

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

The Tourist

By

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Episode 4

Final Script – 2.8.21

1 **EXT. NICO'S HOUSE - DAWN (FLASHBACK 1991)** 1
(NIL CAST, ANIMALS)

We're outside a run-down place in a rough part of the outskirts of Athens. A few ANIMALS graze. The sound of a dog barking. Loudly. Repeatedly.

2 **INT. NICO'S HOUSE/YOUNG KOSTA'S BEDROOM - DAWN (F'BACK 91)** 2
(YOUNG KOSTA, DOG)

Lying on a thin mattress on the floor, in a room barely big enough to fit him, is a boy. Eleven years old. This is YOUNG KOSTA. He's lying on his side trying to sleep but the fucking dog... It just keeps on going. He looks out the window at it barking.

YOUNG KOSTA
(Greek; subtitled)
SHUT UP!

YOUNG KOSTA
(Greek; subtitled)
VúLOSTO!

This has no effect. He stares at it, angry. Then walks out the room.

3 **INT. NICO'S HOUSE/KITCHEN/LIVING ROOM - DAWN (F'BACK 1991)** 3
(YOUNG KOSTA, NICO)

Young Kosta walks through. The barking carrying on. We see NICO in the corner here smoking, drinking, reading a comic, ignoring Kosta.

YOUNG KOSTA
(Greek; subtitled)
EVERY NIGHT. ALL NIGHT.

YOUNG KOSTA
(Greek; subtitled)
KáTHE NÍHTA. ÓLI NÍHTA.

He walks outside.

3A **EXT. NICO'S HOUSE/COURTYARD - DAWN (FLASHBACK 1991)** 3A
(YOUNG KOSTA, DOG)

Young Kosta emerges into a courtyard. A large DOG - tied up by a length of rope - sees him and just starts barking even louder.

YOUNG KOSTA
(Greek; subtitled)
SHUT UP. Why can't you SHUT UP!

YOUNG KOSTA
(Greek; subtitled)
VúLOSTO! Yatí then to VULÓNIS?

The dog keeps yapping. On Kosta. Furious and at the end of his tether.

4 **INT. NICO'S HOUSE/KITCHEN/LIVING ROOM - DAWN (F'BACK 1991)** 4
 (NICO)

NICO - is reading the comic and drinking. Ignoring the barking. Until, mid-bark, there's a high-pitched yelp from the dog.

Nico frowns. Huh. He puts the comic down and gets up.

5 **EXT. NICO'S HOUSE/COURTYARD - DAWN (FLASHBACK 1991)** 5
 (YOUNG KOSTA, NICO, DOG (DECEASED))

We enter the courtyard with NICO, whose expression turns from perplexed to horrified as he sees -

The dog lying on the floor. Dead. Above it stands the BOY, still holding a knife he found outside slicked in blood. Nico looks pale. Unable to believe what he's seeing.

NICO

(Greek; subtitled)

Kosta, what-- Kosta what the
FUCK have you done?

NICO

(Greek; subtitled)

Kósta, tí-- Kósta tí MALAKÍA
ékanes?

YOUNG KOSTA doesn't look at his foster parent. He's still staring at the dog as we hear -

NICO (CONT'D)

(Greek; subtitled)

KOSTA!

NICO (CONT'D)

(Greek; subtitled)

KÓSTA!

CUT TO:

6 **INT. PRIVATE JET - DAY (PRESENT DAY)** 6
 (KOSTA, DIMITRI)

The adult KOSTA sits in the comfortable leather seat of a private jet. DIMITRI sits opposite. Kosta is looking out of the plane window, lost in thought. In front of him, a black metal bottle filled with liquid, with a small vial beside it, also full of a liquid, a pipette screwed into the top. The same ones we saw in the opening of Episode 3.

DIMITRI

(Greek; subtitled)

Talk to me Kosta. What are
you thinking?

DIMITRI

(Greek; subtitled)

Míla mu Kósta. Tí skéftese?

KOSTA

(Greek; subtitled)

I'm simply taking it all in.
The triumph and beauty of
nature's architecture,
passing beneath us...

KOSTA

(Greek; subtitled)

Aplá paratiró. Ton thríamvo
ke tin omorfyá tis
arhitektonikís tis físis,
ópos pernái apo káto mas.

(CONTINUED)

Kosta takes some liquid out of the vial using the pipette and drops some of it into the bottle.

KOSTA (CONT'D)

(Greek; subtitled)

*Everything in its place.
Everything a miracle in its
own right. The world can be
such a beautiful place...*

KOSTA (CONT'D)

(Greek; subtitled)

*To káthe prágma sti thési tu.
Káthe prágma éna thávma po
móno tu. O kózmos mas íne tós
oréos.*

He looks out the window for a moment. Then Kosta's expensive smartwatch beeps. He glances at it. A reminder.

KOSTA (CONT'D)

(Greek; subtitled)

*Ah. Let's see if Billy's
blown this guy's nutsack off
yet.*

KOSTA (CONT'D)

(Greek; subtitled)

*Aa. Yá na thúme an o Bíli tu
éhi kópsi tar-híthya.*

He picks up his phone beside him and dials a number. Waits patiently as it rings.

PRE-LAP the sound of a phone ringing as we CUT TO -

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

The fight starts.

Luci quickly grabs a knife from the counter and swipes it at Billy but misses.

Luci ducks as Billy brings down the bat on the counter. From the lounge room we see Billy turn and manage to trap Luci, the bat around her neck. It's a chaotic, visceral struggle for LUCI as she literally fights for her life. Grappling with BILLY to get free. A desperate, ugly ballet, the two of them too closely intertwined to get any advantage.

Billy is getting the upper hand when she HEADBUTTS him with savage ferocity. Surprised more than anything, Billy flies back, leaving her free -

- long enough for Luci to turn and swing the knife at him. He turns just in time and takes the wound on his upper arm. Still painful as fuck.

As they move apart, we cut to...

INT. PRIVATE JET - DAY
(KOSTA, DIMITRI)

The quiet, peaceful hum of the expensive jet is a stark contrast to the bloody chaos of the fight. KOSTA sits, phone to his ear. He frowns at DIMITRI. Annoyed at being made to wait.

9

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

9

RING RING - the sound of Kosta's call coming through.

SMASH. Back in the trailer, BILLY has grabbed LUCI by the hair and slammed her against the kitchen counter. He's about to do it again when she puts both her legs on the wall of the counter and pushes backwards with ferocity, knocking Billy off balance. They fall to the ground and she rolls to her left, scrabbling around for the nearest weapon -

And as Billy gets to his feet, Luci grabs her heavy laptop and SMACKS him round the face with it, with all her might. He falls back but puts his hands up - and as she goes for him with the laptop again, he reaches his hands out, stopping her. He jumps up and with his force easily pushes her back.

Billy grabs the laptop off her and throws it out the window, shattering the glass. Luci reaches for the bat and swipes at Billy's leg -

- and he trips, his neck landing on the broken shard of glass still sticking out of the window pane. He staggers to his feet - and we see the blood start to pour from his neck. Within seconds he collapses in a pool of his own blood.

RING RING. RING RING into the silence as Luci looks down, panting, adrenaline still pumping, at Billy's prone and lifeless body.

Just to be sure, she checks his pulse. Then she walks over and picks up the ringing mobile phone. Answers it without speaking.

10

INT. PRIVATE JET - DAY
(KOSTA, DIMITRI)

10

Back with KOSTA and DIMITRI.

KOSTA
(into phone)
Billy?

The ragged sound of breathing from the other end. Kosta knows right away that something's wrong.

KOSTA (CONT'D)
(into phone)
Who is this?

LUCI
(into phone)
Your gorilla's dead.

Kosta's face changes. He sits up, rigid. Not because he gives a shit about Billy. Because he recognises the voice.

KOSTA
(into phone)
Victoria. Fuck. Victoria!

And suddenly his anger turns to a bizarre surprised laughter. Like he's genuinely happy to hear from her.

(CONTINUED)

KOSTAS

Where are you?

INTERCUT WITH:

11 **INT. LUCI'S TRAILER - DAY**

11

(LUCI, BILLY (DECEASED))

Back with LUCI. On Billy's phone, looking down at his dead body.

LUCI

(into phone)

Like I'm going to tell you.

KOSTA

(into phone)

I'm on my way - somewhere over the Northern Territory right now...

On Luci - taking his in. Her eyes closing. She knew it was coming but it doesn't make it any easier.

KOSTA (CONT'D)

I just want to talk.

LUCI

(into phone)

Sure. Because you love to talk.

KOSTA

(into phone)

Can you just...

LUCI

(into phone)

Fuck you.

And she hangs up. Looks at Billy's body for a moment. She may have acted in self-defence, but she looks like she can't quite believe she's killed someone.

Then she gets a grip. No time to spare. She grabs a large handbag and throws some clothes in it then turns and walks over to the kitchen area. Opens a cupboard. She takes out the food inside - cereal, bread, half-eaten stuff she hasn't thrown out yet - until it's empty. Then she reaches for the back of the cupboard and pushes it in one corner. It tilts slightly. She pushes again, until she can get a purchase on the other corner.

Then she pulls out the entire backboard. Behind, there's a narrow space between the cupboard and the wall of her trailer. She retrieves a plastic bag, tied closed. Her hands are shaking as she tries to open the bag and she has to take a moment. A deep breath. Trying to calm herself down.

(CONTINUED)

Doing her best to put aside what's just happened. That she's just killed someone.

She gets the plastic bag open. Inside, we can see five passports in an envelope. She flicks through the passports Australian, New Zealand, American, South African, Irish - chooses Irish and puts it in her pocket. She then puts the envelope containing the four remaining passports in the handbag, along with Billy's phone and walks quickly towards the door. Then she stops, looking at Billy's body, and leans down, reaching into his pockets. Taking his ute keys.

As she gets up she's in a hurry, moving too fast, and slips in the slick of blood landing hard on her forearms. FUCK. She gets quickly to her feet and leaves the trailer. We hold frame and push in - to see she's managed to drop something that's slid under the sofa...

INT. PRIVATE JET - DAY

(KOSTA, DIMITRI, PILOT (50))

Back with KOSTA and DIMITRI. Kosta is staring at the sat phone, biting his lip, breathing deeper and deeper as he tries to contain his fury.

DIMITRI

(Greek; subtitled)
Calm. Try to be-

DIMITRI

(Greek; subtitled)
írema. Kíta na-

KOSTA

(Greek; subtitled)
MOTHERFUCKER!

KOSTA

(Greek; subtitled)
GAMIMÉNI!

He throws the phone across the plane. It slams against the door. Then he grabs his laptop and hurls it against the wall. Breaking everything he can find. An explosive tantrum.

KOSTA (CONT'D)

(Greek; subtitled)
NO NO NO NO NO. That fucking BITCH fucking KILLED him, and she DARES... she DARES TELL ME...

KOSTA (CONT'D)

(Greek; subtitled)
ÓHI, ÓHI, ÓHI, ÓHI, ÓHI. I gamiméni PUTÁNA ton SKÓTOSE ke tolmái... TOLMÁI NA MU LÉI

DIMITRI

(Greek; subtitled)
Hey. Hey, HEY!

DIMITRI

(Greek; subtitled)
éi. éi. éi!

As Dimitri shouts, he's also turning up some music on the speakers. A Greek 90s Euro-disco track starts to play, 'Dikos Sou Gia Panta' by Mihalis Rakintzis. The up-tempo number, massively at odds with Kosta's palpable fury. Kosta looks at him, confused.

KOSTA

(Greek; subtitled)
What are you doing?

KOSTA

(Greek; subtitled)
Tí kánis?

(CONTINUED)

DIMITRI*(Greek; subtitled)*

Remember this? From when we
were young?! You know it's
impossible to be angry when
you hear this.

DIMITRI*(Greek; subtitled)*

To thimáse? Apó tan ímastan
pethyá. To kséris otin
athínato na nevriázis am akús
aftó to tragúthi.

He stands and starts to dance. A grin on his face. Kosta
doesn't look impressed. Dimitri sings along -

DIMITRI (CONT'D)*(Greek; subtitled)*

And so drink to what we have
lived (or experienced) 'til
yesterday,
To all our good moments,
swear at me if you want it
Just don't cry - pretend you
never met me
Our best moments will stay
forever alive.
Pretend you never saw me o-o-
o
Pretend you never had me o-o-
o

DIMITRI (CONT'D)*(loudly)*

Y' aftó pyés, sót' ihame zísi
méhri htes
Sóles tis orées mas stigmés,
vríse me akóma an to thes.
Min klápsis móno ke pés, pes
pos then me gnórisis poté
ítan i kalíteres stigmés, pu
tha mínun páda zondanés
Pes pos the míthes pote o-o-o
Pes pos the me íhes pote o-o-
o

He does a little spin. Despite himself, Kosta laughs.

DIMITRI (CONT'D)*(Greek; subtitled)*

Ah! There he is!

DIMITRI (CONT'D)*(Greek; subtitled)*

Ha! Oríste!

KOSTA*(Greek; subtitled)*

You're an idiot.

KOSTA*(Greek; subtitled)*

íse vlákas.

But it's calming him down. He picks up the vial of liquid,
unscrews the top, chucking away the pipette, and pours the
rest into the other bottle. Then takes a sip.

DIMITRI*(Greek; subtitled)*

There you go...

DIMITRI*(Greek; subtitled)*

éla, éla...

Looking visibly less enraged -

KOSTA*(Greek; subtitled)*

Okay, turn it down, I need to
make some calls. Last time I
spoke to Billy he was in a
place called Burnt Ridge...

KOSTA*(Greek; subtitled)*

Dáxi, hamílosto, prépi na
káno meriká tiléfona.
Teleftéa forá pu mílisa me to
Bíli, ítan se kápyo méros
'Burnt Ridge'.

He's interrupted when suddenly there's a massive ROAR of the
engines and the plane has a sudden drop in altitude,
throwing them. A beat as they look around. What the fuck?

(CONTINUED)

The cockpit door opens, the PILOT emerges looking sheepish.
A Filipino guy in his forties.

PILOT

Mr Panagiris, I'm sorry....

Kosta turns down the music.

PILOT (CONT'D)

We have to make an emergency
landing. There's a landing strip
about 15 minutes away, it's nothing
to...

The plane bucks and dips again.

PILOT (CONT'D)

Nothing to worry about.

He smiles nervously and retreats back into the cockpit.
Kosta doesn't seem too bothered, though. He just picks up
the bottle and takes another sip.

KOSTA

(Greek; subtitled)
This fucking day.

KOSTA

(Greek; subtitled)
Gamíthike símera.

TITLE CARD: THE TOURIST

13

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

13

HELEN drives. Genuinely scared. Clenching the wheel so tight
her knuckles are turning white. ELLIOT sits beside her. Her
gun in his lap, but his hand firmly on it. Keeping a careful
eye on her - and on the rear-view mirror. Looking out for
police cars. Any sign that they're being followed. They
drive in silence. Tense. Then, suddenly -

Helen jerks the wheel to the right. As if she's going to try
and throw Elliot off balance - but she loses her nerve and
jerks back to the left. The whole thing over in a second. A
very mild jolt at most. Elliot frowns.

ELLIOT

What was that?

HELEN

I was... I dunno, I was gonna like,
wobble the car and try and get you
off guard, then I was gonna...
y'know. Grab the gun.

ELLIOT

But you didn't.

(CONTINUED)

HELEN

Well I don't wanna crash the
flipping car, do I? I'm not a
mental patient.

Elliot looks at the road, going by slowly -

ELLIOT

Well you're in no fucking danger of
that. How slow are we going?

HELEN

It's a 50km per hour zone. Must be
some dodgy road - bit slow for out
here...

(off his look)

I'm a traffic nerd.

ELLIOT

Right.

They fall silent again. Helen glances over at him.

HELEN

What they said on the radio... that
you killed someone...

ELLIOT

I didn't.

HELEN

So turn yourself in.

ELLIOT

It's not that simple.

HELEN

It really is.

(beat)

Whatever trouble you're in,
kidnapping a police officer's not
going to help.

Another silence.

HELEN (CONT'D)

Where am I even going?

(beat)

What's your plan here? I mean, you
want me to just drive in circles...

ELLIOT

Just... get off the main road,
somewhere quiet...

He lifts Marko's phone again and just as at the end of
Episode 3, tries pressing it again. But nothing. It dies. He
chucks it in the back seat.

(CONTINUED)

HELEN

Told you. It's a dud.

Elliot lifts the gun slightly.

ELLIOT

Just drive, okay?

She nods, nervous.

14

INT. LACHLAN'S APARTMENT - DAY
(MARNIE, CHRIS, MOUSE)

14

A modern apartment. In the middle of the living room, MARNIE turns on the television. Late forties, a laid-back air to her. She's wearing a police uniform, and she undoes the top button, lets down her hair, getting more comfortable. She's done for the day. She sits down on the sofa with a heavy sigh. Then, she notices something... A MOUSE. Skirting the walls.

She watches it for a moment. Then we PAN ACROSS as she looks further down the room, where a humane trap sits. The mouse scuttles towards it. Quietly, to herself -

MARNIE

Go on buddy... you know you want to...

Suddenly there's a crash from outside the front door. Marnie looks up. Through her apartment window she can see the legs of someone who's fallen to the ground. She hurries to the door -

15

INT. LACHLAN'S APARTMENT/CORRIDOR OUTSIDE APARTMENT - DAY 15
(MARNIE, CHRIS, MARK (50)(N/S), MOUSE)

MARNIE opens the door and sees a guy in his thirties, CHRIS, has collapsed to the ground and brought several of her pot plants with him. He's immobile. She runs over to him.

MARNIE

Hey, hey, can you hear me?

She goes to check his pulse and suddenly -

He turns round and wraps his hand around Marnie's neck. But Marnie's no pushover. She SMACKS him hard in the face. So hard he lets go, and she pins his hands to the ground. She tries to close the front door but just as we think she might succeed - another guy - MARK - appears. He grabs at her and she tries again to get safely into her apartment. There's a painful, messy struggle at the door until she's overpowered.

CHRIS

Jesus... Careful, she bites.

(CONTINUED)

MARNIE

The second I get out of this - and
I will - you are going to fucking
die. And then I will spit on your
dead body.

We're CLOSE ON Marnie, as Mark binds her hands. Marnie's
head is to one side, and she can see through the open door
to her apartment -

She looks at the mouse, now caught in the humane trap.
Calmer now -

MARNIE (CONT'D)

You're making a mistake, boys.

CHRIS

Ah don't blame us sweetheart. Blame
Elliot Stanley. Come on...

And she's lifted off the ground by Mark and they start
marching her outside...

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

Back in the car with ELLIOT and HELEN. It feels a long way
from Burnt Ridge now and the road is single-lane. Evening
starting to fall now. Helen glances over at Elliot.

HELEN

So who was it they say you killed?

ELLIOT

I got a call from a guy buried
underground. Begging me to help. I
didn't kill him, I just... I didn't
get there in time.

Silence as she takes this in. Then -

HELEN

You know... I think you're a
Butland.

Elliot just looks at her - what?

HELEN (CONT'D)

When I was a kid, we had these
neighbours. The Butlands. And on
the other side we had the Hansons.
Mr Hanson was a mean old snake.
Always complaining. Mr Butland,
though, he was a good bloke. Put
everyone else before himself. So my
Dad, he'd say there's two types of
people in the world. There's
Butlands and there's Hansons.

ELLIOT

You don't know me.

HELEN

No. But you do my job, you get to see all sorts. You get a nose for it. Or an eye? Eye or nose. One of them.

(beat)

You saved my life. A Hanson doesn't do that. You're a Butland.

A silence. Then, unable to help herself -

HELEN (CONT'D)

Tell you what though, Mr Butland ended up in hospital, fell off a ladder puttin' up some tarp, he had like part of his leg amputated, it was horrible...

ELLIOT

You talk a lot.

HELEN

When I'm nervous. Yeah. When someone's pointing a gun at me.

(beat)

Most other times too, I reckon.

After another silence -

HELEN (CONT'D)

That girl you were with... Luci, right?

ELLIOT

She's my ex.

Helen looks over at him in surprise -

HELEN

Umm... What?

Elliot pulls something out of his pocket - the note Luci left that brought him to Gloria's.

ELLIOT

She put this into my pocket while I was unconscious in the hospital. I saw the handwriting was...

HELEN

Wait, hold on - she said she put it in your pocket - after the accident?

(CONTINUED)

ELLIOT

Yeah. Anyway, I saw that -

HELEN

(cutting in)

But she didn't.

She's veering over to the side of the road as she looks at him -

ELLIOT

Could you just...

He indicates for her to look where she's going. Helen rights the car.

HELEN

Sorry, sorry, but... she's lying. I went over the CCTV at the hospital. You had exactly zero visitors. I know that because I watched all that footage myself and it was unbelievably boring.

ELLIOT

So, she gave it to someone else. A nurse or something...

HELEN

I talked to everyone at that hospital. I think it would've come up.

On Elliot - taking this in, looking at the note in his hand.

ELLIOT

But... she wrote the note, this is her handwriting...

HELEN

So it was already in your pocket before the accident.

ELLIOT

That's not what she said.

HELEN

Seems like she can't keep her facts straight.

ELLIOT

But I... Why would she lie about that?

HELEN

Maybe instead of driving around in circles with little old me...

(MORE)

(CONTINUED)

HELEN (CONT'D)

you should be asking her what else
she lied about. Don't you reckon?

Elliot looks at her. Wound up by what he's hearing.

ELLIOT

(abruptly)

You're right. Stop the car. Now.

Helen puts her foot on the brake - somewhat too hard. They strain against their seat belts as the car stops.

16A

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

16A

Inside the car, ELLIOT turns to HELEN.

HELEN

Sorry. Emergency stops were
something of a forte of mine.

ELLIOT

Leave your phone and your radio and
get out.

HELEN

We're out in Woop Woop, are you
mental? I won't report you, if you
just let me out somewhere a bit
closer to... anywhere...

ELLIOT

I can't take the risk.

HELEN

But... you said you couldn't 'drive
a stick'...

ELLIOT

I've watched you. Doesn't look so
hard. I'm going to need your phone.

He lays his hand on the gun. Helen's eye drawn to it.
Reluctantly, she takes her phone out of her pocket and
unclips her radio, and puts them down. Then opens the door.

HELEN

You won't do this. You won't leave
me - I could die out here.

As she gets out -

HELEN (CONT'D)

You're a Butland. That's what you
are. You won't leave me.

(CONTINUED)

16A

16A

She backs away from the car. Elliot shifts over into the driver's seat and closes the door. He starts the car, drives forward and glances in the rear-view mirror where Helen is staring at him, arms folded. We can just hear her shout -

HELEN (CONT'D)
YOU'RE A BUTLAND.

We stay with her as she watches Elliot trying to drive off. The car moves forward, making a horrific screeching sound. Then suddenly stops. She sighs in relief - thank Christ, he's seen sense - she starts to run towards the car -

And with a shriek it starts up again. The car just stalled. It stutters off down the road and Helen watches it disappear.

17

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

17

ELLIOT casts a glance back at HELEN in the rear-view mirror. She looks small and alone and we can see the guilt on his face. But he shakes it off - he's got things to do.

He opens the map app on Helen's phone and types in - BURNT RIDGE. He's heading for Luci...

18

EXT/INT. OUTBACK ROAD/BILLY'S UTE (TRAVELLING) - DAY
(LUCI)

18

We're with LUCI - driving along in Billy's ute. Still in shock from the scene with Billy - this isn't in her nature and she's finding it all too much. Then she looks down, and she sees his blood on her top from when she slipped. She swerves to the side of the road and comes to a stop. Deep breaths. She looks in the back seat, at the bag she packed earlier...

CUT TO:

Later. She's changed her top. She buries her old bloodied one somewhere discreet nearby, under some rocks or behind a tree. Another deep breath. Keep it together.

19

EXT. SILVERWORTH AIRPORT - SCENE DELETED

19

20

INT. SILVERWORTH AIRPORT/CHECK-IN DESK - SCENE DELETED

20

20A

EXT. LANDING STRIP - DAY
(KOSTA, DIMITRI, PILOT (50), SHEEP (ANIMALS))

20A

An incongruous sight - a smart private jet on a dirt landing strip, surrounded by SHEEP.

(CONTINUED)

KOSTA and DIMITRI stand there in their expensive clothes. Kosta shouting at the PILOT who's standing near them.

KOSTA

So we're stuck here? Is that what you're saying?

PILOT

I'm sorry, it's not safe to fly, not without a full repair...

KOSTA

FUCK OFF.

Kosta yells at a sheep who's wandered up close to him. The sheep is unbothered. Dimitri chuckles and the Pilot uses it as an excuse to walk back towards the jet and hide from the wrath.

KOSTA (CONT'D)

It's not funny.

DIMITRI

(Greek; subtitled)
We'll make some calls, we'll find another way. Meantime... here we are. The adventure begins.

DIMITRI

(Greek; subtitled)
Tha kánume meriká tiléfona. Tha vrúme lísi. Sto metaksí... ethó ímaste. Ksekináí peripétia.

He grins - and Kosta smiles back.

21 **EXT. OUTBACK/LACHLAN'S CAR (TRAVELLING) - SCENE DELETED** 21

SCENE DELETED AND CONTENT MOVED TO SCENE 23A

22 **EXT. OUTBACK ROAD - DAY** 22
(ELLIOT, HELEN)

WIDE. A road bisects the frame. A tiny figure trudges down the centre of the road.

CLOSE NOW - it's HELEN. Red-faced, sweaty, but determined as she walks. Teeth gritted. In it for the long haul. Then - the sound of an engine. Helen stops watching and listening carefully... It's a car. So far away she can barely see it right now. She jumps up, waving her arms.

HELEN

HEY! Hey th--

Then she stops. Her expression changes. She sees who it is as they pull up. It's ELLIOT. In her car.

ELLIOT

C'mon.

(CONTINUED)

HELEN

Why would I get in a car with you?

Elliot looks at her. Then looks around. At the vast expanse of nothing that surrounds them. We linger for a moment. Duh.

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

It's a short while later. HELEN drives. ELLIOT beside her. Helen looks at him and smiles.

ELLIOT

What?

HELEN

Told you you were a Butland.

Elliot doesn't reply and they drive on in silence.

EXT/INT. OUTBACK ROAD/LACHLAN'S CAR (TRAVELLING) - DAY
(LACHLAN, LAMMON)

LACHLAN drives back to Burnt Ridge with LAMMON. Lammon yawns expansively and Lachlan looks at him. He closes his mouth embarrassed, then looks over, something on his mind -

LAMMON

I thought someone, in your position
y'know, would be behind a desk. Not
driving up and down the country
doing the mutt work, asking
questions...

LACHLAN

Job's worth doing, do it yourself.

LAMMON

So, uh... is that how you got a
foot in? Made it to where you are?

He says it awkwardly, with the air of someone who's wanted to ask something for a while but wasn't sure how. Lachlan spots this instantly.

LACHLAN

You thinking about a career in
Major Crimes?

LAMMON

Ah, I dunno, it's... dunno. Don't
exactly have the experience and...
not many look like me there, right?

23A

23A

LACHLAN

You work hard. You keep your head down. That's all that matters.

Lammon grins from ear to ear. Words of encouragement from his idol.

LAMMON

Well I sure appreciate that, sir.

LACHLAN

Of course you do, because it's good stuff. Hold on a sec. Just need to pull over. Nature calls.

Lachlan pulls over at the side of the road.

23B

EXT/INT. OUTBACK ROAD/LACHLAN'S CAR - DAY (CONTINUOUS)
(LACHLAN, LAMMON)

23B

Lachlan's car comes to a stop. He climbs out and walks a way from the road. We stay with Lammon. He fiddles with the radio until he finds a song he likes and starts to sing along with it, moving his head in rhythm. He glances in the rear-view mirror at Lachlan, who is emptying his urostomy bag. He looks momentarily confused, then gets back to the song.

Out with Lachlan - he finishes emptying it as his phone starts ringing. He answers it.

LACHLAN

(into phone)

Honey, are you...

Lachlan half-laughs in surprise.

LACHLAN (CONT'D)

Uh, sure, yeah, I am very much alone, somewhere in the outback right now...

Back in the car with Lammon. He glances in the rear-view mirror at Lachlan, who is looking intense about what he's hearing on the phone. Lammon keeps on singing until -

LACHLAN (CONT'D)

FUCK!

Lammon glances back to see Lachlan kick a letterbox on the side of the road. Lammon quickly turns off the radio as Lachlan storms back to the car and slams the door. The whole atmosphere in the car has changed completely. Finally daring to ask -

LAMMON

Everything alright there?

(CONTINUED)

23B

23B

LACHLAN

Not everything is your damn
business, Lemon.

LAMMON

It's, uh -

But seeing Lachlan's demeanour, he decides not to correct
him this time.

LAMMON (CONT'D)

Nothing.

Lachlan starts the car and they drive off in strained
silence.

24

EXT. OUTBACK ROAD/HELEN'S CAR - SCENE DELETED

24

25

EXT/INT. LUCI'S TRAILER/HELEN'S CAR - DAY
(ELLIOT, HELEN, BILLY (DECEASED))

25

It's later. We're outside Luci's as Helen's car pulls up and
ELLIOT gets out. HELEN stays put in the driver's seat. He
looks at her. Gestures for her to come with him.

HELEN

Don't you want a moment alone with
your girlfriend?

ELLIOT

Not my girlfriend. Just a run of
the mill pathological liar.

HELEN

What makes you think she'll be here
anyway?

ELLIOT

It's a place to start. Now come on.

Helen doesn't move. Frustrated -

ELLIOT (CONT'D)

You're my hostage. You can't wait
in the car. That's not how it
works.

She gets out of the car and glares at Elliot.

HELEN

'Hostage'. That's not a very nice
word to use.

They approach the trailer. Elliot knocks. Nothing. Tries
again. He looks at Helen. Then decides "fuck this".

(CONTINUED)

He opens the door and nods for her to walk inside. She hesitates, he nods again. He's the one with a gun. She goes.

HELEN (CONT'D)

Hello?

Elliot follows her but as he's entering he hears -

HELEN (O.S.) (CONT'D)

CHRIST!

INT. LUCI'S TRAILER - DAY

(ELLIOT, HELEN, BILLY (DECEASED))

ELLIOT enters to see what HELEN is looking at - the dead body of BILLY lying on the floor, covered in blood. They look at it in horror.

ELLIOT

Oh man...

HELEN

(shocked)

I'm guessing your girlfriend did this?

ELLIOT

Again - not my girlfriend.

He looks away - but Helen is kneeling down, looking more closely at the slick of blood on the floor.

HELEN

Hey, looks like someone slipped here...

She leans forward, then steps over the body and reaches under the sofa - pulling out the envelope Luci dropped earlier.

ELLIOT

What's that?

Helen opens the envelope - and inside are the four passports (Australian, New Zealand, American and South African). She flicks through. Every one has a photo of Luci - but with a different hair colour and style. All with different names. Helen shakes her head as she looks at them, then hands them to Elliot.

HELEN

Different passports with different names on them. She's a real catch this one. One of those lovely girls with... multiple identities.

Elliot looks through the passports, baffled. Wondering who the hell Luci really is. Then he pockets the passports and walks out, wound up.

The moment he's gone Helen seizes the opportunity. She quickly grabs a pen and a piece of paper. Tension. She checks the door as she quickly scribbles something down on a piece of paper and places it under a mug by the door.

EXT. LUCI'S TRAILER - DAY
(ELLIOT, HELEN)

ELLIOT walks towards the car, opening the door to the drivers seat. HELEN follows after him but stops by the car.

HELEN

You realise that's the third dead
body you've left behind you now.
Not a good look.

Elliot just nods at the car. All this is too much for him. The lies, the confusion. Helen is about to get in, but stops.

HELEN (CONT'D)

You don't have to do this you know?
I can just walk away, I won't...

ELLIOT

(cutting in)
Where's the nearest airport?

HELEN

If that's where she went, chances
are she'll be long gone...

Off his expression -

HELEN (CONT'D)

Silverworth. 250k from here. It's
not big, maybe four or five flights
a day...

Elliot looks on Helen's phone. Looking up the airport website. With desperation in her voice -

HELEN (CONT'D)

I've got people, Elliot. That miss
me. People that are gonna be
wondering where I am and why I
haven't called and...

ELLIOT

Next flight leaves in a few hours.
Get in the car.
(beat)
Sorry, but just... do.

(CONTINUED)

Helen looks at him coldly and then gets in.

27A **EXT. LANDING STRIP - DUSK**
(KOSTA, DIMITRI, MCCOY)

27A

KOSTA and DIMITRI are waiting, the private jet still parked in the background. A beaten up-looking taxi rolls up and the DRIVER emerges. A large man who doesn't look the most hygienic. This is MCCOY.

MCCOY

Alright then. McCoy.

He holds out his hand. Kosta just looks at it, appalled. McCoy withdraws it, unfazed. They look at the taxi.

KOSTA

What is that?

MCCOY

Bloke who called said he wanted the best available. This is it.

DIMITRI

(Greek; subtitled)
You serious?

DIMITRI

(Greek; subtitled)
Milás sovará?

KOSTA

(Greek; subtitled)
We're in a one-horse town.
This is our horse.

KOSTA

(Greek; subtitled)
ímaste sti mési tu puthená.
Aftós tha ne o puthenás mas.

MCCOY

Huh?

KOSTA

We have a long way to go.

MCCOY

(nods)
Burnt Ridge is a night's drive from here. Not the easiest in the dark, gotta be on the look out for 'roos and whatnot...

As he opens the door for Kosta.

MCCOY (CONT'D)

What's the rush to get there anyway?

Kosta fixes him with a look. A cold, flat stare.

KOSTA

Beware the fury of a patient man.

(CONTINUED)

27A

27A

MCCOY

Uh... okay?

Then he climbs into the taxi. McCoy then gets in, unnerved. MUSIC PLAYS as we go up high, a drone shot showing the taxi setting off into the darkness...

28

EXT/INT. SILVERWORTH AIRPORT/BILLY'S UTE - NIGHT
(LUCI)

28

LUCI sits in Billy's ute outside an airport - we see large sign that reads 'Silverworth Airport'. She's waiting, looking at the entrance to the airport, weighing up whether she'll go inside or not. She has her passport in her hand - the fake name. She turns the pages. Looks at all the stamps. All the places she's been.

A look on her face. The thought of doing it all again. A new name. A new life. Someplace new. Suddenly it suddenly seems exhausting.

She takes out her phone and dials a number.

29

EXT. COOPER SPRINGS AIRPORT - SCENE DELETED

29

30

EXT. JAIPUR - DUSK
(NIL CAST)

30

An exterior of Jaipur. The sound of a phone ringing.

31

EXT. TAXI FIRM OFFICE/JAIPUR - DUSK
(AHURA, N/S DRIVERS)

31

A taxi desk under some arches. An older man - AHURA - sits at a desk with some cordless phones. A few other DRIVERS sat about drinking chai. Ahura is finishing a sandwich while the phone rings. He picks up. Cut between here and Luci at the airport -

AHURA

(into phone, Hindi;
subtitled)
Jaipur Premier Cars, when
would you like your car?

AHURA

(into phone, Hindi;
subtitled)
Jaipur Premier Cars, Kahaan
Aur Kab chaahiye gaadi?

LUCI

(into phone)
Hi. Do you speak...

Cutting right in -

(CONTINUED)

AHURA

(into phone, in
English)
English, of course, very well.

LUCI

(into phone)
I need a car sent to an ashram in
the hills. Sakut it's called. It's
in Samra.

Ahura types it into his phone and frowns.

AHURA

Ah, Madam, that is far, far from
here. Eight hours, maybe more...

LUCI

Yeah, it's, like, a silent retreat
kinda deal, and there's no phones
so... you're sort of my only hope.
(beat)
I'll pay whatever it takes.

AHURA

(into phone)
Of course. Under what name is the
booking?

LUCI

(into phone)
It's... I don't need collecting, I
need your driver to do something
for me.

AHURA

(into phone)
Of course. May I ask what this is
about? For our driver's safety, you
understand.

Pause.

LUCI

(into phone)
Redemption.

Another pause as Ahura mulls on this. Maybe we stay with
Luci as we hear a matter-of-fact voice down the line -

AHURA

(into phone)
Ok madam no problem. That can be
organised.
(beat)
If you don't mind, I'll take this
job myself. It is in the name of
Redemption, after all.

(MORE)

(CONTINUED)

AHURA (CONT'D)

(beat)

And also a very big fare. But it's
mainly the Redemption I'm
interested in.

LUCI

(into phone)

Okay, great. I'll tell you
everything you need to know on the
way...

EXT. LANDING STRIP - SCENE DELETED

SCENE DELETED AND CONTENT MOVED TO SCENE 27A

INT/EXT. HELEN'S CAR/KALURA CREEK (TRAVELLING) - NIGHT
(ELLIOT, HELEN)

HELEN drives, ELLIOT beside her. She glances over at him -
he's lost in thought - and for a moment she feels a twinge
of sympathy. Then her eyes move to the gun on his lap. Then
she notices something - some traffic cones and fenced-off
area by the side of the road. Nothing huge but she slams on
the brakes. Elliot turns -

HELEN

Sorry! Road works, there'll be a
40km an hour speed camera nearby.
It's regulation...

As she drives on she points at the camera which is pretty
impossible to see behind something or other -

HELEN (CONT'D)

Ah, there it is! Sneaky! Pays to be
a traffic nerd sometimes...

And then we hear a horrible screeching sound. The sound of
an engine doing awful things. The car judders to a halt.
They look at each other.

HELEN (CONT'D)

Crap.

ELLIOT

Try it again...

Helen turns the key - nothing.

HELEN

I must've knocked something out of
whack when I slammed the brakes...

ELLIOT

(frustrated)

No no no, we have to move.

(MORE)

(CONTINUED)

ELLIOT (CONT'D)

Luci lied to me, I need to know
why, what else she lied about...

He smacks the dashboard hard, frustrated.

HELEN

The car doesn't care how much you
want to get there. The car is just
a car. And it's bugged.

34 **E/I. LUCI'S TRAILER/LACHLAN'S CAR (TRAVELLING) - DELETED** 34

35 **EXT. LUCI'S TRAILER - SCENE DELETED** 35

36 **INT. LUCI'S TRAILER - NIGHT** 36
 (LACHLAN, LAMMON, BILLY (DECEASED))

LACHLAN and LAMMON are looking down at BILLY's dead body on
the floor.

LAMMON

Ah crap! He dead?

LACHLAN

What do you think?

LAMMON

Oh, I'm not, I'm not exactly great
with dead stuff...

He looks like he's going to be sick.

LACHLAN

Go home.

LAMMON

No, no, I'm fine...

LACHLAN

Throwing up at a crime scene isn't
a good look. Listen, we've done
what we can for now. I'll find
somewhere local to stay, and... let
me take it from here.

LAMMON

Yeah. Yeah, that's... that'll be
good.

Lammon nods. Still looking shaky. He leaves, shaking his
head. Lachlan turns as he leaves and sees something by the
door. He goes over to it - a note tucked under a mug by the
window, left by Helen. POV - a series of digits '5XB-813'.
He looks at this, and then over to Billy's dead body. The
bit between his teeth.

37 **EXT. KALURA CREEK/GARAGE/HELEN'S CAR - NIGHT** 37
(ELLIOT, HELEN, MECHANIC (50))

We're CLOSE IN on a number plate - '5XB-813', and we see Helen's car trundling along the high street of the small town of Kalura Creek. Everything closed up for the night.

ELLIOT and HELEN are sweaty, pushing the car along until they reach a garage. A MECHANIC is working on a car inside. As they approach -

ELLIOT
Say anything and...

HELEN
I know, I know, you're the big guy
with the gun. I get it, I'm not
stupid.

As they approach the Mechanic, he sees them -

MECHANIC
Sorry, we're closed.

ELLIOT
We'll pay whatever it takes.
 (awkward; to Helen)
Might need to borrow some cash.

38 **EXT. KALURA CREEK/DUSTY MOON MOTEL - NIGHT** 38
(ELLIOT, HELEN)

HELEN and ELLIOT make their way towards a rundown-looking motel. They enter the reception area.

39 **INT. DUSTY MOON MOTEL/RECEPTION - NIGHT** 39
(ELLIOT, HELEN, DUSTY MOON MOTEL RECEPTIONIST (50))

HELEN and ELLIOT go up to the RECEPTIONIST. Elliot has his hand on the gun tucked into the back of his trousers and the other over Helen's shoulder. The threat implied.

ELLIOT
We need a room for the night.

The Receptionist takes them in.

RECEPTIONIST
Cute couple.

HELEN
Actually, we uh...

ELLIOT
 (cutting in)
Thank you.

(CONTINUED)

The Receptionist looks at them some more. Unsure what to make of the strange dynamic. Elliot goes in and kisses her on the lips. They look at each other for a moment. Then back to the Receptionist, who takes a key off one of the hooks.

RECEPTIONIST

Here - have the honeymoon suite. No extra charge. You're welcome.

He winks at them. They smile politely. Under his breath -

ELLIOT

Sorry about that, I just...

HELEN

It's fine.

EXT. DUSTY MOON/SIDE OF MOTEL/HONEYMOON SUITE - NIGHT
(ELLIOT, HELEN)

ELLIOT and HELEN walk round the side of the motel down a dirt track. Surrounded by trees, it's well out of the way of any of the other rooms. It's a shack, basically.

HELEN

What kind of coconut starts their married life out here? Me and my fiancé, we're going to Florida. He's always wanted to go to Disneyland.

ELLIOT

What about you?

HELEN

(shrugs; shyly)
I wanted to go to St Petersburg.
See the Winter Palace...

He looks at her, taking in the view she currently has - the shack - and feeling for her. Then he heads inside...

INT. DUSTY MOON MOTEL/HONEYMOON SUITE - NIGHT
(ELLIOT, HELEN)

ELLIOT enters, followed by HELEN. He flips the light on. It's a small, basic place, with an ensuite bathroom. Above the bed is a mirror.

HELEN

Why would you put a mirror up there?

Elliot looks at her, amused. She looks back, not getting it.

HELEN (CONT'D)

Who needs to look at themselves lyi-
(realising)
Oh.

She goes red. Elliot is going through the four passports he took from Luci's trailer.

HELEN (CONT'D)

What you looking at?

ELLIOT

Luci's other passports - "Melanie
Bunton". 'Geri Brown'. 'Mel Adams'.
'Victoria...'

HELEN

(interrupting; urgent)
Wait, stop! Let me guess!
(beat)
Haliwell?

ELLIOT

What? No. Why would you--

HELEN

Chisholm then.

Elliot looks up at her, surprised. And impressed.

ELLIOT

Yeah.

HELEN

It's the Spice Girls. Well, with
the surnames all mixed up.

ELLIOT

The Spice Girls.

HELEN

You remember them?

He gives her a look.

HELEN (CONT'D)

You've got yourself a real treat in
store there.

(then; realising)
Hey can you see an Emma in those?

ELLIOT

No.

HELEN

That must be the one she took then.
She'll be going under the name Emma
Haliwell.

(MORE)

(CONTINUED)

HELEN (CONT'D)

(beat)

I can ask the station to call the airport and check. But if I find out where she is - you let me go, okay?

He looks at her, unsure. Then nods.

ELLIOT

Make it quick.

He puts the gun on the side. A reminder not to do anything stupid. Helen dials a number.

HELEN

(into phone)

Freddie. Hey.

(beat)

Yeah, yeah, still in Burnt Ridge... Listen, could you run the name Emma Haliwell, see if anyone with that name checked in at Silverworth Airport.

(beat)

I'll explain when I get back.
Thanks.

She hangs up. Elliot holds out his hand to take Helen's phone from her.

ELLIOT

I'm starving.

He picks up a nearby motel pamphlet, glancing at it.

ELLIOT (CONT'D)

Doesn't look like there's any room service.

HELEN

I'm stunned.

Then there's the sound of a ping. Elliot glances at Helen's phone - looks at it, disappointed.

ELLIOT

Just a text.

(beat)

Someone called Ethan. That your fiancé?

HELEN

Yeah.

(beat)

I think he still is anyway...

It pings again.

(CONTINUED)

ELLIOT

Needy.

41A INT. SILVERWORTH AIRPORT/TERMINAL - SCENE DELETED

41A

42 EXT. SAKUT RETREAT - SCENE DELETED

42

43 EXT. SAKUT ASHRAM/COURTYARD - SCENE DELETED

43

44 EXT. SILVERWORTH AIRPORT - SCENE DELETED

44

45 INT. DUSTY MOON MOTEL/HONEYMOON SUITE - NIGHT
(ELLIOT, HELEN)

45

[THIS SCENE IS NOW CONTINUOUS WITH SC 41 AND PART OF THE
SAME SCENE]

A silence.

HELEN

You know - I did see a Mexican
place over the road...

Elliot looks at her uniform -

ELLIOT

You have anything less... policey
to wear?

HELEN

(holding up the bag)
I got a shirt in here. Ethan makes
us keep a go bag in the car, in
case we get stranded somewhere.

ELLIOT

(confused)
How's that going to help?

HELEN

(also confused)
Yeah, I never really got that
either to be honest...

(beat)
He's got a goal weight hoodie in
there too if you want.

The phone pings again, Elliot glances at it.

ELLIOT

Fella likes to text.

CUT TO:

46

EXT. KALURA CREEK/CASA DEL NACHO - NIGHT
(ELLIOT, HELEN)

46

A WIDE of the street - HELEN and ELLIOT cross the road, him behind her (her now wearing a shirt, him now in a hoodie). As they get close to the garishly lit Mexican restaurant - 'CASA DEL NACHO' - Elliot steps closer to Helen. She looks down at the gun in his pocket, very aware that it's there. She stiffens, tense. Together, they walk inside.

47

INT. KALURA CREEK/CASA DEL NACHO - NIGHT
(ELLIOT, HELEN, KATE THE SERVER, N/S DINERS, N/S WAIT STAFF)

47

HELEN and ELLIOT enter the restaurant. It's pretty much empty, apart from a couple of tables. A server (KATE) approaches them.

KATE

Hola.

ELLIOT

Uh, table for two? The one in the window there if that's...

KATE

Sure. I mean, si.

She leads them over. Elliot walks behind Helen, still close enough to let her know he's got his gun trained on her. She slides into a booth in the window and he sits right beside her.

KATE (CONT'D)

You thirsty?

ELLIOT

Can I get a beer?

HELEN

Water, please.

(beat)

Actually - knickers to that, could I get a martini with, uh, some of the juice from a can of olives in it? I had it once, if that's not... Is that weird?

KATE

Dirty martini?

HELEN

I don't know - what's that?

Kate looks at her, confused.

KATE

What you just described.

(CONTINUED)

HELEN

Then... yes, then. That.

Kate forces a smile.

KATE

I'll get the drinks then come back
to take your food order. You guys
want sombreros?

Confused -

ELLIOT

No?

KATE

Good 'cos we don't have any.

Kate goes.

HELEN

Don't normally drink, but being
held hostage... Didn't feel like a
water situation.

She looks down at the menu. Elliot looks down at his. They
read in silence for a moment. Then he shakes his head and
exhales deeply. She looks at him.

ELLIOT

Jesus, this is... I don't... know
what I like.

HELEN

So order everything. Figure it out.

Elliot laughs. But she's not joking.

HELEN (CONT'D)

You're so obsessed with finding out
who you were. Why don't you start
trying to find out who you are.

His laughter fades and he looks at her, her words resonating
with him. Then -

ELLIOT

By... deciding what kind of Mexican
food I prefer...

HELEN

It's a start.

49

EXT. OUTBACK/MCCOY'S TAXI (TRAVELLING) - NIGHT
(KOSTA, DIMITRI, MCCOY)

49

KOSTA sits in the back of the taxi on the phone, DIMITRI beside him. In the front, MCCOY drives along, slurping from his drink.

DIMITRI

(Greek; subtitled)
Not picking up?

DIMITRI

(Greek; subtitled)
Then to sikóni?

Kosta shakes his head.

DIMITRI (CONT'D)

(Greek; subtitled)
Maybe she didn't take his
phone with her.

DIMITRI (CONT'D)

(Greek; subtitled)
Borí na min to píre mazí tis.

KOSTA

(Greek; subtitled)
She took it. She takes
everything.

KOSTA

(Greek; subtitled)
To píre. Ta pérni óla.

He hangs up, frustrated. From up front, McCoy pipes up, holding up his drink with a metal straw in it.

MCCOY

Hey, you got one of these?
(showing it)
Metal. Good for the planet. We each
do our part, maybe one day it gets
sorted, y'know?

As he drives, he slurps loudly from his drink. Dimitri glowers at him from the back seat.

DIMITRI

(Greek; subtitled)
We should wring his fat neck.

DIMITRI

(Greek; subtitled)
Léo na tu strípsume to hodró
lemó.

KOSTA

(Greek; subtitled)
It's unnecessary. He's a...
simple man. That's all.

KOSTA

(Greek; subtitled)
Then hriázete. íne lígo
vlakákos. Aftó in ólo.

DIMITRI

(Greek; subtitled)
How good it would feel...

DIMITRI

(Greek; subtitled)
Kalá tha ítan ómos.

MCCOY

You say something?

KOSTA

I'm going to sleep now.

(CONTINUED)

He closes his eyes. And within moments, McCoy is once more making the slurping noise with his drink, which clearly bothers Kosta...

50

INT. KALURA CREEK/CASA DEL NACHO - NIGHT

50

(ELLIOT, HELEN, CONSTABLE ALEX, KATE THE SERVER,
N/S WAIT STAFF)

Back in the restaurant - it's later now. HELEN and ELLIOT are the only people left. There are a load of dishes on the table with bites taken out of each - quesadillas, burritos, tacos and fajitas.

In front of Helen are three empty martini glasses. KATE brings a fourth and clears the others.

ELLIOT

This one. This is good. What's this one called?

He holds up the remnants of something. Helen seems a bit drunk now -

HELEN

That - my little friend - is a burrito. Fun-fact-alert! It means 'little donkey' in Spanish.

ELLIOT

(shocked)
I didn't just eat a fucking donkey did I?

HELEN

No, I... hey, what's...

She's stopped talking because Elliot's expression has suddenly shifted - he's seen a police officer - CONSTABLE ALEX - enter and start talking to KATE at the front of house counter. Instant tension. He lowers his head. Helen clocks this and turns to see Alex and Kate. She looks at Elliot. This is her chance...

Then, Alex looks over at them. *Fuck fuck fuck*. He wanders over, slowly. Then he stands between Elliot and Helen.

He looks down. The tension reaching a climax -

ALEX

So...
(beat)
Those nacho dippers any good?

Helen looks at him. There's agonising tension as we wonder if Helen is going to say anything. Then -

(CONTINUED)

HELEN

I need your help actually...

Elliot looks at her. Fuck fuck fuck.

HELEN (CONT'D)

... I need you to take them away so
I stop eating them. They keep
winking at me...

ALEX

(laughing)
Alri-i-ght.

She hands him the bowl - tortillas with all the dips
(separated, hence 'nacho dippers') - and he takes them with
him as he goes over to Kate and starts up a chat about maybe
taking them away with him, 'he's on duty etc...' Elliot
breathes out heavily.

ELLIOT

Maybe I'll try one of those.

He gestures to Kate - another dirty martini like Helen's.
The phone pings - Elliot takes it out.

ELLIOT (CONT'D)

No prizes for guessing who that is.

HELEN

He wouldn't be impressed at this.
We're in Trim Team. On a 'journey'.

ELLIOT

Why?

HELEN

'Cause I need to be thinner.

ELLIOT

If you say so.

HELEN

C'mon. You don't have to be nice
just 'cause I'm your hostage...

ELLIOT

I thought we weren't using that
word.

(beat)

You look great as you are.

The way he says it - with sincerity, not just placating her,
but he really means it - catches Helen off guard.

HELEN

You reckon?

(CONTINUED)

ELLIOT

Yeah.

HELEN

Says the man with no memory. And no real-world context for anything.

He shakes his head. Dismissing it. Ludicrous. She smiles. A charged silence.

HELEN (CONT'D)

He gave me an ultimatum. Ethan. Come home or it's over. He thinks I'm out of my depth. He thinks I should've stayed in traffic. He's probably right. Should stick to what I know...

She takes a long drink. Elliot looks at her. Wanting to say something but holding back. She can tell.

HELEN (CONT'D)

What?

ELLIOT

It's just... Anyone who gives you an ultimatum. I don't know.

(beat)

Doesn't seem right.

Helen shrugs. Then looks at him.

HELEN

See - you're not nothing.

Elliot. Huh?

HELEN (CONT'D)

There's a person somewhere in there. And he's not a bad guy.

(beat)

He seems alright. A Butland even...

Elliot smiles. Another dirty martini arrives for Elliot.

ELLIOT

Wonder if I've ever tried one of these...

He takes a sip. And grins. It's good.

ELLIOT (CONT'D)

Right, well I'm definitely an alcoholic.

51 **EXT. KALURA CREEK/CASA DEL NACHO - NIGHT** 51
(ELLIOT, HELEN)

We see ELLIOT and HELEN, through the window, laughing and drinking...

52 **INT. DUSTY MOON MOTEL/HONEYMOON SUITE/BATHROOM - NIGHT** 52
(ELLIOT, HELEN)

There's the sound of fumbling with the key in the lock. Then the door finally opens and HELEN and ELLIOT walk in, both clearly very drunk. They've both got martini glasses they've stolen from the restaurant.

ELLIOT
DIRTY MARTINI!!!!!!

HELEN
 (raises glass)
DIRTY MARTINI!!!!!!

She lies down on the bed. Then -

ELLIOT
Ah shit. Shit, I'm so drunk. I need
to lie down...

HELEN
Me too.

He lies down on the floor. She lies on the bed up next to him. A long pause.

ELLIOT
DIRTY MARTINI!!!

Helen joins in for the end. Then, after a beat, quietly -

ELLIOT (CONT'D)
It's a good song.

A comfortable pause.

ELLIOT (CONT'D)
Tell me something. Tell me a
secret.

HELEN
Jeeez. How old are we?

ELLIOT
I literally don't know. I could be
sixty-four but just have really
great skin.

After a moment -

(CONTINUED)

HELEN

Okay then. But only if you do.

ELLIOT

I don't have any...

(realising)

Wait - I do.. I have this...
memory. I keep seeing it. These
flashes of this... woman.

(beat)

Smiling at me, like... I don't
know...

HELEN

Do you know her?

ELLIOT

Yeah. I think so. I feel like I
know her well. She's got a
suitcase. Like she's about to go
somewhere.

(thoughtful)

Maybe it's my Mum or something. And
it's a memory from a while ago,
or... Christ, I don't know...

HELEN

Must be someone important. For you
to remember.

ELLIOT

Or it's a stranger from a train or
a woman from an advert on
television. It's like my brain's...
taking bits and joining them
together, filling in the gaps with
things that were maybe never there.
And then trying to make sense of
them.

(beat)

And failing.

Helen sighs.

HELEN

Not an optimist are you?

ELLIOT

Optimism is for circus clowns and
psychos. Go on then. Your turn.

A pause. Then -

HELEN

I tried to kill myself.

Elliot goes quiet.

(CONTINUED)

HELEN (CONT'D)

SPOILER ALERT: I didn't succeed!

She laughs, but Elliot doesn't. Her attempt to distract and joke her way out of the seriousness doesn't work.

ELLIOT

Fuck, I... I'm sorry.

HELEN

(shrugging it off)

No I'm sorry. Bit of a yeah... bit of a downer, I know. I've never done anything like it, it was...

(then; sincere)

My Dad was really sick and I got so busy taking care of him I stopped taking care of myself. When he died, I... I dunno, it's like someone turned out the lights. And I couldn't see a way through.

She trails off, lost in the moment. Then takes a deep breath.

HELEN (CONT'D)

But. I promised myself, if I got outta hospital I'd stop betting against myself and just - give life a try, y'know? And Ethan was there for me, and... I don't know, maybe that's why I stay with him, I...

She trails off into a silence. She's lost in thought. We take in a wide - Elliot takes her foot or hand (or whichever is closest) and squeezes it. A warm moment of connection between them.

52A **EXT. BURNT RIDGE - DAY**
(NIL CAST)

52A

The sun dawns over Burnt Ridge and a shitty motel there.

53 **EXT. BURNT RIDGE MOTEL - DAY**
(LACHLAN)

53

LACHLAN comes out of a motel room, holding an instant coffee in a mug. Clothes loosely thrown on, he's clearly just woken up. He takes a sip, but is interrupted when his phone rings. Taking it out of his pocket -

LACHLAN

(into phone)

Lachlan Rogers.

INTERCUT WITH:

54

EXT/INT. KALURA CREEK GARAGE/POLICE CAR - DAY
(CONSTABLE ALEX)

54

CONSTABLE ALEX, the police officer we met earlier, sits in his patrol car.

ALEX

(into phone)

Hey, I'm calling from Kalura Creek Police Department, I was, uh, just finishing up my shift and I think I got eyes on that car registration you put a call out for. 5XB-813?

POV - Alex is looking at Helen's car parked outside the garage.

ALEX (CONT'D)

(into phone)

It's sitting outside a garage right now...

LACHLAN

(into phone)

Anyone in it?

ALEX

(into phone)

The Invisible Man maybe!

(chuckles; stops)

No.

LACHLAN

(into phone)

Might have to miss breakfast. I don't want you taking your eyes off that vehicle.

Alex looks over on the passenger seat and sees the nacho dippers - the ones he took from Helen last night.

ALEX

(into phone)

Not a problem, I'm covered on that front, sir.

LACHLAN

(into phone)

Anyone shows up, keep your distance. Follow, don't approach. That's a dangerous man driving that car.

ALEX

(into phone)

Understood.

(CONTINUED)

Alex hangs up, dips and crunches a tortilla chip. Meanwhile Lachlan sighs heavily. He doesn't look as pleased as you might imagine to finally have a lead...

55 **EXT. KALURA CREEK/DUSTY MOON MOTEL - DAY**
 (NIL CAST)

55

Establisher.

56 **INT. DUSTY MOON MOTEL/HONEYMOON SUITE - DAY**
 (ELLIOT, HELEN)

56

ELLIOT and HELEN are both lying in bed. Spooning, and not wearing clothes. Helen stirs, nuzzling his neck. And then she quickly realises what the hell's going on. Taken aback -

HELEN

Ooooooh shucks...

Elliot wakes too - and is as surprised as her to find themselves in this situation.

ELLIOT

Ohhh Jesus. Did we... ?

(beat)

Was this... ?

HELEN

I don't, uh... I don't know.

(beat)

Do you not...

ELLIOT

I... No.

(beat)

I don't know.

HELEN

Whoa. I can't remember - this is -
this is unbelievable. It's insane.
I mean I drank so much I can't
actually remember which is...

She trails off when she sees his expression. Remembering his situation.

HELEN (CONT'D)

Right. Sorry. You get it.

Elliot smiles. Trying to make it less weird.

ELLIOT

I don't remember a thing either.
For a change. I'm sure we just...

(CONTINUED)

HELEN

Yeah.

An awkward silence. Broken when he nods at the phone by her bed -

ELLIOT

Hey, did your friend call back yet...

Helen takes the phone - grateful for something else to talk about.

HELEN

Nothing yet.

A wave of sickness comes over her -

HELEN (CONT'D)

Ohhhh! I feel like hell. I want to curl up into a tiny little ball and actually die.

ELLIOT

Yeah. I should, uh, get the car.
(beat)

You stay here and curl up into a tiny little ball and actually die.

They share a smile. Elliot sits up and starts pulling on his clothes. Helen glances over.

57 **EXT. KALURA CREEK/DUSTY MOON MOTEL/HONEYMOON SUITE - DAY** 57
(ELLIOT)

ELLIOT walks out of the honeymoon suite back towards the road. Glancing back at the building as he goes.

58 **EXT/INT. KALURA CREEK/GARAGE/POLICE CAR - DAY** 58
(ELLIOT, CONSTABLE ALEX, MECHANIC (50))

Some distance away we watch ELLIOT approach the MECHANIC and pay. And as he gets in the car and drives off we are with CONSTABLE ALEX as he follows, unseen.

59 **EXT/INT. KALURA CREEK GARAGE/STREETS/HELEN'S CAR (TRAVELLING)**
- SCENE DELETED

60 **INT/EXT. HELEN'S CAR/VARIOUS STREETS (TRAVELLING) - DAY** 60
(ELLIOT, CONSTABLE ALEX)

ELLIOT's still driving and turns right, towards the Dusty Moon Motel...

(CONTINUED)

A pause, and then the police car arrives, stopping over the road, so as not to be seen.

60A INT. SAKUT RETREAT - SCENE DELETED

60A

61 INT. SAKUT RETREAT/HAMMAM - SCENE DELETED

61

SCENE DELETED AND CONTENT MOVED TO SCENE 65B

61A INT. DUSTY MOON MOTEL/HONEYMOON SUITE - DAY
(ELLIOT, HELEN)

61A

Back in the honeymoon suite, ELLIOT returns. HELEN is now sat up in the bed. She's changed back into her clothes.

ELLIOT

Still here.

HELEN

Only 'cause I can't move without feeling sick.

They share an awkward smile. Suddenly the phone goes. Elliot glances at the number, shows it to Helen.

HELEN (CONT'D)

That's my friend at the station.

He passes it to her.

HELEN (CONT'D)

(into phone)

Freddie, hey..

(beat)

No, it's fine. Yeah? That's... good to know...

(beat)

I promise, yeah. Thanks.

As she hangs up -

HELEN (CONT'D)

Took a little while to get it, but... it seems 'Emma Haliwell' booked on a flight to Sydney from Silverworth Airport - but never got on the plane.

ELLIOT

So where'd she go?

HELEN

My mate's trying to get hold of the CCTV at the airport.

(MORE)

(CONTINUED)

61A

61A

HELEN (CONT'D)

Maybe see which way she went, see what car she's in... could take a while though.

ELLIOT

Right.

(beat)

So... what do we do in the meantime?

HELEN

We wait.

(beat)

And try not to throw up.

They fall silent.

62

EXT/INT. BURNT RIDGE MOTEL/LACHLAN'S CAR - DAY
(LACHLAN, LAMMON)

62

LACHLAN, now properly dressed, emerges from the motel he was staying in and heads towards his car. He's surprised to find LAMMON waiting there, beaming. He doesn't look thrilled to see him.

LACHLAN

What are you doing here?

LAMMON

Reporting for duty, sir.

He salutes. Unimpressed -

LACHLAN

What are you doing?

LAMMON

It's a salute!

LACHLAN

You know where the salute comes from? Back in France, that's how knights would greet each other. They'd raise their visors, show their faces. So they didn't accidentally kill their friends.

LAMMON

Wow. That is so cool...

LACHLAN

Except we're not in France, you're not a knight and we're not in the fucking army.

(beat)

Like I said yesterday, I can take it from here...

(CONTINUED)

62

62

He climbs in the car. But Lammon climbs in too.

LAMMON

I'm not going anywhere, sir...

Lachlan's about to speak but his phone rings, he picks up.

63

INT/EXT. DUSTY MOON MOTEL/POLICE CAR - DAY
(CONSTABLE ALEX)

63

ALEX is parked looking at the Dusty Moon Motel.

ALEX

(into phone)

Just an update - the bloke's
stopped at a motel here. Dusty Moon
Motel, just south of Kaloogie
Street... Want me to approach?

INTERCUT WITH:

64

EXT. BURNT RIDGE MOTEL/LACHLAN'S CAR - DAY
(LACHLAN, LAMMON)

64

Back with LACHLAN and LAMMON. Intercut between the two -

LACHLAN

(into phone)

Dusty Moon on Kaloogie, gotcha.
Just keep your distance 'til I get
there Constable.

He looks at Lammon. Realising he can't shake him. But
Lammon's looking at something, curious - the clock. It reads
10:03.

LAMMON

Hey, don't you have your... y'know,
your call...

LACHLAN

Not today.

LAMMON

I thought it was, y'know, no
exceptions...

LACHLAN

(cutting in; firm)

You're dismissed.

LAMMON

But I want to learn...

(CONTINUED)

LACHLAN

You will never be a detective. It is beyond you. You hear me? You don't have the stomach for it. Now get out of my car.

Bruised, Lammon nods.

LAMMON

Right.

He gets out and goes. Lachlan sighs. Starts up the engine.

64A **INT. SAKUT ASHRAM/STAIRWELL - DAY**
(AHURA, KANHA (50))

64A

AHURA walks up a set of stairs and spots a woman, KANHA, at the top of the stairs. He approaches her and shows a photograph on his phone to her (we don't see the photo).

AHURA

(Hindi; maybe subtitled)
Do you know this person?

Kanha takes a long look at the photo.

65 **INT/EXT. BURNT RIDGE POLICE STATION/LACHLAN'S CAR - SCENE**
DELETED

65

65A **INT. MOTEL - DAY**
(LUCI)

65A

LUCI sits having breakfast at a motel. She's clearly stayed there overnight. Her phone goes and she answers quickly.

LUCI

(into phone)
Hey. How are you doing?

65B **INT. SAKUT ASHRAM/MEDITATION ROOM/CORRIDORS - DAY**
(AHURA, KANHA (50), UNKNOWN FIGURE (DIMITRI),
RETREAT PERSON (50)(N/S), LUCI (ON PHONE), N/S GURU,
N/S RETREAT GUESTS)

65B

AHURA is on the phone to Luci, looking tired, he's walking along behind KANHA. She leads him through a room where a GURU sits in front of a handful of RETREAT GUESTS, all sitting in silent contemplation.

AHURA

(into phone)
I am here. Someone recognised the photograph. I am being taken there now.

(CONTINUED)

LUCI

(into phone)
That's... thank you, Ahura.

AHURA

(into phone)
As you said, this retreat is
practicing silence at present. So
only you can speak... Not the other
way around...

LUCI

(into phone)
I understand.

Khana leads Ahura down a corridor.

AHURA

(into phone)
It is quite a thing - to do all of
this for someone.

LUCI

(into phone)
The person I'm trying to help.
They've forgotten who they are.

AHURA

(into phone)
I am here...

They approach another corridor where there's an entrance to a side room, with fabric curtains covering it. From the angle we're at, it's impossible to see whoever is on the other side. Ahura is about to head in, but Kanha shakes her head.

KANHA

(Hindi; subtitled)
You cannot enter their
personal space.

KANHA

(Hindi; subtitled)
Yahi rukiye, aap andar nahi
jaa saktey.

AHURA

(nods; then, into
phone)
You're on... Talk...

He puts the phone on speaker, then holds it up to the fabric covered entrance.

LUCI

(into phone)
Hi there, so you don't know me,
but... I need your help. I saw
someone post about your retreat on
their account, and they said you
had a phrase, something that stuck
with them.

(MORE)

(CONTINUED)

65B

65B

LUCI (CONT'D)

You said "We are the next thing we do". Well - have I got a next thing for you...

(beat)

I'm here to talk about your brother...

There's a pause. He hands the phone to Khana, who then in turn passes it through the curtain. The person behind the curtain takes it and Khana withdraws her hand.

The sound of Luci talking from now on is muffled. Ahura stands there, awkward.

He wanders over to another area down the corridor, where a RETREAT PERSON is sat on a bench.

AHURA

So...

Silence.

AHURA (CONT'D)

Hard to tell if this is an awkward silence or just a silence silence.

The Retreat Person doesn't respond. Just looks at him with a blank expression.

AHURA (CONT'D)

Maybe an awkward silence.

(beat)

I don't know if I could be silent. I like to talk. Is it hard? Being so quiet?

Nothing.

AHURA (CONT'D)

Can you maybe... cough? If it's a yes, then cough.

(beat)

So it's a no.

(beat)

Or just... a no generally. To this conversation.

The Retreat Person coughs.

AHURA (CONT'D)

(excited)

Hey was that a cough cough?!

He's interrupted by Khana appearing - returning the phone. He stands and takes it.

(CONTINUED)

65B

65B

AHURA (CONT'D)

(into phone)

Madam. I hope your conversation was
what you hoped?

LUCI

(into phone)

Actually it was. Still a whole lot
that can go wrong from now, mind.
And a whole lot of people that
could still end up very dead.

AHURA

(into phone)

Redemption is a messy business.

LUCI

(into phone)

Yeah. That it is.

66

INT. DUSTY MOON MOTEL/HONEYMOON SUITE - SCENE DELETED

66

SCENE DELETED AND CONTENT MOVED TO SCENE 61A

67

EXT/INT. DESERTED ROAD/MCCOY'S TAXI (TRAVELLING) - DAY
(KOSTA, DIMITRI, MCCOY)

67

We're back in the back of the taxi with KOSTA and DIMITRI.
Kosta is leaning against the window, asleep. Then we hear
the sound of slurping. We see MCCOY, the driver, is drinking
once more from his metal straw. The noise wakes Kosta up and
looks at McCoy.

KOSTA

(Greek; subtitled)

I'm tired. My head is...

KOSTA

(Greek; subtitled)

kurástika. to kefáli mu.

He trails off.

DIMITRI

(Greek; subtitled)

Might be all the LSD you
drink. Just a thought.

DIMITRI

(Greek; subtitled)

prépi ná ne ólo to elesdí pu
ípyes. léo egó tóra.

KOSTA

(Greek; subtitled)

Doesn't touch the sides these
days.

KOSTA

(Greek; subtitled)

úte pu magízi teleftéa.

He glares at McCoy, annoyed all over again -

KOSTA (CONT'D)

(Greek; subtitled)

This guy. It's like trying to
sleep in the middle of
fucking Apokreas.

KOSTA (CONT'D)

(Greek; subtitled)

aftós o malákas. íne les ke
prospathó na kimithó s
apokriátiko párti.

(CONTINUED)

McCoy slurps again, loudly. They both look at him, unimpressed.

DIMITRI
(Greek; subtitled)
People are disgusting.

DIMITRI
(Greek; subtitled)
aithyastikí ánthropi.

KOSTA
(Greek; subtitled)
People are abhorrent.

KOSTA
(Greek; subtitled)
apokrustikí ánhthropi.

McCoy looks at Kosta in the rear-view mirror.

MCCOY
I don't speak foreign.

Kosta looks back at him, unflinching.

KOSTA
I noticed.

McCoy gives him an off look. Then another slurp.

DIMITRI
(Greek; subtitled)
I can't take this any more.
He's dogshit...

DIMITRI
(Greek; subtitled)
Then tandého állo. Ine
skatényos.

KOSTA
(Greek; subtitled)
He's not worth it...

KOSTA
(Greek; subtitled)
Then aksízi.

DIMITRI
(Greek; subtitled)
He's repugnant...

DIMITRI
(Greek; subtitled)
M' aithyázi.

KOSTA
(Greek; subtitled)
He's done nothing...

KOSTA
(Greek; subtitled)
Then ékane típota...

DIMITRI
(Greek; subtitled)
He's disrespecting you...

DIMITRI
(Greek; subtitled)
Then se sévete.

Kosta is breathing deeply, trying to remain calm.

KOSTA
(Greek; subtitled)
This isn't the way...

KOSTA
(Greek; subtitled)
Then prépi...

DIMITRI
(Greek; subtitled)
... Fuck him! Look at him. He
knows he's winding you up.
He's laughing at you. He's
enjoying this, he's...

DIMITRI
(Greek; subtitled)
... Gáma ton. Kíta ton. To
Kséiri oti sti spái. se
koroithévi mésa sta mútra su.
T' apolamváni, to...

Then, loudly and suddenly -

(CONTINUED)

KOSTA

PULL OVER!

McCoy looks in the rear-view mirror.

MCCOY

Here? But we're...

KOSTA

(shouting)

NOW.

So he pulls over.

EXT. DESERTED ROAD/MCCOY'S TAXI - DAY
(KOSTA, DIMITRI, MCCOY)

We're out in the middle of nowhere and stay on the WIDE the whole time as the taxi comes to a standstill on the side of the road, a plume of dust behind it. KOSTA gets out of the taxi, furious. DIMITRI follows after him. Then, slowly, MCCOY also emerges. Holding the cup, he slurps once again on the metal straw. We're still on the wide as McCoy starts towards Kosta -

MCCOY

Mate. What's going on, who you even talking to? I mean...

But he isn't able to finish the sentence, because Kosta has grabbed the metal straw from McCoy's drink. He uses one hand to pin McCoy's head still, and using the other -

He drives the metal straw straight through McCoy's eye.

McCoy collapses in a heap on the floor, blood staining the ground below, writhing and screaming in agony. Dimitri watches with a smile.

DIMITRI

(Greek; subtitled)

There now. Don't you feel better?

DIMITRI

(Greek; subtitled)

oríste. Then esthánese kalítera?

KOSTA

(Greek; subtitled)

No.

KOSTA

(Greek; subtitled)

óhi.

He stamps on McCoy's head repeatedly and violently. Killing him. It's brutal. He turns to Dimitri.

KOSTA (CONT'D)

(Greek; subtitled)

Now... I feel better.

KOSTA (CONT'D)

(Greek; subtitled)

Tóra... né.

69

EXT. KALURA CREEK/DUSTY MOON MOTEL/LACHLAN'S CAR - DAY
(LACHLAN, CONSTABLE ALEX)

69

LACHLAN pulls up outside the front of the motel and speaks to CONSTABLE ALEX in his police car, who's been waiting for him.

LACHLAN

Appreciate your work. I'll take it from here.

ALEX

Okay. The bloke was looking pretty cosy with that lady down at the Mexican last night. Even gave me some nacho dippers. Want one?

LACHLAN

I'm good.

Constable Alex shrugs and drives off. Lachlan turns to the motel. There's a crack of thunder. He looks up at the sky.

70

INT/EXT. DUSTY MOON MOTEL/HONEYMOON SUITE - DAY
(ELLIOT, HELEN, LACHLAN, LAMMON)

70

HELEN and ELLIOT are sat on the bed of the honeymoon suite.

HELEN

Rabbit...

ELLIOT

Hole.

HELEN

Banana...

ELLIOT

Bread.

HELEN

Bicycle...

ELLIOT

Wheels.

HELEN

Love...

ELLIOT

Death.

She looks at him.

HELEN

Really?

(CONTINUED)

ELLIOT

I don't know. That's what came out.
(beat)
Does this even work?

HELEN

According to Jung... digs out your
soul like an ice-cream scooper.

We hear the sound of rain start to beat heavily against the window. They look over at it. Elliot picks up the phone and looks at it.

ELLIOT

How long's it take to get some
fuckin' CCTV footage?

HELEN

Lake.
(beat)
Come on. Watched pot never boils
and all that. Lake.

ELLIOT

Boat.

HELEN

Happiness...

ELLIOT

Burrito.

They look at each other. Do a double take.

HELEN

Seems we have a winner. Happiness
for you - is a burrito.

ELLIOT

I don't know where that came from.

HELEN

Your twisted melon.

He laughs.

HELEN (CONT'D)

So that's what it takes to make you
happy. Screw self-knowledge, give
me a burrito. Next time you feel
down just think of that. Or - I can
text you. I'll, like, psychically
know, and I'll send you an emoji of
a burrito and from that moment
on...

(she smiles)

... everything will be okay...

(CONTINUED)

He looks at her and smiles. A warm moment between them. Which is interrupted when they hear the sound of a car pulling up. Helen goes over to the window and looks through it - we see her POV -

70A

INT/EXT. DUSTY MOON MOTEL/HONEYMOON SUITE - DAY (CONTINUOUS)
(ELLIOT, HELEN, LACHLAN, LAMMON)

We're now outside the Honeymoon Suite. We intercut between inside and outside as necessary. It's LACHLAN. He's pulled up outside the suite and is climbing out of the car. He starts walking towards the suite in the pouring rain. Instantly he's soaked through.

Inside, Helen turns to Elliot in disbelief. Elliot picks up the gun and goes over to the window himself - and turns pale at the sight of the cop.

ELLIOT

Oh bollocks.

HELEN

Shit shit, I... I forgot I... I wrote down my number plate in Luci's trailer for the cops...

ELLIOT

You what?

HELEN

I was your hostage, I wasn't sure if...

LACHLAN

(shouting)

Come outside with your hands in the air.

Elliot glances through the window - Lachlan spots the gun in his hand and falls into a defensive position. Realising what's happened -

ELLIOT

WAIT! It's not what you think!

LACHLAN

Put the gun down and come out.

LAMMON (O.S.)

I've got your back sir!

Lachlan turns to see LAMMON. He's clearly driven here on his own steam. Lammon takes his gun out -

LACHLAN

What the fuck are you doing here?

(CONTINUED)

LAMMON

Proving myself to you. I'll call us
some back up...

Lammon reaches for his radio...

LACHLAN

(firm)
No.

Lammon takes his hand off the radio, confused.

LAMMON

Seriously, he's armed, we should...

Ignoring him, Lachlan steps forward, seeing the curtain
twitch - are they escaping - he shouts -

LACHLAN

ELLIOT STANLEY! THIS IS DETECTIVE
INSPECTOR LACHLAN ROGERS. COME OUT!

There's a pause. No-one's moving. Then -

LAMMON

No, no. This isn't right. We need
back up...

ELLIOT

(haunted)
How does he know my name?

LACHLAN

(to Lammon)
Listen to me. Do not call them...

LAMMON

I don't... Why wouldn't I do that,
this is weird, it's not right...

ELLIOT

What the hell is this?

Lammon puts his hand on his radio again, about to unclip it.

LACHLAN

That's an order, Lemon...

LAMMON

It's Lammon...

Lachlan swivels the gun towards Lammon. His finger is on the
trigger. Lammon looks at him, shocked.

LACHLAN

You should have just walked away.

Lammon goes to react but he's not quick enough and Lachlan
shoots.

(CONTINUED)

LACHLAN (CONT'D)

Ah shit...

Lammon falls to the floor. He's dead. His blood starts streaming down the pathway with the rainwater...

71

INT/EXT. DUSTY MOON/HONEYMOON SUITE - DAY (CONTINUOUS)
(ELLIOT, HELEN, LACHLAN, LAMMON (DECEASED))

71

We're in the room with ELLIOT and HELEN. *Fuck. What just happened.* He turns to Helen, she shakes her head. Outside, Lachlan turns back to the suite. Calling out -

LACHLAN

You need to come out now. Or I'm coming in.

Elliot looks at Helen. What the hell does he do? She looks back at him. No idea.

ELLIOT

(shouting)
WAIT!

LACHLAN

Time's up...

Fuck fuck fuck. Then, in the heat of the moment...

ELLIOT

(hushed)
Hide. Hide.

Helen looks at him. No. He gives her a look. Fucking yes.

ELLIOT (CONT'D)

(hushed)
He doesn't know you're in here,
just...

She climbs into the wardrobe, closing the door softly so she's hidden.

Just as Lachlan arrives at the door - gun pointed at it ready to shoot, Elliot swings the door open. He's not in view, but holds a hand out in the doorway, showing his gun is in the air.

ELLIOT (CONT'D)

Okay! I'm coming out now.

LACHLAN

Slowly...

And, slowly, Elliot steps out into the doorway.

LACHLAN (CONT'D)

Put the weapon on the ground.

(CONTINUED)

He does. Then he kicks it over to Lachlan, who tucks it into his trousers. Lachlan goes over to the doorway and looks inside the honeymoon suite. There's no one there.

LACHLAN (CONT'D)

Where is she?

ELLIOT

Who?

LACHLAN

The cop who owns this car.

ELLIOT

She ran. Christ knows where.

(beat)

Take a look if you don't believe me.

Lachlan - gun trained on Elliot - walks over to the room. Glances inside - and doesn't do much more than that. He's got more important things to do.

LACHLAN

This way...

(re: Lammon's body)

I need you to move him to the car.

ELLIOT

No.

LACHLAN

You aren't exactly in a negotiating position here.

ELLIOT

Why... why did you do this... ?

LACHLAN

Guy with the gun doesn't have to answer questions. Come on. Any time today would be good.

Gritting his teeth, Elliot bends over, and drags Lammon towards the car. He's now soaked to the bone too. It's raining just as hard. As Elliot loads him into the boot, Lachlan takes Lammon's gun (holding it with the sleeve of his shirt) and dumps it on his body, then shuts the boot. He begins reaching for his handcuffs.

LACHLAN (CONT'D)

Now. Get in the front.

Elliot looks at him, hesitating. Thinking about running, fighting back, but he can sense that you do not want to fuck with this guy. He lets Lachlan cuff him, and then Lachlan puts him in the car, slamming the door shut.

(CONTINUED)

71

71

Lachlan lets out a deep sigh. He looks down at the blood stain on the paving. Staring at it - the rain making a bloody stream. Then, snapping out of his reverie, he pulls out his phone, dialing a number. It rings out for a moment, then -

LACHLAN (CONT'D)
(into phone)
It's me...

INTERCUT WITH:

72

INT/EXT. DESERTED ROAD/MCCOY'S TAXI (TRAVELLING) - DAY
(KOSTA, DIMITRI)

72

KOSTA drives, phone to his ear, DIMITRI beside him. We see McCoy's blood on Kosta's hands.

KOSTA
(into phone)
He's with you now?

LACHLAN
(into phone)
He's here. Now do what you promised
or this doesn't go any further.

KOSTA
(into phone)
I'll text you where to meet us. Oh,
and answer your phone.

He hangs up.

73

EXT/INT. DUSTY MOON/HONEYMOON SUITE/LACHLAN'S CAR - DAY
(ELLIOT, LACHLAN)

73

LACHLAN puts his phone in his pocket and gets in the car. ELLIOT beside him, cuffed. Lachlan has his hand on his gun.

ELLIOT
Whatever you're being paid to do
this shit... I hope it's worth it.

Lachlan's about to start the car but then his phone rings. He stops, picking up immediately.

LACHLAN
(into phone)
Yes?

He closes his eyes. The closest to emotional we've seen him.

(CONTINUED)

LACHLAN (CONT'D)
(into phone)
Did they hurt you?

INTERCUT WITH:

INT. GARAGE - DAY
(MARNIE, CHRIS)

We're in some run-down garage. Quiet and dark. MARNIE is handcuffed to a floor-to-ceiling pipe. CHRIS holds the phone to her ear. Intercut as necessary.

MARNIE
(into phone)
Not yet.

LACHLAN
(into phone)
Everything will be okay.

MARNIE
Don't say shit like that. You don't know that.

LACHLAN
(firmly)
You are going to be okay.

MARNIE
And if I'm not...

LACHLAN
Listen to me...

MARNIE
If I'm not - I love you. Okay? I love you.

LACHLAN
(into phone)
I love you too.

The line goes dead as her phone's taken away. Elliot looks at Lachlan, his pain.

ELLIOT
Trouble at home?

LACHLAN
Fuck you.

And he starts the car.

EXT. DESERTED ROAD/MCCOY'S TAXI (TRAVELLING) - DELETED

76

INT/EXT. DESERTED ROAD/MCCOY'S TAXI (TRAVELLING) - DAY
(KOSTA, DIMITRI)

76

We're back with KOSTA as he drives along with DIMITRI. The 90s song we heard earlier on the radio. Dimitri looks at Kosta, smiling.

DIMITRI

(Greek; subtitled)
There's something I haven't
seen in a long time.
(beat)
You're smiling.

DIMITRI

(Greek; subtitled)
Ná káti pu then ého thi ya
polí keró.
(beat)
Hamoyelás.

KOSTA

(Greek; subtitled)
Of course. You and me and the
open road, my friend.

KOSTA

(Greek; subtitled)
Fisiká. Esí kyegó kyo anihtós
thrómos, fíle mu.

TWO-SHOT and we reveal Kosta is talking to an empty seat. Dimitri isn't real.

KOSTA (CONT'D)

(Greek; subtitled)
Back on the hunt. You and me!

KOSTA (CONT'D)

(Greek; subtitled)
Píso sto kiníyi. Esí kyegó!

A silence and he laughs as if Dimitri has replied.

KOSTA (CONT'D)

(Greek; subtitled)
Yes! Let's turn it up!

KOSTA (CONT'D)

(Greek; subtitled)
étsi! Páááameee!

He cranks the music. He sings along loudly on his own...

KOSTA (CONT'D)

(Greek; subtitled)
And so drink to what we have
lived (or experienced) 'til
yesterday,
To all our good moments,
swear at me if you want it
Just don't cry - pretend you
never met me
Our best moments will stay
forever alive.
Pretend you never saw me o-o-
o
Pretend you never had me o-o-
o

KOSTA (CONT'D)

(loudly)
Y' aftó pyés, sót' ihame zísi
méhri htes
Sóles tis orées mas stigmés,
vríse me akóma an to thes.
Min klápsis mónο ke pés, pes
pos then me gnórisēs poté
ítan i kalíteres stigmés, pu
tha mínun páda zondanés
Pes pos the míthes pote o-o-o
Pes pos the me íhes pote o-o-
o

77

INT. NICO'S HOUSE - DAWN (FLASHBACK 1991)
(YOUNG KOSTA, NICO, DIMITRI)

77

We're back in the shitty house that we saw in the opening flashback. It's moments after where we left off. NICO walks inside with the boy who we now know to be a YOUNG KOSTA. His nose is bleeding - he's been badly beaten.

(CONTINUED)

Nico's knuckles have blood on them. Young Kosta is crying.
Nico just glares at him.

NICO

(Greek; subtitled)
What?
(beat)
What did you expect?

NICO

(Greek; subtitled)
Τί?
(beat)
Τί περίμενες?

Kosta is crying even harder now. Which only makes Nico angrier.

NICO (CONT'D)

(Greek; subtitled)
You killed my fucking dog.
What did you expect, boy?

NICO (CONT'D)

(Greek; subtitled)
Μυ σκότoses το σκίλο μου. Τι
thyálo perímenes agóri mu?

Kosta looks up, trying to stifle his tears.

YOUNG KOSTA

(Greek; subtitled)
It... it wasn't my fault.

YOUNG KOSTA

(Greek; subtitled)
Εγώ.. Εγώ θέ ftéo...

Nico looks at him.

NICO

(Greek; subtitled)
There is blood on you. There
is a knife in your hand. You
are the smoke and the fire...

NICO

(Greek; subtitled)
έhis éma páno su. Kratás
mahéri. éna kyéna kánun
thío...

YOUNG KOSTA

(Greek; subtitled)
It wasn't my fault!!

YOUNG KOSTA

(Greek; subtitled)
Εγώ θέ ftéo!

Suddenly an uncomfortable and even darker atmosphere as the little boy looks up at him and tells him -

YOUNG KOSTA (CONT'D)

(Greek; subtitled)
Dimitri made me do it.

YOUNG KOSTA (CONT'D)

(Greek; subtitled)
Ο Thimítris mú pe na to káno.

Then Kosta looks to the left of Nico - standing behind him is DIMITRI, wearing the same outfit we see him wear all the time in the present. Nico looks where Young Kosta is looking, but there's nobody there. We go in on Kosta, looking at him, his mouth starting to form a smile...

LACHLAN drives incredibly fast out of Kalura Creek (past the same speed camera we saw Helen slow down for earlier). His gun is trained on ELLIOT, sat beside him, his hands cuffed, holding onto the grab handle above the window.

ELLIOT

What do you want?

LACHLAN

It's not what I want.

ELLIOT

Then who?

LACHLAN

Kosta Panigiris.

ELLIOT

Who the hell is Kosta Panigiris?

Lachlan ignores him.

ELLIOT (CONT'D)

I'm serious, I don't remember. My
mind is a blank fucking slate. I
don't remember anything...

LACHLAN

(nods)

Well...

He finally looks at Elliot -

LACHLAN (CONT'D)

Maybe that's for the best.

SNAP TO BLACK:

END OF EPISODE FOUR