

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 3

Final Script - 2.8.21

1

EXT. GAME RESERVE - DAY

1

(KOSTA, DIMITRI, N/S ASSISTANTS X 4)

A wide of the game reserve.

Two figures are in frame watching a boar silently from a distance. One man is good-looking and prone to emotional mood-swings. This is KOSTA (late forties). The other, his friend, is a man with a quiet bonhomie about him - DIMITRI. They slowly walk towards the boar, over which -

KOSTA (V.O; PRE-LAP)

(Greek; subtitled)

How long's it been since we
did this? I must've been 8, 9
at most...

(beat)

Our steps were lighter than
they were today...

KOSTA (V.O; PRE-LAP)

(Greek; subtitled)

Pósos kerós íne apó tóte pu
to káname aftó? Prépi na ímun
ohtó, enyá to polí...

(beat)

Patúsame pyó elafriá ap' óti
tóra.

We go in CLOSE on their feet, making their way across the
forest floor.

KOSTA (V.O; PRE-LAP) (CONT'D)

(Greek; subtitled)

There was something about it.
Something primal, wasn't
there - killing an animal for
food? For nourishment?

(beat)

And the sport, of course.
There's no denying the sport.

KOSTA (V.O; PRE-LAP) (CONT'D)

(Greek; subtitled)

Káti mas ékane.
Ipárhi káti arhégono, étsi
then íne -

Na skotónis ena zo-o ya
fayitó? Ya na trafís?

(beat)

Ke ya to spor, fisiká.
íne ke to spor.

They're closer now. The boar is chewing on something,
oblivious to the two men.

KOSTA (V.O; PRE-LAP) (CONT'D)

(Greek; subtitled)

Lifting your weapon. Taking
aim...

KOSTA (V.O; PRE-LAP) (CONT'D)

(Greek; subtitled)

Sikónis t' óplo.
Simathévis...

As he says this, we see Kosta do just that.

BANG.

KOSTA (V.O; PRE-LAP) (CONT'D)

(Greek; subtitled)

Bang...

(beat)

Like in the movies.

KOSTA (V.O; PRE-LAP) (CONT'D)

(Greek; subtitled)

Bam...

(beat)

Ópos stis tenies.

We stay on Kosta, staring at the dead boar. Dimitri grins
and puts a hand on Kosta's shoulder, congratulating him.

KOSTA (V.O; PRE-LAP) (CONT'D)

(Greek; subtitled)

And we'd drag the meat home
together, taking a leg
each...

KOSTA (V.O; PRE-LAP) (CONT'D)

(Greek; subtitled)

Ke travágame to kréas spíti
mazí, apó na póthi o
kathénas...

(CONTINUED)

1

CONTINUED:

1

They turn, and start to walk away from the boar, towards the camera.

In the background, there are FOUR HUNT ASSISTANTS. Two of them appear to take boar away, and drag it behind them as they walk through the forest, the boar covered in a bag partially sticking out...

CUT TO:

2

EXT. GAME RESERVE - SCENE DELETED

2

3

EXT. GAME RESERVE/ROAD - DAY

3

(KOSTA, DIMITRI, N/S ASSISTANTS X 4, N/S BODYGUARDS X 4, N/S DRIVERS X 4, N/S GATEKEEPERS X 2)

The HUNT ASSISTANTS throw the dead boar into the boot of a RANGE ROVER. We reveal there's a fleet of four blacked out Range Rovers waiting for them. BODYGUARDS and DRIVERS stand next to them.

KOSTA (V.O; PRE-LAP)

(Greek; subtitled)

We grow up. Things change.
Simple pleasures become...
complicated. And expensive...

KOSTA (V.O; PRE-LAP)

(Greek; subtitled)

Megalónume. Ta prámat'
alázun. I aplés
apoláfsis yínonde...
períplokés. kyakrivés.

KOSTA and DIMITRI walk towards the one of the middle cars and they climb in. The BODYGUARDS get in the cars and the convoy drives off.

KOSTA (V.O; PRE-LAP) (CONT'D)

(Greek; subtitled)

And I understand things
cannot remain the same,
but...

(beat)

At the same time I wonder...

KOSTA (V.O; PRE-LAP) (CONT'D)

(Greek; subtitled)

Ke katalavéno oti ta prágmata
then borún na mínun íthya,
alá...

(beat)

Then pávo n' anarotyéme...

The cars travel up to a gate and we see where they've been this whole time - a game reserve for people who want to shoot fish in a barrel. We see a sign that reads "Bay Prince Hunting Park". A large gate is opened by 2 GATEKEEPERS. The cars drive out.

4

INT. RANGE ROVER (TRAVELLING) - DAY

4

(KOSTA, DIMITRI, N/S DRIVER)

We're CLOSE IN on KOSTA'S face as he looks out of the window, a faraway look in his eye as they drive. DIMITRI next to him.

(CONTINUED)

KOSTA (V.O; PRE-LAP)

(Greek; subtitled)

What has it all become? What
does it all amount to? What
is the sum of all these
parts...

KOSTA (V.O; PRE-LAP)

(Greek; subtitled)

Pos alázun ola? Ke pu
othigún; Pya íne i simasía
ap' óla aftá?

4A

EXT. HONG KONG ROAD - DAY
(NIL CAST)

4A

An aerial shot of the fleet of four Range Rovers in a line.

KOSTA (V.O; PRE-LAP)

(Greek; subtitled)

I'm a cliché.

KOSTA (V.O; PRE-LAP)

(Greek; subtitled)

Ého yíni klisé.

5

INT. KOSTA'S HOUSE/KITCHEN - NIGHT
(N/S HEAD CHEF, N/S CHEFS, N/S WAITERS X 2)

5

A series of QUICK CUT SHOTS as the boar they killed is
butchered, and prepared into an expensive-looking meal.

KOSTA (V.O; PRE-LAP)

(Greek; subtitled)

I have more money than I know
what to do with and still - I
can't capture that... *thing* -
that feeling we had when we
were younger...

(beat)

On the hunt.

KOSTA (V.O; PRE-LAP)

(Greek; subtitled)

Ého tósa leftá pu then xéro
tí na ta káno kyómos - then
boró na nyóso aftó to...
práma - aftí tin ésthisí pu
íhame pyó néi...

(beat)

Sto kiníyi.

The expensive-looking meal is put onto a tray by a WAITER.
It taken out of the kitchen under a cloche by BOTH WAITERS.

6

INT. KOSTA'S HOUSE/DINING ROOM - NIGHT
(KOSTA, DIMITRI, N/S WAITERS X 2)

6

A luxurious dining room. KOSTA is sat at the head of the
table, DIMITRI beside him. The table is only set for one.
The WAITERS serve Kosta the plate of food, removing the
cloche. Kosta closes his eyes and takes a bite. Then opens
them. He looks disappointed.

KOSTA

(Greek; subtitled)

Things have changed, my
friend. And I cannot find my
way back.

KOSTA

(Greek; subtitled)

Ta prágmata ehun aláxi, fíle
mu. Ke then xéro pós na
yiríso píso.

DIMITRI

(Greek; subtitled)

Next time we'll do it like we
used to.

DIMITRI

(Greek; subtitled)

Tin epómeni forá tha to
kánume ópos palyá.

Kosta laughs - a short, staccato burst. Not a familiar sound
for him.

(CONTINUED)

KOSTA

(Greek; subtitled)
You think a man in my
position can go on all fours,
scrabbling around again in
the sewers of Athens?

KOSTA

(Greek; subtitled)
Nomízis kápyos san kyeména
borí na xanavyí sta tésera na
psáhni stus iponómus tis
Athínas?

Dimitri stays silent. Kosta takes another mouthful but it's not doing it for him. He pushes the plate away and reaches for a black metal water bottle, which has been sitting on the table. Beside it is a pipette containing clear liquid. He drops some of this into the water bottle then swishes it round. Then drinks from it.

DIMITRI

(Greek; subtitled)
That'll help.

DIMITRI

(Greek; subtitled)
Aftó tha voithísi.

KOSTA

(Greek; subtitled)
Maybe.

KOSTA

(Greek; subtitled)
Ísos.

Kosta sighs heavily. Dimitri comes over to him. Puts a hand on his arm. Comforting.

INT. KOSTA'S HOUSE/DINING ROOM - NIGHT (CONTINUOUS)
(KOSTA, DIMITRI)

Kosta stands up and goes over to the window. Dimitri stays seated.

DIMITRI

(Greek; subtitled)
Kosta. We both know why you
feel this way. There's only
one hunt that matters. That
will give you what you need.
(beat)
Elliot Stanley.

DIMITRI

(Greek; subtitled)
Kósta. Xérume kyesí kyego
yatí niothis étsi. Yatí móno
éna kiníyi éhi simasía. Móno
ekíno tha su thósi aftó pu
psáhnis.
(beat)
Éliot Stánli.

Kosta looks at Dimitri. Clearly even the mention of this man's name makes his stomach churn. Then a voice -

LUCI (V.O; PRE-LAP)
Elliot Stanley...

CUT TO:

EXT. GREAT OUTBACK TOURS/STREET/LUCI'S CAR - NIGHT
(ELLIOT, LUCI)

ELLIOT (AKA THE MAN) is storming down towards Luci's car. LUCI is following after him, trying to keep up. He's riled up, angry and confused.

(CONTINUED)

LUCI

(louder)

Elliot Stanley! That's your name...

(beat)

Where the hell are you going?

ELLIOT

I have no idea. I'm a murderer apparently, so, maybe I'll just go do some murdering, you know? Get a rifle, find a tall building and start blowing people's brains out as they go about their day...

LUCI

You're not a...

(trails off;

refocusing)

You had to, I just...

ELLIOT

All this time, you knew me, I...

She looks at him, shaking her head.

LUCI

I'm sorry.

But he's losing it, ranting wildly -

ELLIOT

And then you tell me I killed someone. I mean FUCK. That's a lot of very big stuff in a very short space of time...

LUCI

Yeah, but...

ELLIOT

(ranting; half to himself)

And how am I supposed to know if any of this is true, anyway? Huh? I'm supposed to buy everything you tell me, even though you've been lying to my face this entire time? Pretending we'd never met?

LUCI

(frustrated; shouting)

Just STOP!

Elliot stops and turns. Glares at her. It's intimidating.

LUCI (CONT'D)

Don't you want to know?

(CONTINUED)

And suddenly he turns again. Starts walking towards her car.
Luci follows.

LUCI (CONT'D)

Where you going?

ELLIOT

I need a drink.

Luci nods.

LUCI

That's fair.

INT. MURRAY WATERS/BAR - NIGHT
(ELLIOT, LUCI, N/S CUSTOMERS)

ELLIOT and LUCI sit opposite each other, by a window in a moody-looking low-lit bar. We see CUSTOMERS in the background. The high-octane atmosphere of the previous scene has now dissipated. There are two strong-looking drinks in front of them. Also on the table is the old plastic mobile phone taken from Marko at the end of Episode 2. Elliot cracks his knuckles.

LUCI

You really need to stop doing that.
Always made my skin crawl.

Elliot glares at her. Then catches his reflection in the mirror behind Luci.

ELLIOT

So. Elliot Stanley.

Luci nods.

LUCI

Not ringing any bells?

Elliot shakes his head and fixes her with a look, wound up -

ELLIOT

How do you know me?

Luci takes a long swig. Sighs. Looks at him, matter-of-fact.

LUCI

We met six months ago. On Suluban
Beach. In Bali.

On Elliot, confused.

ELLIOT

What the hell was I doing in Bali?

(CONTINUED)

LUCI

What's anyone doing there?
Relaxing. Reading. Sweating your
nuts off for a melanoma. We met at
a bar right on the beach. We were
both on our own. You came up to me
with some line...

ELLIOT

What?

LUCI

(smiling)
Some things you're best off not
being reminded of. Anyway, you
bought me a drink. Lemon drop
martini with Belvedere vodka.

She smiles at the memory.

ELLIOT

What?

LUCI

Nothing... just... it was nice.
It's a good memory.

ELLIOT

You're welcome. What did we talk
about?

LUCI

Nothing. Everything. Anything...

They catch each other's eye.

LUCI (CONT'D)

Same way we always do. It's like...
turning on a tap with us.

There's a pause as she thinks, reaching for something.

LUCI (CONT'D)

You'd burnt your neck...
(beat; nods)
Right. That's how it happened.
That's how it started.

ELLIOT

How what started?

She gives him a look -

LUCI

What do you think?

ELLIOT

I try not to make assumptions.

(CONTINUED)

LUCI

I said I had some aloe vera back at my room. A guy on the beach sold it to me for 300 rupiahs. So you came back to mine. For the aloe vera. And we... Yeah.

She looks at him and raises her eyebrows.

ELLIOT

I'm hoping there's more to this story.

LUCI

There's always more with you.

(beat)

Things moved fast. We had this chemistry, this... thing. Like this... highly flammable... thing. It was chlorine trifluoride.

(beat)

Which does not even need to be set on fire to burn, don't you know.

Off his look -

LUCI (CONT'D)

My dad taught chemistry.

(beat)

We stayed in my room for three days. And when those were up, we moved our flights so we could be together longer...

ELLIOT

(cutting in)

What was I doing before I came to Bali?

LUCI

You never talked about it. And I stopped asking.

(shrugging)

All I know is you cancelled your return flight and said you'd stay there with me forever if I wanted.

ELLIOT

Huh.

He smiles at her crookedly.

ELLIOT (CONT'D)

Guess I must've really liked you.

(CONTINUED)

LUCI

Oh yeah. You liked me.
(beat)
The feeling was mutual.

ELLIOT

So what happened?

LUCI

What happened was... one day a man
with a gun showed up in our hotel
room and tried to kill us. And you
broke his neck.

On Elliot. Nodding grimly.

ELLIOT

So that's when I killed a guy?

LUCI

So that's when you killed a guy.

10 **INT/EXT. BURNT LODGE/HELEN'S CAR (TRAVELLING) - NIGHT** 10
(HELEN)

We're with HELEN as she pulls up outside Burnt Lodge and
gets out.

11 **EXT. BURNT LODGE - NIGHT** 11
(HELEN)

HELEN goes up to the front door of Sue and Ralph's and
knocks on the door. A long silence. No answer.

She knocks again. Still no answer. She lets out a deep sigh
and heads back to her car.

12 **EXT/INT. BURNT LODGE/HELEN'S CAR - NIGHT** 12
(HELEN)

HELEN climbs into her car. She shakes her head. What to do
now? She takes out her phone and dials a number. After a
beat -

HELEN

(into phone)
Hey Ethan, it's me. Just checking
in... You're probably still out.
(beat)
I came here. Like I said. And now
I'm here I'm...
(beat)
I don't really know what I'm doing.
Feel a bit stupid.
(beat)

(MORE)

(CONTINUED)

HELEN (CONT'D)

Follow your gut. That's what they say, isn't it?

She looks back at the house, sighing.

HELEN (CONT'D)

(into phone)

I'll just give it half an hour. If they're not back by then I'll come home.

(beat)

Well done and all... On the promotion. You deserve it. You always said you belonged in the fish section.

(beat)

Call me.

She hangs up and looks at herself in the rearview mirror. Checks her watch. What's she doing?

13

INT. MURRAY WATERS/BAR - NIGHT
(ELLIOT, LUCI, N/S CUSTOMERS)

13

We're back in the bar with ELLIOT and LUCI. They're face to face. He takes a long sip, looking at her. She doesn't look away.

LUCI

Listen - in your defence, it was...
in your defence. You said you'd
made some bad people angry...

ELLIOT

Who were they?

LUCI

I don't know.

ELLIOT

'Course not. So - then what happened?

LUCI

After that? We went our separate ways.

Elliot looks very confused. Then -

LUCI (CONT'D)

You got to understand, you and me... it wasn't all plain sailing. We were different. Chalk and cheese. Oil and water. Simon and Garfunkel.

(CONTINUED)

ELLIOT

Which was I?

LUCI

Well, I'm definitely not Garfunkel.

He smiles.

LUCI (CONT'D)

You told me I should leave. That
you'd deal with it. So - I left.

Elliot nods, taking this in.

ELLIOT

Well, I know that's not the end or
I'm not sitting here right now.

LUCI

You followed me to Australia. You
called and called...

ELLIOT

Great, so I'm a murderer and I'm
needy...

LUCI

... and then you got into the
accident. I found out about it and
I came to see you at the hospital.
That's when I left the note in your
pocket.

ELLIOT

You didn't think to - I don't know -
sign it?

LUCI

I didn't know you'd wake up without
your memory, did I!? I assumed
you'd know it was me.

A silence. Bitterly -

ELLIOT

So we still have no idea how I'm
connected to a fella who was buried
alive. Or why someone blew up a
diner in the middle of nowhere on
the day I was invited down there?

LUCI

'Fraid not.

He looks at her. Does she know what's going on? She meets
his eye. It's impossible to tell. Elliot picks up Marko's
phone and looks at it.

(CONTINUED)

ELLIOT

Get a charger for this and maybe
we'll find out.

LUCI

Maybe so.

Elliot's lost in his own head.

ELLIOT

If what you're telling me is
true... Maybe I don't even want to
know...

CUT TO:

14

EXT. MURRAY WATERS/STREET - NIGHT
(ELLIOT, LUCI)

14

ELLIOT and LUCI walk down the street silently while we hear
their conversation from the bar continue in voiceover.

ELLIOT (V.O.)

*What if those memories, buried
somewhere inside my head, are
hiding from me... because they
don't want to be found?*

LUCI (V.O.)

*You reckon you could do that?
(beat)
You reckon you could just... let
all this lie?*

She looks at him as he walks. He catches her looking. She
smiles and looks away.

ELLIOT (V.O.)

*I'd like to believe that. But then
I think - maybe I'm trying to tell
myself something. And maybe I need
to listen.*

15

INT. MURRAY WATERS/BAR - NIGHT
(ELLIOT, LUCI, N/S CUSTOMERS)

15

Back in the bar with ELLIOT and LUCI.

LUCI

If I know anything about you - it's
that you don't listen.

ELLIOT

Could be I'm a changed man.

(CONTINUED)

LUCI

People don't change. They just turn
it inside out and repeat it. Over
and over.

Elliot smiles.

ELLIOT

Like underpants.

LUCI

Like underpants.

ELLIOT

And you weren't curious? About me?
Who I was?

LUCI

I googled you. A few times. I
couldn't find you anywhere.

ELLIOT

You didn't find that weird?

LUCI

I didn't care. I was high on - you
know - *that crazy little thing...*

She looks at him.

LUCI (CONT'D)

I'm kind of offended you can't
remember.

ELLIOT

That good, was it?

She looks at him.

CUT TO:

16 **EXT. WEARY HEAD MOTEL - NIGHT**
 (ELLIOT, LUCI)

16

ELLIOT and LUCI head towards a motel in Murray Waters with a
big neon sign that says 'WEARY HEAD'.

16A **INT. WEARY HEAD MOTEL/RECEPTION - SCENE DELETED**

16A

17 **INT. WEARY HEAD MOTEL/CORRIDOR - NIGHT**
 (ELLIOT, LUCI)

17

ELLIOT and LUCI walk silently down a corridor of the motel.
Each one carrying a key for their room.

(CONTINUED)

LUCI (V.O.)

You were a gentleman.

ELLIOT (V.O.)

Glad to hear it.

LUCI (V.O.)

Well - you had your moments.

Luci stops by her door. Elliot nods goodnight, the two exchange a look. He walks on to his room as she goes about unlocking her door.

LUCI (V.O.)

Underneath the... violence. There's a heart down there. Of sorts.

ELLIOT (V.O.)

I sound like a real catch.

He reaches his door, and sees Luci disappear into her room, smiling as she goes. Elliot looks at his key, puts it in the lock of the door. Then looks at Luci's door.

INT. MURRAY WATERS/BAR - NIGHT
(ELLIOT, LUCI, N/S CUSTOMERS)

Back with ELLIOT and LUCI.

LUCI

You know what I mean?

ELLIOT

I don't. I really don't. Because I don't know you.

She looks at him.

LUCI

It must be scary.

She puts a hand on his. He looks at it, then her. Still questioning the situation.

ELLIOT

I just don't get why didn't you say any of this. When you saw me.

She pulls her hand away. Looks at him -

LUCI

It was like... I don't know. Suddenly there was this factory reset option. Press the big red button and... we get to start all over again.

(MORE)

(CONTINUED)

LUCI (CONT'D)

(beat)

How often do you get to do that?

ELLIOT

Pretty much never.

LUCI

I thought... Maybe this time it'd work. It was like I was getting caught up in some kind of fairytale...

ELLIOT

Or the fifth circle of hell.

LUCI

What's in the fifth one?

ELLIOT

The angry fucks.

LUCI

How do you know that?

ELLIOT

I have no idea.

They look at each other, reading each other.

CUT TO:

INT. WEARY HEAD MOTEL/CORRIDOR - NIGHT
(ELLIOT)

ELLIOT is still in the corridor, looking at the key in the lock. He puts his hand on the handle. Pushes it down...

ELLIOT (V.O.)

So you and me didn't work.

INT. WEARY HEAD MOTEL/LUCI'S ROOM - NIGHT
(ELLIOT, LUCI)

LUCI lying in bed, staring at her ceiling fan.

LUCI (V.O.)

Like you wouldn't believe.

She turns suddenly, hearing something - the soft knock at her door.

She stands.

LUCI (V.O.)

Except then sometimes... we did.

(CONTINUED)

She walks over to the door.

ELLIOT (V.O.)

And what was that like?

She opens it - Elliot is standing there. They're looking at each other.

We stay on them for a while - the chemistry in action.

CUT TO:

They each remove their clothing, piece by piece. Looking at each other as they undress. Knowing that maybe they're repeating a mistake. Over which -

LUCI (V.O)

We had our moments....

HARD CUT TO:

ELLIOT and LUCI having passionate sex up on a side table in the motel room. She puts her hand around his throat. He looks at her. This time we hear them in the room -

LUCI (CONT'D)

Trust me. You like it.

CUT TO:

21

INT. MURRAY WATERS/BAR - NIGHT
(ELLIOT, LUCI, N/S CUSTOMERS)

21

Back with LUCI and ELLIOT.

ELLIOT

But add those moments up and they make a mistake, right?

She looks at her watch. Not answering his question.

LUCI

It's late.

ELLIOT

We should get going...

LUCI

Bad idea to drive in the dark.
Kangaroos come straight for the headlights.

ELLIOT

So what do you suggest?

CUT TO:

22 **INT. WEARY HEAD MOTEL/LUCI'S ROOM - NIGHT**
 (ELLIOT, LUCI)

22

ELLIOT lies in bed next to LUCI, post-coital. Luci looks over at him, in the bed -

LUCI

What are you thinking about?

ELLIOT

The fact that we've done this before... and I have no idea...

LUCI

And that's the real tragedy.

He smiles.

ELLIOT

We should get some sleep.

LUCI

Yeah. We should.

And they look at each other...

ELLIOT (V.O; PRE-LAP)

We should get some sleep.

23 **INT. MURRAY WATERS/BAR - NIGHT**
 (ELLIOT, LUCI, N/S CUSTOMERS)

23

Back with ELLIOT and LUCI, looking at each other -

LUCI

Yeah. We should.

24 **EXT/INT. WEARY HEAD MOTEL/LACHLAN'S CAR - NIGHT**
 (LACHLAN, LAMMON)

24

LACHLAN pulls up in a car. He looks at the dashboard - it's 1am. He looks over at LAMMON who is fast asleep, making a weird snoring/breathing sound. (NB: We don't see they're at the Weary Head Motel yet.)

LACHLAN

Hey...

He nudges Lammon.

LACHLAN (CONT'D)

Welcome to Murray Waters.

Lammon stretches.

(CONTINUED)

LAMMON

We're here?

Lachlan nods.

LACHLAN

C'mon. Let's get some sleep.

(looks at Lammon)

In addition to the sleep you just had.

And he climbs out of the car -

LAMMON

Did I snore?

LACHLAN

I don't want to talk about it.

They get out and head towards the nearby building - we PAN UP and reveal the sign, telling us where they're headed into... 'WEARY HEAD MOTEL'.

25

EXT. WEARY HEAD MOTEL/CAR PARK - SCENE DELETED

25

26

INT. WEARY HEAD MOTEL/LACHLAN'S ROOM - SCENE DELETED

26

26A

EXT. WEARY HEAD MOTEL - SCENE DELETED

26A

26B

EXT. COOPER SPRINGS - DAY

26B

NIL CAST

We see a few shots of the sun rising over Cooper Springs.

27

INT/EXT. HELEN'S HOUSE/BILLY'S JEEP - DAY
(BILLY, ETHAN)

27

A new morning. BILLY sits in his car, loading bullets into his handgun. Then he climbs out, tucking the gun into his belt, behind his back, and walks towards Helen and Ethan's house. He swings open the wooden fence gate and approaches the door. Pressing the bell. There's a pause as we hear some noise from inside -

ETHAN (O.S.)

Just a minute!

Billy switches on an easy smile as the door opens. ETHAN.

ETHAN (CONT'D)

Sorry, I was watching the curling on TV. Beautiful sport. You watch it?

On Billy - what?

(CONTINUED)

ETHAN (CONT'D)

Ah, it's not for everyone. Had to record it, it's on at mental o'clock in Hungary... Anyhoo, how can I do you for?

BILLY

I'm looking for Helen.

ETHAN

She's not here.

(frowning)

What did you say your name was again?

BILLY

I didn't. I'm James Logan.
Detective Logan. I work with her.

Ethan nods. Looks at him. At the way he's dressed, unsure -

BILLY (CONT'D)

Been working undercover.

ETHAN

Oh. Oh, okay. C'mon in. Ethan.

He holds out his hand to shake. Billy takes it and then follows him inside, marvelling at how easy this is.

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

BILLY follows ETHAN inside.

ETHAN

So, uh, were you supposed to meet Hel here, were you?

BILLY

Yeah. Sure. So where is she?

ETHAN

I'm worried about her, Detective, I'm not going to lie, she is off the reservation without a permit I don't mind saying... Can I get you a coffee?

BILLY

I really do need to see her...

ETHAN

Delusions of grandeur, that's all I can think.

ETHAN (CONT'D)

Ideas above her station... Here,
c'mon, I'll get you a cuppa...

He turns to the coffee machine behind him, his back now to Billy. Billy starts to take the gun from his waistband.

BILLY

I'm in kind of a hurry here...

He now has the gun out.

ETHAN

It's fine, I'm making myself one anyway. I tell you, James, Helen's gone full Florence Nightingale over this amnesia bloke, like he's her responsibility somehow.

Billy readies the gun -

ETHAN (CONT'D)

And turns out she gave money to the fella to go to Burnt Ridge. Can you believe that?

Billy hesitates -

BILLY

Burnt Ridge?

ETHAN

Yeah, and now she's gone down there too.

Billy now no longer needs the gun. He puts it back behind his back once more and into his waistband. Just before Ethan turns round, coffee in hand. Oblivious to how close to danger he just came.

ETHAN (CONT'D)

I'm like - come back down to earth would ya!? The water's warm love...

He laughs. Billy laughs too. But they're laughing at different things.

ETHAN (CONT'D)

So - Burnt Ridge is where you'll find her, Detective James my friend.

BILLY

Well okay.

He smiles broadly.

(CONTINUED)

BILLY (CONT'D)

Appreciate it.

ETHAN

Would you have a word with her?
When you see her? Maybe talk her
down, get her to let all this stuff
go a bit?

BILLY

Sure can do.

(beat)

You know, I like you Ethan. Helen's
lucky to have you...

(beat)

Real lucky.

And, with that, he turns and walks out of the house.

EXT. HELEN'S HOUSE - SCENE DELETED

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

We're in Elliot's POV - a different dream/memory. In Lena's
apartment again. She's looking out of the window. She checks
her watch. Then, almost to herself -

LENA

'And so they waltzed, and then they
stepped, arm in arm, straight into
the belly of the beast... '

CUT TO:

EXT/INT. WEARY HEAD MOTEL/LUCI'S ROOM - DAY
(ELLIOT, LUCI, LACHLAN, LAMMON)

ELLIOT wakes with a start - the memory clearly disturbing
him. He looks down at LUCI, who is lying asleep on his
shoulder. He looks at her for a long time - trying to read
her. Someone he knows so well - and yet he can't remember
any of it.

He slowly disengages - she stirs slightly - as he gets up
and walks over to the window. He parts the curtain open a
little to take a look outside -

And there, in the street, is LAMMON. He's leaning against
Lachlan's car. Then he stops himself, standing up straight.
Remembering to be professional.

Elliot frowns at the sight, but before he can react -

(CONTINUED)

LUCI (O.S.)

Get down!

Luci - now fully awake - pulls him away from the window.
Just as Lammon glances up at the space they were in.

LUCI (CONT'D)

That's the Sergeant from Burnt
Ridge.

They risk another glance through the window - to see Lammon
has now been joined by LACHLAN. They duck back down again.

ELLIOT

You think they're looking for us?

LUCI

No, I think they came here for the
all-you-can-eat breakfast buffet.

Elliot's wound up, his mind turning a million miles an hour.
They both begin to pull their clothes on.

ELLIOT

Why the hell are they here, they
can't know about that body...

LUCI

Just a hunch, but maybe it was the
bomb that exploded.

Fixing her with a look -

ELLIOT

The sarcastic thing is starting to
grate.

LUCI

Oh really? Because I'm loving the
stupid question thing.

He looks at her.

ELLIOT

You're still doing it.

LUCI

(unapologetic)
It brings me joy.

ELLIOT

And... doing it again...

She glances out through the window and sees Lachlan heading
towards the reception. She looks at the door -

LUCI

Shall we?

(CONTINUED)

He glances through the window again. Apprehensive.

ELLIOT

I'm going to level with you - I don't love this whole situation. I mean - they're going to ask at the desk if they've seen anyone matching our description and I'm not...

LUCI

(cutting in)
Shift will have changed since we checked in. Should give us a head start. C'mon.

She slowly opens the door as he sighs, exasperated...

32

EXT. WEARY HEAD MOTEL - DAY

32

(ELLIOT, LUCI, LACHLAN, LAMMON, RECEPTIONIST (50))

LAMMON is outside as LACHLAN stands at the front desk talking to the RECEPTIONIST.

ELLIOT and LUCI quietly sneak out of their room. Lammon is facing the other way...

They sneak off, and as they do they only get halfway before they have to stop -

Lachlan is walking away from the Receptionist, towards them. Closer, closer, and they can't move because if they do they'll be seen, but if he gets any closer now he'll see them anyway, and just as they are convinced they're screwed -

RECEPTIONIST

Hey!

Lachlan turns. And starts to walk back to the Receptionist, who's forgotten to tell him something. Quickly, Elliot and Luci cross the road, getting some distance between them and the policemen. They quicken their pace, turning another corner and finding Luci's car, out of view of the main drag. They climb in.

33

EXT/INT. WEARY HEAD MOTEL/LUCI'S CAR - DAY

33

(ELLIOT, LUCI)

ELLIOT is in the passenger seat and LUCI in the driving seat. Suddenly he remembers something. Panicking, he pats down his pockets. He pulls out Marko's phone -

ELLIOT

(realising)
I left the other phone in your room...

(CONTINUED)

LUCI

The one with just two numbers on it, you mean? One of which doesn't work and one which belongs to a dead man?

ELLIOT

Fair point.

She turns the key and the engine starts up.

34

EXT. OUTBACK - DAY
(ELLIOT, LUCI)

34

It's later. Luci's car cuts through the dusty outback.

35

EXT/INT. SERVICE STATION/LUCI'S CAR - DAY
(ELLIOT, LUCI)

35

We're in the car with ELLIOT, as he watches LUCI emerge from the same service station they stopped at in Episode 2, carrying Marko's phone. Chucks him the phone -

LUCI

They don't sell a charger for a phone this old.

Elliot nods. She gets into the car and looks at him, seeing something's off...

LUCI (CONT'D)

Sue should have one at Burnt Lodge. She's a hoarder.

He nods. Still not saying anything. Clearly he's stewing, silently staring at Marko's phone.

LUCI (CONT'D)

I forgot you did this.

ELLIOT

Did what?

LUCI

Passive-aggressive shit when...

ELLIOT

(cutting in; loudly)
You knew!? This whole time, you knew... that I was a killer... What am I doing?

Wound up, he gets out of the car, storming off. She gets out too, following him down the road.

(CONTINUED)

LUCI

That you killed someone. Not that
you're 'a killer'...

He keeps walking, still wound up.

ELLIOT

What's the difference!?

LUCI

You killed someone in self-defence.

Elliot shakes his head. Still fuming.

LUCI (CONT'D)

What's got into you? You seemed
okay with it all last night...

ELLIOT

Last night was...

LUCI

A mistake.

Was this what he was going to say? But -

ELLIOT

Okay.

LUCI

Old habits, I guess.

(beat)

I should know better. You and me...

Elliot nods, wound up.

ELLIOT

Right. Simon and Garfunkel...

She nods.

LUCI

Exactly.

Then, in an explosive rant -

ELLIOT

I DON'T EVEN KNOW WHO THE FUCK THEY
ARE! I just nodded when you said
it, but I don't know who you're
talking about, and I don't know if
I knew before and I forgot or maybe
I never knew, I don't know I
just... I don't know...

She looks at him, sympathetic.

(CONTINUED)

LUCI

I get it.

(beat)

Look. Let's go back. And... let's
just go our separate ways. It's...
simpler.

Elliot nods, taking this in. Wow.

ELLIOT

Okay. Just like that. Fine. Fine by
me.

He heads back towards the car. Purse lipped. She rolls her
eyes, following him.

LUCI

Here we go...

Their voices crescendo as the below builds -

ELLIOT

What do you mean 'here we go... '

LUCI

This shit again.

ELLIOT

No - just 'this shit'. For me this
shit is brand new.

LUCI

Trust me. It's for the best.

ELLIOT

(shouting)

Trust you. Are you fucking joking?
Who the hell even are you?

LUCI

Let's not.

They get to the car. He climbs in -

ELLIOT

Great. Fine by me.

And she gets in too. Starts up the car.

36

INT/EXT. BURNT LODGE/HELEN'S CAR - DAY
(HELEN, SUE)

36

HELEN is asleep, face pressed against the window of her car.
She's awoken suddenly by a banging. She sees SUE outside,
tapping the window, and she winds it down.

(CONTINUED)

HELEN

Hey. Oh, hey...

SUE

You looked so tired. I made you a cuppa.

She hands a mug to Helen, who looks at it with surprise.

HELEN

I... uh... thank you...

SUE

It's alright. You Protect, I'll
Serve you a cuppa. Just pop it back
when you're done.

Helen's a few steps behind this morning and she realises as she sees Sue walk back towards the house, she climbs out -

HELEN

(calling after -)
Hey! Actually I...
(beat)
Are you Sue?

SUE

(smiles)
Yes?

HELEN

I'm Probationary Constable Helen
Chambers, from the department over
in Cooper Springs. There's a fella
been staying with you - lost his
memory...

SUE

Oh. Yes, yes, I know who you mean.
Is he okay?

HELEN

I, uh, I'm not sure, to be honest.
He in right now?

SUE

I'm afraid not. He went off
somewhere yesterday, not sure when
he's back...

HELEN

Mind if I come in?

37

INT. BURNT LODGE/HALLWAY/KITCHEN - DAY
(HELEN, SUE, RALPH)

37

HELEN follows SUE inside. RALPH is sat at the kitchen table watching closed caption TV.

HELEN

How you going?

Nothing.

SUE

Don't mind him, he's deaf as an adder without his hearing aid in.

(beat)

And rude.

HELEN

Ah, right.

(realising -)

Deaf as a what now?

SUE

It's a saying - used to be, anyway... Came from the bible - supposedly adders can't hear.

Helen nods, thinking about this.

HELEN

Huh. That why they're so dangerous?

Sue smiles.

SUE

Maybe. Look, I was going to head out, get some groceries, was there something you wanted to ask...

HELEN

Only if you had any idea where this fella might've gone.

SUE

'Fraid not. He set off with the waitress who works at the diner. Well, worked... Before it exploded.

Helen reacts to the word 'exploded'. But bites her tongue. Sue's just trying to be helpful.

HELEN

No idea when he might be back?

SUE

No. Sorry. Wish I could be more help.

(CONTINUED)

HELEN

That's okay. I appreciate your time. I guess... I'll keep on waiting outside? If that's alright?

SUE

No no, you can wait in here. Ralphie won't mind.

HELEN

You sure?

Sue waves off her objections. Ralph just looks at her, unimpressed.

SUE

This fella. Why'd you want to talk to him so bad? He in some kind of trouble?

Helen just looks at her. Unsure where to start.

HELEN

Honestly... I don't know. But pardon my language here, there's some folk...

38

INT/EXT. BILLY'S JEEP/OUTBACK - DAY
(BILLY)

38

Ominous music plays. We're with BILLY, in profile, hands on the wheel. His face eerily expressionless as he drives. Helen's voice over the image -

HELEN (V.O.)

*... folk who want to talk to him
which are dodgy A.F.*

The camera jibs down - on the seat beside Billy lies a sawn-off shotgun...

39

INT/EXT. OUTBACK/LUCI'S CAR (TRAVELLING) - DAY
(ELLIOT, LUCI)

39

We're with LUCI and ELLIOT as they drive in silence, the music continuing to play. He cracks his knuckles and she glances over at him, annoyed.

HELEN (V.O.)

*A lot of things have happened since
that guy showed up.*

Off Luci's look, we pull focus to Elliot -

HELEN (V.O.)

*I think he might be in trouble and,
well, things are gonna catch up
with him, I reckon.*

(MORE)

(CONTINUED)

HELEN (V.O) (CONT'D)

*It's like that game they used to
have, on mobile phones...*

40

EXT. MURRAY WATERS/STREET - DAY

40

(LACHLAN, LAMMON, ARLO, N/S PASSERS-BY)

LACHLAN is on one side of the high street showing the hospital photograph Helen took of Elliot to PASSERS-BY. We pull focus to the other side of the street, where LAMMON is playing with his phone - he's playing -

HELEN (V.O.)

*Snake. Where the more they move
forward the longer their tails get
and the more chance they're going
to run into themselves...*

And, sure enough, on-screen - the snake hurtles into itself, ending the game. The music fades away and Lammon looks up - another person is heading along the street. Sighing, Lammon approaches -

We realise it's ARLO.

LAMMON

Sir, have you seen this man - he's travelling with a young woman, goes by the name Luci. With an 'i'...

Arlo looks at the photograph of Elliot.

ARLO

Yeah. Why?

LAMMON

I don't know, that's just how she spells it...
(realising)
Oh! You have?

His eyes widen.

LAMMON (CONT'D)

Wait here... just wait -
(loudly)
Detective Inspector Rogers! Sir!
HEY!

Lachlan looks over from the other side of the road - sees Lammon beckoning him - he comes over.

LAMMON (CONT'D)

He's seen them. He's seen...

LACHLAN

You've seen this man?

Lachlan nods at the photograph. Arlo nods.

ARLO

He came to our office yesterday
with some girl.

(CONTINUED)

LAMMON

Luci Miller! It has to be!

LACHLAN

Why?

LAMMON

I don't know. Sorry. I'm very excited.

LACHLAN

Be less excited.

(to Arlo)

Okay, I need you to tell me...

He glances at his watch. It's just about to hit 10 o'clock.
His expression shifts -

LACHLAN (CONT'D)

My apologies, I didn't see the time. Excuse me.

And he walks away, suddenly, taking out his phone to make a call. Lammon watches him go in surprise.

LAMMON

Uh... okay, yeah, so... carry on?

ARLO

It was Luci. She signed it with an 'i'. Which I don't approve of - I'm a fan of the traditional spelling. But I kept my trap shut. I flew her and that fella in the picture out into the middle of the bush.

LAMMON

Did they say why?

ARLO

Nope. They were keen as, though. And when they left, they were... I dunno. Weird. Like...

He pulls a face. Lammon nods thoughtfully. As if it's helpful.

LAMMON

Can you take us where you took them?

ARLO

Sure. My brother's got the keys to the chopper, though, and I have no idea what bar he's hunkered down in...

Lammon glances over at Lachlan on the phone and chuckling.

(CONTINUED)

LAMMON

We can wait.

ARLO

Alrighty. Back soon. Hopefully.

And he walks off. Lammon looks over again at Lachlan, who is on the phone - chuckling and laughing, looking like he hasn't got a care in the world. We hear a snippet -

LACHLAN

(into phone)

... I usually just roast it for 50 minutes. Because it's all flattened after you've spatchcocked it, it cooks more evenly...

Lammon frowns. Weird.

41

EXT/INT. BURNT LODGE/LUCI'S CAR - DAY
(ELLIOT, LUCI)

41

ELLIOT and LUCI pull up outside Burnt Lodge. Still not speaking.

ELLIOT

So - that's it then?

She nods.

LUCI

Thing is...

But he's already left the car. It's hard to know if he heard her or not. She sighs and watches him walk towards the front door without turning back. She turns the ignition, looks at the road ahead...

41A

EXT. BURNT LODGE - DAY
(ELLIOT, LUCI)

41A

ELLIOT approaches the door. He turns back and she's looking ahead now, engine on. He sighs. Knocks on the door.

41B

INT. BURNT LODGE/MAIN ROOM - DAY
(HELEN, RALPH)

41B

HELEN sits waiting. Glances at the door, unsure of the etiquette here. RALPH is watching TV again - on mute, the closed-captioning on. He's eating sweets. His hearing aid on a table next to him. Another knock. Helen looks at Ralph.

HELEN

Mind if I... ?

(CONTINUED)

41B

41B

Ralph keeps watching the TV. Helen decides to go answer.

HELEN (CONT'D)
I'll just get it.

41C

INT/EXT. BURNT LODGE - DAY
(ELLIOT, HELEN)

41C

HELEN opens the door to see ELLIOT.

HELEN
Hi.

Elliot looks surprised - and slightly wary.

ELLIOT
Hi?

She smiles. Putting him at ease. He smiles back.

HELEN
Come... in, I guess.

He enters, they head inside, the door still ajar.

42

EXT/INT. BURNT LODGE/MAIN ROOM - DAY
(ELLIOT, HELEN, LUCI, BILLY, RALPH)

42

ELLIOT and HELEN emerge into the main room where Ralph is still watching TV.

HELEN
How are you?

ELLIOT
How am I?

He half-smiles, not knowing where to begin, the pressure of the last few days weighing heavily on his face.

ELLIOT (CONT'D)
People are just supposed to say
'fine, how are you', aren't they,
when people ask them that question.

Helen nods.

HELEN
Usually.

A pause. Then, putting it on -

ELLIOT
I'm fine, Helen, how are you... ?

She's about to speak, her smile broadening, when the door opens and LUCI appears in the doorway.

(CONTINUED)

Instantly wary of her police uniform. Elliot looks confused to see her. She closes the door behind her.

LUCI

Oh... hi.

HELEN

Hi.

ELLIOT

Uh... Helen this is Luci, Luci this is Helen. Drove down from Cooper Springs to see me.

A silence.

LUCI

You two know each other, or...

ELLIOT

Yeah. She's my only friend in the whole wide world.

HELEN

Yeah, something like that...

They smile. A joke they only understand. Then, confused -

LUCI

Okay?

ELLIOT

(to Luci)

I thought you were leaving.

LUCI

I want to know what's on that phone.

ELLIOT

Why?

LUCI

'Cause like it or not I'm involved in this shit too. And I deserve to know.

They're both acting discreet - what with Helen standing right there. But she senses something's up. A strange atmosphere between the three of them. Ralph looks over at them all - tired of having people in his house.

ELLIOT

I better charge it then...

Elliot goes over to the box of cables and chargers we saw in Episode 1. Starts sorting through, looking for one to charge Marko's phone. Meanwhile Luci is looking at Helen, curious -

LUCI

Why did you drive all the way down here?

(CONTINUED)

HELEN

I wanted to let you know there's a
guy looking for you...

Elliot plugs Marko's phone in to charge.

ELLIOT

What guy?

But Helen doesn't answer. She's looking out the window,
frozen in shock.

ELLIOT (CONT'D)

Helen? What did he want? What guy?

Finally she manages to point out the window and stutter -

HELEN

Uh... that guy?

They all turn to look through the window -

To see BILLY approaching the house, shotgun in hand.

He sees the three of them through the window, raises his
shotgun -

BANG (1)

The windows blow out and glass shatters everywhere next to
Elliot.

Luci locks the door and hits the deck. Helen ducks. Taking
deep breaths. Fuck. Helen pulls out her handgun from its
holster.

We cut to RALPH - he's still watching TV. Oblivious to the
chaos being unleashed as we see a hole blown through the
wall of the house by a shotgun.

Elliot arrives in his hiding place. As things explode all
around them, he calls out.

ELLIOT

Ralph! Get down! GET DOWN!

Now she's found a place to hide, Helen turns to see Ralph
still in the chair. She calls out to Ralph -

HELEN

Come on we've got to get out of
here!

But she can't move as another gunshot goes off near her.

BANG (2)

- Luci crawls into a hiding space.

(CONTINUED)

But Ralph can't hear them. He lifts the TV remote and presses a button.

Another BANG (3) (in silence this time, as we're in Ralph's head) - a vase of flowers explodes behind Ralph.

Elliot and Helen try to reach Ralph but are held back by more blasts. Luci's also stuck, but further away. BANG (4), BANG (5). Mugs explode. A framed photo on the wall is hit.

Once more Elliot and Helen try to reach Ralph but there's no chance, because just then -

Billy kicks the door in. He storms into the room and fires at the TV - BANG (6) - bringing the war documentary to a premature end.

Ralph slowly turns to the living room, going to stand - when suddenly Billy appears, shotgun in hand. Instinctively Ralph leaps up, wanting to run, and Billy doesn't hesitate to shoot him. BANG (7). Ralph goes flying back, blood flying. He falls into a heap on the floor.

We see Elliot, Helen and Luci look at one another, taking in the shock and horror - trying to get their heads around the fact that Ralph was just shot.

We cut to a view of the room from Billy's perspective. Debris everywhere but nobody to be seen. A cat and mouse game begins. He slowly walks around the room. Unwittingly passing Helen and Elliot.

We're with Helen's POV as Billy's feet pass her in the background. She can see Ralph's body in the background.

He's prowling the room, whistling. Enjoying this. Gun ready.

BILLY

Come out come out wherever you are.

Elliot risks a peek out from his hiding place. He can see a way out of a doorway near him. Seeing Billy is facing the other way, Elliot turns to Helen, who's in her hiding place mouthing Bloody Mary over and over again.

Elliot beckons to her to come to where he is. But she won't. A small moment where Elliot wrestles over whether to go without her. But he doesn't. He tries to beckon her once more.

At this, Helen makes a split second decision. A surge of courage, and she's jumping up and pointing her gun directly at Billy.

HELEN

(shouting,
overwhelmed)

Police, put your weapon down...

(CONTINUED)

Billy turns to see her. She immediately goes quiet. There's a silence.

BILLY

Yes?

(beat)

What are you going to do with that?

HELEN

I'm going to shoot you.

BILLY

You ever actually shot a gun
before? Outside of the range?

Helen shifts to her left.

HELEN

Put the weapon down.

BILLY

(smiling)

You couldn't if you wanted to.

Then, suddenly, she FIRES A SHOT. BANG (8). It takes her by surprise as much as us.

On Billy - his expression frozen for a moment - as debris explodes behind him. Did she get him? But then he glances behind him, then looks back at her and breaks into a smile - she's missed him.

BILLY (CONT'D)

Will you look at that?

And, with that, he raises his gun. Pointing it towards her...

Just as he takes a shot at her - BANG (9) - Elliot hurtles towards her, knocking her out of the way. They both fall to the floor. Finding some cover behind the table and chairs. Debris from whatever took the bullet scatters behind them.

Helen looks up at Elliot. Stunned - and grateful. Quietly -

HELEN

Thank you.

We see a close up of Billy's cowboy boots as he walks across frame.

Billy's walking slowly towards them. From their POV on the floor, we see Billy approaching.

BILLY

You know what you are, Elliot?
You're a fuckin' cockroach. A big,
bastard, pain-in-the-ass cockroach.

(CONTINUED)

He rounds towards Elliot and Helen. Another close up POV of Billy's boots walking towards them. We can see Ralph's dead body in the background, behind Billy.

ELLIOT

Just... tell me why. Tell me what
it is I've done.

Billy thinks about this for a moment.

BILLY

Nah.

He lifts his gun - pointing it at where they're hidden - and then suddenly his face contorts in pain. He turns to see -

Luci. She's stuck a pair of scissors into Billy's shoulder.

Helen and Elliot look up over the table, taking this in.

Billy staggers away in agony, to the left.

Seeing her chance, Helen rushes to where Ralph is, and begins checking if he's still alive.

Before Elliot has realised what Helen is doing Billy raises his gun and fires a shot towards Luci and Elliot. BANG (10).

Elliot and Luci have no choice but to run out the door. The bullets hit the wall.

Billy clutching his wounded shoulder, follows them, slowed by his injury. We see a sign next to the door that reads - 'Life is made of choices. Wipe your feet or scrub the floor'.

We follow him as he passes it, pulling the scissors out of his shoulder and dropping them as he heads outside...

43

EXT. BURNT LODGE/ROAD - DAY
(ELLIOT, LUCI, BILLY)

43

We follow BILLY outside still carrying his shotgun, clutching his wounded shoulder from Ralph's attack. He shouts in pain. Then he looks around, and spots ELLIOT and LUCI in the distance, running into the wide open space of the outback. Billy heads towards his car. He climbs in...

43A

INT/EXT. BILLY'S JEEP/ROAD/OUTBACK (TRAVELLING) - DAY
(ELLIOT, LUCI, BILLY)

43A

BILLY throws his shotgun onto the passenger seat and starts up his car - slowed down from his injury. He speeds off, towards ELLIOT and LUCI who are still running in the distance.

43B INT/EXT. BILLY'S JEEP/OUTBACK/SHED (TRAVELLING) - DAY 43B
(ELLIOT, LUCI, BILLY)

Inside the car with BILLY driving. It's tense as we see the small figures of ELLIOT and LUCI through the windscreen getting bigger and bigger. They run faster and faster, and they're approaching a shed out in the middle of nowhere. They disappear inside. Billy stops the car, reaches for his shotgun, and climbs out. We follow him as he heads into the shed.

43C INT/EXT. SHED/WELL - DAY 43C
(ELLIOT, LUCI, BILLY)

BILLY enters the dark shed.

Tension as we hear the sound of his footsteps, Billy with his shotgun trying to see if he can find them. He weaves his way through the machinery, round corners. Slowly, hunting his prey. The odd noise, which makes him turn, then carry on.

The tension mounts until finally he sees something. Part of Luci's shoe, sticking out from behind a wall. He raises the shotgun. Ready to shoot...

Then, suddenly, ELLIOT appears behind him. He PLUNGES a pickaxe into Billy's shoulder. He SCREAMS, turning and elbowing Elliot in the nose, knocking him backwards. The shotgun flies out of Billy's hand. But he's in too much pain to fight any more and he's sent reeling - he collapses to his knees at one point, then he gets up, staggering towards the doors, where he bursts out into the sunlight outside. Right now he's just trying to stay upright.

Meanwhile Luci has gone over to Elliot to check he's alright. But he's fine, just a bloody nose. She goes to pick up the shotgun and they look over at Billy.

Inside, Luci holds up the shotgun, but Elliot lowers her hand - not now, no need - as they watch Billy sit, exhausted and broken on a stone wall of a well. He's absolutely covered in blood. His breathing is cracked and staggered. He spits - a hunk of blood comes out. It's over for him.

And then his eyes start to roll back into his head as he loses consciousness.

From inside the shed, with Elliot and Luci, we see Billy as he falls backwards down into the well.

43D

INT/EXT. WELL - DAY
(ELLIOT, LUCI, BILLY)

43D

We see BILLY lying dead at the bottom of the well. Then we see from his POV, ELLIOT and LUCI (holding the shotgun) approach and look down at him. After a long contemplative silence -

ELLIOT

Well well well.

Off Luci's look.

ELLIOT (CONT'D)

Sorry.

44

INT. BURNT LODGE - DAY
(HELEN, SUE, RALPH (DECEASED))

44

HELEN is kneeling over RALPH's motionless body, but it's clearly hopeless. Then she hears SUE behind her -

SUE

Noooo!

Sue's returned with her shopping - she rushes over to Ralph sobbing, screaming. Helen takes his pulse - nothing - as she takes out her phone -

HELEN

I need a police car. And an ambulance...

She looks at Ralph's dead body, Sue crying... Tears spring to her eyes and it's all too much for her to bear.

LAMMON (V.O; PRE-LAP)

So, uh... the rumour's true then?

45

EXT. OUTBACK/ICARUS CAVES - SCENE DELETED

45

46

INT/EXT. ICARUS CAVES/SLOT CANYON - SCENE DELETED

46

47

EXT. MURRAY WATERS STREET - DAY
(LACHLAN, LAMMON, ARLO)

47

LACHLAN and LAMMON are waiting, side by side. Finally -

LACHLAN

You didn't think to get his number?

LAMMON

No.

(CONTINUED)

LACHLAN

Or give him yours?

LAMMON

No.

LACHLAN

So... we just have to kind of wait on this street corner here and hope this fella comes back.

LAMMON

After he finds what bar his brother's in, yeah.

Lachlan fixes Lammon with a look that makes him wilt and they both fall silent again. Then -

LAMMON (CONT'D)

That call you took earlier. I got a buddy did a stint with Major Crime. Says, talk is... you make a phone call every day at 10. No matter what, no matter what you're in the middle of...

Lachlan raises an eyebrow.

LACHLAN

I didn't know I was such a hot topic of conversation in police circles. Good to know that burning sensation wasn't an ear infection.

Lammon looks awkward.

LAMMON

(stammering)

Sorry, I wasn't... I just, cause you made that call earlier, so...

LACHLAN

(cutting in)

You make priorities in life, Lemon. That's a decision you make. I didn't use to... I just worked. Every hour God gave. Then... I got ill. Surgery, chemo... I spent a lot of time in hospital. And I got to thinking about what was important.

He sighs.

LACHLAN (CONT'D)

I didn't want my other half with me, while I did the chemo. Seeing me like that. But I'd call.

(MORE)

(CONTINUED)

LACHLAN (CONT'D)

Every day, at 10. Even after I'd finished my chemo. I'd started to like it.

LACHLAN (CONT'D)

I just realised that I'd wasted so much time with my head in the sand. *Chasing bitter-flies*. Never taking the time for what matters.

LAMMON

Ah heck, what a story!

LACHLAN

One day you think you've got the world ahead of you. Then you wake up and you're in the last act. Trying to work out your swan song.

LAMMON

You, uh, you better now?

LACHLAN

Still calling, aren't I?

Finally they see ARLO approaching, half-jogging towards them.

LAMMON

Hey look!

Arlo is holding the keys in his hand triumphantly as he gets closer.

ARLO

Success! Lemme take you to the chopper.

Lammon's phone rings, and he moves away out of earshot to take the call.

ARLO (CONT'D)

You'll have to sign an insurance waiver before we go. Not my fault if I kill us all 'cause I'm still drunk from last night. Kind of thing.

Exactly the same words he used with Luci and Elliot in Episode 2. But now he's talking to Lachlan, who looks at him with his usual deadpan.

LACHLAN

That supposed to be a joke, mate?

Arlo wilts under Lachlan's unblinking patrician stare.

(CONTINUED)

ARLO

Sorry.

LACHLAN

I flew Apaches for ten years.

ARLO

(awkward)

Cool.

LACHLAN

So I'll be flying. You just tell me where.

ARLO

It's not really... I mean, I'm not... I can't let just anyone fly it...

Again, Lachlan's stare is breaking him down. We stay on Lachlan staring at him for a long time, Arlo getting increasingly uncomfortable...

48

EXT/INT. OUTBACK/HELICOPTER (TRAVELLING) - DAY
(LACHLAN, LAMMON, ARLO)

48

LACHLAN flies the chopper. LAMMON in the back. ARLO beside him. Directing him.

48A

EXT. BURNT LODGE - DAY
(HELEN, SUE, CARTER, N/S POLICE OFFICERS)

48A

We're outside Sue and Ralph's. A police car parked there. Luci's car also there.

48AA

INT. BURNT LODGE/MAIN ROOM - DAY
(HELEN, SUE, CARTER, N/S POLICE OFFICERS)

48AA

Inside the main room of Burnt Lodge is the cop we met in Episode 2, CARTER, comforting SUE. Tears are running down her face. Looking utterly lost. It's clear Ralph hasn't made it despite Helen's efforts. Carter goes over to HELEN, who has got a bit of Ralph's blood on her.

CARTER

Are you...

HELEN

I'm fine, I'm fine...

CARTER

So you say, but are you a doctor?
'Cause you don't look like a doctor. And I'm not a doctor. So you don't know you're fine. Do you?

(CONTINUED)

48AA

Helen shakes her head, confused.

CARTER (CONT'D)

I'll get Sweeney to drive you to
the clinic.

Reluctant, Helen nods.

HELEN

Just give me a second...

She walks over to Sue. Looks down at her, awkward. Unsure
what to say. The sight of Sue's sadness almost moving her to
tears as well.

HELEN (CONT'D)

I'm... I'm really sorry, 'bout...

Sue reaches up and grabs Helen's hand, like it's a life
raft. Squeezing it. Helen falls silent and just stands
there, holding Sue's hand. She's overwhelmed with grief, we
stay on Helen, holding her hand.

48AB

EXT. BURNT LODGE - DAY

(HELEN, SWEENEY, N/S POLICE OFFICERS)

48AB

SHOT AS 3/48A

HELEN walks out the house and climbs into a police car. The
car drives off.

48B

INT. POLICE CAR (TRAVELLING) - SCENE DELETED

48B

48C

INT. BURNT RIDGE SURGERY/DOCTOR'S OFFICE - SCENE DELETED

48C

49

EXT. WATER TOWER/BURIAL SITE - DAY

(LACHLAN, LAMMON, ARLO, MARKO (DECEASED))

49

LACHLAN kneels beside MARKO'S body. LAMMON and ARLO - much
less comfortable - are keeping their distance.

ARLO

Is he dead?

LAMMON

People who are alive don't turn
that colour, mate.

ARLO

I didn't... ah, shit, I didn't see,
I was... I was in the chopper. I
was playing Dawn of the Vikings...
I was all the way over there...

(CONTINUED)

LAMMON

And when you took off you didn't notice the dead body on the ground?

ARLO

I was... I mean, I was playing Dawn of the Vikings! And when I took off I didn't, I mean...

LACHLAN

Just calm down, would you?

Arlo swallows hard.

LACHLAN (CONT'D)

When they came back to the helicopter, did they say anything?

ARLO

Nothing.

LACHLAN

They didn't mention calling the police?

Arlo clicks his fingers. Clarity slicing through the panic.

ARLO

Uh, right, the bloke said could I call the police... but then just as sudden he changed his mind and said don't bother.

LACHLAN

And you didn't think that was strange?

ARLO

I... I... I was thinking about...

LACHLAN

Say Dawn of the Vikings and I will put your head through a wall.

Arlo swallows hard and falls silent. Lachlan dials a number on his phone - Officer Steve. After a moment, Steve answers.

LACHLAN (CONT'D)

(into phone)

It's me. That guy we've been after? I want everything and everyone on him.

(beat)

You what?

He listens, then as an aside to Lammon -

(CONTINUED)

LACHLAN (CONT'D)

There's been a shootout in Burnt Ridge.

(beat; into phone)

Right. Well - add this to the list - looks like this fella just killed someone.

50

EXT. OUTBACK BETWEEN BURNT LODGE AND SHED - DAY
(ELLIOT, LUCI)

50

LUCI and ELLIOT are walking through the outback, the shed just a speck in the distance behind them.

We go in on Luci, holding the shotgun, putting one foot in front of the other when she realises - Elliot isn't beside her. She turns to see he's sat on the floor. Elliot then sinks onto his back, exhausted.

LUCI

You wanna rest, do it later...

ELLIOT

That didn't have to happen. Ralph didn't have to...

Luci chucks the shotgun behind a bush then sits down beside him.

LUCI

It's not your fault.

ELLIOT

Yeah. It is. People are trying to kill me, that's why...

(beat; pained -)

Why are people trying to kill me?

LUCI

That phone you found should be charged by now. Maybe there's something on there that'll tell you.

Elliot nods, looks at her.

ELLIOT

You're not coming?

Before Luci can reply -

ELLIOT (CONT'D)

Not wanting to sound too needy again or anything.

Luci looks at him. Fine.

(CONTINUED)

LUCI

We've been down this road already.
We don't work. I let myself forget
that last night. I'm sorry, okay?
About lying. About all of it.

(beat)

Just - see this as a fresh start.
What you've done doesn't matter.
It's what you do that counts.

ELLIOT

Where'd you get that? A fortune
cookie?

LUCI

No. My dad. Just before he died
from colon cancer.

On Elliot - oops.

ELLIOT

Ohhh. Okay. Sorry.

LUCI

It's okay.

(beat)

I think he got it from a fortune
cookie.

She smiles, and he smiles back.

51 **EXT. BURNT LODGE - SCENE DELETED**

51

CONTENT MOVED TO SCENE 48A

52 **EXT. BURNT RIDGE/BURNT RIDGE SURGERY/STREET - DAY**
(ETHAN)

52

Ethan's car screeches to a halt. Urgent - ETHAN turns off
the engine and then, wound up, puts a steering wheel lock on
the wheel. He gets out, panicked, and heads into a building.
Marked as 'Burnt Ridge Surgery'. He's here.

53 **INT. BURNT RIDGE SURGERY/DOCTOR'S OFFICE - DAY**
(HELEN, ETHAN, N/S RECEPTIONIST)

53

The door flies open and ETHAN half-runs in, breathless.
Intense. He goes straight to the RECEPTIONIST at the front
desk.

ETHAN

Where's my fiancée? Helen Chambers.
Where is she?

(CONTINUED)

HELEN (O.S.)

Hey you.

Surprised, Ethan turns to see HELEN sitting on one of the chairs by the window. A corner of the room that he couldn't see when he walked in. She has her trousers rolled up and a dressing bandaged to her left leg.

HELEN (CONT'D)

I appreciate it, Eth, but you really didn't have to come all the way here...

Ethan goes to her and kneels. Takes her hand in his.

ETHAN

Course I did. You almost died, babe.

HELEN

I just scraped my leg...

ETHAN

I could've lost you.

HELEN

Seriously. I just took some skin off...

ETHAN

Don't.

Helen looks at him.

HELEN

I'm okay. Really.

ETHAN

Someone shot at you.

HELEN

Not at me. They were shooting at someone else. Who I was near to.

ETHAN

Well, whatever it was. I'm glad you're alive.

HELEN

Thank you.

A warm moment between them.

ETHAN

I love you shortbread.

HELEN

I love you too.

(CONTINUED)

He smiles, stroking her cheek.

ETHAN

C'mon. Let's get out of here shall we?

She just looks at him. He shakes his head. Knowing what's coming -

ETHAN (CONT'D)

No, no, no. Come on. You can't be serious...

HELEN

There are some things I need to clear up here first, before...

But he just stands and walks out. Not waiting for her.

54

EXT. BURNT RIDGE/BURNT RIDGE SURGERY/STREET - DAY
(HELEN, ETHAN)

54

ETHAN is walking away towards his car. Behind him he hears -

HELEN (O.S.)

Hey!

He turns to see HELEN walking towards him.

ETHAN

You came up here even though no one asked you to. And you went and nearly got yourself killed for some guy who doesn't know his own name...

HELEN

He saved my life.

ETHAN

There are other people - more important people, who are qualified - whose actual job this is.

Helen flinches but Ethan isn't done -

ETHAN (CONT'D)

This is ridiculous. C'mon, let's get in the car, we get going now we can still beat the traffic...

HELEN

No, I... I'm not coming.

She takes a deep breath. Steadying herself. This isn't easy for her.

(CONTINUED)

HELEN (CONT'D)

I've spent a really long time
saying I'm not this or I'm not
that... but... what if they're
wrong?

(beat)

What if I am? What if I can help
this person - in this moment in
time - when no-one else can... ?

ETHAN

We got dance practice at four with
Diego.

HELEN

I just... I need to ask a few
questions. Hour max. I'll be back.
If you could drop us over at my
car...

Ethan shakes his head. Utterly furious. Suddenly he steps
close to her, hissing in rage -

ETHAN

You could lose me, Hel. You do
realise that, don't you?

(beat)

And do you think anyone else would
want you... ?

HELEN

That's... that's really mean,
Ethan, I just...

ETHAN

(cutting in)

Stop whimpering. Like a kitten-cat.

(beat)

Diego is coming at four. If you're
not home for practice - don't
bother coming home at all.

He turns and walks away.

HELEN

Ethan, wait...

But he just keeps on walking. Gets into his car and quickly
drives off. Helen stands there watching the cloud of dust as
Ethan disappears into the distance.

LUCI and ELLIOT are heading back towards Burnt Lodge and
they reach a road or a track - one way leads to Burnt Lodge,
the other elsewhere.

LUCI

Burnt Lodge is just up there. I'm over here.

ELLIOT

What will you do?

LUCI

Get my stuff and get the hell out of here.

ELLIOT

Right. So...

LUCI

So.

A beat. Then -

ELLIOT

There's nothing else, is there? I should know?

She thinks for a moment.

LUCI

I've told you everything.

He nods.

ELLIOT

I'm sorry. For all this... That I seem to have dragged you into all this.

She shrugs. It's fine.

ELLIOT (CONT'D)

How am I with goodbyes?

LUCI

Terrible.

(beat)

Always left things on a bad note.

He nods.

ELLIOT

Well then. Fuck you, I suppose.

LUCI

Right. Fuck you too.

They smile at each other, and then go their separate ways. Elliot starts the walk towards Burnt Lodge.

56

EXT. SHED/WELL - DAY
(BILLY)

56

We're looking at the well that Billy fell down. Still and silent.

Then, suddenly a hand appears out of the well. We track in.

We hear a sharp intake of breath and Billy emerges from the well, uttering a pained groan that originates somewhere deep within his body. He's in a world of pain, hauling himself out of the pit. Everything is on fire.

Eventually he pulls himself up and out, sitting on the side of the well. It's agony. Amazed to still be alive.

Suddenly there's a shrill ring. He reaches into his pocket. Pulls out a mobile phone, wincing once more...

57

INT. KOSTA'S HOUSE/DINING ROOM - DAY
(KOSTA, DIMITRI)

57

KOSTA is on the other end of the phone. He's in his dining room. Looking at the empty display cabinet where the bag of money once was. The scene is intercut between the two places -

KOSTA

(into phone)
Speak to me.

BILLY

(into phone)
I was close. They got the drop on me. Won't happen again.

KOSTA

(into phone)
You promised me. You said no problem Kosta. "I'm your guy, bro". Remember that?

BILLY

(into phone)
Still am.

KOSTA

(into phone)
You haven't been getting over-zealous again have you Billy?

BILLY

(into phone)
He'll be breathing, don't worry. Just might not have any legs is all.

(CONTINUED)

KOSTA

(into phone)
Where are you?

BILLY

(into phone)
Place called Burnt Ridge.
(beat)
Kosta, serious, I got this...

KOSTA

(into phone)
I'm coming out there.

Billy looks alarmed.

BILLY

(into phone)
I can handle this, bro...

KOSTA

(into phone)
Great. I'll see you soon 'Bro'.

Kosta hangs up. Turns to Dimitri -

KOSTA (CONT'D)

(Greek; subtitled)
You'll like Australia.

KOSTA (CONT'D)

(Greek; subtitled)
Thah saréhsee Afstraleéah.

58 **EXT. SHED/WELL - DAY**
(BILLY)

58

Back with BILLY. He looks at the phone, Kosta having hung up on him. Grits his teeth. He's running out of time.

He puts his phone away, and starts to stand and walk towards his car. Every move he makes is absolute agony.

59 **EXT. BURNT LODGE - DAY**
(HELEN)

59

HELEN walks towards the building, past where her car is parked, next to a Burnt Ridge police car. She looks at the bullet-ridden building, already surrounded by police tape.

60 **INT. BURNT LODGE/MAIN ROOM - DAY**
(HELEN, CARTER, DOG)

60

HELEN walks through the detritus of the gunfight earlier. She sees CARTER there, pouring herself a glass of water. She looks relieved to see her and heads towards her -

(CONTINUED)

CARTER

Hey, was just getting myself a glass of water here. How you doing?

HELEN

Ah, fine, bit shook up, that's all. I just wanted to take a poke around, if...

CARTER

Sure, sure.

Ralph's body is gone but there's blood on the floor from where he lay. The DOG sits in the corner looking mournful.

Trying to ignore it, Helen goes to the counter - to where Elliot put Marko's plastic phone on charge. Footsteps from behind -

CARTER (CONT'D)

Hey, you mind keeping watch for a bit, I just got a text from my bonehead kid, run outta petrol on the Woorung Highway...

HELEN

Sure, sure.

CARTER

Thanks.

Carter downs the whole glass of water (it takes a while) and goes. We hear the sound of Carter's police car from outside. Meanwhile Helen unplugs the charger, picks up Marko's cracked phone and presses 'on'. To her relief, it starts to power up. A light comes on but nothing on-screen.

EXT. BURNT LODGE - DAY

(ELLIOT, HELEN, POLICE DISPATCHER (V.O.))

HELEN is walking out of the building, looking at Marko's phone, frowning when she hears -

ELLIOT (O.S.)

Hi.

She looks up and laughs at the sight of ELLIOT.

ELLIOT (CONT'D)

How's the leg?

HELEN

You know...

(beat)

Painful. But I'm still alive. So... Swings and roundabouts.

(CONTINUED)

Helen smiles.

HELEN (CONT'D)
You look surprisingly... alive.

ELLIOT
I know.

HELEN
What happened to the guy in the hat?

ELLIOT
We, uh... lost him. He's gone.
Where is everyone?

He nods. Looks at the phone -

ELLIOT (CONT'D)
Anything on there?

He nods at Marko's phone. Helen goes red. Hands it back to him.

HELEN
It seemed like it was important,
earlier. And I wasn't sure if you
were...

ELLIOT
It's fine.

HELEN
Looks like it took a real beating
in all the mess back there.
Collateral damage.

He nods, looking down at Marko's cracked phone. Another clue lost. Fuck. A silence.

HELEN (CONT'D)
Thanks again. For, y'know... saving
my life and all. You're a
lifesaver. Literally.

ELLIOT
It's fine.

HELEN
Must be pretty pleased with that.
Lifesaver. Pretty good on the old
CV.

Elliot laughs.

ELLIOT
I didn't even really know what...

(CONTINUED)

HELEN

(cutting in)
Come on, got to take this one.
Don't get thrown that bone very
often.

ELLIOT

Okay. Sure.
(beat)
You're welcome.

She smiles. Then, remembering something-

HELEN

That bloke, who came after you. He
called you Elliot...

ELLIOT

Right... yeah... I forgot.

He holds out his hand.

ELLIOT (CONT'D)

Elliot Stanley.

She shakes his hand, smiles.

HELEN

I didn't have you pegged for an
Elliot.

ELLIOT

No? What did you think?

HELEN

I don't know. Maybe a Steve, or
like a Ryan...

ELLIOT

Ryan? Really?

HELEN

Listen, you could be a Ryan...

But they're interrupted when her radio crackles into life.

POLICE DISPATCHER (V.O; ON RADIO)

*KLO4 Northern Irish male, mid to
late thirties, tall, dark brown
hair. Name unknown, suspect says
he's lost his memory. It's in
connection to a murder out in
Murray Waters so be careful...*

For a long moment Helen and Elliot just look at one another.
A shift in atmosphere. Then, in a measured voice -

(CONTINUED)

ELLIOT

I'm gonna go now.

Trying to be calm, he starts to back away but -

HELEN

I, uh, I can't let you do that.

Elliot turns back to Helen.

ELLIOT

That's not me. Whoever they want.
On your radio...

HELEN

Then you can explain that. At the
station.

ELLIOT

I didn't kill anyone.
(beat)
I don't think...

HELEN

Like I say. Not my job. Come down
to the station, explain to the big-
wigs. They'll clear all this up.

A tense silence. Elliot nods slowly.

ELLIOT

Sure.

Helen lets out a breath. Relieved.

HELEN

Okay then.

She walks towards Elliot slowly.

HELEN (CONT'D)

Look, I'm sorry about this, but...
I'm gonna have to cuff you...

ELLIOT

There's no need...

HELEN

It's procedure.

ELLIOT

Okay.

Helen is right beside Elliot now. She reaches to her belt
for her handcuffs but as she does, Elliot moves lightning
fast -

(CONTINUED)

And grabs the gun from her holster. Within seconds it's trained on her. Helen looks at the barrel in horror. Then at Elliot. In a small voice -

HELEN

Please...

ELLIOT

I'm sorry. Open your car.

Helen takes out her car key and unlocks her car. Elliot goes to the driver's side, gun still trained on Helen, and opens the door. He climbs in, gun still trained on her -

ELLIOT (CONT'D)

Fuck.

HELEN

Take it. Go. Just don't hurt me...

ELLIOT

I'm going to need you to drive.

Helen looks terrified.

HELEN

Why?

ELLIOT

Because I'm pretty sure I can't drive a stick.

He nods at the gear stick.

HELEN

Please.

ELLIOT

Get in the car.

HELEN

You wouldn't hurt me... That's not who you are. You saved my life...

ELLIOT

See, that's where you're wrong. I'm a bad person, Helen. That's why people want me dead.

HELEN

Whatever you might've done in the past... doesn't matter right? You have another chance now...

ELLIOT

(cutting in)

We are who we are. Just fucking get in. Okay?

(CONTINUED)

61

61

Helen swallows hard and walks reluctantly to the driver's seat of her car and gets in. Elliot keeps the gun trained on her as he gets in beside her.

62

EXT/INT. BURNT LODGE/HELEN'S CAR - DAY
(ELLIOT, HELEN)

62

HELEN starts her car. ELLIOT sits beside her. Gun on his lap. Trained at her.

HELEN

Where are we going?

ELLIOT

Just drive.

HELEN

I have to be home by four...

Elliot doesn't reply. Trying again -

HELEN (CONT'D)

Tomorrow, your face is going to be on every newspaper in the country.

(beat)

You can't run forever.

ELLIOT

No. But today I can.

(beat)

Drive.

Reluctantly, Helen starts her car and starts to drive away. Music plays as the wheels turn, and continues to play over all the below -

63

INT. HELEN'S HOUSE/KITCHEN/LIVING ROOM - DAY
(ETHAN, DIEGO THE DANCE INSTRUCTOR (50))

63

ETHAN stands in his living room. DIEGO, the dance instructor, opposite. Song playing. He looks at the clock - 4.15.

ETHAN

She'll be here.

(beat; uncertain -)

She will.

Diego nods.

DIEGO

We can practice 'til she gets back if you like?

(beat; off his look)

I'll be the lady.

(CONTINUED)

Ethan nods, sadly. The two of them start to dance together. As they do, Ethan looking up at the clock, ticking by.

DIEGO (CONT'D)

Squeezing me a bit tight there.

ETHAN

Ah, sorry Diego...

64

EXT. STREET/LUCI'S TRAILER - DAY
(LUCI)

64

LUCI walks along the street at the edge of town. She looks up to see her trailer in the near distance. As she approaches it, she sees an old, scuffed football lying on the ground in front of her. She kicks it. It flies off in the vague direction of her trailer. Then she heads towards it...

65

INT. LUCI'S TRAILER - DAY
(BILLY)

65

From a POV inside the trailer, through the curtain we see the football roll into view. PAN OVER to REVEAL BILLY, standing near the door, looking through the curtain, waiting for her.

66

EXT. LUCI'S TRAILER - DAY
(LUCI)

66

LUCI walks towards the trailer. Getting closer, we PUSH IN on the window we know Billy is stood behind...

67

EXT/INT. OUTBACK/HELEN'S CAR (TRAVELLING) - DAY
(ELLIOT, HELEN)

67

The music is playing on the radio now. ELLIOT sits beside HELEN as she drives. Elliot is looking at Marko's mobile phone. Staring at the cracked screen, trying to press it and get it to respond...

HELEN

It's broken.

ELLIOT

I can see a number.
(wincing)
I think.

He keeps pressing it.

HELEN

That thing's screwed. I know a dud when I see one.

(CONTINUED)

He looks at her - the implication clear. But he chooses to ignore it and keeps tapping on the screen in the hope it might do something. Anything.

We hear the sound of a dial tone. Elliot reacts (NB - this moment might be intercut with the next scene.)

68

INT. LUCI'S TRAILER - SCENE DELETED

68

69

INT. LUCI'S TRAILER - DAY
(LUCI, BILLY)

69

Back in Luci's trailer - BILLY, by the window, waiting for Luci to enter. He's holding a baseball bat.

There's tension as he waits. We can hear Luci's footsteps outside, approaching the door. She gets out her keys. Opens the door...

Just as it's opening, Billy's about to go for her, when his phone goes off. He pulls it out of his pocket to turn it off - on-screen we glimpse 'Marko' is calling.

Suddenly the door stops. She's been alerted to his presence.

The plan ruined, Billy goes for the door - but as he does, it slams open, straight into him, sending him reeling and the phone in his hand flying. It lands on the floor out of reach, still ringing. She steps into the trailer. Billy is composing himself. Clasp the bat. They glare at each other.

BILLY

They said Elliot don't remember anything. That's bullshit, right?

LUCI

Nope.

Billy takes this in and nods. Then smiles.

BILLY

Lucky him.

LUCI

Why aren't you fucking dead?

BILLY

Was gonna ask you the same thing, Victoria.

Tension mounts. The two of them about to go for each other, as we -

CUT TO BLACK:

(CONTINUED)

END OF EPISODE THREE