

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

# The Tourist

By

Harry and Jack Williams

Episode 1

Final Script - 2.8.21

1 **EXT. OUTBACK - DAY**  
(NIL CAST)

1

We're in the middle of the dusty, glowing red heart of the Australian outback. A place as alluring and romantic as it is barren and unforgiving. A series of shots at dawn, morning and day.

We're still for a moment, looking out at a landscape that stretches on forever and then some. Then, in the background, we see a beaten-up car shudder across the frame. So far away we can barely hear it.

By the roadside we push in on a beaten-up, faded sign with an arrow pointing to the right but there's nothing on the sign. The car passes by.

We cut to a shot of the car driving down a road into the distance.

2 **EXT. SADDLEPACK ROADHOUSE - DAY**  
(THE MAN, TONY THE CASHIER)

2

A petrol station out in the middle of nowhere. Rusted and laced with a kind of romance, like it belongs in some lonely hearts column somewhere.

In the forecourt we see the same car, parked up. No-one in sight. But through the windows of the petrol station shop we can make out the silhouettes of TWO FIGURES.

3 **INT. SADDLEPACK ROADHOUSE - DAY**  
(THE MAN, TONY THE CASHIER)

3

Inside, the place is as basic as it comes. The essentials for a long hot drive and some ancient air-conditioning fighting a losing battle against the heat and humidity. Over by the till is TONY, the cashier - a balding and overweight man who's long since given up the race for employee of the month. He's reading a newspaper.

Opposite him is a good-looking man in his thirties. He speaks with a Northern Irish accent. There's a natural charm to him that disguises the fact that his face gives very little away - about what he's thinking or feeling, and conceals a hidden edge.

This is THE MAN. Carrying a small paper bag - the kind you might get given in a gift shop. He wears a tourist T-shirt. A lower-key, more vintage version of an 'I heart Australia' T-shirt. Right now he's paying for his petrol and a bottle of water with a few loose notes, as he asks -

**THE MAN**

Do you have a toilet here that I could...

(CONTINUED)

**TONY**

(cutting in)  
Gotta sign for it.

The Man looks at him.

**THE MAN**

Got to what?

**TONY**

Sign for it.

The Man looks at him again, bemused.

**THE MAN**

I'm not... trying to buy it, you know?

Tony isn't impressed.

**TONY**

Toilet's in another building, out there. So there's a lot of customers who take the key and they walk out and they forget to give it back. Drive off to God knows where with it. So...

He holds out a pen. The Man is trying to remain patient.

**THE MAN**

Sorry, but... how does signing actually help? Cause... you could still sign and then forget and walk off with the key anyway...

Tony just stares at him. The Man nods. It's that kind of place. He signs a bit of paper attached to a clipboard. Tony takes out a key attached to a large chunk of wood from under the desk and puts it on the desk. Gives him a look. The Man takes it.

**TONY**

All the way to that corner there, then to the back.

4

INT/EXT. SADDLEPACK ROADHOUSE/TOILET/BIN AREA - DAY  
(THE MAN)

4

The sound of a key in a door and THE MAN enters. He looks at the squalid surroundings. Stains on the wall of uncertain origin. There's another door straight opposite, which he opens out of curiosity.

POV - the door gives onto the outside, right next to some industrial bins.

The Man shakes his head. What a shit-hole this place is.

5

**INT/EXT. SADDLEPACK ROADHOUSE - DAY**  
(THE MAN, TONY THE CASHIER, DRIVER)

5

THE MAN emerges from the petrol station (still carrying his brown paper bag) and heads towards his car. He stops - then realises he still has the key. He smiles at himself, and walks back inside.

CUT TO:

Inside the roadhouse, a close up of The Man placing the key on the counter. TONY glances up over his paper.

CUT TO:

Outside, The Man, in his car, drives off.

The camera follows the car, then slowly pans back. Hold and hold - until a large, dark green tank truck rumbles past. It's huge and the windows are so caked with grime that we can't see the driver. Just the ankle of this giant.

Another angle and we can just about make out the figure of the DRIVER. We can't see his or her face. Just the red cowboy hat they're wearing.

We hear the engine growl and the gears shifting into place and the beast rolls out onto the road...

6

**INT/EXT. OUTBACK/CAR (TRAVELLING) - DAY**  
(THE MAN, DRIVER)

6

We're in the car, with THE MAN as he drinks from the bottle of water he just bought. Beads of sweat drip down his forehead as he starts to fiddle with the in-car controls, trying to get the air conditioning working. He keeps flicking dials and holding his hands in front of the vents like he's checking for a pulse.

As he does this, we see him through the windscreen, distracted. We pan to the side to reveal the large TANK TRUCK behind him, like some kind of gargantuan monster.

Eventually The Man gives up and cracks open the window further. He turns on the radio, but all he hears is white noise. He turns the dial, trying to find a station. But there's nothing.

He keeps twisting the dial, ploughing through the airwaves, and then, eventually we hear signs of life. Dim at first, then growing stronger as he closes in on the frequency -

We're part way through Kim Carnes' 'Bette Davis Eyes'. The Man smiles to himself, the song clearly striking a chord. He starts to mumble along quietly to himself -

(CONTINUED)

**THE MAN**

'She's pure, she's pure as New York  
snow,  
She's got Bette Davis eyes... '

He nods as the chorus kicks in, his voice rings out, more  
confident -

**THE MAN (CONT'D)**

'And she'll tease you  
She'll unease you  
All the better just to please you  
She's precocious and she knows just  
What it takes to make a...  
(uncertain)  
pro...jess...  
She got... '

Then, rapidly, after his stumble, his confidence disappears,  
and his voice dips as he mumbles made-up words, clearly  
forgetting the words for that section. But then, for the  
final stretch he comes back in, confident -

**THE MAN (CONT'D)**

'She's got Bette Davis... '

But his quick-save victory is short lived when he looks in  
the rear-view mirror and sees the huge tank truck behind  
him, which is getting larger, creeping closer, in his rear-  
view mirror.

The Man frowns but keeps driving. Keeping his eyes on the  
road ahead of him.

CUT TO:

7 **EXT. OUTBACK ROAD - DAY**  
(THE MAN, DRIVER)

7

We cut wider. The truck is now gaining on the car. David and  
Goliath.

8 **INT/EXT. OUTBACK ROAD/CAR - DAY**  
(THE MAN, DRIVER)

8

Back with THE MAN as he drives. He looks even sweatier than  
he did before. He takes another sip of water, looking into  
the rear-view mirror as he does.

The truck's getting closer. A ten tonne shadow on his back.

9 **INT/EXT. OUTBACK ROAD/TANK TRUCK - DAY**  
 (THE MAN, DRIVER)

9

We're inside the tank truck, behind the DRIVER. Again, we can't see the face of the driver. Just the red cowboy hat.

From up here you can feel how vulnerable and small the car is. Like some kind of insect.

We hear the driver whistling a haunting tune.

10 **EXT. OUTBACK ROAD/SIGN FOR BURNT RIDGE/CAR - DAY**  
 (THE MAN, DRIVER)

10

From outside, we see the road splinter off onto a smaller road - a sign pointing towards a place called BURNT RIDGE. The Man's car makes the turn... Then, surely enough, so does the truck.

11 **INT/EXT. OUTBACK ROAD/CAR (TRAVELLING) - DAY**  
 (THE MAN, DRIVER)

11

Back with THE MAN - he switches off the car radio. He looks again in his rear-view mirror. The tank truck hasn't slipped an inch away from him. If anything, it's closer now.

And closer.

The rear-view mirror's completely swallowed up by the front grille of the truck...

*SMASH.*

The whole car judders. The Man can't quite believe what's happening. Instant adrenaline as his hands grip the steering wheel and he tries to regain control of the car.

Eventually he does, but as soon as he's composed himself, the monolith is upon him again - bearing down on him...

He slams his foot onto the accelerator, just as the truck is about to smash into him again. But it's taking all the juice the car has - it's not up to this fight and it's only a matter of time before it's on him again.

So, taking a sudden decision, The Man *SWERVES* off-road onto a dustbowl, smashing through a fence that hits his windscreen.

11A **INT/EXT. DUSTBOWL/CAR (TRAVELLING) - DAY**  
 (THE MAN, DRIVER)

11A

We cut between inside The Man's car and outside the action, as the car navigates the rougher terrain of the dustbowl. He checks the rear-view mirror. The truck's still there. It's not going anywhere and it's not giving up.

(CONTINUED)

The car barrels towards a dried out river bed. Trickier to navigate. But he ploughs towards it regardless. Maybe here he'll have an advantage. The Man clenches his jaw. Steeling himself.

12 **INT/EXT. CAR/RIVER BED - DAY**  
(THE MAN, DRIVER)

12

Cut between inside The Man's car and outside the action -

The Man's car arrives at the dried out river bed, the truck close behind, and The Man makes a hard right.

The truck tries to do the same, but The Man's car winds its way through the river bed, towards a patch of trees...

The truck overshoots, getting stuck the other side of the river bed, which is too narrow for the truck. The Man's car gets away.

We're back with The Man as he drives off, looking in his rear-view mirror. We can feel the relief radiating off him as he makes his escape.

13 **INT/EXT. CAR/RIVER BED/OUTBACK ROAD (TRAVELLING) - DAY**  
(THE MAN)

13

A high drone shot as The Man drives along the river bed. We cut inside the car and he can see the river bed is coming to an end. Eventually The Man is back on the road. He starts to speed up. Checking his rear view mirror, seeing no one behind him he starts to laugh, elated and relieved.

14 **EXT. OUTBACK/CAR/TYRE (TRAVELLING) - SCENE DELETED** 14

15 **EXT. OUTBACK BRIDGE - SCENE DELETED** 15

16 **INT/EXT. OUTBACK BRIDGE/CAR (TRAVELLING) - SCENE DELETED** 16

17 **EXT. OUTBACK BRIDGE - SCENE DELETED** 17

18 **INT/EXT. CRASH SITE/CAR (TRAVELLING) - DAY**  
(THE MAN, DRIVER) 18

Later. THE MAN drives along the road for a while. Clearly some time has passed. We see the car is totally alone, making its way through the landscape. The truck is nowhere to be seen.

(CONTINUED)

He starts to climb up a hill, towards a large faded billboard advertising chicken wings 'Chickens: Be Afraid. Be Very Afraid.' We cut back inside the car when suddenly - as if from nowhere - the truck *SLAMS* into the side of the car, pushing it sideways, sending it hurtling off the road. Brutal, sudden and quick.

We're inside with The Man as the car spins over - violent and abrupt. Shocking and final.

We go in CLOSE on The Man.

His eyes flicker closed...

SNAP TO BLACK:

TITLE CARD: THE TOURIST

19

EXT. COOPER SPRINGS HOSPITAL - DAY  
(NIL CAST)

19

We're outside a large, modern hospital. We're in the city now, a far cry from the dusty isolation of what we've seen so far.

20

INT. COOPER SPRINGS HOSPITAL/ROOM - DAY  
(THE MAN, CATH, N/S NURSES, N/S DOCTORS, N/S RELATIVES)

20

We're CLOSE UP on THE MAN's face, lacerated with small cuts. His eyes slowly open and he looks around, confused, taking in his surroundings...

He's lying in a hospital bed in a room. In the background, we see NURSES and some RELATIVES visiting loved ones, and the constant beeping of machines - heart monitors, ventilators, an incessant cacophony.

For a long moment all he can do is take it all in. Then, his throat aching with thirst, he reaches out for a plastic water jug beside his bed. Just moving his arm makes him wince and groan in pain. He barely makes it halfway before giving up.

Through the corridor, there are NURSES and a DOCTOR visible. But all are busy. No-one has noticed he's awake. He tries to speak -

- but all he can manage is a croak. Barely audible even to himself. He tries again -

**THE MAN**

Hey... Excuse me...

It's louder this time - but still not much above a whisper. He decides to reach for the water again, gritting his teeth, prepared for the pain at least -

(CONTINUED)

- but he misjudges, and manages to knock a nearby cup to the ground. This at least grabs the attention of a nurse, CATH. She notices him and heads over, smiling.

**CATH**

You're awake. Here...

She picks up the jug and pours some water into a new plastic cup for The Man, who takes it gratefully and sips it carefully. He coughs as he drinks.

**CATH (CONT'D)**

You're in Cooper Springs Hospital.

You were in a car crash. You're okay...

The Man nods. But there's a strange expression on his face. Like he's not really hearing her. Like he's elsewhere. Slowly, Cath continues -

**CATH (CONT'D)**

Is there anyone we can call? Cops couldn't find any ID or phone in the wreckage...

She smiles at The Man, who is still looking at her blankly.

**CATH (CONT'D)**

Parent - partner - friend...

After another blank look, she tries for one more.

**CATH (CONT'D)**

... pet... ?

The Man looks at her with increasing confusion and anxiety. She smiles warmly.

**CATH (CONT'D)**

It's a lot to take in, I know.

Let's start with your name. What's your name?

And The Man looks at her, and there's a long, long pause. It's clear before he says it - we can tell from the lost look on his face. He has no idea.

Slowly, Cath's expression shifts and she asks him again, but this time with more gravity -

**CATH (CONT'D)**

Sir, can you tell me your name?

21

**INT. COOPER SPRINGS HOSPITAL/MRI MACHINE - DAY**  
 (THE MAN, MRI TECHNICIAN (V.O.))

21

The inside of an MRI machine. It whirs as THE MAN is slowly transported inside. He has headphones on but he doesn't look perturbed by the confined space. He stares straight up at the white plastic moulding above his head. We hear a voice through the headphones -

**MRI TECHNICIAN (V.O.)**

The MRI takes about fifteen minutes, and it's loud - a lot of buzzing, lot of clicking. Stay still as you can, okay?

**THE MAN**

Yeah.

**MRI TECHNICIAN (V.O.)**

You like some music on? I got my phone hooked up here...

**THE MAN**

No, it's fine.

A beat. Then -

**THE MAN (CONT'D)**

Wait - 'If I Didn't Care'

(beat)

Play that...

He says it reflexively, surprising himself.

**MRI TECHNICIAN (V.O.)**

Uh, sorry... that an album... or a song?

**THE MAN**

I don't know.

A silence. Then -

**MRI TECHNICIAN (V.O.)**

Okay, top hit - it's a song. Band called The Ink Spots. That the one?

**THE MAN**

I, uh...

(a desperate laugh)

I don't know.

**MRI TECHNICIAN (V.O.)**

(hesitant)

You want me to play it?

**THE MAN**

Sure.

(CONTINUED)

After a moment, the music kicks in as the MRI machine starts to do its work. The Man continues to stare up at the plastic moulding above him. He's trying to stay calm but it's clear he's struggling. All of this is so much to even begin to try and take in. He tries to slow his breathing, fighting the rising panic within. And as we go CLOSE on his eyes we see it's a battle he's losing. The music keeps playing over -

22

INT/EXT. COOPER SPRINGS HOSPITAL/POLICE CAR - DAY

22

(HELEN, VOICE ON TAPE (V.O.))

A woman pulls up outside the hospital in a police car. Earnest and eager to please, she's locked in a self-conscious struggle with her weight. A Russian language learning tape plays on the car speakers. This is HELEN. She's practicing along with it -

**VOICE ON TAPE (V.O.)***(in Russian accent)**I would like one bag of apples...***HELEN**

(Russian; unsubtitled)

Mne nyzen odin packet yablok.

**VOICE ON TAPE (V.O.)**

(Russian; unsubtitled)

Mne nyzen odin packet yablok.

She climbs out and heads towards the entrance.

23

INT. COOPER SPRINGS HOSPITAL/ROOM - DAY

23

(THE MAN, HELEN, CATH)

We're back with THE MAN in the same room. He's looking out the windows. Whatever thoughts he's having, they're not happy ones. He's snapped out of his melancholy by the sound of voices.

He turns and sees through the window to his door - HELEN. She takes a deep breath and then knocks on the door. The Man nods at her and Helen enters (slightly concerned he might have seen her take the deep breath).

**HELEN**

How you going? I'm a Probationary Constable with the Cooper Springs police department. Helen Chambers. Here to take a statement?

The Man just looks at her. She smiles.

**HELEN (CONT'D)**

I, uh, I should technically have my training officer along but he's tied up so, here I am. Tell the truth it's my first proper investigation.

(beat)

**(MORE)**

(CONTINUED)

**HELEN (CONT'D)**

Although it's not technically my investigation. I've got most of my experience in traffic. Bit of a traffic nerd, tell the truth...

(refocusing)

Anyroad, can I get your name, date of birth and home address?

She holds up her pen and notebook with a smile. He just looks at her.

**THE MAN**

I have no fucking idea.

**HELEN**

Huh?

**THE MAN**

I can't remember anything.

**HELEN**

About the accident?

**THE MAN**

About anything.

We stay on Helen as she takes the enormity of this in.

**HELEN**

Oh.

She looks down at the pad, we see her POV of the blank page, then she looks back up at The Man.

**HELEN (CONT'D)**

So - you couldn't tell me how you came off the road there?

The Man shakes his head. She looks down at the empty page. Her pen hanging pointlessly, poised in the air above it.

**HELEN (CONT'D)**

Couldn't tell me where you were going?

He shakes his head. The pen doesn't move.

**HELEN (CONT'D)**

And I suppose you couldn't tell me if there are any friends or family I could get in touch with to...

She stops mid-sentence, seeing the look he's giving her. She looks at him again - fascinated. Then down at the empty pad (we see her POV again) and up at him -

(CONTINUED)

**HELEN** (CONT'D)  
So, just to clarify, then...  
nothing?

The Man nods.

**THE MAN**

Nothing.  
(beat)  
I mean, I... I know how to breathe.  
I know that two plus two is two.  
And I know that the sun revolves  
around the earth and the moon is  
just a reflection of the big magic  
circle that glows in the sea.

Off her confused expression, flatly -

**THE MAN** (CONT'D)  
I'm joking.

She smiles, then laughs naughtily.

**HELEN**  
That's a dangerous game!

He laughs. A warm moment between them, broken when the reality of his situation sinks in again and a sadness washes over him. Then, after a pause -

**HELEN** (CONT'D)  
Tell you what though? You must be scared.

He nods. Suddenly reminded of it all - a lump in his throat. But he shrugs, not saying anything. Dismissing it. She looks at him, feeling for him.

**HELEN** (CONT'D)  
I'm sorry.

The Man smiles at her, grateful. Helen stares at the empty notepad in front of her (we see her POV again). Trying to refocus and try and get somewhere -

**HELEN** (CONT'D)  
So. What do we know? I mean, you know you were in a car accident, right?

He nods. She looks at her phone, at the report -

**HELEN** (CONT'D)  
Someone found you upside down on the Stuart Highway. Car must have come off the road. I saw photos of the wreckage...

She shakes her head, looking up at him -

**HELEN** (CONT'D)

I couldn't believe it when they said someone survived. Docs said you didn't break a thing.

**THE MAN**

Right. Lucky me.

Helen colours.

**HELEN**

Sorry, I didn't mean...

**THE MAN**

(smiling)

It's okay. I know what you meant.

Helen nods. Awkward. She embarrasses easily. Decides to talk business to cover.

**HELEN**

Local cops didn't find anything at the scene but I've asked them to look again, just in case. Other than that, we know the plates on your car were registered to a Jessica Smith. She remembers you buying it in cash a week ago... 'cept it was in person. Right off the street kinda thing. So... she's no use...

CATH cuts her off as she enters, carrying an opaque patient property bag -

**CATH**

Sorry to interrupt, we finally tracked these down... they're the clothes you had on when we picked you up.

She hands the bag to The Man. There's a sudden rush of excitement as The Man takes it - maybe there's a clue in here. Something that could tell him who he is. He rifles through the pockets. Nothing in them until his last back trouser pocket - curious, he pulls something out. A scrap of paper. The Man looks down at the paper. Handwritten on it are the words -

26th. 2:30. Burnt Ridge. Gloria's Diner. Table 5.

He stares at it.

**HELEN**

What is it?

(CONTINUED)

He turns it to Helen. Confused as hell.

**THE MAN**

You know this place?

She frowns, thinking.

**HELEN**

Uh, it's a little town about 50k  
north of here I think. Is it  
ringing any bells?

**THE MAN**

No.

(beat)

I keep telling myself to remember.  
But it's like... I don't know...  
Like trying to make yourself fly.  
Doesn't matter how much you think  
you can do it, you're still going  
to end up a bloody bag of bones and  
shit, with your fucking... pancreas  
and the rest of the gang, just...  
sitting there, mashed on the floor.

**HELEN**

That's... graphic.

(beat)

Tomorrow, too.

Off The Man's confusion -

**HELEN (CONT'D)**

25th today. Whoever you're meeting,  
it's tomorrow.

(beat)

Unless that's from last month. Or  
next month.

(lost in her thoughts;  
mumbling to herself)

Could be any month come to think of it.

The Man doesn't look at her. He's still staring at the scrap  
of paper. She snaps out of it -

**HELEN (CONT'D)**

Most likely not though. When I saw  
that just now, first thing I  
thought was - that's a meeting.  
Tomorrow probably. We can send  
someone down to check it out.

A silence falls. Finally The Man looks up at Helen. Who's  
looking at him oddly - like she's reading him. And he's  
caught her doing it.

**THE MAN**

Go on. Why don't you say it?

(CONTINUED)

**HELEN**

What's that now?

**THE MAN**

Whatever it is you're thinking but  
too scared to say.

Helen meets his unblinking gaze.

**HELEN**

You can see how this looks. A bloke  
driving through the middle of the  
outback... No phone. No wallet. No  
memory. And all that remains is a  
piece of paper?

**THE MAN**

You tell me. How does it look?

**HELEN**

I don't know. People don't do that.  
People don't walk around like that.

He looks at her - trying to read her. Then, defensive -

**THE MAN**

You think I'm lying?

Seeing how upset and frustrated he is, Helen backs down.  
Feeling sorry for him. She looks down at her notebook - at  
the empty page. We see her POV, then -

**HELEN**

No. Sorry... I can't imagine what  
that's like. I find it hard enough  
when I forget to take the bins out,  
so...

(beat)

Mind if I take your photograph?  
I'll get it out there to the ABF  
and the AFP. Try and locate your  
entry date into Australia if you  
came over here or... ask Northern  
Ireland as well. Obviously. We'll  
figure this out, okay?

She gets out her work phone and he lets her take a  
photograph, as she continues to talk -

**HELEN (CONT'D)**

I don't know if you're a glass-half-  
full kind of guy or a glass-half-  
empty... but something will turn  
up. We'll find out who you are...

She nods at the empty page. Taps it with her pen.

**HELEN** (CONT'D)

This page'll be full in no time.

She closes the notepad, stands, turns and goes (maybe knocking something over and just about catching it as she does so). We hold on The Man, who stares back up at the ceiling. She glances at him as she leaves him alone again. We stay in the room.

24

**EXT/INT. DRIVE-THROUGH/HELEN'S CAR - DAY**  
(HELEN, DRIVE-THROUGH VOICE (V.O.))

24

It's DUSK. HELEN pulls up to a drive-through booth. Back in her civvies and driving her own car. A voice crackles -

**DRIVE-THROUGH VOICE (V.O.)**

*Evening, how can we help you?*

**HELEN**

I'd like a chicken burger.

**DRIVE-THROUGH VOICE (V.O.)**

*Just a chicken burger?*

Helen looks at the illuminated menu board. Tempted. But -

**HELEN**

Yeah, that'll do it.

**DRIVE-THROUGH VOICE (V.O.)**

*We've got a promotion on, add a dollar to try our Cheese Pockets?*

**HELEN**

Your what?

**DRIVE-THROUGH VOICE (V.O.)**

*Cheese Pockets? Mixed cheese in breadcrumbs. They're crispy, come with barbecue sauce...*

**HELEN**

I'm fine.

**DRIVE-THROUGH VOICE (V.O.)**

*Alright then, one chicken burger, that'll be four dollars fifty, come through to the window...*

Helen hesitates. Then -

**HELEN**

Actually, yeah. Yeah I'll try them.  
The pockets.

25

EXT/INT. DRIVE-THROUGH PARKING LOT/HELEN'S CAR - DAY

25

(HELEN)

It's still dusk - a little later. HELEN has pulled over in the parking lot and is eating the chicken burger. There's a song playing on the radio. As the song plays, Helen dances to it - approximations of actual rehearsed dance moves. Though she's sat in a car so it isn't entirely clear what she's doing. She reaches one section and gets confused - turn left or right? She frowns, not sure which way to turn, as she keeps eating the burger.

26

EXT/INT. HELEN'S HOUSE/HELEN'S CAR - NIGHT

26

(HELEN)

HELEN pulls up outside an ordinary-looking suburban bungalow. She checks her face in the mirror and rubs off a slight smear of ketchup. Then she puts some chewing gum in her mouth and looks over at the burger wrapper and opens up the glove compartment, hiding it inside.

27

INT. HELEN'S HOUSE/KITCHEN/LIVING ROOM - NIGHT

27

(HELEN, ETHAN)

A CLOSE UP on a fish in a bowl. In the background, through the glass and water, we see HELEN enter the house. Then we take in the room. A typically open-plan layout - modest but very neat and everything in its place. Which may come as a surprise compared to Helen's very messy car.

**ETHAN (O.S.)**

Hello lady.

Helen turns to see ETHAN cooking away in the kitchen. Also struggling with his weight, with a soft-spoken 'I'm here for you' manner that belies the control freak within.

**ETHAN (CONT'D)**

You hungry?

A beat. Then -

**HELEN**

I could eat.

**ETHAN**

I got us avocado and roast beetroot. The king and queen of the vegetable world.

**HELEN**

Ooh, fancy. Sounds great.

Ethan smiles.

(CONTINUED)

**ETHAN**

No it doesn't. I'd rather have five chorizos but it's good. It'll be good for us.

**HELEN**

Yeah.

**ETHAN**

We got twenty minutes before she's ready for consumption. We could, uh...

Helen smiles, thinking he means one thing, but her expression changes when he takes out his phone and puts it in a speaker dock. Presses play - and the same song Helen was listening to starts playing.

**HELEN**

Now? I just walked in.

**ETHAN**

Gotta get the practice while we can, doll. Wedding's in nine weeks. This first dance isn't going to first dance itself.

**HELEN**

Can I at least take my shoes off?

**ETHAN**

Sure. Come to Swayze.

She takes off her shoes as Ethan walks over. He kisses her on the cheek as they launch into their routine.

**ETHAN (CONT'D)**

How was your day? Your training officer finally decide to show up?

**HELEN**

Nope.

**ETHAN**

That's just negligent, is what that is...

**HELEN**

Yeah. I had to go to the hospital to take a statement solo. And this guy... He was in a car crash, and he woke up with, like, no memory of who he is. He can't remember anything.

**ETHAN**

You serious? Didn't think that kind of thing happened in real life.

**HELEN**

Nor did I. How's that for my first investigation? Not that it's my investigation, but... Anyway.

(shaking her head)

This bloke doesn't even know if he's got any family out there looking for him. Can you imagine? If you...

She's got so caught up in what she's saying that she's forgotten to do a rehearsed spin and trips over Ethan's feet. Ethan looks annoyed -

**ETHAN**

Got a couple of flat feet today. Feel like I'm dancing with a penguin.

**HELEN**

Bugger, sorry. To the left, is it?

**ETHAN**

It is.

She does the spin then carries on.

**HELEN**

If we both woke up tomorrow without any memory of each other... you think we'd still get together?

**ETHAN**

Course I do.

**HELEN**

Five years, though. Five years ago I was pretty.

He looks at her and smiles. A warm moment, then -

**ETHAN**

And you will be again.

Ugh. But Helen doesn't really see it. She just nods. Ethan smiles.

**ETHAN (CONT'D)**

Let's try once more... See if you can't get it right this time.

She nods. Ethan presses to send the track back to the beginning and they start the dance again.

29

INT. HELEN'S HOUSE/BATHROOM - SCENE DELETED

29

30

EXT. COOPER SPRINGS HOSPITAL - NIGHT  
(NIL CAST)

30

Back outside the hospital. We hear someone in pain -

**THE MAN (V.O; PRE-LAP)***Ahh... bollocks...*

31

INT. COOPER SPRINGS HOSPITAL/ROOM - NIGHT  
(THE MAN, CATH)

31

THE MAN is lying in bed staring at the ceiling - POV of his view. The ceiling. He looks at it resentfully, then sits up, trying to get out of bed, but each movement causes him unbearable agony. He tries putting his foot on the ground, it just makes him wince. The nurse from earlier, CATH, comes over.

**CATH**

Hey chief, what you doing?

**THE MAN**

I just... need some fresh air.

**CATH**

Walking isn't a good idea with your ankle how it is. What you need is rest.

**THE MAN**What I need... is to see something other than this damn ceiling.

32

EXT. COOPER SPRINGS HOSPITAL - NIGHT

32

(THE MAN, CATH, GRANDDAD (50), GRANDMOTHER (50), DAD (50), MUM (50), N/S NEWBORN)

THE MAN is in a wheelchair now and CATH pushes him through the automatic doors.

WIDE: The Man looks very small indeed framed against the bright lights inside the hospital, the ebb and flow of human traffic passing him by. Back close again -

**CATH**

So. Here we are.

(dry)

Everything you hoped for?

A long pause as The Man looks out - contemplating shit.

**THE MAN**

I don't miss the ceiling if that's what you mean.

(CONTINUED)

He lets out a deep sigh, and takes in the fresh air. Her phone pings and she looks at it.

**CATH**

Ah, crap, I've got to go, will you be alright getting back to the...

**THE MAN**

(cutting in)  
Sure, no problem...

And Cath goes. The Man wheels himself to the right a little, so he's out the way of the doors. For a moment he just sits. Taking in the silence.

Then a family emerge from the hospital. The WIFE has just given birth, the HUSBAND is gingerly holding their newborn in a car seat. The GRANDPARENTS follow them out, all of them smiles and back slaps. The GRANDDAD takes out a cigar and lights it, holds it out for the new dad.

**GRANDDAD**

Here you go. Congratulations...

**GRANDMOTHER**

Over my dead body you're having that.

The GRANDMOTHER takes it and stubs it out on the floor. The Dad laughs.

The Man watches them - this moment they will all remember. And then the family are gone. He's alone again. A solitary object.

33

**INT. COOPER SPRINGS HOSPITAL/GROUND FLOOR HALLWAY - NIGHT** 33  
(THE MAN, ROY (50))

THE MAN waits by an elevator. When it opens he wheels himself in. A man, ROY, follows.

34

**INT. COOPER SPRINGS HOSPITAL/ELEVATOR - NIGHT** 34  
(THE MAN, ROY (50))

ROY presses a button. Smiles at THE MAN.

**ROY**

Which floor?

The Man looks at the bank of buttons and frowns. Unsure which floor he was on.

**THE MAN**

Two. I mean, three. I think.

Roy smiles awkwardly.

**ROY**

Which is it?

**THE MAN**

Someone else took me down, I was...  
Three.

**(MORE)**

(CONTINUED)

**THE MAN (CONT'D)**

(nods)  
Yeah. Three.

**INT. COOPER SPRINGS HOSPITAL/THIRD FLOOR HALLWAY - NIGHT** 35  
(THE MAN, KEITH THE YOUNG DOCTOR (50), ROY (50))

The elevator opens and THE MAN wheels himself out. ROY is still in the elevator behind him as the doors close. He looks around, hopeful that something will look familiar. He's right in the middle of the hall, looking around. There aren't many people there as it's late... Finally he picks a direction. Left. It has to be left.

But as he wheels himself along, nothing looks familiar. He starts to go faster. Hoping he's close. Through another set of doors. And another, and another, faster and faster -

- and now he finds himself at a dead end. A door he's not allowed through - 'Do Not Enter: STAFF ONLY.' He turns, wheeling himself down the corridor, desperately looking for something he might recognise. He's practically hyperventilating as he bumps into KEITH, a young doctor -

**KEITH (O.S.)**

*You alright, mate?*

The Man looks up to see Keith looking at him, concerned.

**THE MAN**

I don't know where I am. I just...  
I don't know where I  fucking  am...

He's near-hysterical. Keith puts a hand on his shoulder, concerned.

**KEITH**

Okay, okay, mate, calm down, just take it easy. You're alright...

**INT. COOPER SPRINGS HOSPITAL/ROOM - NIGHT** 36  
(THE MAN, KEITH THE YOUNG DOCTOR (50))

KEITH opens the door and THE MAN wheels himself back in. Keith goes. The Man is left alone. He looks up at his old nemesis - the ceiling (maybe we see his POV). Then, after a long pause, quietly to himself -

**THE MAN**

Hello again.

**INT. OIL DRUM - DAY** 37  
(MARKO)

BLACK SCREEN

(CONTINUED)

Over which we hear the ragged sound of breathing. Then suddenly a Zippo-style lighter is flicked on and we see: A man - thirties - is lying, curled up, in an oil drum on its side, holding a lighter. MARKO. Greek, he looks like he's been beaten up, wearing a white shirt stained with what looks like blood. He looks around, taking in his surroundings. It's so tight in here he can barely move his arms or his legs.

He's not panicking - not yet. He's had a few moments to get used to the situation he finds himself in. Now he just needs to try and think. Find a way out.

He bangs the side of the oil drum. Then, screams -

**MARKO**

(Greek; unsubtitled)  
LET ME OUT!!! HELLO!?!???

**MARKO**

(Greek; unsubtitled)  
AFÍSTE MEH REH! ΟΑΚÚ-Ι KANÍS?

His breath blows the lighter out. We're once more plunged into darkness, as he screams as loud as he can -

**MARKO** (CONT'D)

(Greek; unsubtitled)  
FUCKING HELP ME!!!!!!

**MARKO** (CONT'D)

(Greek; unsubtitled)  
VOÍTHIA GAMÓTO!!!!!!

**EXT. BURIAL SITE - DAY**  
(NIL CAST)

From above, at the burial site, we just about hear the muffled sound of screams underground.

**INT. COOPER SPRINGS HOSPITAL/ROOM - DAY**  
(THE MAN, HELEN)

THE MAN - now wearing a slightly oversized shirt and trousers - is sat on the edge of his bed, pulling on his socks and tying his shoes. He looks up when he hears a voice.

**HELEN**

They're discharging you?

**THE MAN**

Something like that.

**HELEN**

Nice threads.

**THE MAN**

Yeah. Hospital gave them to me.

(beat)

Probably belong to a dead guy.

**HELEN**

I don't think they do that.

(CONTINUED)

**THE MAN**

Where do they get the clothes then?

**HELEN**

I think donations and the like.  
Charity. So probably belonged to  
people who have just...

(winces as she  
realises)

Died.

(beat)

Ah, well. Whoever bought those  
isn't going to need them any more,  
are they? Dead men wear no clothes  
and all that.

A beat. He smiles.

38A

**INT. COOPER SPRINGS HOSPITAL/CORRIDOR - DAY**

38A

(THE MAN, HELEN, N/S PATIENTS, N/S STAFF)

HELEN and THE MAN walk through the hospital corridor, making their way towards the exit, walking throughout the scene. Slowly, because of the crutches.

**HELEN**

You know - I've got a goldfish  
called Elvis. Used to look at the  
little bugger and feel so sorry for  
him. Three seconds, that's what  
they say, isn't it? Three second  
memory...

(beat)

Imagine living like that, I used to  
think. Wouldn't it be terrifying?  
Everything new - all the time...

She sighs as they walk on -

**HELEN (CONT'D)**

But then I thought - terrified of  
what? Maybe he wouldn't even know  
there was anything to be scared  
of...

**THE MAN**

Are you comparing me to a goldfish?

**HELEN**

(blushing)

No! No, I'm trying to say... I was  
so worried about Elvis I looked it  
up. Turns out, it's a crock, that  
three second thing. It's more like  
five months apparently.

(beat)

**(MORE)**

(CONTINUED)

**HELEN (CONT'D)**

How the heck they know that, who can say...

She smiles at him.

**HELEN (CONT'D)**

This won't be forever. That's what I'm... It's there. Somewhere. And it'll come back.

The Man nods. Unconvincing. But he appreciates the effort.

**THE MAN**

Hope so. Hope I've got some goldfish blood in me.

**HELEN**

I came here cause I thought maybe we could get Police Media on this? Give me the go-ahead they can get your photo circulated to social media and newspapers and the like... A story like yours - it's big stuff, y'know? Like - Rod Stewart big. And if we get your face out there then surely someone's gonna...

**THE MAN**

(cutting her short)  
I'm going to Burnt Ridge.

Helen looks at him, surprised. Off her reaction -

**THE MAN (CONT'D)**

Whoever I'm supposed to meet there... they'll know who I am.

**HELEN**

Is that a good idea?

**THE MAN**

It's an idea, so in the absence of any other ideas...

The Man shrugs as he walks on, leaving Helen looking puzzled. He makes his way towards the lift at the end of the corridor on his crutches. There's a beat, then Helen jogs up, catching up with him -

**HELEN**

You can't do this.

He turns, stopping.

**THE MAN**

I can't?

(CONTINUED)

**HELEN**

No. You've just been in a very serious car accident. You have no idea where or who you are. You can't just... waltz into the limbo of the red earth with nothing but a piece of paper in your hand and expect things to go well for you.

**THE MAN**

Well - that's what I'm doing.

He's turns to move but she tries again -

**HELEN**

Just - stay here, let us finish the investigation...

**THE MAN**

'Us'? Far as I can tell you're a one man band.

**HELEN**

I told you, I'm going to try and send someone up to Burnt Ridge...

**THE MAN**

(shrug)  
Do what you want. Either way I'm going.

He starts to walk off. Helen looks at him. Realising he's not changing his mind -

**HELEN**

Ahh, screw it.

Helen chases after him, reaching into her pocket and pulling out her wallet. She fingers through one of the pouches and takes out some notes, along with her police calling card.

**HELEN (CONT'D)**

Here...

**THE MAN**

No, no, I can't...

She holds it out - adamant.

**HELEN**

How else did you plan on getting to Burnt Ridge?

The Man looks at her, blank.

**THE MAN**

Uh... Hitchhike? Maybe walk.  
(looks at crutches;  
realising)  
Slowly.

She looks at him -

(CONTINUED)

**HELEN**

Maybe you and Elvis aren't so different. Seems like you got his brains.

She hands him the notes, smiling.

**THE MAN**

Thank you, Helen. Really. You don't have to do this.

**HELEN**

Well, you won't take no and... it's no skin off to be decent is it? My calling card's in there too. Call me. Whenever.

He takes it.

**HELEN (CONT'D)**

Seeing how I'm the only person you know in the whole wide world and all.

There's a moment between them as he smiles. He heads towards the lift and gets in. She watches him go, intrigued, as the doors closed.

38B **INT. COOPER SPRINGS HOSPITAL/LOBBY/EXIT - SCENE DELETED** 38B

CONTENT MOVED TO SCENE 38A

38C **INT. COOPER SPRINGS HOSPITAL/ROOM - DAY** 38C  
(THE MAN, HELEN, CATH)

HELEN approaches the door to see THE MAN arguing with CATH. He's wound up, as he's putting on the new clothes they've given him. We hear the muffled argument from Helen's POV as she approaches -

**THE MAN**

... and if I do I can just go to the nearest hospital, and...

**CATH**

The doctor said he wanted to keep you...

**THE MAN**

I know what he said but I can't just sit here...

Helen enters -

**HELEN**

Hey... everything okay?

(CONTINUED)

They turn -

**CATH**

He wants to sign out against medical advice. Can you please talk some sense into him...

Cath exits. Helen turns to him -

**HELEN**

She's right. You can't leave...

**THE MAN**

Or what? You gonna stop me?

He starts towards her and she stands in front of the door. Trying to talk him down.

**HELEN**

You've just been in a car accident...

The Man looks at her. He erupts, frustrated and wound up -

**THE MAN**

I've been sitting here... waiting... for what? I have nothing, no name, no home, no clothes - the ones they gave me here probably belong to some dead guy...

**HELEN**

Hey, hey. Sit down.

He's angry and emotional, a night without sleep and the frustration of his predicament have taken him to his limit.

**THE MAN**

Imagine that feeling - that you're totally lost... and you couple that with the feeling, that you're trying to find something but you can't remember what it is. And it's... all the time.

She looks at him, he's clearly emotional - wound up, lost and confused. And she feels for him, deeply.

**HELEN**

You're like Elvis.

He double takes - she's trying to defuse the situation and it's working. Taking him by surprise.

**HELEN (CONT'D)**

My goldfish. I felt so sorry for him when I got him.

**(MORE)**

(CONTINUED)

**HELEN (CONT'D)**

Three second memory and all that, you know? Everything new and everything terrifying. All the time. But then, I looked it up - it's a crock. Five months apparently.

(beat)

You never know. Is what I'm saying. It'll come back.

He fixes her with a loaded but scared look.

**THE MAN**

And what if it doesn't?

She looks at him. A moment between them. It's devastating, and she doesn't know what to say. He pulls out a piece of paper. The note he found in his pocket.

**THE MAN (CONT'D)**

I have to go. I have to go to Burnt Ridge. Whoever it is that's meeting me there - they'll know me. They can tell me who I am.

**HELEN**

You've just been in a very serious car accident. You have no idea where or who you are. You can't just... waltz into the limbo of the red earth with nothing but a piece of paper in your hand and expect things to go well for you.

**THE MAN**

This is all I have.

Still holding the note.

She looks at him, sighs, then pulls out a wad of notes, along with her police calling card.

**HELEN**

Here...

**THE MAN**

No, no, I can't...

She holds it out - adamant.

**HELEN**

How else did you plan on getting to Burnt Ridge?

(beat)

You going to walk there?

He looks at her. She gives him a look - take it. He does.

**THE MAN**

Thank you, Helen. Really. You don't have to do this.

**HELEN**

Well, you won't take no and... it's no skin off to be decent is it? My calling card's in there too. Call me. Whenever.

He takes it.

**HELEN (CONT'D)**

Seeing how I'm the only person you know in the whole wide world and all.

There's a moment between them as he smiles. She steps aside and he heads past her, out the door. She moves out the way and he exits.

39

INT/EXT. COOPER SPRINGS HOSPITAL/BUS STOP/GREYHOUND BUS - 39  
SCENE DELETED

40

EXT. OUTBACK/BUS - DAY  
(NIL CAST)

40

From above, we see the white Greyhound bus cutting through the red, dusty landscape. It passes through an old town, we see the outback reflected in the windows.

41

INT/EXT. SIGN FOR BURNT RIDGE/BUS (TRAVELLING) - DAY 41  
(THE MAN, TERENCE THE BUS DRIVER (50), N/S PASSENGERS)

THE MAN looks out the window, and he sees something - the same sign for Burnt Ridge that we saw him pass in the opening. But there's no flicker of recognition.

42

INT/EXT. BURNT RIDGE/GLORIA'S/BUS (TRAVELLING) - DAY 42  
(THE MAN, TERENCE THE BUS DRIVER (50), N/S PASSENGERS)

It's a little later. We see the bus drive through the small town of Burnt Ridge. They pull up outside a diner. TERENCE, the BUS DRIVER helps THE MAN back down the stairs onto solid ground. Terence hands him his other crutch, looking down -

**TERENCE**

You okay from here?

The Man looks out at the landscape. The empty, dusty middle of nowhere he finds himself.

**THE MAN**

Does the pope shit in the woods?

(CONTINUED)

Terence smiles politely, mildly confused.

**TERENCE**

Uh, I got no idea.

**THE MAN**

Well there you go.

Neither does he. The doors close and the bus pulls away, leaving The Man alone.

42A

**EXT. GLORIA'S - DAY (CONTINUOUS)**

42A

(THE MAN, SANDY)

THE MAN looks up at Gloria's. A modest-looking place, barely distinguishable from the buildings around it but for a small sign outside.

He approaches it, moving slowly on his crutches. But when he gets to the door he finds it impossible to open while also balancing on his crutches. Then he notices the sign in the window - 'CLOSED'. As he's looking at this the door opens - a waitress in her fifties, SANDY, has opened up.

**SANDY**

C'mon in.

**THE MAN**

You open?

He nods at the sign. Sandy looks at it -

**SANDY**

Well that's not good for business  
is it?

She turns it back round to say 'OPEN' and holds the door for The Man to walk in.

43

**INT. GLORIA'S - DAY**

43

(THE MAN, SANDY)

THE MAN enters on his crutches. Behind him, SANDY closes the door. She gestures at the empty restaurant.

**SANDY**

Take your pick, sweetheart.

**THE MAN**

I'd like to sit at table five. If  
that's okay?

Sandy looks at him, confused. We take in a WIDE - the place completely empty. Then, by way of explanation -

(CONTINUED)

**THE MAN** (CONT'D)

I'm supposed to be meeting someone here. They said table five.

She nods. Still confused by this unusual request. She looks around again at the completely empty restaurant. But The Man's not joking.

**SANDY**

Uh... Sure. It's over by the window there, in the corner.

As The Man makes his way over awkwardly, Sandy moves a chair to make it easier for him to sit. As she does -

**SANDY** (CONT'D)

Love your accent. What brings you all the way out here?

A pause as The Man considers his response. Then -

**THE MAN**

I don't think you'd believe me if I told you.

Sandy laughs.

**SANDY**

Oh I've heard some things. End up working in a place like this, you hear all sorts. Go on. Try me.

A woman, LUCI, in her twenties - acerbic wit and an infectious energy - is cooking grits in the kitchen, which is littered with order slips. SANDY enters the kitchen and starts pouring a lemonade. Matter-of-fact -

**SANDY**

Guy out there says he's lost his memory. Like, completely.

**LUCI**

For real?

**SANDY**

Bashed his melon in a car crash. Now he doesn't know who he is, where he's from.

Luci goes over to the blinds that lead to the main area as Sandy speaks -

(CONTINUED)

**SANDY** (CONT'D)

Woke up with a note in his pocket  
saying to come here today. He's  
either two sausages short of a  
breakfast or he's having a laugh.

(beat)

Either way - I would.

She smiles.

45

**INT. GLORIA'S - DAY**

(THE MAN, LUCI, SANDY, POSTMAN (50))

45

Back with THE MAN - the bell rings as the door opens. The Man stiffens - immediately tense. Is this the person he's supposed to be meeting?

But it's just the POSTMAN, come to drop some mail on the side. Through the kitchen we see LUCI's eyes, peeping through the cracks at The Man as the postman leaves.

46

**INT/EXT. GLORIA'S/KITCHEN/BACK OF GLORIA'S - DAY**

(THE MAN, LUCI, SANDY)

46

Back with LUCI and SANDY. Luci is staring at The Man, thoughtful.

**SANDY**

Stop it, you're going to creep the  
poor bugger out.

She starts to head next door with the lemonade in her hand when Luci stops her - and grabs the glass from her. Shoots her a devilish grin.

**SANDY** (CONT'D)

What are you doing?

But Luci's already disappeared next door.

47

**INT. GLORIA'S - DAY**

(THE MAN, LUCI, SANDY)

47

LUCI approaches THE MAN and sits down beside him. He looks at her, confused -

**THE MAN**

Hi?

**LUCI**

Hi. I'll be your waitress. Name's  
Luci - with an 'i'.

(CONTINUED)

She points at her badge. Then goes back to look at him. Like she's studying something under a microscope. Then The Man realises -

**THE MAN**

Your colleague told you then...

Luci smiles. Then, mimicking his accent -

**LUCI**

'Colleague...'

(beat)

So... you're serious? Not even your, like, name? You don't even remember your name?

The Man shakes his head.

**LUCI (CONT'D)**

Maybe this is what happens when you get sent back from the future, you forget everything and...

**THE MAN**

(cutting in;  
uncomfortable)

This isn't a joke. Okay?

A pause. Seeing how serious he is Luci looks contrite.

**LUCI**

I'm sorry. I didn't mean...

**THE MAN**

It doesn't matter.

In the background, SANDY heads out the other door with a couple of full black bin bags.

**LUCI**

It's just... I've never met anyone with amnesia before. Is there... anything I can do?

The Man looks at the glass which is still in her hand.

**THE MAN**

Well you could start by giving me the lemonade...

Realising -

**LUCI**

Oh! Sorry, I...

And she pushes it towards him, just as he's reaching for it. Which ends up knocking the drink all over him.

(CONTINUED)

**LUCI** (CONT'D)  
Ah shit, I'm sorry...

**THE MAN**  
It's fine, it was my fault...

**LUCI**  
Let me...

And she reaches over with some napkins but The Man shifts awkwardly.

**THE MAN**  
I should go clean up.

**LUCI**  
Toilets are screwed, we're using the ones over the road. Let me show you...

**THE MAN**  
I'll be fine.

Luci ignores this and goes over to open the door for him anyway, as The Man reaches for his crutches. She holds the door for him as he gets up and makes his way out. When they've left, we PAN BACK OVER - to the chair that he was sitting at on table five, we slowly PUSH IN...

THE MAN limps out on his crutches followed by LUCI. A FAMILY walk along the street in the distance behind them. She nods at a building up ahead.

**LUCI**  
Just that building there. The old couple that live there said our customers could use their toilet round back while ours was down.

As they make their slow progress -

**THE MAN**  
That's really going the extra mile community spirit-wise, isn't it? Welcoming in strangers to defecate on your property...

**LUCI**  
They get two free meals a day.

The Man nods.

**THE MAN**  
A fair trade.

(CONTINUED)

Luci looks at him -

**LUCI**

I didn't mean to laugh at you, by the way. When I don't know what to say, I laugh. It's kind of a nervous habit, I suppose. Either that or I have some deep-rooted psychological issue where I want people to like me so I laugh and...

**EP 6 BEAT:** She falls silent. Elliot is slightly ahead of her so he can't see why she's stopped - she's spotted the family walking in the direction of the diner. Fuck.

In a panic, unsure what to do -

She can see from here that SANDY is safe, round the side, having a cigarette, so she makes a split-second decision -

She lifts a small trigger device - which is in her right hand - and hits a button - and detonates the bomb. (End of Ep 6 beat)

BANG. A huge and deafening explosion behind them as the windows of the diner blow out. The front of the diner, where The Man was just sitting, is pumping out a geyser of black, suffocating smoke. Luci and The Man are thrown forwards, and he lands hard on the dusty ground - now covered in shards of glass.

There's the longest silence as they both stare back at the diner, mouths agape. Watching the smoke billow out.

**EP 6 BEAT:** Luci slips the device in her pocket. (End of Ep 6 beat)

Then Luci pales, suddenly remembering -

**LUCI (CONT'D)**

Sandy! SANDY!

**SANDY**

I'm here!

She turns to see SANDY round the side of the building, reeling, in a state of absolute shock. We can see the relief on Luci's face. The expression then changes into something else - pain. The Man has unknowingly, in all the madness, taken her hand in his. His knuckles are white.

**LUCI**

That hurts.

The Man looks down, immediately dropping his hand from hers. He's shaking. They look away and up at the building. In a total state of shock.

49

**EXT. COOPER SPRINGS/TRIM TEAM BUILDING - DAY**  
(NIL CAST)

49

A change in atmosphere as we're back somewhere more urban. A modern looking church hall.

**ANDREA (V.O; PRE-LAP)**

*'We paid to leave it'. That's what  
she always said - my mum.*

50

**INT. TRIM TEAM BUILDING - DAY**  
(HELEN, ETHAN, ANDREA, N/S TRIM TEAM MEMBERS)

50

A bunch of people assembled in rows of chairs as a large woman, ANDREA, stands up front, addressing them. In the crowd are HELEN and ETHAN.

**ANDREA**

But I'm like - we paid to eat it, woman. But she's right. It's that... self-control, you know? Anyway I've talked long enough... someone else want to come and say a few words to the group... ? Helen? Is today the day?

She looks over at Helen, who puts her head down. Ethan nudges her. She sighs. Fuck. Then stands. A round of applause as she goes to the front, embarrassed.

**HELEN**

Hi. I'm Helen. The one who really doesn't want to do this bit...

They laugh. She relaxes a little.

**HELEN (CONT'D)**

It's hard, right? Like, double hard, these days. Because everywhere you look, people are saying - it's okay to be bigger. It's time to own it. Love your lard.

(beat)

But... they don't mean it, do they?

A silence.

**HELEN (CONT'D)**

That's a genuine question.

They laugh. She smiles nervously. Then, sincere -

**HELEN (CONT'D)**

It's stupid but it defines us, doesn't it? The way we look... now more than ever.

**(MORE)**

(CONTINUED)

**HELEN (CONT'D)**

And now I've got this, like, pressure, to be in love with the fat bits on my body which I don't actually love. And if I don't embrace myself and love the lard then I'm not a real woman, am I...

(beat)

It's like... embarrassing to lose weight. 'Cos then I've given in. I can't win. It's like I'm on a highway with a minimum speed of 80 except there are speed humps.

A pause. Then, lightening the mood -

**HELEN (CONT'D)**

Maybe it's just... a hell of a way to talk myself into a big old plate of sausages though, right, guys?

They laugh again, and then start applauding. Andrea gets up again and Helen makes her way to her seat next to Ethan.

**ANDREA**

There you go, that wasn't so bad, was it?

She shrugs, mock-pissed off.

**ANDREA (CONT'D)**

So it's been a few weeks since...

And as she carries on, Helen turns to Ethan, whispering -

**HELEN**

How was it?

Ethan smiles. Then, in kind of a patronising way -

**ETHAN**

I think next time you might want to focus more on your nutrition challenges. But. First time. You'll get into it.

He squeezes her leg. Helen's phone starts to vibrate and she pulls it out, putting it on silent. She looks at the Caller ID and looks at Ethan, making an 'I'm just going to take this outside' face. She makes her way to an area she can speak on the phone quietly as Andrea continues speaking.

**\*ADDITIONAL DIALOGUE FOR ANDREA:****ANDREA**

So it's been a few weeks since we all shared our favourite low-cal recipes, so let's get back into that. Nothing breeds healthy habits like community - feeling like we're all in it together, so I want everyone to pitch in.

(MORE)

(CONTINUED)

**ANDREA (CONT'D)**

I'm especially keen to know how you've been working with our vegetable of the month. How have you all been cooking your beetroot? Let's start with you Sally.

51

**INT. TRIM TEAM BUILDING - DAY**  
(HELEN)

51

Out of earshot from the group, HELEN accepts the call.

**HELEN**

(into phone)

Sorry... Helen Chambers speaking?

**LAMMON (V.O; ON PHONE)**

*This is Sergeant Lammon with the Burnt Ridge police force, I was told you're the detective I should call?*

**HELEN**

(into phone)

I'm not actually a-- but yeah, I'm sort of running with this one. Are you at the crash site?

INTERCUT WITH:

52

**EXT. CRASH SITE - DAY**  
(LAMMON, SWEENEY, HELEN)

52

There are two UNIFORMED OFFICERS at the site where The Man crashed his car. A young Aboriginal officer called LAMMON - is on the phone while the other officer, SWEENEY observes the crash site. The scene is intercut between the two places.

**LAMMON**

(into phone)

Yeah. There's a whole lotta nothing here I'm afraid.

**HELEN**

(into phone)

No wallet? Phone?

**LAMMON**

(into phone)

Nope. Just one thing, a way from where the crash happened. We reckon it must've rolled out the car...

**HELEN**

(into phone)

What is it?

(CONTINUED)

**LAMMON**

(into phone)  
Something that shoots but never  
kills...

And he holds it up into the light a scuffed but intact  
disposable camera. Then, after a beat, serious -

**HELEN**

(into phone)  
What, like, a potato gun?

Lammon looks confused.

52A

**EXT. KOOMOROO BAR/GLORIA'S - DAY**

52A

(THE MAN, LUCI, CARTER, N/S POLICE, N/S FIREMEN)

Music plays as we see the scene of the explosion, from a bar across the road. A fire engine and police cars are parked. Fire crew wind up their hoses. A cut-out of a caricature drinking margaritas in the foreground - in the background, over by the yellow tape - THE MAN and LUCI are speaking to a uniformed officer we'll come to know as CARTER, pointing. Various shots of them telling the local police what went on. Eventually we see them finishing up. Back with the cardboard cut-out we see The Man and Luci look over at the bar, clearly drawn to it...

CUT TO:

53

**EXT. KOOMOROO BAR/GLORIA'S - DAY**

53

(THE MAN, LUCI, N/S BARTENDER)

It's later. The music keeps playing but through the tinny speakers of the bar. THE MAN and LUCI sit at one of the tables outside. A silence passes as they look over at the exploded Gloria's. Then she looks at him -

**LUCI**

What are you thinking about?

**THE MAN**

Either I've got the worst luck in  
the world or someone's trying to  
kill me.

**LUCI**

Having the worst luck in the world  
would... be someone trying to kill  
you.

He nods.

**THE MAN**

That's a good point.  
(beat)  
(MORE)

(CONTINUED)

**THE MAN (CONT'D)**

Wearing a dead man's clothes so  
I've come prepared.

The Bartender arrives and gives them two beers. The Man takes a sip.

**THE MAN (CONT'D)**

Ah, fuck me that is lovely.

A long pause. Then -

**THE MAN (CONT'D)**

Hope I didn't used to be an  
alcoholic...

And we stay on them as they have a drink in silence. Both looking back over at Gloria's...

54

INT/EXT. BURNT RIDGE/LUCI'S CAR (TRAVELLING) - SC DELETED 54

54A

INT. GLORIA'S - SCENE DELETED

54A

55

EXT/INT. BURNT LODGE/LUCI'S CAR - DAY

55

(THE MAN, LUCI, SUE, RALPH)

The sun is close to setting as Luci's car pulls up outside Burnt Lodge - a house on the fringes of town that's been converted to a B&B rather than any kind of hotel. LUCI turns to THE MAN, who's staring out the window, lost in thought. She looks at him a moment, then -

**LUCI**

Hey...

**THE MAN**

(snapping out of it)

Sorry. It's been a really long day.

(beat)

Thanks for the ride. This it?

**LUCI**

Only two places to stay round here,  
and the other one... best avoided,  
for hygiene reasons.

(beat)

Unless you're in the market for a  
mysterious rash.

They look up at the house - an old lady, SUE, looks through the window, alerted to their presence by the headlights.

**LUCI (CONT'D)**

Plus, it's pretty low odds these  
two are the ones trying to smoke  
you.

(CONTINUED)

The Man gives a pained smile, then gets out on his crutches and heads towards the building. The Man reaches the front door and rings the bell. Moments later, a stern-looking man in his seventies opens it. He's wearing a dressing-gown despite the early hour. This is RALPH.

**THE MAN**

Hi. I, uh... I'm looking for somewhere to stay.

Ralph doesn't reply. He just stares at The Man, suspicious, the door not fully open -

**SUE (O.S.)**

*Come on in!*

The Man turns to Luci, who waves and reverses away, The Man turns back to Ralph.

(THE MAN, SUE, RALPH, DOG)

THE MAN follows SUE in, with RALPH following them. We may notice a DOG in the room.

**THE MAN**

I was just asking your man here if you had a room... I don't have much...

**SUE**

Don't mind about Ralph, he can't hear a thing. Could do, mind, if he had half a brain-cell and actually put in his hearing aid.

Ralph gives Sue a look.

**SUE (CONT'D)**

Don't give me that look.

Then he sits back down in his chair to watch closed captioned TV. The Man looks awkward -

**THE MAN**

Sorry, I don't mean to...

**SUE**

No, don't you worry about a thing. He's just being a disappointment.

He glances over and she speaks - moving her lips in a more exaggerated way so he can read.

**SUE (CONT'D)**

A disappointment. Just like you were to your mother.

(CONTINUED)

Ralph rolls his eyes - but smiles. We get the sense the two of them enjoy this kind of married back and forth.

**SUE** (CONT'D)  
Smallest room's 30 dollars if that suits?

Seeing him start to count out what he has, Sue takes pity -

**SUE** (CONT'D)  
Hey - why don't we call it 20.

**THE MAN**  
(relieved)  
Thank you.

Ralph gives Sue another look as he sees this exchange. Sue barely glances at him to know what he's thinking -

**SUE**  
None of your grief, Ralphie, you said you wanted some life in the house. Well here we go!

She picks up his hearing aid and walks it over to him. He takes it and pointedly puts it on the table beside him. Sue shakes her head.

The Man looks distracted briefly, but Sue chimes in -

**SUE** (CONT'D)  
We could have a cuppa and watch Australian Survivor if you fancy?  
They're in tribal council. I reckon Pete's gonna get flushed for being a big old shit but they like to mix it up don't they?

The Man forces an exhausted smile and Sue's eyes narrow as she looks at him. Sensing -

**SUE** (CONT'D)  
Hey are you okay?

**THE MAN**  
I'm fine.

**SUE**  
You don't look fine.  
(beat)  
You look like you could use a hug.

**THE MAN**  
No really, I'm...

She steps towards him and wrap her arms around him in a hug. It's weird at first but then he relaxes into it.

(CONTINUED)

**SUE**

Been around long enough to know when someone's going through the wringer. You'll be okay. You're safe here.

She squeezes him, and, unseen by her, a tear starts to fall down his face. It's all too much, the day he's had, and the compassion being shown to him by this stranger. He realises he kind of needed this. And he starts to cry. The weight too much.

**THE MAN**

I'm sorry, I'm... it's been a long day... Jesus, this is so embarrassing, I...

**SUE**

You don't have to explain.

She keeps hugging him and The Man lets her, oddly reassured, desperate for some semblance of comfort. Ralph glances over - whatever - then goes back to the TV.

CUT TO:

Total blackness once more. Then a brief moment of illumination. MARKO has the lighter in his hand. With an idea in mind, he pulls off his belt, then starts using the buckle to scratch at the metal of the drum. We JUMP CUT through him desperately trying to somehow cut his way through. Pounding and pounding...

Then he stops - looks at the metal lid of the oil drum - there's a deep groove but nothing more. He looks at the belt buckle, covered in blood. The friction generated by trying to somehow bash his way out has opened a wound on his hand.

He knows it's hopeless. It's just not going to work. But he has no other choice. The lighter clicks off and once more we hear the scrape of the belt buckle against metal, this time with Marko's groans of pain. Then, suddenly -

There's the ring of a mobile phone. Confused, Marko cranes his neck to see that there's a light at the bottom of the oil drum. A bright white light illuminating his shoes. He shifts his legs as best he can -

- and sees a mobile phone that was nestled under a jacket that's next to him in the oil drum. Still ringing.

57

Marko looks at it in disbelief - and just starts laughing. He starts trying to ease the phone towards him using his foot - but it gets stuck, and every time he tries lifting his leg his knee jams into the top of the oil drum. Slowly, slowly, he tries lifting it on top of his foot -

- only for it to fall off.

The ringing has stopped now but the light remains on. Marko looks down at the phone. It seems impossible to somehow bring it close enough to use. It's just too cramped in here, too cramped to move. But he has no choice. Gritting his teeth, sweating in the heat and breathing shallowly due to the lack of air, he tries again...

58

**EXT. LUCI'S TRAILER - NIGHT**  
(NIL CAST)

58

A solitary trailer sits amongst some rusted up old vehicles right at the edge of Burnt Ridge. Feels like it's in the middle of nowhere.

59

**INT. LUCI'S TRAILER - NIGHT**  
(LUCI)

59

LUCI sits on a beat-up couch in front of a computer screen. Right now she's playing online poker - some other live streams of her opponents up on the screen -

**LUCI**

Mark, you're like one of those guys who jerks off to videos of himself jerking off. So I'm not even talking to you. Peter... you're bluffing again... so I am... all in...

She clicks on the screen and then suddenly there's the sound of something outside, scraping... Luci frowns, sitting still for a moment and muting the computer, before standing, slowly. We see her reflection cross a mirror on the wall.

She's on edge. More on edge than you might expect. The scraping continues - it's creepy sounding, and as she passes the counter-top she picks up a kitchen knife before slowly moving towards the door. It's a thriller moment as the tension mounts. She goes to the door and opens it slowly...

60

**EXT. LUCI'S TRAILER - NIGHT**  
(LUCI, STRAY DOG)

60

LUCI steps outside, the knife still in her hand. The sound coming from the side of the trailer. She walks towards it. The noise getting louder and creepier by the second. But then she sees it -

(CONTINUED)

A STRAY DOG is by the bins, looking at her. She breathes out. The tension dissipating. Relieved not to have seen whatever it is she was expecting.

**LUCI**

You hungry? It's late...

She strokes the dog's head.

**LUCI (CONT'D)**

Wait here, I'll go get you something...

As she heads back inside, she calls to the computer -

**LUCI (CONT'D)**

I hope you ladies didn't intend on putting your kids through school 'cos I'm about to bankrupt you all...

(THE MAN, SUE)

CU - a pen writing. Above it a piece of paper - '26th. 2:30. Burnt Ridge. Gloria's Diner. Table 5.' We see THE MAN is copying the writing, and once he's done he looks at it critically. It's very evident to him - and to us - that the writing is different. Wherever that note came from, he didn't write it.

With a sigh, The Man gets up and falls onto the bed, still fully clothed. We stay with him for a moment as he takes in the day and all the bizarre events. Then his eyes start to slowly close, as he's about to go to sleep. Then, loudly -

*KNOCK KNOCK.* He wakes with a start. Turns to see SUE popping her head round the door -

**SUE**

Sorry, didn't wake you did I?

**THE MAN**

Nope. I'm very much awake.

(beat)

Now.

**SUE**

Someone's on the phone for you.  
Downstairs.

On The Man - what the hell??

62

**INT. BURNT LODGE/MAIN ROOM - NIGHT**  
(THE MAN, SUE, RALPH)

62

THE MAN follows SUE towards the landline, which sits beside a computer in the corner of the main room, a load of old chargers bundled on top of it and around it. RALPH is sitting in an armchair on the other side of the room watching closed captioned TV. The Man sits and picks up the phone, slightly nervous of who is going to pick up -

**THE MAN**

(into phone)

Hello?

INTERCUT WITH:

63

**INT. COOPER SPRINGS POLICE STATION - NIGHT**  
(HELEN, COOPER SPRINGS POLICE OFFICER (50))

63

HELEN is sat at a desk, there's no one else around. There are a load of photos spread out in front of her as she speaks. The scene is intercut between the two places.

**HELEN**

(into phone)

Found you! Not that it was hard, only two places to stay in Burnt Ridge. Real tomato or tomatayto situation. It's me, by the way. Your, uh, only friend in the world...

**THE MAN**

(into phone)

Helen...

**HELEN**

(into phone)

You remembered my name!

**THE MAN**

(into phone)

Course. Bet you can't remember mine though can you?

A long pause. Helen looks awkward.

**THE MAN (CONT'D)**

(into phone)

Sorry, that was... Weird...

**HELEN**

(into phone)

Right, 'cause you don't... have one.

(change of tack)

**(MORE)**

(CONTINUED)

**HELEN (CONT'D)**

Hey, how was your meeting? The note... ?

There's more to say here. But he decides against it -

**THE MAN**

(into phone)

They, uh, they didn't show.

THE MAN turns to see SUE is stood very close behind him. Not giving him much space and clearly just being nosey because she's bored. He smiles politely.

**HELEN**

(into phone)

Ah, crackers, sorry. Not a pork sausage this end, either, in terms of identifying you. But I had the locals re-check the crash site. And they found something. Something that, uh, shoots but never kills is what the fella said...

**THE MAN**

(into phone)

What, like... a potato gun?

**HELEN**

(grins; into phone)

That's so weird, I... never mind.  
No, a camera. Disposable one...

**THE MAN**

(into phone)

You think it's mine?

**HELEN**

(into phone)

Gotta be, in the back of beyond like that... We had the pictures developed and scanned, I can email them over if you'd like? Might jog something, or...

**THE MAN**

(into phone)

I don't have an email address...  
Not one I can remember anyway, but I can...

**SUE**

(hushed)

Here ya go love...

Sue reaches over and hands him a business card with their email address on it. She's very obviously listening in.

(CONTINUED)

**THE MAN**

Uh, thanks.  
(into phone)  
Yeah if you email them to  
*Sue@BLodge.com.au* that'd be  
great...

**HELEN**

(into phone)  
Take a look, see if it knocks  
something loose for you. And don't  
worry if not. I will find out what  
your name is. Let's just hope it's  
not Hilary Thrushballs.

**THE MAN**

(into phone)  
What?

**HELEN**

(into phone)  
Sorry - kid I went to school with  
had that name. Poor bloke. Those  
were hard years. I'll send the  
pictures now. Take care.

She hangs up and clicks send on the email. Then looks down  
at the photos. A COOPER SPRINGS POLICE OFFICER appears  
carrying a bag -

**COOPER SPRINGS POLICE OFFICER**

What are you doing at my desk?

**HELEN**

I don't have a desk yet, I  
thought...

She looks at the Officer who's glaring at her.

**HELEN (CONT'D)**

I can leave. I'll just leave...

And she scurries off sheepishly.

Back with The Man. Sue fusses around moving the many  
chargers out of the way of the keyboard.

**SUE**

Sorry, Ralph's a magpie, we should  
start a bloody power cable  
museum... okay...

She opens her email server and finds the email. She gestures for The Man to open it - but makes no move to actually back away and leave him to it. He smiles, politely. She smiles back.

On-screen, the photos start loading up. Music starts to play as the photos load, The Man (and Sue) leaning in... until a photograph appears on-screen...

It's a photo of a large collection of rocks, piled into large looming figures. They're arranged in some kind of a formation. It's almost haunting, as we CLOSE IN on the images on-screen. Next photo -

More of the rock people. There are different shots of this area, same location. Some from further away... But other than the rock formations, there's nothing of note in them.

**SUE** (CONT'D)

So that's what you're here for, is it? The Nala Stone Men?

**THE MAN**

'Scuse me?

**SUE**

(nods to screen)

The Nala Stone Men, they're beautiful. Better in person.

**THE MAN**

What is that... Is it nearby?

Sue frowns.

**SUE**

Ah they're about 10k from here, love.

**THE MAN**

I need to go.

**SUE**

(checks watch)

It's closed now. Won't be open 'til the morning, but... I can take you then if you like?

**THE MAN**

Thank you.

**SUE**

Now how about that cuppa. Survivor's on pause. I can fill you in on where we are, 'cause Nathan had a...

(CONTINUED)

**THE MAN**

I'm really tired, I just need to...

He looks at her. And can't bring himself to.

**THE MAN (CONT'D)**

Actually you know what? Sure. Let's do that.

(beat)

Let's watch The Survivor.

She beams. The Man looks over at RALPH who glares at him.

HARD CUT TO:

64A

**EXT. BURNT RIDGE - DAWN**

64A

(NIL CAST)

The sun rises over Burnt Ridge.

64B

**EXT. BURNT LODGE - DAWN**

64B

(NIL CAST)

The sun rises over Burnt Lodge.

65

**INT. LENA'S APARTMENT (FLASHBACK) - DAY**

65

(LENA)

POV we're looking at a bedroom, sunlight pouring in through the window. In front of it is a woman - LENA. She's faced the other way, looking out of the window. We stay there a while. Then she turns, looking at the camera. Her expression is still for a moment, then she smiles - and before she talks we -

HARD CUT TO:

66

**INT. BURNT LODGE/THE MAN'S BEDROOM - DAY**

66

(THE MAN)

THE MAN wakes with a start. *What the fuck was that? Was it a dream. Or a memory... ?*

He sits up, rubbing his eyes. Then looks over at the crutches. Going over it in his head, he takes off his ankle bandage and lifts himself to his feet without them. Limps over to his clothes, which have been plunged into the basin to wash. He takes them out and wrings them.

67

**EXT/INT. OUTBACK/SUE'S CAR (TRAVELLING) - DAY**  
(THE MAN, SUE, RALPH, RADIO REPORTER (V.O.))

67

CLOSE UP on a nodding doll, which sits on the dashboard, jiggling as they drive. THE MAN is beside SUE, who drives. He cracks his knuckles idly. Catches her looking at him.

**THE MAN**

Sorry. Habit.  
(beat)  
I... guess?

She smiles.

**SUE**

Still can't get my head around all this. You must feel so lost.

He looks at her, thoughtful.

**THE MAN**

You really didn't have to drive me all the way out here.  
(beat)  
Both of you.

REVEAL - RALPH is sitting in the backseat looking at The Man, a suspicious glint in his eye.

**SUE**

It is taking me away from the long day of sitting around on my backside I had planned. But that's okay. My backside forgives you.

She looks in the rearview mirror at Ralph who gives her a look - they shouldn't be doing this. She gives him a look back then turns to The Man.

**SUE (CONT'D)**

It's how it is out here. We look out for each other. That's why I moved to this part of the world.  
(beat)  
No, that's not true. It's why I stayed. I was a nurse back in Sydney. Bit of a change of pace, it was.

**THE MAN**

So why did you move?

**SUE**

Our boy. He started a tourist business out here and we missed him, so...

She shrugs.

(CONTINUED)

**SUE** (CONT'D)

Now he's gone and we're still here.

**THE MAN**

Where'd he go?

The moment he sees her face he regrets the question. He knows that look. Clearly he died.

**THE MAN** (CONT'D)

I'm sorry...

**SUE**

It's fine. It's fine.

(beat)

He was a good lad. Not much older than you. Nice boy, he was.

And they both fall back into silence. She looks at Ralph sadly in the rearview mirror. He gives her a soft smile. We hear the radio -

**RADIO REPORTER (V.O.)**

... and the foreign office have made assurances there will be no disruption to the supply, despite reports.

Music. Then -

**RADIO REPORTER (V.O.)**

And the headlines again. The harassment case against Slaterline CEO Christopher Sussman entered its third day with testimony from four of his alleged victims. Major Crime investigators have been sent to the small town of Burnt Ridge after an explosion there turns out to have been caused by a bomb. There were no casualties. Sports - the Australian Open...

**SUE**

A bomb? Jeepers. What a turn up.

She looks at The Man who's still taking it in himself.

**THE MAN**

Yeah. That's one way of putting it.

We're back with MARKO in the cramped confines of the oil drum. We hear his laboured breathing -

He's still desperately trying to get the phone from by his feet. He's clearly been practicing this move for a while, and he flicks it with the side of his foot. It slides up towards his hand and he grabs it. Finally.

Almost sobbing with relief, Marko looks at the phone and sees the missed call - we see the name 'KOSTA' - but he ignores this. Taps in another number -

And then to his horror, he sees the one bar of signal that was showing disappears.

**MARKO**  
(Greek; unsubtitled)  
No. NO! NO!

**MARKO**  
(Greek; unsubtitled)  
Óhi. ÓHI! ÓHI!

He dials the number again and again - but that one bar of signal stubbornly refuses to pop back onto the screen.

And now, finally, Marko lets himself cry.

**EXT. NALA STONE MEN CAR PARK/GIFT SHOP - DAY**  
(THE MAN, SUE, RALPH)

A drone shot of Sue's car approaching the site. It pulls up in a near-empty car park. Beside it is a small gift shop. SUE turns off the engine and she gets out with THE MAN. RALPH gets out and follows after them, keeping some distance as they follow a large wooden arrow pointing towards the Nala Stone Men.

**EXT. NALA STONE MEN - DAY**  
(THE MAN, SUE, RALPH, N/S TOURISTS)

SUE and THE MAN round a corner to find themselves looking at the large stone men. There are a couple of other TOURISTS there, taking photos. The Man winces as he takes a step. RALPH turns the corner behind them. Watching The Man.

**SUE**  
You alright?

**THE MAN**  
Fine.

He looks around at Ralph, who looks at him back.

**SUE**  
What now?

**THE MAN**  
Now? Now - I have no idea.  
(beat)  
I thought coming here might... I  
don't know. I might remember  
something.

He looks up at the rocks.

**THE MAN (CONT'D)**

What even are they? Why are they here?

**SUE**

Well, back in the 60s, somebody came across a pile of rocks here... thought it looked a hell of a lot like something - a Stone Man they thought. So, bit by bit, they brought in more of these big old stones and built more. It started as a joke I reckon. Then, some point, someone thought - we could make some money out of this...

(beat)

Now here we are. 'The Nala Stone Men'.

She looks up at them.

**SUE (CONT'D)**

Question is - why was there that first Stone Man, back in 1960 whatever-it-was. Why was he there? And I couldn't tell you that. That's the bit we fill in with some kind of magic.

(beat)

They really are something, hey?

She shakes her head, in awe. The Man is looking around, hoping something sparks a memory. But there's nothing. And it's sparking nothing. Frustrated, to himself as he walks off (out of Sue's earshot) -

**THE MAN**

They're just fucking rocks.

THE MAN returns to the car park, SUE trailing behind him with RALPH. The Man glances over at the gift shop - and looks at it, curious. He walks towards it slowly. Then, at the window, he sees something inside -

A CCTV camera.

72

**INT. NALA STONE MEN GIFT SHOP - DAY**

72

(THE MAN, SUE, RALPH, DANNY THE GIFT SHOP EMPLOYEE,  
N/S TOURISTS)

THE MAN enters the gift shop, a sense of urgency about him. DANNY, an employee, sits on his phone playing a game. The Man nods at a budget-looking CCTV camera in the store. He hobbles over to Danny.

**THE MAN**

Hey, does that thing work?

Danny looks up from his phone. Instantly suspicious.

**DANNY**

Uh... Sure.

**THE MAN**

Do you still have the recordings?

**DANNY**

Mate, who are you?

**THE MAN**

(firmly)

I need to see the footage. Anything you have before three days ago...

Danny's looking uncomfortable. His eyes are darting, left to right.

**DANNY**

Why? We don't usually let just anyone...

**SUE (O.S.)**

(cutting in)

*Show the man what he needs to see.*

The Man turns to see that SUE has entered with RALPH and is now walking towards the counter.

**SUE (CONT'D)**

This fella here got in a car crash, and now he doesn't remember a blasted thing.

Danny looks at The Man - a questioning expression on his face. The Man just nods.

**THE MAN**

I know I came here before the accident. I'm hoping there's something on that camera to help me understand why. Anyone I was with, anyone I might've talked to...

A beat as Danny takes it in. He's dumbstruck.

(CONTINUED)

**DANNY**

You... ? You've got, like, amnesia?

Impatient, The Man copies Danny's phrasing -

**THE MAN**

Like - yeah.

Danny grins. Amazed.

**DANNY**

Mate, that is awesome!

**THE MAN**

It's really not.

But this kid couldn't be more excited.

**DANNY**

It's all on a hard drive. Should still be on there...

He takes a laptop out from behind the till, plugs in an external hard drive. The Man shares a look with Sue - he turns it on and starts looking for the file. Tension. Ralph is looking around the shop. He picks up a small wooden toy, one with a mechanism. He moves it back and forth, smiling to himself. Danny clicks the mouse and leaves that screen, opening up a different folder.

**DANNY (CONT'D)**

Oh yeah. When am I looking at?

**THE MAN**

Start with the day of the crash.  
The 24th.

**DANNY**

Okay... Let me see if that's...

Danny trails off as he opens some folders. He grins as he does.

**DANNY (CONT'D)**

This is so exciting.

(beat)

It's like... you're Will Smith and I'm the guy who, like, helps Will Smith find something. On the computer.

**THE MAN**

Who's Will Smith?

The Man just looks at him. Not right now. He goes back to the screens. Eventually a window opens.

(CONTINUED)

**DANNY**

Right. Okay, here we go...

And he turns the screen so they can see it. He starts to spool through. The Man leans in, looking at the screen. A few TOURISTS mill in and out of the gift shop. No sign of him. Then -

**THE MAN**

There.

Danny stops it. Suddenly excitement and electricity in the air as he rewinds slowly. And finally, we see it on screen... The Man - walking through the gift shop, wearing a ripped shirt. The fixed view of the CCTV, the lack of audio, gives it a matter-of-fact quality that somehow just adds to the eeriness.

The Man almost looks like a stranger, he's so different. Nobody watching breathes a word or can take their eyes off him.

It's deadly silent as we watch him make his way through the gift shop. He looks at the things on sale, slowly, carefully... And then he picks something up. A soft toy. A fluffy koala.

He looks at it, like he's weighing it up or something. Then, making up his mind, he goes over to the till to pay, picking up the tourist t-shirt that we saw him wearing in the opening. The person behind the till puts the toy in a brown paper bag - the one we saw him carrying in the beginning. Then, after some chat, he puts a disposable camera and a brochure or a map in the bag too.

Watching this, The Man hangs his head.

**THE MAN (CONT'D)**

What the hell am I...

He trails off. On the screen The Man starts talking to the person behind the till. We stay on them a while, wincing, to try and make out what's going on on-screen... Then, a voice from behind that we've not yet heard -

**RALPH (O.S.)**

I can tell you what you're saying.

The Man turns. Ralph's now stood behind them. He looks surprised to hear him talking for the first time. It's an oddly powerful moment. He's talking too loudly (though not comedically so).

**THE MAN**

Uh... great. Yes, that'd be...

**RALPH**

You're asking where the nearest servo is. She's giving you directions... to the Saddlepack Roadhouse.

The Man looks at him, genuinely grateful and kind of touched.

**THE MAN**

That's... thank you.

**SUE**

Saddlepack's just down the road from here.

A long, loaded pause as Danny looks between them. At the end of which -

**DANNY**

So exciting.

72A

**EXT. STATE CAPITAL - DAY**  
(NIL CAST)

72A

An establisher of a busy city.

73

**INT. BUILDING/TOILET - DAY**  
(LACHLAN)

73

We have no idea what building we're in. But we see we're in an empty, disabled toilet. The door opens and the automatic lights flicker on -

A man wearing a nondescript suit called LACHLAN enters, on the phone.

**LACHLAN**

(into phone)

Uh-huh.

(beat)

Uh-huh.

As he speaks, he pulls up his T-shirt. We see he's wearing a urostomy bag.

**LACHLAN (CONT'D)**

(into phone)

Uh-huh.

Standing over the toilet, he carefully opens the tap on the urostomy bag, letting the contents trickle into the toilet. Once empty, he wipes the outlet with some toilet paper and ensures it's closed.

(CONTINUED)

**LACHLAN** (CONT'D)  
(into phone)  
Uh-huh.  
(beat)  
Excuse me a moment.

He puts the phone on mute and flushes the toilet. Waiting for the sound to disappear. Then unmutes -

**LACHLAN** (CONT'D)  
(into phone)  
Uh-huh...  
(beat)  
Okay - just one question - where the hell is Burnt Ridge?

74

**EXT/INT. SADDLEPACK ROADHOUSE/SUE'S CAR (TRAVELLING) - DAY** 74  
(THE MAN, SUE, RALPH)

A drone shot of Sue's car travelling along the road.

CLOSE IN on THE MAN, in Sue's car, looking for the first time like he's maybe not lost at all. Like he has a purpose.

On the WIDE we see we're back at the place we were at the start - the petrol station from the opening. After a deep breath The Man gets out and heads inside. Desperately hoping he'll find some answers there.

75

**INT. SADDLEPACK ROADHOUSE - DAY** 75  
(THE MAN, TONY THE CASHIER)

THE MAN enters the shop. Same shots and angles, but a completely different feel, as he looks around, waiting for that lightning bolt to strike... We sit with that tension and mystery as he looks around... But nothing's coming. And no CCTV here either - none he can see anyway.

A noise - and TONY emerges from the office behind the counter. He looks at The Man and rolls his eyes.

**TONY**  
There he is. The comedian.

The Man looks at him, dumbstruck. Someone who's met him. Finally. Someone who knows who he is. There's immediate electricity as the blood courses through his veins and he moves towards Tony. Towards some answers.

**THE MAN**  
You... know me?

Tony gives him an odd look.

**TONY**  
No, I don't know you...

(CONTINUED)

**THE MAN**

But we've met. I'm sorry, I... I have trouble... with my memory.

Tony looks at him, puzzled, but going with it.

**TONY**

You were in here few days ago. You got some petrol then signed for the toilet key...

**THE MAN**

Why would you have to sign for a toilet key?

**TONY**

Are you serious?

**THE MAN**

I don't know - it's not like people are trying to buy it.

Tony doesn't say anything. Too much déjà vu. He has a frozen, confused expression. The Man moves on, it only just dawning on him what he might have...

**THE MAN (CONT'D)**

You say I signed for it?

Tony nods -

**THE MAN (CONT'D)**

Can I...

Tony shrugs and leafs through the book. When he finds the page he swivels it round and points at the line. Barely daring to breathe, The Man looks down. Ready to learn who he is. The writing says 'CROCODILE DUNDEE'.

**TONY**

Like I said. Comedian.

**THE MAN**

(confused)

Right... because it's a... film, right?

**TONY**

Are you serious, mate? 'Cause if you're here to take the piss again...

**THE MAN**

I'm serious. I was in an accident. I don't remember anything.

(beat)

So I wrote my name. Then what? Tell me.

(CONTINUED)

**TONY**

Then you went to the toilet.

The Man takes this in.

**THE MAN**

Can I...?

**TONY**

You bring it back, you hear?

And he hands over the key, then indicates -

**TONY (CONT'D)**

It's over there.

The Man follows the way he's pointing and heads back outside and goes to the toilet.

(THE MAN)

THE MAN looks around. The door closes and he's on his own. But there's nothing to see here. Nothing to help him. He feels ridiculous and he's about to turn and leave when he spots the other door - the one to the outside. He opens it.

(THE MAN)

THE MAN steps out to find himself by the rubbish bins. WIDE: He stands there, still, silence but for the buzzing of flies. It's desolate here. There's nothing.

The Man is about to walk away when he spots something. Nestled just behind the large green industrial bin. Something incongruous. He steps towards it for a closer look and reaches out, behind the bin -

- and pulls out a fluffy koala toy. The same one he saw himself buy in the Nala Stone Men gift shop. For a long time he just stares at it, confused. Wondering if any of this means something, or he's just grasping at straws.

(LUCI)

The slam of a door and LUCI enters. Suddenly finding herself with a free day and not sure what to do with it. She goes over to the kettle and fills it up. And halfway through thinks - screw it. She abandons the kettle and opens the fridge. Takes out a beer and pops the cap off.

As she takes a drink, she starts up some music on a speaker using her phone.

(CONTINUED)

We might recognise it - The Ink Spots 'If I Didn't Care'. The same song The Man listened to in the MRI machine.

Luci opens up the photographs folder on her phone. After scrolling through, she comes to rest -

On a picture of her and The Man. It's not clear when it was taken, but it must have been a little while ago - Luci's hair is different. She and The Man have their arms around one another. She's kissing him on the cheek. They're looking at each other adoringly.

They're a couple.

Luci looks at the photo for the longest time. And then, reluctantly, she deletes it. The next photo is also of The Man. She deletes this too.

As the sound of the music floats through the air, Luci sits there quietly deleting all photographs of The Man. Erasing a whole part of her life.

**EXT. SADDLEPACK ROADHOUSE - DAY**  
(THE MAN, SUE, RALPH)

THE MAN comes out of the toilet block and is about to walk towards the car where SUE is sat with RALPH. They're watching him as he goes. But then, something strange happens which stops him in his tracks. A noise - cutting through the silence out here in the middle of nowhere -

The sound of a phone ringing.

The Man looks around, wondering where it's coming from. It's close. And that's when he realises... it's coming from inside the koala.

His hands shaking, he turns the toy over. There's a velcro strip, which he tears open. He reaches inside the toy and takes out a cheap plastic mobile phone. A pay-as-you-go number. He's so wired he can barely keep still. He takes a deep breath and presses answer.

**THE MAN**  
(into phone)  
Hello?

The line crackles. A pause, then -

**THE MAN (CONT'D)**  
(into phone)  
Hello?

80

**INT. OIL DRUM - DAY**  
(MARKO)

80

Deep underground, MARKO, caked in sweat and breathing shallowly. He laughs wildly at the sound of The Man's voice.

**MARKO**

(into phone)

Oh man. Oh man oh man. Thank fucking God, thank fucking God... you gotta help me. Please. Help me.

CUT TO BLACK:

**END OF EPISODE ONE**