his goon MATE. He is an idiot. Liam closes his eyes and exhales.

NED (CONT'D)
Make sure you tell Frank, the Tooley boys took care of business!
Put in a good word, cause we're looking to move up in the organisation, like...

When Liam speaks it's with an icy fury -

LIAM
Frank had plans for Eugene Cassidy. Frank very specifically ordered that Eugene Cassidy not be hurt. Or approached. By anyone.

Ned looks wide-eyed as he realises he's fucked up.

NED
I was... But I heard, y'know... people were saying...

(CONTINUED)

LIAM

Ned... Tooley, was it? I'll make sure Frank knows your name, Mr Tooley. He'll want to put the bullet in your stupid fucking head personally.

He hangs up, furious. Ned looks at his mate - uh-oh. They get into the car, keen to get a long way away. And quickly.

A DISTANCE AWAY, BEYOND THE TREES -

ELLIOT is with FERGAL. Both are lying on the ground, panting hard. Elliot gets to his feet, wincing.

ELLIOT

You okay?

FERGAL

I just jumped out of a moving car!
Jesus!! Wow.
(beat)
Wish I'd had my phone...

ELLIOT

Fucking hell.

He nods over in the distance - we see the two cars pursuing them have come to a stop by the cliffside.

ELLIOT (CONT'D)

We can't hang around. C'mon.

Fergal gets to his feet, also wincing in pain. He picks up his holdall and Elliot frowns.

ELLIOT (CONT'D)

You sure you want to lug that thing? It's a long way on foot.

FERGAL

I'm sure.

Elliot holds up his hands - fine.

ELLIOT

C'mon then.

And they start walking.

RUAIRI drives, HELEN in the front, ETHAN in the back. Helen's looking out the window, lost in thought.

23

EXT. DIAMOND EXPRESS CARS - DAY 7

23

We're outside Diamond Express Cars. Ruairi's car pulls up and HELEN, ETHAN and RUAIRI get out. Music stops.

ETHAN

I must say Ruairi, as well as being a fine drinking partner, you handle your vehicle with aplumb.

Helen looks round, confused.

HELEN

It's aplumb.

ETHAN

I don't think so.

Ruairi looks pained.

RUAIRI

No... she's actually... It's aplumb.

ETHAN

(reddening; petulant)
I stand corrected. I was just trying to pay you a nice compliment and now I look like a right Nancy.

HELEN

(impatient)

Could we focus? This is the place?

RUAIRI

Yep.

ETHAN

Sidebar - I hope no one was triggered by my use of the word 'Nancy'. It was in fact a reference to Nancy Reagan...

HELEN

Ethan, from now on you need to keep your mouth fully closed or you're staying in the car.

ETHAN

(quietly)

Understood.

Helen and Ruairi go on. Trailing behind them -

ETHAN (CONT'D)

'Aplumb'.

He shakes his head. Sounds fine to him. Helen opens the door.

24

INT. DIAMOND EXPRESS CARS - DAY 7

24

HELEN, RUAIRI and ETHAN enter. Behind the glass at the counter, it's empty.

RUAIRI

Hello?

Helen walks closer - and sees TIOTÉ is cowering on the floor.

HELEN

Hi.

Tioté stands, awkward.

TIOTÉ

Forgive me. These are... uncertain times. You never know who might be at your door.

HELEN

Ah, you don't by any chance keep records, do you? Of trips you make. Drop offs and pickups kind of thing?

TIOTÉ

We file our jobs on the system, yes, what date are you looking at?

HELEN

Well, it's... actually forty two years ago...

Tioté gives them a stunned look.

TIOTÉ

Forty two years?

HELEN

Yeah. I know it's... kind of a long shot...

Tioté smiles and shakes his head. He laughs.

TIOTÉ

You are in some kind of luck... My father was a meticulous man. Never had a hair out of place. The kind of person who would lock and unlock the door three times. Always knew the weather - the temperature - down to the precise degree. And... he wrote down, in his neat handwriting, every little thing.

(CONTINUED)

HELEN

(relieved)

Yeah? Oh my God, that's amazing...

TIOTÉ

Yes. He loved order, my father. But loving something - sometimes it is not enough...

They look at him, curious. He smiles -

HARD CUT TO:

25 INT. DIAMOND EXPRESS CARS. FILING OFFICE - DAY 7

25

HELEN, RUAIRI and ETHAN stand with TIOTÉ in his father's office. They're staring at the strangest thing. Floor to ceiling filing cabinets, files, documents, folders... It's a hoarder's wet dream. You can barely see the walls, the ceiling or the floors. It's 2% room and 98% document.

HELEN

Wow.

TIOTÉ

I saw my father at weekends and holidays. I thought I knew him. Then he died, and I moved here, and... I found this room...

He laughs and shakes his head.

RUAIRI

Why'd you keep it all?

TIOTÉ

Because... they remind me. Of who he *really* was. My memory is of the man without a hair out of place. But the reality, well... you are looking at it. His love of order was just a losing battle against the chaos. Like the man who smiles even though the weight of the world hangs on his soul.

HELEN

So you think there's a record of what we're looking for here?

TIOTÉ

I have no idea. But if it's anywhere, it's certainly in here.

He smiles. Helen looks at the mounds of paper. A sinking feeling coming over her.

26

EXT. COUNTRYSIDE - DAY 7

26

ELLIOT and FERGAL walk through the countryside looking very much the worse for wear. Fergal carrying the HOLDALL. They walk in silence for a bit. Too exhausted by everything that's just happened to speak.

FERGAL

Takes me back, this does. Y'know.
When we was on the island and I
broke my leg?

ELLIOT

You didn't break your--

FERGAL

Lot of bad shit's happened since
then. You're an owl flying over a
house, you are.

Off his look -

FERGAL (CONT'D)

Bad luck.

ELLIOT

Thanks.

(CONTINUED)

They walk in silence some more. Fergal looks at him.

FERGAL

You know the worst part about my
dad dying?
(beat)
I feel like it's my fault.

ELLIOT

Oh, man, really, it's not...

FERGAL

I wanted him dead. So many times.
I'd look over at my ma's missing
tooth or black eye and I'd think -
I hope he gets what's coming to
him.

ELLIOT

You didn't do anything.

FERGAL

I told you before I didn't care
about him being dead. But I do. He
was my dad. Of course I fucking...

He realises he's crying. Angrily, he wipes the tears out of
his eyes, annoyed at himself for this show of weakness. They
lapse into another silence. Fergal looks over at Elliot when
he's calmed down. Thoughtful.

FERGAL (CONT'D)

Why are you doing this? Why are you
risking your bollocks to help me?

Elliot sighs.

ELLIOT

I've spent a long time worrying
about who I am. But maybe it's not
how you see yourself, or other
people see you, that matters...

(beat)

It's every choice you make. I can't
change the past, but I can keep my
eyes wide fucking open and think
about the next step I take. And try
to do the right thing.

On Fergal looking at him - a hard to read expression on his
face. We look at his bag again, he's gripping it hard, his
knuckles white.

FERGAL

But - how do you ever know what the
right thing is?

ELLIOT

That's the shitter - you don't.

Fergal glances down at the holdall and nods. They walk on in
silence. Music plays as we take in a WIDE of them making
their way through the landscape -

27

INT. DIAMOND EXPRESS CARS. FILING OFFICE - DAY 7

27

MONTAGE - Music keeps playing as HELEN, ETHAN and RUAIRI are
sitting in the room, surrounded by documents, all of them
poring through them.

We skip through time, as we take in various shots - the three
of them taking files out, desperately looking for something,
running their fingers down lines and columns of endless data.
Throwing folders away, picking folders up. Ethan trying to
give Helen a massage and her refusing. Ethan giving Ruairi a
massage.

But underlining it all is the urgent tedium that ensues when
racing through spreadsheets. 24 for accountants.

AT THE END OF WHICH -

They're all sitting back, frustrated, wondering if they're
ever going to find what they're looking for. Ethan looks over
at Helen.

ETHAN

So... are you getting back together
with him, then? Is that what this
is?

HELEN

You what now?

(CONTINUED)

ETHAN

You said you and Elliot Nicearms had broken up. And yet here we all are...

HELEN

He's in trouble. And maybe this is all a stupid long shot, but maybe I can help. I'd do it for either of you.

(glancing at Ruairi)

Maybe not you.

RUAIRI

I respect that.

ETHAN

You left your life behind to travel the world with this fella. Sure as my name's Ethan Ignatius Krum, you got all the feels for him still.

HELEN

Doesn't matter how I feel! Okay? When the person you love tells you they didn't kill someone, you're meant to just believe them, aren't you?

ETHAN

Wait - who's he killed now?

HELEN

No-one! I mean - I don't know! Maybe he did, maybe he didn't, but it just all makes me think about what he did before and...

(shaking her head)

What kind of future do we have if we're always running from the past?

RUAIRI

Is that from a song?

HELEN

I'm going to do my best to try and help. And then - then I'm going home. Alone. Now can we...?

She nods at the files around them and they all go back to the task in hand.

LIAM is on the phone outside the distillery with FRANK. They are clearly on their way out somewhere, but Liam has his hand up, signalling to Frank to pause.

LIAM

Okay then Mr Tooley. Sounds like it's your lucky day.

He hangs up and turns to Frank.

LIAM (CONT'D)

No-one was in the car.

Frank breathes out a sigh of relief.

FRANK

Thank Christ for that. They're sure?

LIAM

Hundred per cent.

(beat)

Which means your grandson is still with him.

Frank lets out a slow smile.

FRANK

Good.

CU on the HOLDALL then UP to take in FERGAL and ELLIOT. Music stops as they reach the crest of a hill and they look down - finally - civilisation. Elliot looks at it, relief on his face. They're both exhausted.

ELLIOT

That's it, down there.

He looks at Fergal, who doesn't look quite as relieved as he does.

ELLIOT (CONT'D)

Don't worry. You're with me.

FERGAL

Maybe that's what I'm worried about.

(beat)

You're an owl flying over a house, aren't you?

And he starts down the hill. Elliot follows after him, smiling.

ELLIOT walks with FERGAL down the street towards Cassidy's... We take them in.

(CONTINUED)

And as we do we realise the streets are FILLED with NIAMH'S PEOPLE. They're all eyeballing Elliot and Fergal, who keeps close to him.

TOMASZ approaches, telling his guys to back off, as they're closing in at this point. He looks at Elliot, shaking his head.

TOMASZ
I don't think this is your best idea.

ELLIOT
Believe me, I'd rather be anywhere, doing anything else right now.

Tomasz shakes his head. Looking at Fergal.

TOMASZ
She won't like this.

ELLIOT
She doesn't like much.

TOMASZ
Well that's true.

He shrugs, then nods, leading them through the throng of people. Towards Cassidy's.

TOMASZ leads ELLIOT and FERGAL into the pub. Where NIAMH is waiting. She looks at them, then at Tomasz.

NIAMH
I thought they were fucking joking when they told me you were walking in here with a McDonnell. What're you playing at, Eugene?

ELLIOT
I'm not playing at anything. The boy needed help...

NIAMH
Help, is it? Have you LOST YOUR MIND!

She turns on him, fierce. She paces up and down, wound up.

ELLIOT
He's scared. He didn't have anywhere else to go and...

Turning to her men -

NIAMH
Get him in the chair.

ELLIOT
Wait, hang on...

His objections are ignored as Niamh's MEN grab Fergal, rough, and force him into a chair. Holding him down. Niamh looks at the black HOLDALL, suddenly very still and very scary.

NIAMH
What's in the bag?

Fergal doesn't speak.

NIAMH (CONT'D)
What's in the bag, you McDonnell
fuck?

ELLIOT
This is bollocks, c'mon Fergal
let's go...

He walks towards Fergal when, with an icy cold stare -

FERGAL
Why don't you take a look? See for
yourself.

Elliot goes cold. Shit. What has he done?

NIAMH
I got a better idea. Why don't you
show us? Just in case it's of the
exploding variety.

ELLIOT
There's nothing in the bag. Right,
Fergal? Tell them, there's
nothing...

GUNS trained on him, Fergal gets to his feet. As he leans over the bag -

NIAMH
Over there.

Fergal hoists the bag up and goes to a far corner. Guns still trained on him. He opens it up, tension building, as he pulls out -

FERGAL
Socks.

Then -

FERGAL (CONT'D)
Snacks.

(CONTINUED)

He pulls out some BEEF JERKY.

FERGAL (CONT'D)
Whole lot of snacks and clothes and
bollocks.

He empties the bag and stands back.

FERGAL (CONT'D)
See?

The CASSIDY BARMAN walks over and starts going through the clothes and the snacks. As he does -

ELLIOT
Can you cut him some slack now? He
isn't here to cause any trouble--

CASSIDY BARMAN
That so now?

He turns to see the Cassidy Barman is holding up a GUN. The mood shifts again. Elliot looks at Fergal.

FERGAL
So? Every fucker in here's carrying
at least two, and I'm a McDonnell.
Of course I'm carrying a gun...

NIAMH
You walk into my house with a
weapon, you think that's not an act
of war?

Elliot looks at Niamh, frustrated -

ELLIOT
Okay, okay, but it wasn't on him,
it was in his bag, he didn't come
here to...

NIAMH
(cutting in)
To what?

Niamh grabs a SHOTGUN off Tomasz and strides up to Fergal. She sticks the gun against his forehead.

NIAMH (CONT'D)
What is it you did come here for,
boy?

FERGAL
I needed somewhere safe. Frank
wanted me to bring a bomb inside so
he could finally blow your scrawny
old arse up but I didn't. That's
not me.

(CONTINUED)

NIAMH

LIAR! You've nothing in your pockets but ash and lipstick for your fucking Judas kiss...

ELLIOT

Back off!

He heads towards Niamh, about to try and pull her off but Tomasz steps in the way. He's not getting through.

NIAMH

You've done enough, Eugene. Walk away.

ELLIOT

Put the gun down...

NIAMH

Frank sent him here to kill me. So he needs to be put down. Same way I did his father.

On Elliot - what the fuck?

ELLIOT

You... you killed Donal?

NIAMH

Not by my own hand, much as I'd have loved to. Tomasz followed you to Lough Tamar. Then I had him finish what you were too chicken shit to do yourself.

33

INT. CASSIDY'S - DAY 7

33

Back with TOMASZ, ELLIOT, NIAMH and FERGAL.

ELLIOT

You? You sat by while I got
arrested?

NIAMH

And let go.

ELLIOT

Only so Frank could get at me
easier! Helen left thinking I did
it...

NIAMH

Tell your therapist, now's not the
time.

ELLIOT

What the hell's wrong with you? Put
the gun down, for Christ's sake,
Fergal's just a kid. You're really
going to shoot him cause of who he
is? What's that going to achieve?

A tense silence. Then -

NIAMH

You're right.

But she doesn't lower the gun. To Tomasz -

NIAMH (CONT'D)

Bring me Frank McDonnell. Bring him
right here to me. In person.

Tomasz looks at her, confused.

TOMASZ

You want me to...

NIAMH

Call Frank. Tell him his grandson's
about to have his feckin' head
blown off and does he want front
row seats.

Tomasz nods. Elliot looks at his mother, gun to the boy's
head. She looks back at him.

NIAMH (CONT'D)

You're welcome to leave whenever
you want, boy.

(CONTINUED)

ELLIOT
(nodding at Fergal)
What about him?

NIAMH
I'm not going to hurt your precious bastard, okay? I get Frank here, I take care of what I need to, this idiot can go back to his lifelong pursuit of masturbation and ignorance.

FERGAL
Hey!

NIAMH
(to Elliot)
What? You don't believe I won't hurt him?

ELLIOT
I think I'd rather stick around and make sure. If that's okay with you?

NIAMH
That's grand. Just grand.

A tense silence descends.

34 INT. DIAMOND EXPRESS CARS. FILING OFFICE - DAY 7

34

Back with HELEN, ETHAN and RUAIRI. Ethan is eating a SANDWICH, as the three of them keep rifling through the documents, looking for answers... Ruairi looks over at Ethan.

RUAIRI
Hey, where did you get that from?

ETHAN
A delicatessen. Or 'deli', as they are often referred to by lazy people who can't say whole words, FWIW...

RUAIRI
(jealous)
But... when did you get it?

ETHAN
Fifteen mins ago. You were ensconced. It's delish! I could've gone for chicken with hot sauce in a baguette but I plumped for the rabbit bap...

RUAIRI
Rabbit?

(CONTINUED)

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34 CONTINUED: 34

ETHAN

Yes, nature's...
(realising he can't think
of anything)
... rabbit...? I suppose...?

Helen sits up.

HELEN

Oh sweet Jesus!

ETHAN

I know it's unusual! But--

HELEN

Not it's --

She looks at them both. In a state of shock.

HELEN (CONT'D)

I found it. I actually flipping
found it.

She holds up an OLD-LOOKING DOCUMENT. This is it.

35 EXT. KILGAL DISTILLERY - DAY 7 35

FRANK, ORLA and many OTHERS filing towards their cars. LIAM carries a HOLDALL. Frank looks grim-faced. Braced for an epic showdown a long time coming.

36 EXT. CASSIDY'S - DAY 7 36

A DRONE from up high takes in the CROWDS outside the pub, then descends in one epic tracking shot, finally settling down to follow TOMASZ as he walks through the crowds of Niamh's people. He passes a group of MEN loading their guns and leans in -

TOMASZ

No-one fires until I say so.

He keeps walking through into the pub -

37 INT. CASSIDY'S - DAY 7 37

TOMASZ enters and nods at NIAMH. (ELLIOT and FERGAL still here on opposite sides of the room).

TOMASZ

He's on his way.

NIAMH

Well then. Now we got ourselves a fuckin' party.

38 INT. RUAIRI'S CAR - DAY 7 38

HELEN, RUAIRI and ETHAN in the car. Driving along in silence.

39 EXT. ROAD. PAYPHONE / GRASSY AREA - DAY 7 39

The car pulls up on the side of the road. Near the PAYPHONE. HELEN, ETHAN and RUAIRI get out. Helen's holding the OLD LOOKING DOCUMENT, she looks at the payphone.

HELEN

This must be it. And the payphone's still here.

RUAIRI

Round these parts, we don't get rid of anything. It's like we don't want to forget, you know?

She walks over to the payphone, looking at it -

HELEN

Sometimes you just have to realise - that thing you don't want to forget...

She picks up the receiver. It's dead.

HELEN (CONT'D)

Doesn't work any more. Times have changed.

And she drops it. So the phone is hanging. Ruairi gets a call and holds up an apologetic finger.

RUAIRI

Scuse us, that's the station...

As he wanders off to talk, Ethan looks at Helen.

ETHAN

So what exactly are we looking for shortbread?

HELEN

Elliot Stanley's widow heard that Niamh got dropped off, then walked through town with mud all over her. So - where'd the mud come from? I'm thinking whatever she took from Frank... She buried it. Somewhere near here.

They look around at the mass of grass on the hill in front of them.

(CONTINUED)

ETHAN

I don't want to be the Dennis
Downer at the long-awaited barbecue
here but... it was forty-two years
ago.

(CONTINUED)

Helen looks out at the sea, behind them. Thoughtful.

HELEN

I asked her about it, in the hospital, and the way she answered... I know she didn't throw it away. It'll be round here. We have to find something, anything, that could be a marker...

Ruairi returns, putting the phone back in his pocket.

RUAIRI

Sounds like there's a situation developing outside Mama Cassidy's place. Like, potential all-out-war type of situation.

HELEN

Is she there?

RUAIRI

Her and your man.

Seeing the look on Helen's face -

RUAIRI (CONT'D)

Whatever we find, if we find anything... you can't be going there.

HELEN

I may have to.

RUAIRI

You'd be on your own. A garda on the scene would only make things worse.

HELEN

One thing at a time. We found the needle in the haystack at the cab firm. Now we've just got to find the haystack in this endless row of fields.

Ethan frowns.

ETHAN

Where's the haystack?

Ruairi laughs.

RUAIRI

Ah Ethan. Your humour is a tonic.

(CONTINUED)

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CONTINUED: (3) 39

Ethan furrows his brow. He was not joking.

CUT TO:

MONTAGE -

The day is fading, and the sun beginning to set. We see a collection of shots, over music -

40 **EXT. FIELD - EVENING 7** 40

Shots of HELEN, ETHAN and RUAIRI exploring the fields.

41 **INT. CAR - EVENING 7** 41

Shots of FRANK and his PEOPLE, en route.

42 **EXT. FIELD - EVENING 7** 42
 More shots of HELEN, ETHAN and RUAIRI looking in the field.

43 **INT. CASSIDY'S - DUSK 7** 43
 Shots of ELLIOT, NIAMH, and FERGAL. Tense as fuck.

44 **EXT. CASSIDY'S - DUSK 7** 44
 The crowds continue to gather outside the pub and the atmosphere is dangerous and electric.

45 **OMITTED** 45

46 **OMITTED** 46

47 **EXT. STREETS / ROADS - DUSK 7** 47
 More shots of cars driving towards the inevitable showdown.

48 **EXT. FIELD - DUSK 7** 48
 Back in the field - RUAIRI, HELEN and ETHAN still looking. Helen frowns as she spots something -

HELEN
 Hey!

Ruairi and Ethan join her. We now see what they're looking down at - the freshly dug area of land that Niamh recently went to when she was at Abbey House. They look at each other.

RUAIRI
 What are you thinking?

HELEN
 Probably the same thing Niamh thought forty-two years ago...

Off Ethan and Ruairi's looks -

HELEN (CONT'D)
 I wish we'd brought a spade.

Before she can get down and start digging with her hand, Ruairi puts a hand on her arm.

RUAIRI
 Watching you do all this here, all for a man you broke up with... it puts it all into perspective, like.
 (MORE)

(CONTINUED)

RUAIRI (CONT'D)

(beat)

When we're done here I'm gonna turn
myself in.

HELEN

Good. That's good, Ruairi. And
thanks. For all your help.

A silence. Then -

ETHAN

Could you... could you turn
yourself in after Budapest maybe?

They both look at him. He shrinks.

ETHAN (CONT'D)

Just asking.

And they get to their hands and knees and start to dig.

49

EXT. CASSIDY'S - NIGHT 7

49

We can feel the tension mounting in the air -

A load of cars drive down the same road Elliot and Fergal came down. Rows of Niamh's armed PEOPLE on just one side of the street. Staring at the car. It pulls up outside the Cassidy's.

FRANK climbs out, with ORLA and LIAM from the lead car. At least TWENTY of his MEN get out of the other cars, and draw their weapons. There's a visible bristling in the crowd, a ripple of tension - this place is a powder keg that could go off at any minute.

TOMASZ waits at the door. His gun in his hand - drawn and ready but not raised.

TOMASZ
(to Frank)
Stop there.

FRANK
You think I'm gonna stand here and let you search me?

He keeps walking, barging past Tomasz.

TOMASZ
Get the fuck back here...

FRANK'S MEN are bristling, arms on their guns, it's a powder keg. Frank just keeps walking, unconcerned.

FRANK
You want to shoot and start World War 3 on the street, be my guest.

And he walks on inside with his BAG, leaving Tomasz uncertain, confused, his gun half-raised but not ready to take the risk of just shooting Frank.

He swears to himself, frustrated.

50

INT. CASSIDY'S - NIGHT 7

50

FRANK enters the Cassidy's pub. NIAMH lifts a gun to FERGAL's head. ELLIOT stands.

NIAMH
That's close enough.

Frank stops where he is.

FRANK
I see this place hasn't changed.

(CONTINUED)

Looks at a MAN nearby taking a drink -

FRANK (CONT'D)
Still selling that piss.

NIAMH
It'll be a cold day in hell the day
I sell a bottle of McDonnell
whiskey.

They eyeball each other.

FRANK
So I'm here. What now?

NIAMH
Now - you send your men home. Then
I let your grandson walk out of
here.

FRANK
And then - you put me down, is it?

NIAMH
Something like that.

Frank nods at Elliot.

FRANK
Your boy's inherited your weakness,
I see.

ELLIOT
Leave me out of this...

FRANK
My grandson betrayed me. And turned
to you for mercy. The same man who
killed his father.

ELLIOT
No, that wasn't me...

NIAMH
You wanted me dead, Frank
McDonnell, you should've had the
fortitude and the gonads to do it
yourself. 'Stead of sending a boy
to do a man's job.

She nods over at Fergal.

FRANK
Can't argue with that.

He drops the BAG and opens it - inside is a BOMB. Elliot
takes an instinctive step backwards.

(CONTINUED)

ELLIOT

Jesus!

FRANK

This is what he was supposed to bring. But... too much fucking Cassidy in his bones, I guess.

He looks at Fergal, who can't look him in the eye. Then he KICKS the bag with the bomb in it towards Niamh and Fergal and Elliot, who winces.

ELLIOT

Could you please not kick the bomb, thank you very much...

Frank takes out his GUN. Pointing it at the bag.

FRANK

You want this to end we can bring the damn house down, Niamh. They came up with a term for it, back in the Cold War...

NIAMH

Fuckin' history lesson again?

FRANK

Mutually assured destruction. Means we all die - and no-one wins. Is that what you want to happen here?

A beat.

FRANK (CONT'D)

How about this... I walk out of here with my grandson. And we go back to minding our own business.

NIAMH

It's time, Frank. Time to bring this to an end.

FRANK

Everyone you love is here. You're willing to risk everyone's lives?

NIAMH

Maybe I am...

ELLIOT

For the record, I'm not...

NIAMH

Not your choice, Eugene...

ELLIOT

Just stop. This is fucking insane,
you're willing to die - let
everyone here die - for what?

NIAMH

Somewhere in that head of yours,
you know exactly what.

She pulls back the barrel of the GUN pointed at Fergal.

NIAMH (CONT'D)

Call your people off or I kill him.

FRANK

No.

The atmosphere in the room is electric as everyone realises they're in very real danger right now. Sweat drips from Fergal's head, as Frank and Niamh stare at each other. Elliot looks to them, to Fergal...

Franks finger tightens around his weapon...

Niamh's finger tightens around hers...

And then we hear a voice, in the distance, coming closer -

HELEN (O.S.)

'Scuse me!

(beat)

Sorry!

(beat)

If I could just... thank you!

Elliot turns to the doorway, where we see people starting to part, to make way for Helen, who enters, with ETHAN behind her. She's carrying some PIECES OF PAPER. TOMASZ is beside them.

TOMASZ

She said it was important, she is not armed...

HELEN

Here!

She holds out the papers to Frank.

HELEN (CONT'D)

I found what your father sent you.
What was in that plane.

She hands them to Frank. As Niamh realises -

NIAMH

No! No, how in the hell did you...

She turns her gun on Frank and Helen. Elliot steps in front.

ELLIOT

Nope. Don't you fucking dare.

NIAMH

Get out of my way.

As Frank reads, he goes pale. In a small voice -

FRANK

What are these...?

HELEN

Love letters.

(beat)

These are what Niamh buried way back when. These are what she found with Elliot Stanley and left him for dead all so he couldn't give them to you...

On Frank. Looking confused as fuck.

HELEN (CONT'D)

Love letters. Beautiful, heartfelt, honest and - at times - really quite raunchy, love letters...

(beat; to Frank)

From your father to her mother.

They couldn't be together, cause of the family rivalry. So they kept it quiet. Even when he got her pregnant. Look at the date there, would you Frank?

Then she looks at Niamh.

HELEN (CONT'D)

And why don't you say hello to your sister.

Frank looks at Niamh. Her blood is boiling.

HELEN (CONT'D)

But you knew that, didn't you Niamh?

NIAMH

We're not blood. We've spilled too much of each other's to be anything fucking near that...

But Frank's still in a state of shock.

FRANK

Why... why didn't you show them to me?

(CONTINUED)

NIAMH
(to Elliot)
Get out of my way.

Elliot shakes his head.

ELLIOT
No way. Enough. Enough of this
shit. No.

NIAMH
MOVE!

ELLIOT
You'll have to fucking SHOOT ME!
Yourself. You can't send him to do
it like you did with Donal. You'll
have to look me in the eye and
shoot me.

A tense silence as Elliot mutters 'fuck' and puts his hand on the muzzle, trying to take it. There's a horrible moment as we feel his mother might pull the trigger. But he takes it. She stares at Frank. Broken and exhausted. Both of them unable to compute what's just happened.

A long and palpable silence, interrupted by -

ETHAN
Lot of, uh, potential for incest
here, what with the two families
and...

Realising everyone's staring at him.

ETHAN (CONT'D)
I'll wait outside.

He leaves. Another silence hangs in the air. Frank looks at Niamh.

FRANK
Why didn't you just burn them?

She can't look at him.

NIAMH
I tried. But...
(shrugging)
They were my Mum's. Not so easy. To
just burn your history. And pretend
it never happened.

She looks him in the eye. Still angry. It's what's kept her going all these years.

We cut over to Helen - taking this in - seeing how Niamh's inability to let things go has gotten them precisely nowhere.

And in this moment she looks at Elliot - making a decision. To do things differently. We go in on Elliot, looking back at her. Seeing a change in her.

FRANK

Then what hope is there?

Niamh looks around the room - at her son, the grandson she didn't know she had, at Frank. And, overwhelmed, she turns and walks out the door. Frank sinks to his knees as he looks at the love letters, turning them over in his hands.

Helen goes over to Elliot.

ELLIOT

You came back.

Helen suddenly wraps her arms around him and kisses him, and everything around them disappears. When they break apart, Elliot looks happy but puzzled -

ELLIOT (CONT'D)

I thought you couldn't forget...
about all the things I've done?

Helen smiles at him tearfully.

HELEN

Then what hope is there?

And they kiss again.

52 **OMITTED**

52

(CONTINUED)

53 **EXT. AMSTERDAM - DAY 8** 53

A GV of Amsterdam. A busy scene of people making their way over the canals.

CAPTION: *Four Months later...*

We hear the sound of a door opening -

HELEN (V.O.)
Honey I'm ho-ooome!

54 **INT. AMSTERDAM APARTMENT - DAY 8** 54

We're in a cosy-looking apartment. ELLIOT is sat in front of a fire, staring at something - there, in front of him, on a large ottoman, sits a LARGE YELLOW FOLDER. In the background we hear the sound of the door closing, and shortly after HELEN emerges from the hallway, into the living room. She is wearing the ENGAGEMENT RING.

HELEN
I tell you what. Dutch people, as well as inventing 'Dutch courage', and splitting bills with 'going dutch'... very nice people.

She turns. Expecting a reaction. But Elliot's just sitting there.

HELEN (CONT'D)

I was working on that the whole way home.

(beat)

Kept thinking of other sayings they'd used Dutch in but nada. Hey look...

She shows Elliot a BUSINESS CARD. With EMERALD INVESTIGATORS on.

HELEN (CONT'D)

My new business card. Helen Chambers, private investigator. Kinda like how that sounds...

ELLIOT

Yeah. Yeah, great.

Helen frowns.

HELEN

You okay?

She looks at the folder. Sees the way he's looking at it.

HELEN (CONT'D)

What's that?

He smiles a flat smile.

ELLIOT

That, my love, is the life and times of Eugene Cassidy.

HELEN

The what now?

ELLIOT

It's a file on me. Someone read that article in the paper and tracked me down so they could send it.

HELEN

Why would someone have a file on you?

ELLIOT

I don't know. I haven't read it.

HELEN

Serious?

(CONTINUED)

ELLIOT

I've never asked what you found out about the real Elliot Stanley, back in Ireland, have I? I don't care about who I was. But...

He nods at the file.

ELLIOT (CONT'D)

I can't make that choice for you.

A long look and silence. And then -

HELEN

I don't need a file to tell me who you are.

(beat)

But we don't have to rush into this, we can talk about what it means and--

ELLIOT

Great.

And, with that, he suddenly chuck's the folder into the fire. She looks at him. Surprised, but happy.

He's just thrown all the answers he's ever wanted away without hesitation. Because he knows who he is. He knows what he wants. And it's not in that folder in front of him.

As they both stare at the pages, going up in flames, music playing and the moment landing, he looks at her. Then, casually -

ELLIOT (CONT'D)

Dutch oven.

HELEN

What?

ELLIOT

You were asking about other Dutch things.

HELEN

Oh yeah.

(beat)

So... I have a surprise for you. Nils said we could use the Concertgebouw.

ELLIOT

The what now?

HELEN

That space he's conducting at.
It's...

(MORE)

(CONTINUED)

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54 CONTINUED: (3) 54

HELEN (CONT'D)

you have to see it, it's insane.
Just... put on some loose fitting
clothing would you?

He looks at her sideways. Even more 'what'? What the fuck is going on? He shrugs and heads into another room, and she follows after him...

We go in CLOSE on the folder, burning in the fire.

And we pick out an OFFICIAL LOOKING DOCUMENT, smoldering in the bright flames. We can just make out the words... 'Special Agent Eugene Cassidy', with an OLDER LOOKING PHOTOGRAPH of Elliot above it.

Whatever it was. It's gone now. And it doesn't matter. Or at least it can't if they have any chance of moving forward. If we've learnt anything by now. It's that.

55 INT. CONCERT HALL - DAY 8 55

There's a single spotlight on the stage. ELLIOT walks into it, wearing tracksuit trousers and looking very awkward. HELEN is at the back of the bleachers by a sound desk.

ELLIOT

Couldn't find anything smaller,
huh?

HELEN

Nils did say if we break anything
he'll never talk to us again.

ELLIOT

This is stupid.

HELEN

You have to do it...

ELLIOT

I can't.

HELEN

You can!

ELLIOT

I literally can't. I can't dance,
Helen.

She sighs.

HELEN

Your mother was very clear about
this. You can dance. You fly
through the air, apparently... like
a little woodpecker.

(CONTINUED)

ELLIOT
Woodpeckers don't fucking dance.

HELEN
Elliots dance.

Deep breath.

ELLIOT
Go on then, let's get it over with.

Helen fiddles with the sound desk and BALLET MUSIC starts up.

ELLIOT (CONT'D)
What am I supposed to do...

HELEN
Just... whatever comes naturally.

At first Elliot looks confused and embarrassed. But as the music swells and swirls... his expression changes. The face of someone discovering they have wings. And he starts to move, slowly at first, as it dawns on him that he knows exactly what he's doing. And he's fucking amazing at it.

He starts to get swept up in it. And Helen leans forward in her chair. Unable to take a breath. The music and the dance builds and builds to the most extraordinary climax, and Elliot LEAPS INTO THE AIR. Spinning so fast it's dizzying.

We FREEZE FRAME on Elliot, smiling, full of joy, having found this thing he never knew he had but was always there.

It's beautiful, impressive and weird as fuck.

And then we hear the PING, of an oven, as we -

SNAP TO BLACK:

END OF SERIES TWO