

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 2

Final Script - 2.8.21

1 **EXT. STATE POLICE BUILDING - DAY**  
(NIL CAST)

1

We're at a busy crossroads in a big city, looking up at a skyscraper lined with gleaming windows. The silver crest of the state police sits above the automatic glass doors. We hear a voice - authoritative, gruff and firm -

**LACHLAN (V.O; PRE-LAP)**  
*You know absolutely nothing.*  
(beat)  
Zero.

2 **INT. STATE POLICE BUILDING/OFFICE - DAY**  
(LACHLAN, N/S GRADUATE OFFICERS, N/S SUPERIOR)

2

We're in a large office. Thirty or so POLICE ACADEMY GRADUATE OFFICERS are crammed into it, listening carefully to DI LACHLAN ROGERS, who's standing at the front. Another SUPERIOR is sat up front behind Lachlan. Clearly hosting his appearance here.

**LACHLAN**  
Remember that and you'll get where you want to be. Maybe that's out in the field like me, '*chasing bitter-flies*' as my pops used to say, or maybe you want to climb the ladder, make commissioner like he did... Doesn't matter. Long as you remember you know absolutely nothing.

He glances at his watch - nearly 10am. Then looks back up at the people hanging on his words.

**LACHLAN (CONT'D)**  
Today's your first day with the Major Crime Investigation Branch. And this job - it's not about instinct. It's about putting in the work. Finding evidence. It's a grind. That's how we get it done. This is not the time for...

He looks up at a clock on the wall. It's seconds away from ten o'clock. He holds up a finger calmly -

**LACHLAN (CONT'D)**  
Excuse me for a moment.

He pulls out his phone and dials a number. As he heads towards the door, the person he's called picks up -

**LACHLAN (CONT'D)**  
(into phone)  
Hi love. How are things?  
(MORE)

(CONTINUED)

**LACHLAN (CONT'D)**

(beat)  
I forgot we even ordered those.  
(beat)  
Oh that's good...

He leaves the room, still on the phone. No one quite knows what to do.

**INT. STATE POLICE BUILDING/HALLWAY - DAY**

(LACHLAN, N/S GRADUATE OFFICERS, N/S SUPERIOR)

LACHLAN walks into the empty hallway outside the briefing room. We can see the crowd of GRADUATE OFFICERS through the glass.

**LACHLAN**

(into phone)  
And Jimmy's exams?  
(beat)  
Ah. You never know with these things...

**INT. STATE POLICE BUILDING/OFFICE/HALLWAY - DAY**

(LACHLAN, N/S GRADUATE OFFICERS, N/S SUPERIOR)

We're in the office with the large, assembled group of GRADUATE OFFICERS. They're trying not to stare through the glass and pretend it's all normal, but can't resist sharing the odd baffled look. The SUPERIOR has no idea what to do and is sitting in confused silence. Meanwhile, LACHLAN continues without any sense of urgency, his voice slightly muffled -

**LACHLAN**

(into phone)  
Oh you're kidding, I hate when that happens.  
(beat)  
Yeah, going down to some place called Burnt Ridge after this talk thing to look into it.  
(beat)  
Oh, I'm thinking lamb. There's a recipe... the Moroccan one.  
Do we have ras el Hanout?  
(beat; louder -)  
Ras el Hanout. It's a spice. R - A -  
S new word E - L...

This isn't going to end anytime soon, and we take in the WIDE, with officers looking on confused...

5

**EXT. SADDLEPACK ROADHOUSE - DAY**

5

(THE MAN, SUE, RALPH)

We're back where we left off at the end of Episode 1. THE MAN - still holding the koala toy - is on the phone to MARKO. It's urgent and electric - as both men talk, desperate -

**THE MAN**

(into phone)

Who... who is this?

The line crackles.

**THE MAN (CONT'D)**

(into phone)

Hello? I can't... hello?

**MARKO (V.O; ON PHONE)***... have to find me, man. There's..*

Another crackle.

**THE MAN**

(into phone)

Hello? HELLO?

He moves around, looking for reception. SUE and RALPH wait in the car - some distance away.

**THE MAN (CONT'D)**

(into phone)

Can you hear me?

Then suddenly both men are talking across each other, it's frantic and messy -

**THE MAN (CONT'D)**

(into phone)

You need to tell me what this is about and what's going on...

**MARKO (V.O; ON PHONE)***You have to help me, you have to try and get to me...*

Then, Marko wins out -

**MARKO (V.O; ON PHONE) (CONT'D)***I'm in a fucking oil drum and I'm buried underground man...*

INTERCUT WITH:

6

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

6

MARKO is in the dark, claustrophobic oil drum, on the phone. Holding the lighter on - his breathing is short, erratic and he's sweating up a tsunami. From now on we intercut between the two places -

**THE MAN**

(into phone)  
You what?

A crackle - silence the other end.

**THE MAN (CONT'D)**

(into phone)  
You're buried underground?

We're left with THE MAN, frustrated.

**THE MAN (CONT'D)**

(into phone)  
Hello?

He runs his hand through his hair. Nothing but silence on the other end of the line.

**THE MAN (CONT'D)**

(into phone)  
Can you hear m-

Marko bursts in mid-sentence, unaware that The Man hasn't been able to hear what he's been saying -

**MARKO**

(into phone)  
... Murray Waters, we went through  
Murray Waters in a fuel truck and  
right bef...

**THE MAN**

(into phone)  
Slow down, listen, how do you know  
me, how...

**MARKO**

(cutting him off; into  
phone)  
I can't slow down, this is someone  
taking your worst nightmare and  
shoving it up your ass while your  
parents watch!

He lets out a hysterical laugh/cry, tears starting to form in his eyes. It's just too much.

(CONTINUED)

**MARKO** (CONT'D)

(into phone)

I can't die under here, man.

He can't speak through the tears pouring down his face.

**THE MAN**

(into phone)

Where are you are, I'll call the police...

**MARKO**

(into phone)

You know you can't, man. You come get me, you owe me that, you're the reason I'm here, you...

On Elliot as the static crackles back in and Marko's voice disappears. Then suddenly bursting out of the white noise we hear -

**MARKO** (CONT'D)

(into phone)

... A, a fuckin' waterfall, okay? Look for the water...

*Beep.*

Back on Marko - looking at his phone in horror. It's dead. He looks at it for a second in silence. We might not even see him, it's so dark now, but then we hear, sudden and guttural -

**MARKO** (CONT'D)

AAAAARRRRRRGHHHHHHH!

He screams his vocal cords raw as his hands and feet bang as hard as they can against the metal.

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

Back with THE MAN as he calls back again and again but gets a dead line. And then he, too, screams - kicking the wall of the Roadhouse -

**THE MAN**

AAAAARRRRRRGHHHHHHH!

When the scream dies down the silence is almost oppressive. We cut between the two men - isolated. Alone.

The Man clutches the koala toy, breathing heavily in the scorching dust. He puts his hand to his head and winces. Leans against the wall, feeling faint. Trying to slow his breathing.

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

8

In Sue's car, SUE and RALPH watch this. Ralph looks at Sue, impassive. Sue rolls her eyes.

POV: THE MAN is slowly walking back towards them. Silence in the car as the door opens and he gets inside. Sits down. After a beat -

**SUE**

Everything alright there?

**THE MAN**

Fine.

Sue looks at the koala toy in his hand. Then back up at him. She nods, deciding now might not be the time...

**SUE**

Okay.

Sue starts the car. The Man starts scrolling through the phone - and stops as he sees a name -

MUM.

His reaction - *what the fuck?*

9      **EXT. COOPER SPRINGS HOSPITAL - DAY**  
(NIL CAST)

9

An establisher of the hospital The Man woke up in after his accident in Episode 1.

10      **INT. COOPER SPRINGS HOSPITAL/THIRD FLOOR HALLWAY/ROOM/NURSES' STATION - DAY**  
(BILLY, CATH, N/S PATIENTS, N/S STAFF)

10

We see a bearded man walking through the busy halls of the hospital - BILLY. An American guy with red cheeks and a constant, warm smile on his face. He's carrying some flowers and approaches CATH, the nurse from Episode 1, at the nurses' station. She's busy writing a heartfelt email ("I feel like you're the wind and I'm the rain - together we are beautiful but dangerous...")

**BILLY**

Hey, Miss, you couldn't help me with something could you?

Cath looks up, surprised.

**CATH**

Sure.

(CONTINUED)

**BILLY**

I, uh, heard there was a man  
brought in, had an accident out  
near Burnt Ridge...

**CATH**

You heard right. You a relative?

**BILLY**

(ignoring this)  
You know which ward he's in? I  
called before, they said he was  
around here but...

**CATH**

Oh, he discharged himself  
yesterday. He's gone.

Billy looks at her for a moment. Nonplussed.

**BILLY**

Where'd he go?

**CATH**

If you give me your name or number  
I could pass on your details...

**BILLY**

He didn't say? Where he was going?

**CATH**

Sir, if you just leave me your...

Billy shakes his head. Turning -

**BILLY**

Never mind.

**CATH**

Sir...

**BILLY**

You've been a great help. You know  
my mother was a nurse. It's fine  
work you people do. Fine work.

And Billy walks off back down the hall, leaving Cath  
perplexed.

BILLY walks out of the hospital and we follow him. We go in  
CLOSE on his expression, a troubled look on his face. We're  
with him as he walks through the mass of cars until he  
reaches his - a large Jeep - and climbs into it.



12

**EXT/INT. COOPER SPRINGS HOSPITAL/CAR PARK/BILLY'S JEEP**  
**(TRAVELLING) - DAY**  
(BILLY, ATTENDANT)

12

BILLY pulls up to the exit barrier and inserts his ticket. Nothing. He sighs and presses a button on the ticket machine. No answer. He presses again - then sees a PARKING ATTENDANT in the distance. He waves them over. Winds down the window as they get close.

**BILLY**

Hey, it swallowed my ticket...

**ATTENDANT**

Ah, it's playing silly buggers at the mo, here, let me...

She goes to the barrier and forcibly lifts it up. As she does -

**BILLY**

Appreciated.

The barrier snaps up and Billy drives out. As he passes the attendant he slows to a stop -

**BILLY (CONT'D)**

You've been a great help.

**ATTENDANT**

No bother.

**BILLY**

My mother worked in a parking lot.  
It's fine work you people do. Fine work.

He grins and drives off. As he does, he starts whistling the same whistle we heard him do in the truck and reaches over to the passenger seat. He picks up a red cowboy hat and as he does we realise -

This is the guy who was driving the TANK truck at the opening of Episode 1. The one who tried to kill The Man.

CUT TO:

**TITLE CARD: THE TOURIST**

13

**EXT. BURNT LODGE - DAY**  
(THE MAN, LUCI, SUE, RALPH, PHONE (V.O.))

13

We're back at Sue and Ralph's place. Sue's car pulls up outside, a plume of red dust curling up behind it like a dragon's tail as they come to a standstill. LUCI is waiting there, her car - an open-top Jeep - parked nearby. She's looking down at something in her hand - a police calling card - the one Helen gave The Man in Episode 1. She watches as SUE climbs out with RALPH.

(CONTINUED)

THE MAN remains in the car. Staring at the phone until Sue says gently -

**SUE**

We're here.

**THE MAN**

Oh. Yeah. Right. Thanks.

Brow furrowed he steps out the car, dialling the 'MUM' number on the phone -

**PHONE (V.O.)**

*This number has not been  
recognised...*

As Sue and Ralph head inside, Luci walks over to him. Nodding to Sue as she goes -

**LUCI**

Hey.

**SUE**

Hi love.

**LUCI**

(to Elliot)

You left this in my car.

She holds out the card to The Man.

**LUCI (CONT'D)**

Making friends already?

But The Man's mind is elsewhere. Luci clocks the koala, confused. Then, ignoring the card -

**THE MAN**

You know how to get to Murray  
Waters?

Luci puts the card back in her pocket, surprised by the outburst.

**LUCI**

It's maybe a four hour drive from  
here. Why?

A silence as The Man looks her, thoughtful. Wondering whether to share this. Luci shrugs.

**LUCI (CONT'D)**

Okay, good talk.

She starts to walk away but The Man needs to talk to someone about this -

(CONTINUED)

**THE MAN**

Sorry, I just need to get there,  
and... something really fucking  
weird is going on. Next level  
weird.

He holds up the koala.

**THE MAN (CONT'D)**

Before the accident I hid a phone  
in this. And on the phone, there's  
two numbers. One says 'MUM' except  
when I call it, the line's dead.  
And the other belongs to the guy  
who called me. Who is, I should've  
mentioned, buried underground.

Luci looks at him, wide-eyed.

**LUCI**

Okay, that's a lot. Tell me on the  
way and start from the beginning...

**THE MAN**

(surprised)  
What... You're going to take me?

**LUCI**

Don't get too excited, the seat's  
are murder on your arse, the air-  
con's knackered and the windows  
won't close but... y'know, for a  
hundred bucks I was lucky to get  
one with a steering wheel.

**THE MAN**

It's... like... an eight-hour round trip?

**LUCI**

I got nowhere else to be.

She smiles as she looks at him. A hint of something  
flirtatious.

**LUCI (CONT'D)**

And you're the most interesting  
thing to happen here in a very long  
time.

**THE MAN**

The dinosaurs probably thought  
that, when they saw big balls of  
fire in the sky getting bigger and  
bigger.

**LUCI**

Well you're still just a ray of  
sunshine aren't you?

(CONTINUED)

13

13

Elliot chucks the koala in a nearby bin as he heads to the car.

14

INT/EXT. LUCI'S CAR/BURNT RIDGE - SCENE DELETED

14

14A

INT/EXT. LUCI'S CAR/GLORIA'S DINER - DAY

14A

(THE MAN, LUCI)

LUCI drives her open-top Jeep, THE MAN beside her, down the main street of Burnt Ridge. She slows as they pass the burnt out diner.

**ELLIOT**

You hear that was a bomb?

**LUCI**

Yeah.

**ELLIOT**

So.... Pretty much feels like  
someone's trying to kill me?

**LUCI**

Yeah.

The Man nods heavily.

**ELLIOT**

Hard one not to take personally.

**LUCI**

Yeah.

A beat. Then -

**ELLIOT**

Good chat.

And they drive on.

15

INT. OIL DRUM - DAY

15

(MARKO)

We see we're back in the oil drum with MARKO. He's holding up the lighter to inspect his progress at breaking through the lid with his belt. Minimal to non existent. He's about to start again when he hears something -

He goes quiet. The lighter switches off and we're plunged back into total darkness. Just the sound of Marko's own breathing. And then we hear it too -

A sound from up above. Movement. Footsteps?

**MARKO**

HEY! HEY!!!

(CONTINUED)

15

15

He kicks and rattles the drum as much as he can, trying to make as much noise as he possibly can. Trying to attract attention. The camera moves up -

16

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

16

We move to above the ground - the sound of Marko's screams barely audible here - to see there's no-one here. All he can hear is a large MONITOR LIZARD ambling along.

There's no help coming.

17

**EXT/INT. GYM CAR PARK/HELEN'S CAR - DAY**  
(HELEN, ETHAN)

17

HELEN parks the car. ETHAN sitting beside her. Both with gym stuff. As she parks there's the sound of a phone. Reflexively, Ethan reaches for his and looks disappointed when they both realise it's Helen's. Answering -

**HELEN**

(into phone)

Hello, Helen speaking...

17A

**INT. COOPER SPRINGS HOSPITAL/NURSES' STATION - DAY**  
(CATH)

17A

CATH sits at the nurses station at the hospital.

**CATH**

(into phone)

Hey, my name's Cath Bauri, I'm a nurse at Cooper Springs Hospital. You asked me to call if anyone came looking for that amnesia patient...

INTERCUT WITH:

17B

**EXT/INT. GYM CAR PARK/HELEN'S CAR - DAY**  
(HELEN, ETHAN)

17B

HELEN and ETHAN in the car, Helen on the phone.

**HELEN**

(into phone)

What happened, who came?

**CATH**

(into phone)

An American guy, just this morning and... Yeah, it was a bit weird to be honest with you...

(CONTINUED)

Ethan is glaring at Helen. Whispering, with her hand over the receiver by way of explanation -

**HELEN**

It's about that guy who lost his memory...

**ETHAN**

You're supposed to be off aren't you? Helping keep me distracted?

**CATH**

(into phone)  
... he didn't leave a name or number or anything...

Withering under Ethan's scowl -

**HELEN**

(into phone)  
Cath, I'm - I'm actually not on duty today, maybe you could call the station... ?

**CATH**

(into phone)  
Oh. Oh, okay, it's - I mean, you asked me to call you...

**ETHAN**

You got a charger?

**HELEN**

Glove compartment.

**CATH**

(into phone)  
Scuse me?

**HELEN**

(into phone)  
Not you, I was... Sorry Cath. And thank you... for calling. Sorry.

And she hangs up, wincing. Ethan opens the glove compartment.

**ETHAN**

Why's this person bothering you?  
You're not a ruddy detective? It's not really on, is it, them...  
(seeing something)  
Oh dear...

He falls quiet as he reaches in and takes what he's spotted - a burger wrapped crammed into the glove compartment. The one Helen had in Episode 1. They both look at it as Helen reddens -

(CONTINUED)

**HELEN**

Oh. Sorry about that...

**ETHAN**

It's yourself you're letting down, Hel.

He looks at the wrapper sadly. Helen burns with shame. Then Ethan nods. Deciding something.

**ETHAN (CONT'D)**

Okay, moving forward - this burger wrapper is gonna be like our testament. It's like our... Treaty of Versailles...

Helen frowns.

**ETHAN (CONT'D)**

That was like a really important treaty...

**HELEN**

I actually have heard of...

**ETHAN**

I want you leave this wrapper in the car. And when you look at it, I want you to remember -

He puts the wrapper in her hand, closing it. Squeezing it. Putting his hand over it too.

**ETHAN (CONT'D)**

We're in this fight together.

**HELEN**

You're getting ketchup on me...

**ETHAN**

(firmly)  
Together.

Reluctantly, rolling her eyes -

**HELEN**

Right. Together.

They climb out of the car -

We PUSH THROUGH row upon row of grey equipment, rowing machines, weights, cross-trainers... then we get to the treadmills, where HELEN and ETHAN are side by side, trudging uphill slowly. Now dressed in gym clothes. Both dripping with sweat. Ethan checks his phone. Helen clocks this.

(CONTINUED)

**ETHAN**

Still hasn't called.

**HELEN**

He will. It'll be fine. No-one  
deserves that job more than you.

**ETHAN**

Yeah. They really don't.

They fall silent. Staring at the windows in front of them -  
large posters of a couple in peak physical condition. Tanned  
with blinding white teeth.

**HELEN**

No-one in the real world actually  
looks like that. It's a myth is  
what it is. It's like Bloody Mary.

**ETHAN**

Who?

**HELEN**

You never heard of it? Back at  
school we used to dare each other.  
You go into the bathroom, turn the  
lights out and lock the door, then  
you look in the mirror and you say  
'Bloody Mary' three times. It's  
supposed to summon the evil spirit  
of a woman in the mirror - and she  
claws out your eyes, or makes you  
go nuts or something...

**ETHAN**

You ever do it?

**HELEN**

No.

**ETHAN**

No. Can't see you doing that!

He laughs. Helen forces a smile.

19

**INT. GYM/LADIES' CHANGING ROOM - SCENE DELETED**

19

20

**INT. CHANGING ROOM - DAY**  
(HELEN, ETHAN, CATH (V.O.))

20

HELEN's just showered and is finishing changing, pulling her  
shoes on and grabbing her bag. She's about to go when she  
sees the light switch and stops. She looks at it, then puts  
her bag down and reaches over, turning the light off. The  
room goes dark and she looks at herself in the mirror.

(CONTINUED)



**HELEN**

Bloody Ma-

But she stops. Suddenly getting cold feet. Embarrassed, she turns the lights back on.

Ethan's words are still echoing round her head. About her being too scared. She pulls out her phone and dials a number. A moment later -

**HELEN (CONT'D)**

(into phone)

Hey, can I speak to Cath Bauri?

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

*Speaking.*

**HELEN**

(into phone)

Yeah it's Probationary Constable Helen Chambers. I'm really sorry about earlier, I'd love to hear more about the guy who came in. The American?

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

*Oh. Oh, right. Well, I was just going to say, he didn't leave a number or a name or anything...*

**HELEN**

(into phone)

He didn't say how he knew the patient?

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

*Nope. When I told him the fella has discharged himself, he wanted to know where he'd gone. I offered to pass on his details but he didn't wanna tell me.*

**HELEN**

(into phone)

Maybe I could take a look at the CCTV footage, see where he went. You still got my card?

A knock at the door -

**ETHAN (O.S.)**

Honey!

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

*Yep, email's right on here. I'll have the boys pass it on.*

(CONTINUED)

**HELEN**

(into phone)  
Appreciated.

**ETHAN (O.S.)**

Honey are you ready?

(NB Location Dependent SD - either Helen opens the door a crack here and we see Ethan, or the whole conversation's had with him the other side of the door.)

**HELEN**

Sorry! Still changing.

**ETHAN (O.S.)**

Who was that you were talking to?

**HELEN**

Just... Becky. More problems with Greg.

There's a pause.

**ETHAN (O.S.)**

Alright. We should get on.

**HELEN**

Yeah, just... give me five.

Another pause.

**ETHAN (O.S.)**

I should give Greg a call see if he's okay.

**HELEN**

He, uh, needs his space apparently.

**ETHAN (O.S.)**

That's so Greg.

20A

**INT. SWIMMING POOL/RECEPTION - SCENE DELETED**

20A

21

**EXT. SERVICE STATION - DAY**  
(THE MAN, LUCI)

21

THE MAN is filling up the car with petrol.

22

**EXT/INT. SERVICE STATION/LUCI'S CAR - DAY**  
(THE MAN, LUCI)

22

LUCI is in the car, phone to her ear.

**LUCI**

(into phone)

... I'll be back tonight, tomorrow latest...

(beat)

Murray Waters.

(beat)

It's... a long story. Hey, get him the organic if you can...

(beat)

Stray dogs eat organic too, y'know. Even strays need looking after...

And she says this as she's looking out at The Man filling up the car.

**LUCI (CONT'D)**

(into phone)

Cheers, Sandy, I owe ya.

She hangs up. As she does she glances at the phone The Man left on the dashboard. She turns - sees The Man isn't looking at her - and quickly grabs the phone. She scrolls through, seeing what's on it, keeping an eye on him... But there's nothing of use on it.

When she sees The Man putting the pump away, she quickly puts the phone back as he comes to the window. She hands some money to him through the open window. As she does -

**LUCI (CONT'D)**

Hey - you might want to see if they've got any shovels?

**THE MAN**

Why would I...?

(realising)

Right. Shovels. Fuck.

A moment as The Man takes in the total fucking weirdness of the moment. Then he nods. Takes his phone and heads inside to pay.

23 **EXT. ROCKY OUTBACK/ROAD - DAY**  
(THE MAN, LUCI)

23

It's later. Luci's car makes its way through the landscape.

24 **INT/EXT. OUTBACK ROAD/BRIDGE/LUCI'S CAR - DAY**  
(THE MAN, LUCI, N/S DRIVERS, ANOTHER DRIVER (V.O.))

24

Luci's car approaches a traffic jam on a bridge, coming to a stop behind a long row of cars.

**THE MAN**

Christ it's hot.

(CONTINUED)

He goes to fiddle with the car's control panel. Luci looks at him, amused.

**LUCI**

Even if I had air conditioning - which I don't - the windows are broken so you're just poking stuff right now.

The Man looks at her and stops. As he leans back again -

**THE MAN**

I don't understand why you don't have anything better to do than this.

**LUCI**

You're welcome.

**THE MAN**

I mean... friends. Family. Must be someone you could be spending your free time with. Other than me.

**LUCI**

My parents are dead, my boyfriend's an ex and my friends have jobs. Something I had until very recently, when my workplace exploded.

**THE MAN**

(sincere)  
I'm sorry.

She looks at him, lost.

**LUCI**

Eh. Wasn't exactly a dream job, anyway.

He pushes on -

**THE MAN**

I keep wondering if there's anyone out there missing me. Parents waiting for me to call. Friends. Girlfriend. Boyfriend. A really hungry dog. Then I think... what if there's no-one. What if no-one gives a shit where I've gone.

A dark, brooding silence. The Man looks weighed down by the thought of it all.

(CONTINUED)

**LUCI**

You've got a Mum.

(beat)

In your phone, I mean.

**THE MAN**

And the number's dead. Which tells me what exactly?

**LUCI**

Uh...

She's grasping for something to try and lift his mood when there's the sound of a horn. Someone shouting from another car -

**ANOTHER DRIVER (V.O.)**

COME ON!

**THE MAN**

Isn't there a way round this?

**LUCI**

Yes of course, I just really enjoying sitting in traffic.

(then, confused; as

she leans out)

What even is it...

She trails off. The Man looks out the window at the long line of cars. Then leans back in his chair. Exhaling loudly -

**THE MAN**

Why would I hide a phone inside a toy koala with only two numbers on? One of which doesn't even work.

(beat)

What kind of a weirdo am I?

Luci laughs.

**LUCI**

I'm sure there's a sensible explanation...

**THE MAN**

Right. Maybe I'm one of those guys who walks round in his underpants screaming at children for being too small.

**LUCI**

You ever think maybe you're better off not knowing who you are and what you've done?

He looks at her.

(CONTINUED)

**THE MAN**

Imagine feeling like you're lost -  
paired with that feeling you're  
looking for something but you can't  
remember what...

(beat)

And it's all the time.

**LUCI**

Like a goldfish?

The Man smiles. Remembering the conversation he had with  
Helen in Episode 1. She clocks this -

**LUCI (CONT'D)**

What?

**THE MAN**

Nothing, just...

(beat)

They're smarter than you think.

Another cacophony of horns sounds. One from behind them.  
Luci turns around and snarls. What the hell is she supposed  
to do? The Man, suddenly, decides -

**THE MAN (CONT'D)**

Fuck this.

He gets out and starts walking up the road.

**EXT. BRIDGE - DAY**

(THE MAN, LUCI, KEVIN THE TRUCK DRIVER, N/S DRIVERS)

LUCI walks quickly to catch up with THE MAN. They walk past  
the line of stationary cars.

**LUCI**

I don't know what you think you're  
going to achieve.

**THE MAN**

Movement. Progress. Who knows.

They keep walking, reaching the bridge and finally they see  
an end to the traffic jam. There's no accident, just a truck  
that's pulled over so it blocks most of the road. The reason  
no-one can get past. KEVIN is sitting on his bonnet having a  
smoke. Curious, they walk towards the truck. And then -

**LUCI**

What the... aaagh...

Then we see it. On the road in front of the truck there are  
two TORTOISES, one mounted on top of the other. Mid coitus.  
And Kevin is watching them with a smile on his face.

(CONTINUED)

Once she's recovered from the surprise, Luci turns to him -

**LUCI** (CONT'D)

Mate. What the hell?

**KEVIN**

These guys are endangered. Gotta let nature take its course.

Shaking his head, The Man walks towards the tortoises. Kevin stands in front of him.

**KEVIN** (CONT'D)

Hey! Some things are more important than your plans for the day, my friend.

**THE MAN**

You're joking. Right?

**KEVIN**

These two musta got all the way out here from someone's backyard. Now look at 'em! Life happens. You gotta let it.

The Man looks at him for a beat. Then GRABS him by the scruff of the neck and pushes him up against his truck. We go in CLOSE on the two men, The Man staring Kevin down. It's intense, as Kevin shrivels under his glare.

**LUCI**

Hey, hey, c'mon...

The Man releases Kevin.

**THE MAN**

Move.

**KEVIN**

Okay, okay!

Kevin nods, fearful, and The Man walks away. Luci follows after him, shaking her head. As they go -

**KEVIN** (CONT'D)

They're done anyway! You could have just waited! Saved yourself looking like a dicksplash!

He points at the tortoises who are now ambling off. Luci looks at The Man.

**LUCI**

Feel better?

**THE MAN**

No.

They walk on in silence, back to her car. In the background the tortoises finish up and walk off.

26

**EXT. BURNT RIDGE POLICE STATION - DAY**  
(LACHLAN, OFFICER STEVE (N/S)(50))

26

The tiny police station in Burnt Ridge is a weathered building wedged between a self-styled art gallery selling desert paintings to tourists and a cafe. A dark black sedan pulls up and parks right outside. And LACHLAN steps out. Another OFFICER - STEVE - is in the driving seat.

He squints in the sun as he looks at the police station. Takes it in for a moment. Turns to OFFICER STEVE -

**LACHLAN**

You head to the bomb site, start poking your nose around.

Steve nods and sets off on foot towards the centre of town as Lachlan heads into the police station.

27

**INT. BURNT RIDGE POLICE STATION - DAY**  
(LACHLAN, LAMMON, CARTER, SWEENEY)

27

Inside isn't up to much more than outside. There's no front desk really, just one room and some desks arranged around the side. Three POLICE OFFICERS are sitting about shooting the shit, SERGEANT LAMMON, and two officers we saw in Episode 1, OFFICER SWEENEY and OFFICER CARTER, a woman in her 50s eating from a tupperware container, feet up on the desk.

LACHLAN enters and Lammon stands.

**LAMMON**

Detective Inspector Rogers?

**LACHLAN**

You're Lemon?

**LAMMON**

Lammon.

**LACHLAN**

Oh.

They shake hands.

**LAMMON**

I get that a lot.

Lammon looks round at the other cops. Still seated, despite the new arrival. Beaming -

**LAMMON (CONT'D)**

Hey, look lively, fellas. This is the Major Crime's top man.

(CONTINUED)



Carter and Sweeney don't look all that impressed. Sensing the unease -

**LACHLAN**

I don't want this to be a 'them and us' kind of situation here. Major Crimes and local police, I've seen too many times how it can get. There's no 'them and us'. There's just us. More specifically me.

He does his version of a smile. It's not something he does often. The effect is unsettling.

**LAMMON**

Ah we're lucky to have you here, this is well outside our usual. I thought it was a gas leak or somethin'. It was Carter here realised it was a bomb.

She finishes her mouthful. Then -

**CARTER**

Actually... I just said it didn't look like a gas pipe or nothin'. And there were bits and pieces, didn't look right. All I said.

Lammon gestures at her as if to say - could you put the food down and stop eating? Carter knows what he's getting at but pretends she doesn't and carries right on.

**LACHLAN**

Our team's working with Cooper Springs, seeing what they can find on the explosive device. First assessment, they're saying it's crude, home-made... Not a pro. Meantime, what I'm here for is the stranger.

**LAMMON**

Come again?

**LACHLAN**

Report said two people left the diner right before the blast. Luci Miller and - all it said was - a 'man'...

**LAMMON**

Oh. Yeah. We don't have a name...

**LACHLAN**

Why?

(CONTINUED)

**LAMMON**

He doesn't have one. He was in an accident a few days ago. Woke up at the hospital in Cooper saying he doesn't know who he is or how he got here.

**LACHLAN**

Huh.

(beat)

Are you looking for this man?

**LAMMON**

Not, uh, not at the moment...

**LACHLAN**

A man claiming he doesn't know who he is comes into town. Shortly afterwards something blows up. Didn't think to connect those rather large dots?

**LAMMON**

I didn't, I mean, I didn't find out about him not remembering who he was til a couple of hours ago, then I thought we should wait 'til you arrived before... y'know...

**LACHLAN**

Priority number one is finding this person, okay, Lemon? Can you help us with that?

**LAMMON**

It's Lammon.

**LACHLAN**

Can we do that? Can we find this guy?

**LAMMON**

Absolutely. We can start with Luci Miller, I'll dig out her address...

**LACHLAN**

Alright then. Excuse me a second.

Lachlan exits. Stay with Lammon a moment who beams at the rest of the officers.

**LAMMON**

DI Lachlan Rogers! Can you believe it?

They all continue to look unimpressed. Almost to himself -

(CONTINUED)

LAMMON (CONT'D)

Didn't think he'd be that short.

28

**EXT. BURNT RIDGE POLICE STATION/ALLEY - DAY**  
(LACHLAN)

28

LACHLAN steps outside, then looks left to right. Goes left and walks into an alley round the side of the police station. He bends over -

And vomits. It's a painful retching, and when he stops Lachlan winces, catching his breath. But he doesn't look taken by surprise. He looks like a man who has learned to cope with this - whatever it is. After a few gulps of air, he adjusts his sunglasses which have become crooked on his nose. Then walks back out onto the main street to begin work, taking a mint out as he goes.

29

**EXT. MURRAY WATERS - DAY**  
(THE MAN, LUCI)

29

Luci's car rolls into a small town. We see the sign as they drive in - 'WELCOME TO MURRAY WATERS'.

30

**EXT. MURRAY WATERS/STREET - DAY**  
(THE MAN, LUCI, N/S MAN, N/S YOUNG COUPLE, N/S PASSER-BY)

30

The car pulls up on the main drag. The place is picture-perfect and stuck in the 50s. The kind of place that's rammed with day-trippers until the night falls when it empties out again.

THE MAN and LUCI climb out of the car and look around. The Man sees a MAN sweeping, and goes up to him, urgently -

THE MAN

Excuse me, do you know if there's a waterfall near here...

But before he can finish his sentence, the sweeping Man has shaken his head. The Man looks at Luci.

LUCI

I'm also shocked that the first person we asked didn't know the answer.

THE MAN

You're fucking hilarious aren't you?

LUCI

Yes I fucking am. Let's split up.

She heads off and stops a YOUNG COUPLE she sees to ask them.

(CONTINUED)

The Man goes up to another PASSER-BY and asks about the waterfall (dialogue unheard). The Passer-By shakes their head. The Man heads off to stop someone else.

30A

**EXT. MURRAY WATERS PETROL STATION - DAY (CONTINUOUS)**  
(THE MAN, MAN ON PHONE, N/S OLDER COUPLE)

30A

We follow The Man as he walks off on the other side of the street. A man is washing his car windscreen at a petrol station, while on the phone.

**THE MAN**

Hey, 'scuse me, I'm looking for...

The man doesn't look up from his phone.

**THE MAN (CONT'D)**

... for a waterfall...

The Man sighs. No luck there either. We follow him along the street. An OLDER COUPLE approaching and The Man smiles to get their attention and show he's not threatening. The couple look at him oddly and cross the road. Shit.

30B

**EXT. MURRAY WATERS/VARIOUS - DAY (CONTINUOUS)**  
(THE MAN, LUCI, N/S LOCALS)

30B

AROUND MURRAY WATERS -

THE MAN continues to ask people where the waterfall is met with bemused expressions and shakes of the head:

He goes up to someone outside a petrol station.

**THE MAN**

'Scuse me, is there a waterfall near here?

CUT TO:

Elliot stops a couple of passer-bys, becoming frustrated.

**THE MAN (CONT'D)**

Sorry, I'm looking for a waterfall, do you know if there is one nearby...

CUT TO:

Elliot approaches a local.

**THE MAN (CONT'D)**

'Scuse me, do you know if there're any waterfalls around here?

CUT TO:

Elliot approaches another local.

(CONTINUED)

**THE MAN (CONT'D)**

I was told there's a waterfall near here. Do you know where it is?

Getting nowhere. He grows increasingly frustrated and desperate, and it's showing on his face. He's running out of time...

ELSEWHERE -

LUCI stops a couple of passer-bys, asking about the waterfall.

**LUCI**

Hey, you haven't heard of any waterfalls around here, have you?

They frown and shake their heads. Also getting nowhere. She's taking a rest on a street corner when she sees something. A poster for "GREAT OUTBACK TOURS: YOUR LOCAL EXPERTS! 200M OUT OF TOWN".

31

**EXT. MURRAY WATERS/CHURCH - DAY (CONTINUOUS)**  
(THE MAN, REVEREND)

31

THE MAN - hot and exhausted - then spots something - someone who isn't going to ignore him - a church. Outside a REVEREND is sweeping. The Man stares up at the cross. A moment that should feel like it could almost be one of religious contemplation. The Reverend notices him looking -

**REVEREND**

Can I help you?

**THE MAN**

Yeah. I'm lost.

**REVEREND**

We all feel lost sometimes.

**THE MAN**

I mean... literally. I'm looking for a waterfall.

**REVEREND**

Round here?

**THE MAN**

I'm guessing you don't know of any.

**REVEREND**

I believe they named it Murray Waters as a joke. No waterfalls round here I'm afraid.

**THE MAN**

Oh. Thanks anyway.

(CONTINUED)

The Man is about to go but lingers a moment - maybe it's the heat, or something about the place, but as he glances at the cross on the church the Reverend catches it -

**REVEREND**

Are you religious?

**THE MAN**

I... I don't know what I am.

Again he's about to leave but something stops him. The chance to say what he's thinking to someone he never has to see again, who won't judge him maybe.

**THE MAN (CONT'D)**

I keep thinking I might have an idea, you know? About who I am. And then it disappears. It's like... I'm trying to pick out a pair of shoes... Trying to decide what kind of a person I am. Am I fucking loafers? Am I sandals?  
(slightly embarrassed)  
Sorry, I'm...

And, trailing off, he starts to walk but as he does -

**REVEREND**

Every day, every moment, we're different. Aren't we? I look back on the person I was ten years ago - even last year - and it's like it was someone else.  
(beat)  
I used to be a pimp.

The Man just looks at him.

**REVEREND (CONT'D)**

That kills at Mass.

**THE MAN**

(smiling)  
Right.

**REVEREND**

All I mean is - what you've done isn't the same as what you do next.

The Man looks at him. Then -

**THE MAN**

You get reverend to, uh, patient confidentiality, right?

**REVEREND**

Something like that.

(CONTINUED)

**THE MAN**

Okay... So I don't even know my own name, and there's a guy buried underground who says I'm the reason he's there.

A silence. The Reverend looks at him, uncomfortable.

**THE MAN (CONT'D)**

I'll just be on my way.

**EXT. MURRAY WATERS/STREET - DAY**  
(THE MAN, LUCI, N/S PASSERS-BY)

THE MAN exits the church grounds where he sees LUCI walking towards him. She waves him over -

**LUCI**

I got an idea!

**EXT. GREAT OUTBACK TOURS OFFICE/AIRFIELD - DAY**  
(THE MAN, LUCI, N/S MECHANIC)

THE MAN and LUCI approach a knackered-looking shack with the words 'Great Outback Tours' painted on the side. Next to the sign is a picture of a helicopter. A mechanic works on a car outside.

**INT. GREAT OUTBACK TOURS OFFICE - DAY**  
(THE MAN, LUCI, ARLO, JESSE)

THE MAN and LUCI enter the space - a small and basic setup. If you hadn't seen the sign outside telling you what this place was you'd have no idea.

There are two men here - twins, ARLO and JESSE, engaged in a chess match which both are taking very seriously. They don't acknowledge the opening door.

**LUCI**

We need some help. You guys must know the area round here pretty well?

A silence. The two men are engrossed in the game.

**LUCI (CONT'D)**

Rude...

Trying again -

**THE MAN**

We're looking for a waterfall.

**ARLO**

Try Niagara Falls. Beautiful this time of year...

**JESSE**

Your move, arsenuggets.

**ARLO**

Don't rush me, dickweed.

**THE MAN**

A waterfall near here, I mean.

**JESSE**

(to Arlo)

Hear that, Arlo? These fellas looking for a waterfall.

**ARLO**

And I'm looking for a 23 year old Polynesian lady who likes to cook. If wishing could make it so...

Jesse takes a move. Grins wickedly.

**JESSE**

How's that feel, you little rectum?

Arlo winces, visibly stung.

**THE MAN**

What about anything that someone might describe as a waterfall to a person who'd never been here... I need you to think...

**LUCI**

We can pay.

Slowly Arlo lifts his head like a lion awaking from a nap. He addresses Jesse.

**ARLO**

Could be that, y'know, out in Karramundi...

**JESSE**

The...

**ARLO**

Yeah...

**JESSE**

Nah...

**ARLO**

Could be...

(CONTINUED)



**JESSE**

Might be...  
(beat)  
Nah...

**THE MAN**

Hey, hello? Can you help us or not?

**ARLO**

I might have a sort of an inkling  
so to speak...

**JESSE**

Like your inkling to lead your  
bishop there right into this little  
manoeuvre...

He takes Arlo's bishop.

**ARLO**

Maybe that's what I wanted you to  
do...

**JESSE**

Oh is it?

**LUCI**

(cutting in,  
frustrated)  
How far's this Karramundi place?

**JESSE**

Ooh, 60k maybe, hard going in the  
bush. You'd need the chopper.

**ARLO**

But you can't take the chopper.

**JESSE**

Course not.

**THE MAN**

(frustrated)  
Why?

**JESSE**

Storm coming.

**THE MAN**

(looks out the window)  
It seems fine...

**ARLO**

Storms out here'll turn on you in a  
heartbeat. And we don't fly in  
storms. Suck on that you fucking  
orphan...

(CONTINUED)

He makes another move and Jesse bites his lip. Shit. Arlo cackles gleefully.

**THE MAN**

I need you to take us. Whatever it costs.

He casts a glance at Luci as he offers this. She raises an eyebrow but nods - sure.

**THE MAN (CONT'D)**

It's important.

**ARLO**

Why?

But he can't say. How can he possibly explain without looking crazy? So he settles for -

**THE MAN**

Because it is.

**ARLO**

Wait for the storm to pass, we'd be happy to take you out.

Luci grabs a map nearby and shoves it in front of Arlo.

**LUCI**

Show me which way.

**JESSE**

Driving's not a good idea...

**THE MAN**

(cutting in)  
Just show her.

Reluctantly, Arlo looks away from the chess match to glance at the map and circle an area. The moment he has, Luci and The Man turn to walk out.

**ARLO**

I'm not kidding. About the storm.

But the door closes. He shrugs and returns to his game.

**ARLO (CONT'D)**

Rude.

An establisher of Helen's.

36

**INT. HELEN'S HOUSE/LIVING ROOM - DAY**  
(HELEN, ETHAN)

36

HELEN and ETHAN are sat looking at several options for bedsheets, spread out in front of them. They're still in their plastic, with only the tops open. Ethan's staring at them intensely. Really taking his time and weighing his options up.

Helen is sat beside him, clearly bored. She sneaks a glance at her phone as she waits. Finally Ethan nods, thoughtfully, reaching a conclusion.

**ETHAN**

Okay. I've reached a decision.  
(long pause)  
Not that one.

He puts one of the sheets aside. She leans in -

**HELEN**

You sure? It says thread count's 2000. That's heaps, isn't it?

Ethan smiles - somewhat patronising -

**ETHAN**

Look at the price, love. We're not Kardashians. Thread count's just a marketing tool. You gotta consider finishing, construction, yarn size...

**HELEN**

Yarn size isn't everything, y'know?  
It's about what you do with it.

Ethan fixes her with a look as she laughs.

**ETHAN**

This is a big decision! We have to sleep on this for the next 3 to 5 years.

Helen reaches over to feel one of the sheets. Pulls it part out of the plastic.

**ETHAN (CONT'D)**

Hey careful, don't go pawing at it after we just had a katsu. They have a very strict return policy.

Helen's phone goes. She snatches it up right away - the call she's been waiting for.

**ETHAN (CONT'D)**

Seriously, you're not going to-

(CONTINUED)

**HELEN**

I'll be quick...

She walks a little further away as she answers, out of earshot.

**HELEN** (CONT'D)

(into phone)

Freddie, hey...

37

**INT. COOPER SPRINGS POLICE STATION/OFFICE - DAY**

37

(FREDDIE, N/S POLICE OFFICERS)

FREDDIE is on the other end of the phone, sitting at the front desk, doing spot-the-difference. A woman in her late 50's with a permanent scowl.

**FREDDIE**

(into phone)

I ran the CCTV the hospital sent over. The car that cowboy-hat guy got into is registered to Billy Nixon. He runs a big trucking company 'round here.

INTERCUT WITH:

38

**INT. HELEN'S HOUSE/LIVING ROOM - DAY**

38

(HELEN, ETHAN)

Back with HELEN. Intercut between the two as needed.

**HELEN**

(into phone)

Ah, great, great. And you got an address for Nixon?

**FREDDIE**

(into phone)

Last I checked, you were a Probationary Constable and I worked front desk...

**HELEN**

(into phone)

Yeah, yeah, it just... feels like this is something else. Something big.

**FREDDIE**

(into phone)

Y'know - I get the biggest jug in my house - it's 3 litres, just under - and I fill it with margarita mix.

(CONTINUED)

**HELEN**

(into phone)  
'Scuse me?

**FREDDIE**

(into phone)  
That's what I do on my day off.

Helen laughs.

**HELEN**

(into phone)  
You're an inspiration.

**FREDDIE**

(into phone)  
I'll text the address.  
(beat)  
Oh hey - you hear about that  
explosion down at Burnt Ridge...  
Turns out it was a bomb...

**HELEN**

(into phone)  
You serious?

We go BACK WITH ETHAN - as Helen finishes her conversation.  
Ethan looks at her, frowning, really annoyed now. Then looks  
back at the sheets. Glances at his watch. Finally Helen  
comes back over.

**HELEN (CONT'D)**

Sorry.

**ETHAN**

Yeah, well, can we focus now? We're  
down to deciding between these  
two...

**HELEN**

I actually - I have to go.

**ETHAN**

What?

**HELEN**

It's that fella lost his memory...  
I think I can help him.

**ETHAN**

What about our day off? The sheets?  
We have to return these today so we  
have to make a choice...

**HELEN**

I'm like the only person he knows.  
I feel responsible.

(CONTINUED)

**ETHAN**

Except you're not. You're brand new. Right now you're basically a human traffic light. You got the hots for this guy or something?

**HELEN**

I can be back in an hour. Tops.

Ethan watches in disbelief as she turns to go. He turns back to the bedsheets. He'll have to climb this mountain alone.

39

**INT. BILLY'S TRUCKYARD/GARAGE - DAY**

39

(BILLY, JUSTIN)

A large, dark garage. Two trucks are sat there, clearly undergoing some maintenance. BILLY is pacing, phone to his ear.

**BILLY**

(into phone)

... don't gimme that shit, the guy just walks out of a hospital, he doesn't vanish into thin air, look harder... Well shit, I dunno, maybe...

He falls quiet when he sees a man approaching - JUSTIN.

**BILLY (CONT'D)**

(into phone)

Call me back when you got a clue.

He hangs up.

**JUSTIN**

Hey boss...

**BILLY**

What ya doing here? Thought you was off.

**JUSTIN**

Uh, yeah. Yeah. Thing is I need to talk with you, Billy. That's the thing.

Billy stands very still as he watches Justin. Which only seems to make Justin even more nervous.

**JUSTIN (CONT'D)**

Ah, I sure hate this. I do.

**BILLY**

Hate what?

(CONTINUED)

**JUSTIN**

I saw you.

A tense silence hangs between them. Billy just looking at Justin.

**JUSTIN (CONT'D)**

I was coming back to the office. It was gone ten, I think, and I was, I left my headphones and... you know I run, I'm a runner, you know that, and I came back for 'em and you was...

**BILLY**

Get to it.

**JUSTIN**

You was driving a truck outta the lot. 2IV. Next day Charlie tells me there's been a break-in. Someone stole 2IV. And I'm thinking, huh. What break-in? Cause what I saw - I mean, I know what I saw.

(beat)

You did it for the insurance, huh?

**BILLY**

I still don't know why you're here.

**JUSTIN**

You said it was stolen, but it wasn't stolen, Billy, was it? You just said it was so you could claim back some money. And me - I'm loyal, you know that, I can keep a secret, me. Take it to the grave. Only - me and Elle, we was wanting to put the boys in a nicer school, except...

**BILLY**

Okay. Okay. I get it.

(beat)

You're trying to squeeze me.

**JUSTIN**

No, I...

Justin stops mid sentence. Then looks him square in the eye. Standing taller, more confident. Maybe this isn't so hard.

**JUSTIN (CONT'D)**

S'pose maybe I am. I sweated my balls off for you. Years, now, and... it's my time.

(beat; stronger -)

It's my time.

(CONTINUED)

Billy nods.

**BILLY**

Well okay then. Okay. We can make an arrangement, son. And you promise me that you'll take it to the grave?

**JUSTIN**

On my life, Billy.

A silence. Billy looks thoughtful.

**BILLY**

I got something in that truck there you're gonna want to see.

**JUSTIN**

Yeah?

**BILLY**

Go take a look. But you walk away with that - we're done. You'll keep your mouth shut.

Justin nods and heads over to the truck, reaching in.

40

**INT. BILLY'S TRUCKYARD/TRUCK/GARAGE - DAY**  
(BILLY, JUSTIN)

40

We see, from inside the truck, JUSTIN is stood up, looking at the floor by the pedals. It's so high up he's standing.

**JUSTIN**

What'm I lookin' for...

BILLY appears behind him. Casually takes the door of the truck - and SLAMS the door shut with a vicious ferocity. Right into Justin's head.

41

**INT. BILLY'S TRUCKYARD/GARAGE/SIDE OFFICE - DAY**  
(BILLY, JUSTIN)

41

From inside the small side office we just see the silhouette of BILLY as he keeps SLAMMING the door closed on JUSTIN, crushing his skull. Again and again until Justin's body goes limp. The noise is horrific.

When it's done we go CLOSE on Billy. Looking at the dead body, his expression utterly impassive.



42            INT/EXT. BUSH/LUCI'S CAR (TRAVELLING) - DAY            42  
              (THE MAN, LUCI)

LUCI and THE MAN are driving out of town into the bush, the wind whipping past them now as the storm approaches. The Man is holding a map and looking out at the landscape, as we suddenly -

CUT TO:

43            INT. LENA'S APARTMENT (FLASHBACK) - DAY            43  
              (LENA)

Back in Elliot's POV - LENA stood by the window again, the same moment. We take in more details of her. Then we PAN DOWN and see her fingers, resting on the handle of a suitcase. She's going somewhere.

A long silence. Then she checks her watch and sighs.

LENA

The taxi is late. Must be the  
weather -

And we cut out before we hear the word 'weather'.

CUT TO:

44            INT/EXT. OUTBACK/LUCI'S CAR (TRAVELLING) - DAY            44  
              (THE MAN, LUCI)

Back with THE MAN and LUCI. The Man snapping out of this reverie, and back to the job at hand. He looks down at the map, blowing in the wind like crazy.

THE MAN

I still don't get it.

LUCI

What?

THE MAN

You. In the middle of nowhere,  
driving right into a storm. With a  
guy you just met.

LUCI

Like I said. You're the only  
interesting thing to happen...

THE MAN

(interrupting)  
I know what you said.

Luci glances at him.

(CONTINUED)

**LUCI**

What's that supposed to mean?

For a moment the air is thick with tension - Luci wondering - does he know somehow? Does he suspect? But then -

**THE MAN**

I just mean what kind of person does this? For a stranger.

**LUCI**

A coffee bean.

A confused silence. Then -

**LUCI (CONT'D)**

When I was 12, I was whining to my dad about exams. So - he took me into the kitchen. Got out an egg, a potato and a coffee bean and put them all on to boil. After a while he gets the potato out, asks me to touch it. It's got softer. Then the egg. Harder. Then I ask about the coffee bean - and of course it's dissolved. So I just have my first beautiful spoonful of coffee. And Dad says you can be like the egg or the potato and try to fight the shit life throws at you - and it breaks you. Or you can just... go with it. Adapt.

The Man looks at her.

**THE MAN**

You didn't answer my question.

**LUCI**

I'm a coffee bean. I go where life takes me. It took me to you. And for some reason... I like you.

She smiles at him. An electric moment between the two. The Man breaks it by looking away, awkward.

**THE MAN**

Could've just said that. Would've been quicker.

And they drive on into the storm.

45      **EXT. OUTBACK/BURIAL SITE - DAY**  
         (NIL CAST)

45

A scorpion skitters across the ground. It comes to a stop at an incongruous sight - the end of a bright blue hose sticking out of the sand. It clambers up - and then heads down the hole, inside the hose -

46      **INT. BURIAL SITE/OIL DRUM/HOSE - DAY**  
         (MARKO)

46

We follow the scorpion down, down through the hose as it heads down into the ground - and it finally emerges -

**BLACK SCREEN**

Into darkness. We hear a scuffling and then the sound of breathing. And then -

**MARKO**

Whoa! What the f-

The lighter flicks on - and MARKO falls suddenly silent as he realises that the very poisonous - so poisonous it could kill you with one strike - scorpion is sitting on his nose.

He tries to slowly lift his arm... The scorpion moves. Onto his face.

And the lighter cuts out. We're plunged back into darkness. Just the sound of Marko's ragged breathing.

47      **EXT. BURNT RIDGE/SANDY'S HOUSE - DAY**  
         (LACHLAN, LAMMON, SANDY, MARIAH THE DOG)

47

We're outside a modest house in Burnt Ridge. Lachlan's smart SUV is parked outside and LACHLAN and LAMMON are approaching the door. Lachlan rings the bell and sees that Lammon is taking out his notebook and has a huge anticipatory grin on his face. Seeing Lachlan's stare -

**LAMMON**

I can't believe I'm going door to door with Lachlan Rogers.

**LACHLAN**

(dry)

Nor can Lachlan Rogers.

Inside we hear the sound of footsteps, and then the door opens. It's SANDY - the woman who works with Luci at the diner. She looks at the two men, squinting. She's holding a yapping DOG -

**SANDY**

Be quiet Mariah! Hush now!!

(CONTINUED)

The dog quietens down.

**SANDY (CONT'D)**

Sorry, she's on her period...

The men are awkward and have no idea what to say in response. Sandy looks at them again.

**SANDY (CONT'D)**

I thought we'd already done this, Lammon?

**LAMMON**

Right, but this is Detective Inspector Lachlan Rogers, down from Major Crime. He's got a few more questions for you.

**SANDY**

Okay, shoot. I'd ask you in but Mariah's shit on the floor and I can't get the smell out.

Lachlan looks uncomfortable again. Tries to wrestle back control of this interview -

**LACHLAN**

We're looking for the man that came in to the diner. Just before the incident.

**SANDY**

Incident? You mean the bloody great bomb?

**LACHLAN**

Yes, ma'am.

**SANDY**

(nodding at Lammon)

Like I told Lammon, I never seen him before. But he seems to have buddied up with Luci Miller alright...

**LACHLAN**

How so?

**SANDY**

She called earlier, asking me to feed some stray dog she's taken a shine to. She said they were both headed for Murray Waters. God knows why.

**LACHLAN**

Appreciate your time, ma'am.

(CONTINUED)

Mariah the dog starts yapping at them as they turn and start walking away. Back to Lachlan's car.

**LACHLAN** (CONT'D)

You know Murray Waters?

**LAMMON**

Yeah. Tourist trap kinda place.

**LACHLAN**

Fancy taking a drive up there?

**LAMMON**

With you? Now?

**LACHLAN**

You got someplace more important to be, I can go get my partner. I'd rather he co-ordinate on the ground here and I take this journey with someone local but...

**LAMMON**

No. No, that's... no, I'm in! I'm jazzed! My sister won't mind, it's not like an important birthday really...

He cuts in as they reach the car -

**LACHLAN**

Then get in the car, Lemon.

**LAMMON**

It's Lamm-

But Lachlan is already in and slamming the door shut.

**LAMMON** (CONT'D)

... on.

47A

**INT. GREAT OUTBACK TOURS OFFICE - DAY**  
(ARLO, JESSE)

47A

ARLO and JESSE are still locked in their chess game. The wind blowing like crazy.

**ARLO**

We should close up the shutters...

**JESSE**

Why, you scared are you?

**ARLO**

You're the one who should be scared my bishop is right on your arsehole.

He gets up and goes over to the shutters. We see him look out the window, his expression changing.

(CONTINUED)

47A

47A

**ARLO** (CONT'D)

Yep. Dust storm coming in.

**JESSE**

Big fuck or little fuck?

Beat. From his expression we can tell -

**ARLO**

Big fuck.

He slams the window shut as the noise of wind crescendoes -

47B

**EXT/INT. OUTBACK/LUCI'S CAR - DAY**  
(THE MAN, LUCI)

47B

The dust storm's deafeningly loud. We're CLOSE IN on LUCI and THE MAN in Luci's car, the dust streaming in through the open windows. They can't see out the front - and it's getting to the point Luci can barely see the steering wheel. The Man is looking around the car and they're both having to scream above the noise of the storm -

**LUCI**

COME ON...

She guides him out the car and the round the back, where she opens up the trunk and they both squeeze in under the taut tarp canopy -

48

**INT. LUCI'S CAR/TRUNK - DAY**  
(THE MAN, LUCI)

48

THE MAN and LUCI slide into the back of the trunk, covered in dust. It's cramped in there, old bags and stuff that accumulates over time. Because of this they're forced uncomfortably close. He's squirming.

**THE MAN**

Sorry, I...

**LUCI**

No, it's okay.

**THE MAN**

Just got to...

**LUCI**

Yeah.

Finally they get comfortable. Ish. He grits his teeth, trying not to shout or just slam the car in frustration. The wind howls outside.

(CONTINUED)

**THE MAN**

Well this is just fucking...  
perfect. This guy's buried  
underground and we're in here  
hiding from... dust.

**LUCI**

You can't see a thing in that. I  
have no idea which way we're even  
heading right now...

**THE MAN**

This guy knows who I am, if we  
don't find him in time...

**LUCI**

There's nothing we can do about it  
right now. Okay? Just, calm down...  
close your eyes...

They fall silent. The Man making a visible effort to calm  
himself down. We go in close on THE MAN as he closes his  
eyes -

FLASH TO:

A FLASHBACK OF LISA CARELLO

CUT TO:

Back in the trunk, The Man blinks, the image in his head.

**LUCI**

You okay?

**THE MAN**

I keep seeing...  
(beat; deciding  
against it)  
Never mind.

**LUCI**

What?

**THE MAN**

Honestly, I don't even know.

Changing the subject -

**THE MAN (CONT'D)**

That story you told about the  
coffee bean - your father never  
said that. It's an old story. The  
kind you get in a self-help book.

(CONTINUED)

**LUCI**

Sounds better when I say it was something my dad told me.

**THE MAN**

Why'd you lie?

**LUCI**

I liked it. So I borrowed it.  
That's what people do. Tell white lies. Make a version of themselves.

He looks at her, curious.

**THE MAN**

And what version of yourself are you trying to be in Burnt Ridge?

**LUCI**

What's that meant to mean?

**THE MAN**

Just... you seem like you're not from there? Something tells me you're not a small town girl.

**LUCI**

I moved a few years ago. After things didn't work out with my boyfriend.

**THE MAN**

What happened?

**LUCI**

We had a... difference of opinion.

There's another massive howl of wind above them. They look up.

**LUCI (CONT'D)**

Christ. This is a big fuck.

Elliot's looking at her, intrigued.

**THE MAN**

So - this guy you left...

**LUCI**

Maybe he left me.

**THE MAN**

I doubt it.

Luci smiles to herself.

(CONTINUED)



**LUCI**

It was never going to work. Me and him. It was one of those... falling into bed five minutes after meeting kinda things.

**THE MAN**

'Instant attraction'.

**LUCI**

Chemical. But... you can't screw all your problems away. Some things just... aren't meant to be.

The Man looks at her. Then shifts uncomfortably.

**THE MAN**

It's hot under here.

**LUCI**

It'll pass... soon enough.

Their eye contact lingers a moment too long -

**LUCI (CONT'D)**

"It's just a storm". That's what my gran would say. "It'll pass. It'll pass and you'll see the sky again".

The Man nods, his throat as dry as stone. He grins back crookedly.

**THE MAN**

And that's when the real trouble starts.

49      **EXT. BILLY'S TRUCKYARD - DAY**  
          (HELEN, BILLY)

49

HELEN pulls up in an industrial estate, where Billy's business 'LXV TRUCKING' is based. There are several trucks parked up in a huge lot, and opposite is a bland unit marked "LXV" in unassuming letters. Helen squints at the sign and hesitates a moment, unsure if she's got the right place. Then she spots something - a figure across the courtyard.

50      **INT. BILLY'S TRUCKYARD/OFFICE SPACE - DELETED**

50

51      **EXT/INT. BILLY'S TRUCKYARD/GARAGE - DAY**  
          (HELEN, BILLY)

51

HELEN approaches a large yard filled with trucks until she finds the vast maintenance space. Inside stands BILLY, hosing down the floor with a pressure washer. And whistling, the same tune we heard him whistle in the truck.

(CONTINUED)

**HELEN**

Mr Nixon?  
(louder)  
Mr Nixon?

Billy turns off the pressure washer and looks up.

**HELEN (CONT'D)**

I'm Probationary Constable  
Chambers. I was hoping to ask you a  
few questions...

He steps towards her and in this moment Helen is very aware of the fact that there's only the two of them here, and no-one nearby.

**BILLY**

You got a uniform? Or a badge?

**HELEN**

Uh... I got my police ID...

She hands the card to Billy, who takes a look at it.

**HELEN (CONT'D)**

It's my day off today. That's why  
I'm not... y'know...

She points at her outfit. Billy takes out his phone and snaps a picture of the ID then hands it back to Helen. And smiles broadly.

**BILLY**

Apologies if I seem mistrustful.  
I've had some bad experiences with  
people who ain't who they say they  
are.

**HELEN**

Right. Yeah. That happens. I guess.

She's a little unsettled but determined to get back on the front foot.

**HELEN (CONT'D)**

So, Mr Nixon...

**BILLY**

You know my mother was a police  
officer. Back in the US of A. It's  
fine work you people do. Fine work.

**HELEN**

(awkwardly)  
Right, uh... So, Mr Nixon, earlier  
today you went to the hospital in  
Cooper Springs looking for a guy...

(CONTINUED)

**BILLY**

(cutting her off  
again)

Ah, you want to know what I was  
doing there huh?

Although Helen's here to ask the questions, it still feels  
very much like Billy's driving the conversation.

**BILLY (CONT'D)**

Well, I saw the accident. I was  
gonna stop but a couple cars had  
already pulled up so I figured...  
not much I could do. One of my  
drivers... he was taking a fuel  
truck up to Darwin, truck 2IV, only  
he hadn't checked in, see. I was  
out following the route.

Helen is writing this down in her notebook.

**HELEN**

Okay, so you saw this accident  
and...

**BILLY**

... And it stayed with me, see. I  
wanted to know if the poor soul  
inside had made it out okay.

**HELEN**

So - sorry, just let me be clear -  
you didn't know the guy in the car?

**BILLY**

I do not.

**HELEN**

Oh. Okay.

She writes down in her notebook. Taking a little while to do  
it. Billy looks at her with an amused smile, like a spider  
looking at a fly.

**HELEN (CONT'D)**

They also said at the hospital -  
you asked where he was?

And something in the room changes - Billy realising in that  
moment that he's underestimated Helen. That her folksy  
demeanour doesn't tell the whole story.

**BILLY**

Uh-huh.

**HELEN**

Why'd you ask that, Mr Nixon?  
(beat)

**(MORE)**

**(CONTINUED)**

**HELEN (CONT'D)**

You came to see if he was okay.  
Why's it matter where he's gone?

Billy shrugs slowly.

**BILLY**

A man walks out of that wreckage  
alive... It's hard to believe such  
a thing, see? An' I thought...  
hell, the guy's still in Cooper,  
the guy's nearby, I wouldn't mind  
seeing him for myself.

**HELEN**

Peace of mind, kind of thing?

**BILLY**

Whatever you want to call it.

A silence. Billy looks at Helen thoughtfully, and finally -

**HELEN**

Well okay then. Thanks for speaking  
with me.

**BILLY**

Thank you for stopping by.

As Helen's heading for the door -

**BILLY (CONT'D)**

There something about this guy I  
need to know?

(off her look)

I went to that hospital to see if  
that fella's okay... Next I know, a  
police officer's coming asking me  
questions. It's not in the normal  
run of things, y'understand?

**HELEN**

I'm just... following up.

**BILLY**

And you're not a detective. Right?  
You're a beat cop? No partner?  
Flying solo.

Helen looks a little flustered, on the back foot again.

**HELEN**

Thanks for your time...

And she walks out quickly. We stay on Billy, who stands very  
still for a long time. Then he takes out his phone. Looks at  
the picture he snapped of Helen's ID. And then he makes a  
call. When the person at the other end picks up -

(CONTINUED)

**BILLY**

Hey it's me...

As he speaks he looks down at his boots - the side of which have a small circle of blood on them, from Justin. He reaches for a cloth and starts to rub the boot with it.

**BILLY (CONT'D)**

Need some information on a constable called Helen Chambers out of Cooper Springs.

(beat)

Soon's you can please...

He finishes cleaning off the spatter of blood and inspects the leather - clean as a whistle. He smiles to himself.

**INT/EXT. HELEN'S CAR/STREET - DAY**  
(HELEN)

HELEN gets into her car. She pulls out her phone and dials a number. We hear Freddie's voice the other end of the line -

**FREDDIE (V.O.)**

Hey Hel.

**HELEN**

So I met with Billy Nixon...

**FREDDIE (V.O.)**

(into phone)

Got the bit between your teeth on this one, hey? Good on you, no-one else round here seems to give a damn...

**HELEN**

So I was wondering...

Helen stops dead. Something's caught her eye. She reaches down and pulls out the burger wrapper from the side pocket where Ethan left it. Holds it up to the light, staring at it.

**FREDDIE (V.O.)**

(into phone)

Wondering what?

**HELEN**

(into phone)

Oh, uh... You know what? Forget it. Doesn't matter. Sorry. You too.

She hangs up. Smiles to herself, then drives off.

**INT. COOPER SPRINGS POLICE STATION/OFFICE - SCENE DELETED**

53

**EXT. OUTBACK - DAY**  
(THE MAN, LUCI)

53

WIDE - order has been restored, the clouds of swirling red dust are gone, and the world is now visible once more. We see movement - LUCI and THE MAN emerge from the back of the car and stretch out. As they stand -

**LUCI**

You're kidding.

The Man follows her look - now the dust has cleared, the town of Murray Waters is just about visible a long way in the distance.

**THE MAN**

So we went round in a big fucking circle. FUCK.

His scream echoes before dying away. Luci looks at him. She's about to say something when -

**THE MAN (CONT'D)**

FUCK FUCK FUCK FUCK FUCK. He's probably dead by now...

**LUCI**

Hey, you don't know that...

**THE MAN**

You don't understand.

(deep breath)

He said on the phone - he said I'm the reason he's buried underground.

**LUCI**

You're the reason?

The Man nods.

**LUCI (CONT'D)**

Then now's not the time to give up on him, eh?

54

**INT. GREAT OUTBACK TOURS OFFICE - DAY**  
(THE MAN, LUCI, ARLO, JESSE)

54

ARLO and JESSE are playing chess as LUCI and THE MAN walk in. There's some red dust scattered about but they managed to shut the windows before things got too fucked up.

**LUCI**

Storm's gone, let's go.

**ARLO**

Helluva storm.

(CONTINUED)

**JESSE**

Like we told you.

**THE MAN**

Let's go. Now.

But they don't react. Jesse reaches for a piece on the board. Decides against it. Then Luci flips over the chess board. Ruining the game. Arlo and Jesse look up in horror.

**LUCI**

How about now?

A beat. He looks up at her. She's ruined his game.

**JESSE**

That was a seven hour showdown. I was about to feed him his own...

**ARLO**

(cutting in)

Oh, bollocks you were.

He sighs and reaches over to a clipboard with some papers on and hands it to her -

**ARLO (CONT'D)**

Insurance waiver. Not my fault if I kill us all 'cause I'm still drunk from last night kind of thing.

Off Luci's look -

**ARLO (CONT'D)**

Just a joke.

**LUCI**

Hilarious.

She writes down her name and signs it, then hands it to Arlo.

55

**EXT. NORTHERN TOURS OFFICE/AIRFIELD - SCENE DELETED**

55

56

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

56

The helicopter cuts through the sky.

57

**EXT. HELEN'S HOUSE - SCENE DELETED**

57

58

**INT. HELEN'S HOUSE/LIVING ROOM - DAY**  
(HELEN, ETHAN)

58

HELEN enters, something a little manic about her. ETHAN is sitting watching TV, a half-drunk beer in his hand. He barely looks round at her.

**HELEN**

You were right.

Ethan doesn't respond. She takes the TV remote and switches it off. Ethan looks at her, annoyed.

**ETHAN**

I was watching that.

**HELEN**

I've been carrying on like a pork chop and I'm sorry.

She lifts her left hand - we see the screwed-up burger wrapper from the car is in it.

**HELEN (CONT'D)**

Treaty of Versailles. You and me. Like you said. We're in this together. I'm not a bloody detective. And this guy is not my investigation. I can take a sick day tomorrow and we can do it properly...

Ethan's phone buzzes. He glances at it.

**ETHAN**

My ride's here.

He stands.

**HELEN**

(surprised)

You're going out?

**ETHAN**

Martin called. I got the promotion. I said I'd go have a drink with the fellas.

**HELEN**

But...

Ethan raises his hands, defensive.

**ETHAN**

I didn't know when you were coming back. I didn't know if you were coming back...

(CONTINUED)



**HELEN**

Ethan, c'mon...

**ETHAN**

While you were out playing  
detective, I was here on my  
lonesome. I turned to share the  
good news and you were not here. I  
was there for you when you needed  
me, Hel. Remember? When you were...  
(beat; changing tack)  
You can be really selfish. Y'know?

Helen looks like she's been punched in the stomach as Ethan  
walks past her.

**ETHAN (CONT'D)**

Don't wait up.

And he goes. Feeling tears pricking her eyes, Helen walks  
quickly into the bathroom.

58A **INT. HELEN'S HOUSE/BATHROOM - DAY**  
(HELEN)

58A

HELEN wipes her cheek with the back of her hand, turns on  
the tap to rub some water into her eyes. And as she looks in  
the mirror, her pity turns to anger. She turns off the light  
and says -

**HELEN**

Bloody Mary.

She stares at herself in the mirror, defiant.

**HELEN (CONT'D)**

Bloody Mary BLOODY MARY BLOODY  
MARY!

Defiant, she walks out. She's got a job to do...

58B **INT. HELEN'S HOUSE/LIVING ROOM - SCENE DELETED**

58B

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

59

The helicopter flies through the outback.

60 **INT/EXT. WATERFALL SIGN/BURIAL SITE/HELICOPTER (TRAVELLING) 60-**  
**DAY**  
(THE MAN, LUCI, ARLO)

Inside, the chopper is bouncing up and down vigorously. THE  
MAN and LUCI look out the window. ARLO glances back at them.

(CONTINUED)

**ARLO (IN HEADSET)**

Sorry about this, the wind comes off the rocks and you get a bit of mountain wave.

(beat)

That or we've got some bits falling off somewhere...

**THE MAN (IN HEADSET)**

Are we close?

**ARLO (IN HEADSET)**

Yep. Just over there.

POV - the area down below looks much like the rest of the land around it. The only point of difference is a rusted old sign for the quarry there.

**THE MAN (IN HEADSET)**

Where's the waterfall?

CUT TO:

**EXT/INT. WATERFALL SIGN/BURIAL SITE/HELICOPTER - DAY**  
(THE MAN, LUCI, ARLO)

The helicopter's landed and LUCI, THE MAN and ARLO are looking out at the sign. On it reads 'STREAM QUARRIES' with a painted image of a waterfall above it. Some long-defunct company logo above it.

**ARLO**

Thirty minutes. Then we have to go before it gets too dark.

Luci and The Man step out of the helicopter and walk towards the sign and a barren clearing. Inside the chopper, Arlo pulls out his phone and starts playing on it.

**MONTAGE:**

Back with Luci and The Man - they're out of sight of the helicopter now as they look around the desolate landscape in silence.

**END MONTAGE.**

At one point Luci crouches closer to the ground. Spotting this -

**THE MAN**

Anything?

**LUCI**

I have no idea.

(CONTINUED)

She scoops up some of the earth with her fingers. Sighing at the futility. Then she looks up - and freezes as she spots something.

**LUCI** (CONT'D)

Hey. Stop there.

The Man turns.

**THE MAN**

What?

**LUCI**

It's a snake.

She gestures towards his feet. As she walks over to him, The Man looks down. Then gets onto his knees.

**THE MAN**

That's not a snake.

Luci is over by him now and she sees what The Man can see - the long thin shape on the floor is actually a length of blue hose. The Man scrabbles to trace it, following it until he sees -

It disappears into the ground.

**THE MAN** (CONT'D)

Jesus Christ...

Luci takes off her backpack and pulls out the shovels they bought earlier. They both start digging with an adrenaline-fuelled fervour. A brief beat as The Man looks at Luci digging. There's something bothering him but he can't pin it down.

**EXT/INT. OUTBACK ROAD/LACHLAN'S CAR - DAY**

(LACHLAN, LAMMON, MURRAY WATERS POLICE SERGEANT (V.O.))

The sun is setting. Lachlan's car is pulled over by the roadside. LAMMON is out taking a piss by the roadside. LACHLAN is by the car on the phone, which is on speaker.

**LACHLAN**

So the office sent through  
photograph?

**MURRAY WATERS POLICE SERGEANT**  
(V.O.; ON SPEAKER)

Yeah, yeah, we got it. We'll keep  
an eye out...

**LACHLAN**

Appreciated, Sergeant.

(CONTINUED)

Lachlan hangs up. Lammon finishes and as he heads back towards Lachlan -

**LAMMON**

Sorry bout that. I've got a bladder the size of a kitten!

As Lachlan heads for the car -

**LAMMON (CONT'D)**

You know - Murray Waters ain't so big. Him and the locals should find Luci and this bloke.

**LACHLAN**

You're wondering why we're driving all the way there ourselves.

**LAMMON**

No, no, I was just...

**LACHLAN**

Something's worth doing, Lemon, do it yourself.

Lammon thinks about correcting him on the name - decides he can't be bothered as they both climb into the car.

**LAMMON**

It's going to be dark soon is all.

Silence. Pressing on -

**LAMMON (CONT'D)**

You drive much in the outback?

**LACHLAN**

A bit.

**LAMMON**

We try not to drive at night, cause the 'roos... They get attracted by headlights, see. Come jumping towards 'em and... bang. A lot of kangaroos die on the roads at night...

**LACHLAN**

Fuck the kangaroos.

A long silence. Lachlan starts up the engine.

Establisher.

64

**INT. COOPER SPRINGS POLICE STATION - DAY**  
(HELEN, FREDDIE, N/S POLICE OFFICERS)

64

HELEN enters and sees FREDDIE at the front desk. She hands her a coffee. Freddie raises her eyebrow.

**FREDDIE**

Seriously?

**HELEN**

I am dedicated to my work. And bringing you soy lattes.

**FREDDIE**

You've never brought me a soy latte before. And your 'work' at this point involves cautioning the guy who keeps shitting outside Woolworths.

**HELEN**

Listen, I spoke with that Billy Nixon, and what he said - I didn't buy it. So... I, uh, I was hoping to get a look at his file...

Freddie looks at her, huh? Helen smiles winningly, nodding at the latte. Freddie sighs and stands up.

**FREDDIE**

I'm going for a smoke. I hope no-one uses my computer that's still logged in.

**HELEN**

You're the best, Freddie.

She goes over to a desk, fires up a computer - and calls up the file for Billy Nixon...

65

**EXT. WATERFALL SIGN/BURIAL SITE - DAY**  
(THE MAN, LUCI, ARLO, MARKO (DECEASED))

65

LUCI and THE MAN are still digging. The blue hose is in the middle of the hole they've dug. A thrust with the spade from The Man - and there's a hollow booming sound. He shares an excited/anxious look with Luci and they both keep digging with renewed energy.

They're uncovering something now. Something made of metal. They keep digging - and it becomes clear it's an oil drum. A small hole where the blue hose has been placed. Working faster and faster, The Man and Luci clear the soil from the lid of the oil drum, and prise it off.

There, inside, is MARKO. Still. Unmoving. Dead.

(CONTINUED)

Luci takes a step back involuntarily, putting a hand to her mouth and closing her eyes.

**LUCI**

Is he...

The Man kneels down to check Marko's pulse. He sighs.

**THE MAN**

Yeah.

**LUCI**

Oh Jesus.

She sits down hard on the soil. Then she sees The Man, searching the body.

**LUCI (CONT'D)**

What are you doing... ?

In answer to her question, The Man stands up - holding a mobile phone. He turns and looks at it, shocked -

**THE MAN**

Jesus.

Squashed against the screen is the scorpion. Clearly Marko killed it with the phone. He wipes it off, then looks at it.

**THE MAN (CONT'D)**

Battery's dead.

Shaking his head.

**THE MAN (CONT'D)**

Nothing else in his pockets.

**LUCI**

How can you do that? How can you search a dead man?

**THE MAN**

I don't really have a choice.

He picks up the blue hose. Shakes it - it's clogged up with dirt.

**THE MAN (CONT'D)**

This must've been clogged up in the storm. Whoever put him here didn't mean to kill him.

He starts walking back towards the helicopter.

**LUCI**

Where are you going?

Holding up the phone -

(CONTINUED)

**THE MAN**

Get this charged.

**LUCI**

Wait, wait...

She gets to her feet and hurries to catch up with him. When she get close enough -

**LUCI (CONT'D)**

What are we going to say?

**THE MAN**

To who?

**LUCI**

The pilot. The cops.

The Man sighs, shaking his head. They're at the end of the road with this. The helicopter comes into view again. We can see ARLO sitting in the pilot's seat, facing away.

**THE MAN**

The truth.

**LUCI**

I came out here to help you,  
alright? I was just trying to help.  
I don't need to be caught up in any  
shit...

**THE MAN**

Too late.

He goes over to the helicopter. Leans in, and Arlo wakes with a jolt.

**ARLO**

Oh hey.

**THE MAN**

I need you to radio the police.

**ARLO**

Why?

The Man doesn't answer. He doesn't finish his sentence. His eye has fallen on a piece of paper by Arlo's side. He reaches out for it.

**ARLO (CONT'D)**

Mate. Why?

The Man is looking at the paper - the insurance contract Luci signed before they took off. Arlo snatches it off him.

**ARLO (CONT'D)**

Hey. What's going on?

(CONTINUED)

**THE MAN**

I, uh...

Luci is beside him now, and The Man glances at her, before looking back at Arlo.

**THE MAN (CONT'D)**

You know what - it doesn't matter.  
It can wait 'til we're back.

**ARLO**

Good. Then let's go.

Luci looks at him - her eyes asking him why? The Man's face gives nothing away as he gets in the helicopter.

66

**INT/EXT. HELICOPTER/WATERFALL SIGN/BURIAL SITE - DAY**  
(THE MAN, LUCI, ARLO)

66

We're CLOSE IN on THE MAN as he cracks his knuckles. LUCI looks at this, irritated. His mind's somewhere else. The blades of the chopper start turning. It's about to take off. He stares out the window, lost in thought.

67

**INT. COOPER SPRINGS POLICE STATION/CHANGING ROOM - SCENE DELETED**

67

68

**INT/EXT. COOPER SPRINGS POLICE STATION/OFFICE - NIGHT**  
(HELEN, FREDDIE, N/S POLICE OFFICERS)

68

HELEN emerges in a hurry and passes FREDDIE, who double-takes with surprise.

**FREDDIE**

I thought you weren't on 'til tomorrow?

**HELEN**

I'm not. Have you got a squad car for me?

**FREDDIE**

(frowning)  
No. Cause you're not on 'til tomorrow.

**HELEN**

No sweat. I'll take my own.

As she walks off -

**FREDDIE**

You know you're not on 'til tomorrow, right?

(CONTINUED)



As Freddie watches Helen go, bemused, Helen's already on the phone. She gets a voicemail message. Then -

**HELEN**

(into phone)

Ethan, hey, hope you're celebrating with a few beers. Gluten-free, obviously because of the, uh, gluten intolerance. I, uh... I'm not gonna be home tonight. I'm going to a place called Burnt Ridge. That guy, from the hospital, he's in trouble, and no one round here seems to give a crap...

(beat)

This isn't about you. It's me. I need to do this. I hope you can understand.

(beat)

Call me.

(beat)

And go easy on the gluten-free beers, remember Aunt Martha's chaise longue.

And she hangs up as she walks out of the building, readying herself for the journey to Burnt Ridge.

**EXT. GREAT OUTBACK TOURS OFFICE/AIRFIELD - NIGHT**  
(THE MAN, LUCI, ARLO)

The helicopter has landed at a small airfield, the blades still turning. The door opens and THE MAN emerges, followed by LUCI. The Man is walking fast, so fast that Luci almost has to run to keep up. ARLO calls after them -

**ARLO**

You're welcome!

He shakes his head, sighing at their rudeness and returns to tend to something inside the chopper. Meanwhile, Luci has almost caught up with The Man.

**LUCI**

Hey, slow down...

As they round a corner, The Man turns and grabs her and SLAMS her against the wall hard.

**LUCI (CONT'D)**

The FUCK...!?

Pinning her back with one arm, he uses the other to reach into his pocket.

**LUCI (CONT'D)**

Get off me, you shithead...

(CONTINUED)

He pulls something out of his pocket - the scrap of paper he found in Episode 1. The one that led him to the diner - "26th. 2:30. Gloria's Diner. Table 5."

**THE MAN**

It was you.

He lets her go now as he holds the note up to her face. Breathing hard. Angry. Luci glares back at him.

**THE MAN (CONT'D)**

The signature on that insurance form...

He points at the 'i' in "Diner", signed with a big round circle instead of a dot on the top. Nothing cartoonish but definitely distinctive.

**THE MAN (CONT'D)**

... it was signed the exact same way. You wrote this. You're the one who brought me to Burnt Ridge.

A silence, punctuated by The Man's ragged breathing. For a moment Luci thinks about denying it, about coming up with an excuse - but finally, she just shoots him a look.

**LUCI**

Still not stupid then?

**THE MAN**

You know me?

**LUCI**

(quietly)  
Yeah. I know you.

**THE MAN**

Then why the hell didn't you...

He stops. He's getting ahead of himself. There are too many questions and he can't process any of them. But one rises to the surface -

**THE MAN (CONT'D)**

Who am I?

**LUCI**

You sure you want to know, Elliot?

The Man blinks in surprise.

**LUCI (CONT'D)**

Yeah. That's your name. Elliot Stanley. And I'm gonna ask you again, are you really sure you want me to tell you who you are? 'Cause mate...

**(MORE)**

**(CONTINUED)**

**LUCI (CONT'D)**

(shaking her head)

You're not gonna like it.

The Man - now Elliot - hesitates. Then, taking her with him -

**LUCI (CONT'D)**

What are you doing?

**ELLIOT**

Taking you to the police.

**LUCI**

I wouldn't do that.

**ELLIOT**

You know what? I think I will. Then you can explain to them and to me just what the fuck is going on here.

**LUCI**

Okay. Although... I'll probably have to tell them about the part where you killed someone.

Elliot lets her go in shock. Luci looks at him levelly.

**LUCI (CONT'D)**

Ah. Yeah. Told you you weren't gonna like it.

SNAP TO BLACK:

**END OF EPISODE TWO**