

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 5

Final Script – 2.8.21

1

EXT/INT. OUTBACK ROAD/LACHLAN'S CAR (FLASHBACK) - DAY
(LACHLAN, LAMMON, KOSTA (ON PHONE), MARNIE (FACETIME))

1

LACHLAN'S standing by the side of the road, near a letterbox, emptying his urostomy bag. The same scene as from Episode 4.

His phone starts ringing. He answers it -

LACHLAN

(into phone)

Honey, are you...

MARNIE (ON PHONE)

(cutting in)

Are you alone?

Lachlan half-laughs in surprise.

LACHLAN

(into phone)

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

The line cuts off. Lachlan frowns but then there's an incoming FaceTime call. He answers quickly -

LACHLAN (CONT'D)

(into phone)

Hey, what's--

But he stops when he (and we) see, on-screen, MARNIE. Close up we can't make out much except the gun in her mouth. She's been crying.

LACHLAN (CONT'D)

Marnie? What the...

The screen goes dead. Another ring and he picks straight up. We hear -

KOSTA (ON PHONE)

One of my guys wants to cut her eyes out. The other one says they're too brown to waste. Honestly, it's like looking after children, having these people work for you.

LACHLAN

(into phone)

Who the hell is this?

1A

EXT. LANDING STRIP (FLASHBACK) - DAY
(KOSTA, DIMITRI)

1A

KOSTA at the remote landing strip we saw him on in Episode 4, on the phone. DIMITRI is stood nearby. The private jet is parked in the background. Intercut as needed.

KOSTA

Kosta Panigiris. You'll have heard of me, I think. A man of your position.

LACHLAN

Let me talk to my wife...

KOSTA

You're looking for an Irishman. His name is Elliot Stanley. He took from me. I want you to bring him to me.

LACHLAN

Or what?

KOSTA

I thought you were supposed to be a detective.

LACHLAN

The man you're talking about is wanted for questioning in a murder case, you think I can just walk him out of --

KOSTA

My people tell me you're the top dog, malaka! If one of your people finds the Irishman, they bring him to you. All roads lead to Rogers!

LACHLAN

It's not that simple...

KOSTA

Oh it is. And let's keep it simple, because I am a simple man at heart, I am. You can call your department, try and use your resources to find your wife. But my men will have her eyes, or her throat, or whatever it is they agree upon, long before you get a sniff of where we have her.

LACHLAN

Don't you fucking dare --

(CONTINUED)

KOSTA

(ignoring him)
Elliot Stanley is no-one to you.
Him or the woman you love. Not such
a hard choice.

And he hangs up. On Lachlan, everything bubbling at once -
fear, grief, all at once, and building slowly as he realises
the inevitability -

And he kicks the nearby letterbox at the side of the road -

LACHLAN

FUCK!

We stay on Lachlan, thinking very hard about what happens
next. Terrified, angry, but also determined.

ELLIOT (V.O; PRE-LAP)

*So you don't want to tell me
anything about this Kosta guy, huh?*

2

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

2

Back in the present. We're with LACHLAN as he drives ELLIOT
through the dusty terrain. Elliot is looking out the window.
His hands still cuffed.

ELLIOT

Like, maybe, why he's so keen to
spend some face time with me...

LACHLAN

No idea. But a guy like that wants
to talk to you? Chances are you've
done something.

ELLIOT

I'm guessing he doesn't want to
meet for a light-hearted drink and
some travel scrabble.

Lachlan doesn't reply.

ELLIOT (CONT'D)

I'm thirsty.

Still no reply. After a moment -

ELLIOT (CONT'D)

You do this a lot? As a law-
enforcement officer? Break the law
a lot, do you?

LACHLAN

No.

(CONTINUED)

ELLIOT

You nervous?

Lachlan doesn't reply.

ELLIOT (CONT'D)

I am. Every day since I woke up
from that accident I've been in the
fucking brace position.

He sighs. Looking over at him again, reading him -

ELLIOT (CONT'D)

You don't feel bad, at least?

LACHLAN

I deal with the job at hand.

ELLIOT

What if the job at hand is to drown
an overweight five year old Belgian
kid in a bath?

Lachlan looks at him, appalled -

LACHLAN

Why would that be the job at hand?

ELLIOT

I don't know.

LACHLAN

Why would you choose that?

ELLIOT

It's hypothetical, I'm saying if
morally...

LACHLAN

But Belgian. That's very specific.

ELLIOT

You know what I'm asking...

LACHLAN

Hypothetical means it doesn't
exist. So it's not a question I
need to answer. Is it?

ELLIOT

And how's your wife gonna feel when
she finds out what you've done for
her?

Lachlan shifts slightly in his seat, uncomfortable. The
closest Elliot's seen to a crack in his facade. Avoiding the
question -

(CONTINUED)

LACHLAN

I don't like this. Any more than
you do....

ELLIOT

(mumbled)

I'd say you like it a little more.

Suddenly snapping -

LACHLAN

When you've got six months to live,
you see shit a whole lot more
clearly. What's important. Maybe to
do a good thing, first I have to do a
bad one.

ELLIOT

You're fucking deluded, my friend.

LACHLAN

Circumstance has conspired against
the two of us, Elliot. We're both
victims in this... dance.

ELLIOT

Right. Poor you.

Elliot looks out the window, resigned to his fate. Lachlan
looks back at the road and drives on.

2A

EXT. DUSTY MOON MOTEL/HONEYMOON SUITE - DAY
(HELEN)

2A

HELEN stands in the downpour. Looking at the spot where
Lammon died, watching the blood being washed away by the
heavy rain. It's like nothing she's ever had to see before.

She's been here a little while and we can see the force of
will it takes to lift her phone up and make the call.

HELEN

(into phone)

Yeah, it's me... I...

(beat)

I need to report a murder.

3

EXT. OUTBACK - SCENE DELETED

3

4

INT. BURNT LODGE/MAIN ROOM - DAY
(SUE)

4

(*NOTE: PRE-SHOT IN BLOCK 1 AS A P-FWD)

SUE picks over the chaos left in the living room. A bag over her shoulder. She's clearly here to gather her possessions but she can't help but linger. Taking the space in.

She looks at the chairs by the TV. Sits down in hers and looks at the broken TV. Then over at the empty chair beside her. Ralph's hearing aid still on the table next to the chair, where we last saw it.

Suddenly the phone rings, startling Sue and us. Sue gets to her feet and walks over to the landline to answer.

SUE

(into phone)

Burnt Lodge, Sue speaking.

LUCI (V.O; ON PHONE)

Hey. It's Luci.

On Sue's shock.

SUE

(into phone)

Oh.

INTERCUT WITH:

5

INT/EXT. BILLY'S UTE/24 HOUR SERVO - DAY
(LUCI, PERSON AT SERVO (50)(N/S))

5

LUCI is pulled over in Billy's ute at a service station, phone to her ear. Intercut between her and Sue. She's watching a PERSON who has just pulled up and is getting out of their car to fill it up with petrol nearby.

LUCI

(into phone)

I'm trying to find Elliot. Uh, the Irish bloke who stayed with you...

SUE

(into phone)

As I was coming back from the hospital I saw him driving off with that lady copper from Cooper Springs. The one who was here when...

She falters. Luci bites her lip. Her guilt weighing on her.

(CONTINUED)

LUCI

(into phone)
I'm so sorry about Ralph.

SUE

(into phone)
Well. You and me both.

LUCI

(into phone)
I didn't... if I'd known that was
going to...

But Sue's already hung up. Luci sighs heavily as she puts
her phone on her lap. After a beat, she put her hand in her
back pocket and takes out something that's been there since
she put it there in Episode 2 -

Helen's calling card.

6 INT. SUNDOWN MOTEL/HONEYMOON SUITE/CUPBOARD - SCENE DELETED 6

7 INT. SUNDOWN MOTEL/HONEYMOON SUITE - SCENE DELETED 7

8 EXT. DUSTY MOON MOTEL/HONEYMOON SUITE - DAY 8
(HELEN)

HELEN sits on the porch step. The rain's stopped now but she
looks drenched and lost and at her wits end. She's startled
by the sound of her phone going.

HELEN

(into phone)
This isn't a good time...

INTERCUT WITH:

9 EXT/INT. BILLY'S UTE/24 HOUR SERVO - DAY 9
(LUCI, PERSON AT SERVO (50)(N/S))

LUCI on the phone. Intercut between the two places, Luci
still watching the PERSON fill up their car -

LUCI

(into phone)
Helen? It's Luci. I need to talk to
Elliot...

HELEN

(into phone)
You can't.

(CONTINUED)

LUCI

(into phone)

Please. I want to tell him he can stop running. I'm gonna take care of things...

HELEN

(into phone)

You don't get it. I just saw a cop shoot another cop right in front of me. And then he took Elliot away, God knows where, so I'm sorry Luci or Mel or whatever your name is but you're too late...

(realising)

Take care of what things?

Luci is still taking in what's happened to Elliot and is wrong-footed by the question.

LUCI

(into phone)

What?

HELEN

(into phone)

You said you wanted to tell Elliot you'd 'take care of things'. What did you mean?

(pressing it home -)

What do you know about all this?

You know who's taken him?

Luci sighs heavily.

LUCI

(into phone)

It doesn't matter...

HELEN

(into phone)

If you know something you need to get down here. Dusty Moon Motel in Kalura Creek, honeymoon suite, tell the detectives...

LUCI

(into phone)

To the honeymoon suite?

HELEN

(instantly defensive;

into phone)

Nothing happened.

Her eyes close. *Why did I say that?*

(CONTINUED)

LUCI

(into phone)
Well... yeah.
(laughing)
I didn't really assume it would
have.

Helen is too messed up to figure out how to take this - it feels like an insult, but she's got other things on her mind.

HELEN

(into phone)
Elliot's in trouble. Real big fat
trouble. Tell me what you know.

LUCI

(into phone)
Yeah - talking to the police about
stuff is pretty high up on my shit-
list so... no can do.

And she hangs up. On Helen - a fucked-up day just getting worse.

Back with Luci. We see her watch the Person who was filling up their car, put their keys in their pocket and go inside to pay. She gets out of the car and walks quickly towards them, bumping into them as she goes.

LUCI (CONT'D)

Oh, sorry, sorry!

She walks on - and we see she's pickpocketed their car keys. Waiting 'til she can see they're inside and out of view, she gets in their car and drives off...

10

EXT. STONE CHURCH/LACHLAN'S CAR - DAY

10

(ELLIOT, LACHLAN, KOSTA, DIMITRI, MCCOY (DECEASED))

We're with ELLIOT and LACHLAN as they drive towards the agreed meeting point - a ruined stone church. They slow down and step out the car. Elliot still handcuffed.

They approach McCoy's taxi. The car is facing towards them. In the distance there's a figure with his back to them. KOSTA. Relieving himself in the middle of the outback, mobile phone to his ear.

Elliot and Lachlan wait in silence.

As they wait, Elliot glances at the front bonnet of the car. Kosta's water bottle sits there. He looks at it a moment - then reaches out and picks it up, unscrewing it awkwardly because of the handcuffs. Lachlan frowns at him.

(CONTINUED)

ELLIOT

I've been taken here at gunpoint. I don't think taking some of the man's water is going to make things a lot worse.

LACHLAN

Aren't you going to wipe it at least?

Elliot hesitates - a moment as we enjoy the fact that he might not drink it, knowing what's in it... then he shrugs and wipes the rim with his t-shirt. Then takes a long swig. He looks visibly relieved. He offers it to Lachlan who just raises an eyebrow. Elliot returns the water to the car bonnet.

They fall into silence again.

OVER BY KOSTA -

He's finished relieving himself. Into phone -

KOSTA

(Greek; unsubtitled)
Okay, well if he doesn't pay then he knows what happens. Get it done.

KOSTA

(Greek; unsubtitled)
O-kéi lipón, áma then plirósi, tóte kséri ti tha yíni. Kándo.

And he hangs up and walks back towards Elliot and Lachlan. When he reaches them he smiles at Elliot. A cold look in his eye. But says nothing.

The silence hangs in the air for way too long. Finally, when he can't take it any more -

ELLIOT

Listen -

And suddenly Kosta HEADBUTTS Elliot in the face. He falls to the ground hard, bleeding. It's quick and violent. Kosta grins, unhinged.

KOSTA

Start talking you little fuck.

LACHLAN

He says he doesn't remember anything. Since the accident.

Kosta looks at him. Then back down at Elliot on the ground. Kosta's humourless grin just widens.

KOSTA

Amnesia. Wow. Cool.

He kicks Elliot in the face. Looks over to his right, where DIMITRI is standing (he wasn't previously visible) -

(CONTINUED)

KOSTA (CONT'D)

(Greek; subtitled)
You hear that, Dimitri?
Amnesia! You hear this guy?!

KOSTA (CONT'D)

(Greek; subtitled)
T' ákuses aftó, Thimítri?
Amnisía! Ton ákuses to dípo?!

LACHLAN

I've done what you asked.

Kosta turns to look at him as if only just realising he's there.

KOSTA

Mr Lachlan Rogers. In the flesh.
Nice to meet you! I've heard great things.

He holds out his hand - which Lachlan ignores.

LACHLAN

Where's my wife?

KOSTA

No no, not now. We're still hunting! Here, give me your phone...

Lachlan, confused, passes Kosta his phone - who puts it in his pocket. Lachlan clenches his jaw, biting back his fury. Kosta sighs ruefully, turning back to Elliot.

KOSTA (CONT'D)

Truthfully, I sort of hoped you might be harder to find. But maybe you are not so bright. So...

He claps a hand on his shoulder.

KOSTA (CONT'D)

Tell me what I want to know. Tell me or we'll see what else can be done with the straw.

He drags a confused Elliot over to the boot of McCoy's car and opens it. MCCOY's dead body is inside. Straw sticking out of his eye.

KOSTA (CONT'D)

It's recyclable, you see? Good for the planet.

(beat)

You know the saying - the way you make your bed - this is how you'll go to sleep. I look at you... and you've made quite the bed for yourself Elliot.

Elliot stares at the body, in shock.

(CONTINUED)

KOSTA (CONT'D)

Don't look at him now, look at me.
(beat)
You remember, don't you? Hard to
forget what you did. Let's start
with the bag. Where is it?

Elliot just stares back at him.

KOSTA (CONT'D)

Or maybe she took it. In which
case...

He starts to take out his gun. Elliot's confused expression
morphs, into one we haven't seen.

ELLIOT

Okay, okay. Fine.
(beat)
I'll tell you where your fucking
bag is.

Lachlan looks at him, confused. The way we should be right
now - wondering - fuck - has he been lying this whole time?

EXT. HONEYMOON SUITE - DAY

(HELEN, PAM, N/S KALURA CREEK POLICE OFFICERS)

Two PATROL CARS pull up to the Dusty Moon Motel and drive up
past reception.

HELEN paces, agitated, checking her watch regularly.
Waiting. Finally, the PATROL CARS appear in view. They slow
as they near her. Four OFFICERS get out, but the woman in
charge - a stone-faced 40-something called PAM - is the only
one who talks.

PAM

You must be Chambers. Constable Pam
Renton.

HELEN

What took you so long?

PAM

I had to finish breakfast.

HELEN

Are you kidding?

PAM

(totally serious)
I wouldn't joke about breakfast.

Helen frowns at this but Pam is here to do a job.

PAM (CONT'D)

So. Where'd it happen?

HELEN

Uh, right here.

Pam raises an eyebrow. Then calls out to one of the other cops -

PAM

Peter, go talk to the clerk.

HELEN

I already did. He didn't hear anything, he had his headphones on...

PAM

Why don't you let us do our job and you not do yours, okay?

HELEN

I'm trying to help...

PAM

I've never met Inspector Rogers but I know people who have. Not a soul's got anything but good to say of him.

HELEN

I... all I know is what I saw him do...

Pam sighs. Really not wanting to believe this of the esteemed DI Lachlan Rogers. But it's her job -

PAM

Well then why don't you tell me?
Tell me what you saw him do...

11A EXT/INT. HARDWARE STORE - SCENE DELETED 11A

12 EXT. OUTBACK - DUSK 12
(NIL CAST)

The day is closing in. McCoy's taxi and Lachlan's car head through the outback.

13 INT. LACHLAN'S CAR/OUTBACK (TRAVELLING) - DUSK 13
(ELLIOT, LACHLAN, KOSTA)

LACHLAN drives. Glances in rear-view mirror to see KOSTA driving McCoy's taxi behind him - ELLIOT sat next to him.

14 EXT/INT. OUTBACK ROAD/MCCOY'S TAXI (TRAVELLING) - DUSK 14
(CONTINUOUS)
(ELLIOT, KOSTA, DIMITRI)

KOSTA drives. ELLIOT is cuffed again, in the front seat. He looks sweaty and unwell. Kosta looks at DIMITRI in the backseat through the rear-view mirror. The two shovels are next to Dimitri.

KOSTA
(Greek; subtitled)
This is more like it, right
Dimitri? The hunt...

KOSTA
(Greek; subtitled)
Kápos kalítera tóra, étsi
Thimítri? To kiníyi...

DIMITRI
(Greek; subtitled)
You feel alive again?

DIMITRI
(Greek; subtitled)
Nyóthis ksaná zondanós?

KOSTA
(Greek; subtitled)
I feel again. Maybe that's
enough.

KOSTA
(Greek; subtitled)
Aplá nyótho. Káti ne kyaftó.

ELLIOT
Are you... talking to me?

Kosta just looks at him.

ELLIOT (CONT'D)
Never mind.

His brow is sweaty again, he wipes it -

ELLIOT (CONT'D)
It's boiling in here, can you open
a window or something...

(CONTINUED)

KOSTA

I trusted you, Elliot. Can you
imagine how all this makes me feel?

But Elliot isn't listening. He's staring out the window at a light in the distance. A faint red glow. At first he's not sure if he's just imagining things, but as he looks it grows more intense.

ELLIOT

What the hell's that?

The red becomes more vibrant and it slowly starts to expand, until it's filling the sky like the Northern Lights on steroids.

ELLIOT (CONT'D)

Oh my God.

Kosta glances out the window. Then over at Elliot. Looking at the expression of wonder on his face.

KOSTA

What's up with you?

Elliot blinks and the lights are gone. He wipes his brow again and shakes his head, confused. In a small voice -

ELLIOT

Nothing.

KOSTA

Well you definitely got weirder
since I saw you last.

Elliot is looking distinctly weird and unwell as Kosta drives on.

EXT. NALA STONE MEN - DUSK
(ELLIOT, LACHLAN, KOSTA)

WIDE - the Stone Men eerie, in the dusk, their imposing shape dwarfing everything around them. The sound of cars pulling right up to where the rocks are. McCoy's taxi parks as does Lachlan's car.

LACHLAN gets out along with KOSTA. Kosta - gun casually by his side - pulls ELLIOT (still handcuffed) out of the taxi.

Lachlan walks over and uncuffs Elliot, then retrieves the shovels from the back seat of the taxi. As they walk, Kosta looks around him at the Stone Men.

KOSTA

What are you, a fucking druid?

(CONTINUED)

ELLIOT

They're called the Nala Stone Men.

KOSTA

Yes the big sign gave it away.

He looks at Elliot, who's having trouble focusing. He stops by a stone man and looks up at it -

LACHLAN

What are you doing?

Elliot stares up at the stone man with the same look of wonder he had in the car as he looked at the red light.

ELLIOT

You see it right?

KOSTA

See what?

Elliot looks at Lachlan and smiles. Lachlan just stares back levelly.

LACHLAN

Don't look at me.

Staring intently at the stone man. It changes colour, glowing -

ELLIOT

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

KOSTA

What?

He looks at Lachlan, who shrugs. Elliot turns to him.

ELLIOT

It's beautiful? Isn't it?

LACHLAN

(to Kosta)

What's wrong with him? Can we get on with this...

KOSTA

Yes, enough, enough. C'mon. You forget where you buried a million dollars?

LACHLAN

That's what this is about? A million dollars. A man like you...

(CONTINUED)

KOSTA

(finger to his mouth)
Sssh.

Lachlan sighs, impatient. Elliot blinks hard, like he's trying to refocus, and wipes his brow, which is once again slicked with sweat. He's more or less in the middle of the whole site now. He stands and takes a long look around, as the camera does a slow circle around him. Then -

ELLIOT

There.
(intense)
That's where the magic is.

He nods at a smaller outcrop of rocks at the fringes of the site further away from the stone men.

Kosta nods and clicks his fingers. Lachlan hands a shovel to Elliot.

KOSTA

Get to work. Then we can talk about
your girlfriend, huh?

We follow Elliot as he staggers unsteadily towards the spot he pointed out. Lachlan behind him. Elliot's blinking rapidly now, breathing heavily. Finally he reaches where he's heading for and plunges the shovel into the ground -

And the second he does there's an almighty CRACK - like the sound of an earthquake. It's IMMENSE.

ELLIOT

Hey, did anyone else...

But he's cut off mid-sentence and the giant sound of an earthquake turns to complete silence -

BLACK SCREEN

16

INT. COOPER SPRINGS HOSPITAL/CORRIDORS/VARIOUS - NIGHT
(ELLIOT, VOICE (O.S.)(ELLIOT'S DAD))

16

CU on ELLIOT's closed eyes. He opens them. He's back in the hospital where he got lost in Episode 1. Sitting on the same wheelchair. He pushes forward, looking around, confused.

ELLIOT

Hello?

Nothing. He rolls around the corner -

And finds himself in another identical corridor. He keeps rolling, round another corner -

(CONTINUED)

Another corridor. He comes to a stop, looks down at the wheelchair with a frown, and slowly gets to his feet.

ELLIOT (CONT'D)

Hello?

His voice echoes around the quiet corridor and his footsteps echo as he takes a few steps. There's a door up ahead and as he approaches he can see a large sign outside - DO NOT ENTER.

He takes this in for a moment, then looks underneath the sign. PUSH embossed on a metal plate. He pushes at the door - but it barely gives. He tries again - locked.

So on he goes, to the end of the corridor -

And finds himself in yet another corridor. This is almost identical except halfway down there's a T-junction - it breaks off to the right but also continues straight ahead. When he reaches the intersection there's a large sign. The usual kind of hospital signage, except instead of marking out radiology or wards it has signs for 'CHILDHOOD A-J', 'OBSESSION WITH SIGNAGE', 'COD PSYCHOLOGICAL DADDY ISSUES', 'DREAMS ABOUT OTTOMANS', 'SENSE OF SELF-WORTH' and 'SEXUAL REPRESSION' among many others.

Elliot looks at the various signs for a long moment, baffled. Then we hear -

VOICE (O.S.)

Elliot?

It's the voice of an old man. British accent. Elliot looks around, trying to work out where it's coming from.

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

Elliot, is that you?

He turns and sees a door that wasn't there before, left ajar. He walks towards it -

INT. BRITISH HOSPITAL ROOM - NIGHT (FLASHBACK 2010)
(ELLIOT, RALPH, OLD MAN/ELLIOT'S DAD)

ELLIOT enters the room and we see he's now wearing a smart suit. There's no-one else there except for an OLD MAN lying in a hospital bed. A heart monitor sits next to it. The man looks at him and smiles at the sight.

OLD MAN

You came.

Elliot looks at the man - something about him is so familiar, and yet he's still a stranger. It's like a word at the tip of his tongue that he just can't find, but he knows it's there somewhere.

(CONTINUED)

As he stands there, looking -

OLD MAN (CONT'D)

Come on then. Come closer.

Elliot steps forward, wary, and the man clasps his hand. And in this moment, with a wave of realisation -

ELLIOT

Dad?

The Old Man - ELLIOT'S DAD - just smiles - then reaches for some water by the bed and knocks it over. Elliot salvages it and brings it to him.

ELLIOT'S DAD

I didn't think you'd make it.

ELLIOT

I'm here. Course I am.

ELLIOT'S DAD

On your own.

It's made pointedly - but Elliot isn't sure how to respond so he doesn't. His father just nods. Then -

ELLIOT'S DAD (CONT'D)

You never liked the piano. Did you?

Elliot frowns at the non-sequitur. Answers as best he can -

ELLIOT

I... don't remember.

ELLIOT'S DAD

Twelve years, you went to piano lessons for.

(beat)

Twelve years you remained... horrible at it.

He smiles at the memory. Elliot smiles too.

ELLIOT

Thanks.

ELLIOT'S DAD

You only kept going to those lessons to make your Mum happy. Cause she wanted you to.

(MORE)

(CONTINUED)

ELLIOT'S DAD (CONT'D)

Cause it was easier. Easier than saying no and making your own choices...

He grips his son's hand even harder. Suddenly it's RALPH in the costume he died in, blood on his shirt, lying in the bed, not his dad. Then he looks down, then back up, and his dad's back in the bed, Ralph is gone -

ELLIOT'S DAD (CONT'D)

That's your problem, son. You think you can just wander through life letting it choose you. Taking the path of least resistance. And look where it gets you.

ELLIOT

Hey, let go...

ELLIOT'S DAD

You only qualified as an accountant because it was first in the alphabet when you went to careers day at school.

The grip is so hard it's hurting his hand, but as he tries to disentangle himself, his dad somehow just grips even tighter.

ELLIOT'S DAD (CONT'D)

You never push yourself. You never fucking PUSH, you're just... average. Average income, average car, average life, all because it's the easy...

His voice is hoarse -

ELLIOT

Dad, calm down...

ELLIOT'S DAD

... the easy...

A huge painful intake of breath and he collapses back on the bed. Suddenly the heart monitor flatlines. Elliot's eyes widen in shock and he jumps up.

ELLIOT

Hey! Hey, we need a doctor in here!

He runs out of the door -

18

INT. COOPER SPRINGS HOSPITAL/CORRIDOR - NIGHT
(ELLIOT)

18

- but it's just as empty and deserted in the corridor.
ELLIOT looks up and down, wild-eyed. (Elliot is now back in his regular clothes).

ELLIOT

HELLO!

He heads for the nearest door, just opposite, and throws it open -

19

EXT. BALI BEACH - DAY (FLASHBACK)

19

(ELLIOT, LUCI, N/S BEACH BAR PATRONS, N/S BEACH BAR STAFF)

- to find himself on a sunny beach. About 6 months before the present day. ELLIOT looks down to see his clothes have changed again. Frowning, he looks behind him at the door he just came out of -

Nothing there. Just a further expanse of golden beach.

He looks back round again. Up ahead, near the lapping waves of the ocean, is an idyllic bar beside some sun loungers. Elliot walks towards the bar. As he gets closer we hear music. The Ink Spots' 'If I Didn't Care' on some tinny outdoor speakers.

There's someone sitting at the bar, back to us. LUCI. Ordering a drink as Elliot gets closer -

LUCI

Lemon drop martini, with Belvedere vodka please...

Elliot looks at her with a strange expression on his face. Luci looks over at him.

LUCI (CONT'D)

Can I help you, Staresalot?

ELLIOT

I... have we met?

(beat; realising)

No, this is... this is how we met.

LUCI

Nice line. Work for you often does it?

ELLIOT

I'm not...

Luci frowns and nods at his neck.

(CONTINUED)

LUCI

You should put something on that
sunburn of yours.

Elliot reaches round and touches his neck - realises it's
painfully sunburned. He smiles crookedly, becoming part of
the memory - if that's what this is.

ELLIOT

Irish blood.
(ALT ADDITIONAL LINE
IF WEATHER BAD)
In my defence yesterday it was
actually sunny.

LUCI

Not sure you should blame the Irish
for your inability to apply
sunscreen. Seems a little unfair.

His smile widens.

ELLIOT

My name's Elliot.

LUCI

Victoria.

He looks at her, tilting her head.

ELLIOT

Shame.

LUCI

What's that?

ELLIOT

Only two Victoria's I've ever known
have been toxic narcissists with a
foot fetish.

LUCI

You met my mother and my nana then?

He laughs. She looks at his neck again.

LUCI (CONT'D)

Y'know... I have some aloe vera in
my room.

HARD CUT TO:

INT. LUCI'S HOTEL ROOM - DAY (FLASHBACK)
(ELLIOT, LUCI)

LUCI and ELLIOT are having vigorous, passionate sex on a
side table.

ELLIOT

Oh fuck...

(CONTINUED)

She puts her hands around his neck.

ELLIOT (CONT'D)

Fuuu-uuuck.

(beat)

Thenecktheneck.

She lets go, realising that she's aggravating the burn and laughs. He laughs too. Then she pushes him back, so he's lying on the bed and straddles him. They kiss.

The chemistry between them is so magnetic and electric they can't keep their hands or eyes or tongues off of each other.

JUMP CUT TO:

Later. ELLIOT and LUCI are lying on the floor. Bedsheets over them entwined, post-coital.

ELLIOT (CONT'D)

When can I see you again?

LUCI

When do you want to see me again?

ELLIOT

I've got dinner tonight. But...
after?

LUCI

You're keen.

ELLIOT

Was that a yes?

LUCI

Maybe.

And they stare into each others eyes. Then -

ELLIOT

What is this. Is this a memory of
us? Did this happen?

Luci laughs.

LUCI

How would I know, this is your
subconscious.

ELLIOT

I'm so fucking conf--(used)

SMASH CUT TO:

21

EXT. BALI RESTAURANT - NIGHT (FLASHBACK)

21

(ELLIOT, LUCI, KOSTA, WAITER (50), N/S RESTAURANT DINERS,
N/S RESTAURANT WAIT STAFF)

It's later the same night. Fire torches light up the wooden-decked path towards a luxurious resort restaurant, flickering a golden light on everything around it. We see ELLIOT - smartly dressed - walking down the path towards the restaurant, scanning for someone, when he sees -

KOSTA, sat at a table. Elliot walks over.

ELLIOT

Mr Panigiris. Good to finally meet
you in person.

Kosta grins and shakes his hand as Elliot sits.

KOSTA

Yes, yes. I was starting to wonder
if this day would ever come!

A WAITER approaches -

WAITER

Are you ready to order?

KOSTA

No, not yet, there's someone...
ah... here they are...

On Elliot, looking at him confused as Kosta looks behind him. Then he hears a woman's voice -

LUCI (O.S.)

Ouch.

Fuck. He turns to see her - LUCI. Looking at his neck -

LUCI (CONT'D)

You should put something on that.

He looks at her, then back to Kosta, who stands and walks towards her.

KOSTA

My love...

The two of them kiss, passionately, on the lips. He turns to Elliot -

KOSTA (CONT'D)

This is my fiancée Victoria.
Victoria, this is Elliot. He works
for me.

(CONTINUED)

Elliot's expression changes to one of total shock as he realises -

ELLIOT

You're... I work for you? I work
for you. I...

He gets up and runs towards a door -

HARD CUT TO:

22

INT. COOPER SPRINGS HOSPITAL/BATHROOM - NIGHT
(ELLIOT)

22

ELLIOT runs through the door and throws up in a sink in a hospital bathroom. The cut on his face from the headbutt has returned, and he's in his usual dusty outfit. He leans over the sink after, breathing heavily, reeling from what he's learned. Then he feels himself beginning to retch again and -

23

EXT. NALA STONE MEN - NIGHT
(ELLIOT, LACHLAN, KOSTA)

23

We're out of the trip. ELLIOT is back at the Stone Men throwing up in reality too. We hear -

KOSTA

(Greek; unsubtitled)
FUCK!

KOSTA

(Greek; unsubtitled)
GAMÓTO!

We cut away from Elliot to find KOSTA - back over by the car, looking at his water bottle - checking to see if there's any liquid in it. He looks at LACHLAN, who is towing the line - not loving it but doing what he's told anyway. Lachlan's holding one of the shovels. Elliot's shovel is abandoned on the ground next to him.

KOSTA (CONT'D)

He drank my fucking LSD!

LACHLAN

(puzzled)
Which you... keep in your water
bottle.

KOSTA

It's a microdose. Distilled water,
a little acid, some other stuff,
you know... Kosta blend! To help my
creativity.

(MORE)

(CONTINUED)

KOSTA (CONT'D)

It's taken my sculptures to another level. See this -

He holds out his phone - shows him the screensaver, a metallic sculpture.

KOSTA (CONT'D)

I did this in one night. Ten straight hours.

LACHLAN

(flatly)
Very nice.

KOSTA

(sincere)
I know.

Kosta looks over at Elliot who is now leaning over and talking earnestly to one of the stone men.

KOSTA (CONT'D)

He drank the whole thing.

LACHLAN

He was thirsty...

KOSTA

I do this shit all the time, I can handle it. For him, this is like giving a baby a bottle of vodka. And a crackpipe...

KOSTA (CONT'D)

(Greek; unsubtitled)
Fuck.

KOSTA (CONT'D)

(Greek; unsubtitled)
Gamóto.

Kosta looks at the shovel Lachlan's holding.

KOSTA (CONT'D)

Okay, you. Dig. Where he was.

Lachlan glares at Kosta, who looks back, defiant.

KOSTA (CONT'D)

What?

LACHLAN

You believe in karma, Mr Panigiris?

KOSTA

No.
(beat)
I believe in digging.

Lachlan reluctantly heads towards Elliot to start digging. Kosta's phone goes and as he picks it up, he hesitates when he sees the number. Then, with a grin, he lifts it up.

(CONTINUED)

KOSTA (CONT'D)
(into phone)
My fiancée! You don't know when to
stop do you?

INTERCUT WITH:

INT/EXT. STOLEN CAR/OUTBACK - NIGHT
(LUCI)

LUCI drives. Billy's phone to her ear.

LUCI
(into phone)
I have something you want.

KOSTA
(into phone)
You have no idea what I want.

LUCI
(into phone)
Don't hurt Elliot and I'll come
show you what I mean. It changes
everything.

A pause.

LUCI (CONT'D)
(into phone)
Kosta? Is he still alive, are you --

KOSTA
(into phone)
You always did know how to intrigue
me.

LUCI
(into phone)
Tell me where you are.

EXT. KALURA CREEK POLICE STATION - SCENE DELETED

EXT. DUSTY MOON MOTEL/HONEYMOON SUITE - NIGHT
(HELEN, PAM, N/S KALURA CREEK POLICE OFFICERS,
N/S CRIME SCENE OFFICERS)

HELEN paces, anxious, watching as CRIME SCENE OFFICERS and
other COPS finish up and drive away. She goes over to Pam.

HELEN
They find anything?

PAM
Doesn't seem like it.
(beat)
You can go home you know. We have
your statement.

(CONTINUED)

HELEN

What about Lachlan Rogers, anyone
found him yet?

PAM

This isn't your case. Go home.

Pam turns away. Helen's dismissed. Frustrated, Helen takes
out her phone as she walks off.

(CONTINUED)

26

26A

EXT. KALURA CREEK POLICE STATION - SCENE DELETED

26A

26B

INT/EXT. STOLEN CAR/OUTBACK - NIGHT

26B

(LUCI)

LUCI drives, the phone ringing. She picks up the phone on speaker with a sigh. Intercut as needed.

LUCI

What?

HELEN

You don't have to talk to the police. Just... talk to me.

LUCI

You are the police.

HELEN

No, I'm me. I just happen to be a...

(lamely)

... policewoman.

LUCI

O-kay...

HELEN

We both want the same thing here. We don't want him getting hurt. Historically, you've tended to know a lot more than you've let on. So just tell me. Please. Where is he?

(beat)

Because I'm at a loss here, I keep thinking maybe it's connected to those weird stone men on his camera, or... oh, I don't know...

Luci sighs hard at the mention of the Nala Stone Men.

HELEN (CONT'D)

Please, Luci. Victoria. Geri. Whatever your name is. Let me help. Let me be the cavalry...

A pause. Then -

(CONTINUED)

26B

26B

LUCI

Okay. Okay. I know where he is.

26C

EXT. DUSTY MOON MOTEL/HONEYMOON SUITE - NIGHT
(HELEN, PAM)

26C

HELEN goes over to PAM. Amped up, bit between her teeth.

HELEN

Hey.

Pam is busy and so Helen speaks more forcefully -

HELEN (CONT'D)

HEY.

(beat)

I know where they are.

27

EXT. NALA STONE MEN - NIGHT
(ELLIOT, LACHLAN, KOSTA, LAMMON (DECEASED), MCCOY
(DECEASED))

27

Back at the Stone Men, we hear grunts of effort - LACHLAN is dragging LAMMON'S body. He places it on the ground near MCCOY'S - just behind the cars, out of sight. KOSTA nods approvingly.

KOSTA

Good, good. Now even if there's no money, they can go in that nice big hole you're digging!

Lachlan glares at him then gets back to work digging. Beside him, ELLIOT is kneeling beside the rock staring at it intensely and chuckling to himself occasionally. Lachlan takes a break from the hole he's digging, sweating now with the effort, and turns to Elliot.

LACHLAN

Come on - is it here? Am I even digging in the right place?

He grabs Elliot by the shoulder.

LACHLAN (CONT'D)

Just bloody focus can you... Where is it? Where's the bag?

CLOSE on Elliot, who just starts nods intensely, starting to smile.

ELLIOT

The bag! Right, right! THE FUCKING BAG!

CUT TO:

28

INT. KOSTA'S HOUSE/OFFICE - DAY (FLASHBACK)
(ELLIOT, KOSTA)

28

(*NOTE: PRE-SHOT IN BLOCK 1 AS A P-FWD)

ELLIOT sits opposite KOSTA in a luxuriously-appointed home office. Some fucking weird homemade metal sculptures in the background - the ones that Kosta showed on his phone earlier.

KOSTA

People love trophies, don't they?
We keep them, polished, in cabinets
behind glass. All to show people
what we are worth. To show our
biceps and their triceps to the
world...

(he laughs)

Once, trophies of war and human
blood were man's accomplishment.
Then somewhere along the way we
started making shiny things and
handing them out to everyone who
wants one. We forgot they exist for
the same reason a photograph does -
to remind us who we are. Like this.
This is my trophy.

We REVEAL what they're looking at - an old, battered sports bag on a shelf with a light shining down on it. This is the bag he's talking about.

KOSTA (CONT'D)

Inside this bag is one million
dollars. Made from nothing. A magic
trick, formed from the dust of the
slums.

He sighs, staring at the bag. Lost in a memory.

KOSTA (CONT'D)

I carried drugs for dangerous men.
I stole. I lied. I was passed
around at parties, used by old men,
as a plaything. I spent the bare
minimum I needed to live. The rest -
I kept. I lived like a rat so I
could save enough to be free. This
bag, it means more than just money
to me. I look at it every day and I
think of the freedom I earned...

He sighs.

(CONTINUED)

KOSTA (CONT'D)

Anyone who tells you money is the
root of all evil hasn't seen the
tree and the leaves and flowers
that grow from those roots.

(beat)

Mr Stanley? Am I boring you?

Now we REVERSE back on Elliot - and see that he's wearing
different clothes. A sensible blue suit. He looks at his
arms, puzzled, as if vaguely aware that something's up.

ELLIOT

Sorry, I was... Not at all.

KOSTA

Money matters. People who say it
does not never had to work for it.

ELLIOT

I'm an accountant, Mr Panigiris. I
understand.

Kosta nods. Good. His phone goes, he picks up and mouths
that he has to take it. Elliot is dismissed. He walks out -

28A

EXT. KOSTA'S HOUSE - DAY (FLASHBACK)
(ELLIOT, MARKO)

28A

ELLIOT emerges from a different door to find MARKO. He's
idly googling on his phone. He lights a cigarette with the
Zippo lighter (the one we saw in the oil drum) near one of
Kosta's fancy cars. They nod at one another. Acquaintances
by now.

MARKO

He, uh, give you the money speech?

ELLIOT

Yeah.

MARKO

Gave me the same when I started
working for him.

ELLIOT

Right. Kind of intense.

(beat)

Fancy a beer?

MARKO

Sure.

Elliot heads towards the exit with him -

29

INT. COOPER SPRINGS HOSPITAL/CORRIDOR - DAY
(ELLIOT, ASHLEIGH (50))

29

ELLIOT emerges back into the hospital corridor. The cut on his face from the headbutt has returned, and he's in his usual dusty outfit. Frustrated, he walks down and sees the door marked DO NOT ENTER. He looks at it. Thinking about going to try it again. But then there's a voice from behind him -

ASHLEIGH (V.O.)

Mr Stanley...

He turns and sees there's a desk at the far end of the corridor. A figure sat behind it. He walks towards the desk at a pace and ASHLEIGH, the YOUNG WOMAN (receptionist suit, British accent) sat behind looks up at him with a polite smile.

ASHLEIGH

You can go through now. They're ready for you.

She nods to a door beside her. He nods. Looks at one of those comedy signs you get hung up by the door. It says *'Your job is your identity, and you're an accountant. Sorry about that buddy!'*.

ELLIOT

Who's ready for me?

Then, in a Lynchian moment, Ashleigh opens her mouth, and white noise comes out - underneath it, we hear the sound of the World War 2 documentary Ralph was watching back during the shootout. Her expression is static, almost frozen. She closes her mouth, robotically. Like it's happening backwards (which it might well be). The white noise stops.

Then, she opens it. It starts again. It's disturbing as hell. Elliot looks at her, confused. Then goes inside...

30

INT. ACCOUNTANCY FIRM - DAY (FLASHBACK 2007)
(ELLIOT, ARLO, ELLIOT'S DAD)

30

ELLIOT walks into an office. It's empty. We hear a voice -

ARLO (O.S.)

Hello young man!

Elliot turns to see ARLO - with a very convincing fake goatee and glasses - entering the room.

(CONTINUED)

ARLO (CONT'D)

Please, sit down, sit down, can I
get you a tea or coffee or... ?

ELLIOT

I'm... I'm fine.
(beat as he recognises
him)
What are you doing here?

ARLO

I work here.

ELLIOT

(remembering)
No, you work as a tour guide with
that guy, but...

ARLO

I think you're confusing me with
someone else.

ELLIOT

No, it's you. With glasses. And a
beard.

ARLO

Ah, I see the confusion, see - I'm
actually someone from your past.
I'm an Englishman in fact, but I'm
not gonna do the accent. Ah...

He checks a sign on the desk.

ARLO (CONT'D)

'Colin Callend'. Accountant.
Partner at your Dad's firm. This
conversation happened fifteen years
ago.

ELLIOT

Okay...

ARLO

See, memory is a strange thing. We
don't remember things as they
happen, word for word, moment for
moment. We capture, like, an
impression. A thumbnail. And when
it's time to bring out that
memory... our brain just fills in
the gaps. So this here, this
happened, you sat with me - Colin -
only you can't remember what I look
like on account of the head injury.
So you're filling in the blanks
with the hottest guy you know in
this particular region of
Australia. Me!

He pulls part of the beard off momentarily and puts it back.

(CONTINUED)

ELLIOT

Well that's... a lot.

ARLO

If it helps, you looked like this
back when this happened...

He turns round a sheet of paper in front of him. We glimpse that it's a CV with a photograph in the corner [NB: We need to shoot so we don't see Elliot Stanley's name there anywhere]. The photo is of a much younger Elliot.

ELLIOT

Oh wow.

ARLO

Oh yes. Yes indeed. Cruel what age
does to you eh? From that... to
this!

Waving at Elliot's face.

ELLIOT

Why are we here?

Arlo laughs.

ARLO

Quite. Well, quite! I ask myself
that sometimes. Quite!

He chuckles again.

ARLO (CONT'D)

But look, I don't want you seeing
this as an interview, this is a
chance for us to both, to just, to
'feel each other out' - not like
that, although - we don't get many
accountants who look like you,
so... look out at Diet Coke time,
am I right?

He laughs again. Elliot frowns.

ELLIOT

This is an interview?

ARLO

No! Absolutely not. It's an
informal discussion. We're an
accountancy firm. Not the Third
Reich!

ELLIOT

Okay...

(CONTINUED)

ARLO

Great. So, let's begin the
interview shall we?

Elliot looks at him, confused. *I thought this wasn't an interview.* Arlo picks up a clipboard and looks down his list of questions.

ARLO (CONT'D)

So, young man, tell me. When I
eventually offer you this job, why
do you turn it down? All so that
years later you can end up working
for an international drug dealer?

Elliot laughs with surprise, caught off-guard.

ELLIOT

'Scuse me?

(CONTINUED)

ARLO

Kosta Panigiris. He's made a small fortune from a business that ships narcotics around the globe. This isn't news to you, surely?

ELLIOT

I don't need this shit...

He stands to walk out and as he does the door opens - and it's ELLIOT'S DAD. Dressed in a suit, looking healthy.

ELLIOT'S DAD

Off already? Can't handle it? Is that it?

Elliot stares at him.

ELLIOT

I need to wake up, I need to just fucking wake up from this...

He closes his eyes, squeezing them tightly. As he opens them again -

INT. HONG KONG/WALTZ HOTEL/ROOM - DAY (FLASHBACK)
(ELLIOT, LUCI)

ELLIOT opens his eyes. He's in a nondescript hotel room. Wearing a completely new outfit. No blood on his face. It's about two months before the present day.

He goes over to a nearby table and picks up some hotel folder with the info inside - it reads 'Waltz Hotel, Hong Kong'. He looks around, confused... then there's the sound of a doorbell. He goes over to the door and opens it.

LUCI is standing in the hallway, breathless. She's holding a bag - the same one Kosta was showing him earlier. The one with the money in it.

LUCI

So. You and me. You in or out?

ELLIOT

What do you...

Then he notices the bag, double takes -

ELLIOT (CONT'D)

Uh... what are you doing with that?

LUCI

(panicked)

If you want to give us a shot, we need to go. Right now.

31A INT. WALTZ HOTEL CORRIDOR - DAY (FLASHBACK) 31A
(ELLIOT, LUCI, N/S MAN WITH GUN, N/S SIDEKICK GOON)

LUCI and ELLIOT run like motherfuckers being chased by a MAN WITH A GUN and his SIDEKICK GOON, also with a gun -

32 EXT. HONG KONG STREET/COACH STOP - DAY (FLASHBACK) 32
(ELLIOT, LUCI, N/S MAN WITH GUN, N/S SIDEKICK GOON,
N/S TAI CHI GROUP, N/S COACH STAFF X 2, N/S COACH PASSENGERS)

LUCI and ELLIOT still running like their lives depend on it. She's holding the bag. In the background there are some people doing Tai Chi.

ELLIOT

Why are we running?

Before Luci can reply, Elliot notices something in his right hand that wasn't there at the beginning of the scene -

ELLIOT (CONT'D)

And why am I carrying a shovel?

He looks at the shovel and slows to a stop.

ELLIOT (CONT'D)

I think I'm supposed to be digging...

LUCI

(calling back at him)

You're supposed to be running,
dickweed.

The MAN WITH A GUN and the SIDEKICK GOON appear. The Man with a gun opens fire. They round a corner and see TWO COACHES parked at a coach stop with COACH PASSENGERS milling around. One being loaded with luggage by TWO COACH STAFF. They share a look, run towards the coach and dive into the luggage compartment, as we -

HARD CUT TO:

33 INT. HONG KONG/COACH LUGGAGE HOLD - DAY (FLASHBACK) 33
(ELLIOT, LUCI)

LUCI and ELLIOT are squeezed together in amongst the suitcases and bags of the moving coach. They're panting with exhaustion. Finally -

LUCI

Sorry about all this.

Elliot nods. Not knowing where to start.

LUCI (CONT'D)

You have questions.

He nods. As the coach jolts, some luggage comes free and smacks Elliot on the head.

(CONTINUED)

He winces and moves the item - which turns out to be a shovel. He frowns as he puts it aside.

ELLIOT

Let's start with why you just stole
Kosta's very special bag of money?

LUCI

So, I haven't been entirely
straight with you. About who I am.
I mean - I'm me... but... how do I
put this?

ELLIOT

Succinctly, would be great.

LUCI

You ever wonder why I'd get engaged
to someone like Kosta?

ELLIOT

It crossed my mind.

LUCI

He thinks we met by chance. We
didn't. I found him.

ELLIOT

Why?

LUCI

What I do... I sort of... I
encourage people to separate from
their money.

ELLIOT

So you're a thief.

LUCI

I prefer con-woman. Or confidence
woman. Even better.

ELLIOT

What's the difference?

LUCI

You know...
(weakly)
... fidence?

Another jolt - and another shovel falls loose and whacks
Elliot on the head.

ELLIOT

Bollocks!

He moves the shovel out the way. It's identical to the one
he was holding earlier, and the other one that fell on him.

(CONTINUED)

LUCI

Just FYI, I don't usually sleep
with the people I take money from.
I made an exception for Kosta
cause... well. You've seen him
right?

Elliot doesn't reply. Letting her talk.

LUCI (CONT'D)

I'm enjoying your silent judgement.
(beat)
Rich, coming from the guy who
sautés books.

ELLIOT

I'm not judging. I'm just... trying
to understand.

LUCI

You make a choice, right? One day
you choose something 'cause...
'cause you can. And one thing leads
to another. This life isn't who I
am. It's just... what I do.

ELLIOT

Aren't they the same th...

But he's interrupted by another jolt, another shovel knocks
loose and whacks Elliot on the back of the head.

ELLIOT (CONT'D)

Ow! Fuck's sake!

He throws it aside, annoyed.

LUCI

I was in this for more than a
million dollars but... then I met
you. And I saw the bag in Kosta's
house this morning and... I just
sort of thought - alright. Let's do
this.

(beat)

I'm not big on planning.

ELLIOT

I see that.

LUCI

Having said that - how's this for a
plan. Australia. Big sunny country.
Plenty of places to hide. Plenty of
money to hide with. Koalas.
Etcetera. Blah. Happily ever after.

(CONTINUED)

ELLIOT

Happily ever after?

She smiles at him winningly and he smiles back, despite everything. Then he cracks his knuckles and we see her wince just ever so slightly.

33A **INT. MOTEL ROOM 1 - DAY/NIGHT (FLASHBACK)**
(ELLIOT, LUCI)

33A

They're in Australia. Rapid cuts across various motel rooms. ELLIOT and LUCI having passionate sex in a motel room.

CUT TO:

33B **EXT. MOTEL ROOM 1 - DAY/NIGHT (FLASHBACK)**
(ELLIOT, LUCI)

33B

LUCI storming out. A bag over her shoulder.

LUCI

FUCK YOU!

She slams the door behind her as we -

CUT TO:

33C **INT. MOTEL ROOM 2 - DAY/NIGHT (FLASHBACK)**
(ELLIOT, LUCI)

33C

A different room. More rampant sex.

CUT TO:

33D **INT. MOTEL ROOM 2 - DAY/NIGHT (FLASHBACK)**
(ELLIOT, LUCI)

33D

ELLIOT

FUCK YOU!

He storms out, a bag over his shoulder, and slams the door.

CUT TO:

33E **INT/EXT. MOTEL ROOM 3 - DAY/NIGHT (FLASHBACK)**
(ELLIOT, LUCI)

33E

The aftermath of another argument. LUCI storming towards the door. Bag over her shoulder.

LUCI

FUCK YOU. I'm gone. I mean it this time.

(CONTINUED)

33E

33E

ELLIOT

Then GO.

And this time we follow her out the door as she walks away, angry, a defiant look on her face.

33F

INT. MOTEL ROOM 3 - DAY/NIGHT (FLASHBACK)
(ELLIOT)

33F

Back inside the motel room - ELLIOT sinks onto the bed and closes his eyes...

34

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

34

ELLIOT opens his eyes to see he's now in bed with HELEN - just as they were in Episode 4. But this isn't real. It's part of the trip.

ELLIOT

What happened?

HELEN

You lasted six weeks on the run,
then it was one argument too many.
Simon and Garfunkel parted ways.

ELLIOT

I mean... With us. Did we... that
night?

HELEN

How should I know? I'm you.

Elliot closes his eyes.

ELLIOT

I'm so confused.

Helen puts a hand on his arm, sympathetic.

HELEN

You're going to be okay.

She strokes his forehead. Elliot closes his eyes, visibly calming down as she does this. Softly -

ELLIOT

Why are you here?

HELEN

Because I'm the only person you
know in the whole wide world.

(CONTINUED)

He looks at her. She looks at him. She leans in to kiss him and he kisses her back. They smile at each other.

HELEN (CONT'D)

We were drunk.

ELLIOT

We were hammered.

HELEN

But it didn't matter.

Then they kiss again. But then he stops. Suddenly his eyes widen in shock, like he's going to throw up... He starts to cough and splutter. Trying to catch his breath. Then suddenly and violently he spits out water. Like it'll never stop.

He gasps for air again and doubles over as we -

HARD CUT TO:

35

EXT. NALA STONE MEN/UNDERWATER - NIGHT
(ELLIOT)

35

We're out of the trip again. We're looking up through water. Up above the surface we can see lights but that's about it. It's impossible to tell where or when we are, but there's something serene about the stillness. Almost hypnotic as we hold the frame until suddenly -

ELLIOT's face is plunged into the water from above. We can see him struggling, trying to push back, as he fights to hold his breath -

36

EXT. NALA STONE MEN/WATER TANK - NIGHT
(ELLIOT, LACHLAN, KOSTA)

36

ELLIOT's face is pulled out of a tank of water - either for animals or collecting rainwater - a little way away from where they were - back where LACHLAN is waiting. We see KOSTA is the one holding him.

KOSTA

I need you to think, malaka.

ELLIOT

I'm... I just. Let me lie down for a minute, I can't...

And Kosta shoves his head back under the water. By the time he pulls him back out, Elliot is coughing and spluttering.

(CONTINUED)

KOSTA

You can sleep later. You can have
an undisturbed, endless sleep. That
will come.

Elliot is blinking, trying to focus.

KOSTA (CONT'D)

Part of me hopes you never tell me.
Because this... it's so present.
Don't you feel it? Don't you feel
alive?

He shoves Elliot under again. Then, from behind -

LACHLAN (O.S.)

Hey!

Kosta stops. Turns and heads towards Lachlan, literally
dragging Elliot with him, out of the water, gasping for air.
Kosta follows Lachlan's gaze towards something a long, long
way away... Headlights.

LACHLAN (CONT'D)

Who's that?

Kosta doesn't answer, just keeps his eyes on the
headlights... Tension in the air.

37

INT. POLICE VAN (TRAVELLING) - NIGHT
(HELEN, N/S UNIFORMED ARMED POLICE OFFICERS)

37

The tension mounts as we see HELEN sitting in the back of a
moving police van surrounded by UNIFORMED, ARMED COPS. A
serious 'we are going to get shit done' atmosphere in the
air.

38

EXT. NALA STONE MEN - NIGHT
(ELLIOT, LACHLAN, KOSTA)

38

Back with KOSTA, LACHLAN and the still-struggling ELLIOT.
The headlights in the distance move nearer (though still a
way off) and the sound of the vehicle approaching gets
louder.

LACHLAN

Who the hell knows we're here?

39

INT. POLICE VAN (TRAVELLING) - NIGHT
(HELEN, KALURA CREEK TACTICAL POLICE OFFICER (50),
N/S UNIFORMED ARMED POLICE OFFICERS)

39

HELEN still sits in the back of the moving van with the
ARMED COPS. Looking tense. We hear -

(CONTINUED)

KC TACTICAL POLICE OFFICER

Almost there...

Helen's working hard to control her breathing. She's never done anything like this before and it's all hitting her at once. We stay with her, feeling the quiet tension in the van, as it veers off the road and starts going over some bumpy ground. Helen grips on as they jostle up and down, at speed, then comes to a sudden stop.

The double doors behind her are thrown open and Helen follows the other COPS outside, gun drawn and ready -

40

EXT. DISUSED BREWERY - NIGHT

40

(HELEN, PAM, N/S UNIFORMED ARMED POLICE OFFICERS)

WIDE. We see we're in the yard of an old brewery. It's utterly quiet and still.

We know they're in the wrong place. There are two police vans with armed cops in stab vests, and they don't realise that yet. PAM is up front.

PAM

Let's check round the back!

On HELEN - she's starting to realise it...

41

EXT. NALA STONE MEN - NIGHT

41

(ELLIOT, LACHLAN, KOSTA)

Back with KOSTA and LACHLAN as they watch the headlights pass by in the distance - going off in a different direction. ELLIOT's slumped down on the floor, his breathing ragged, soaking wet. His eyes glazed over. Lachlan relaxes - then notices Kosta isn't tense.

LACHLAN

You expecting someone?

KOSTA

(grinning)

The more the merrier, right?!

LACHLAN

So you're dragging more fucking people in this now? More people who can see me, who can...

Kosta is laughing and Lachlan's enraged.

LACHLAN (CONT'D)

Glad you're enjoying yourself over there. You think this is all fucking funny?

(CONTINUED)

KOSTA

Calm down! This isn't good for you.
The stress.

He puts a hand on Lachlan's shoulder. Quietly -

KOSTA (CONT'D)

Maybe you're sad about killing your
police friend?

Lachlan glares at him with hate in his eyes.

LACHLAN

I didn't have a choice.

KOSTA

Oh, you had a choice. You chose not
to have your wife turn into sausage
meat.

(grins)

It was a good choice.

41A

EXT. DISUSED BREWERY - NIGHT

41A

(HELEN, PAM, N/S UNIFORMED ARMED POLICE OFFICERS)

The COPS are calling it quits for the night. Heading back to
the van. HELEN looks distraught, humiliated. PAM comes from
round a corner shaking her head -

PAM

Nothing here. The place is empty.

HELEN

Five more minutes.

(beat; desperate -)

She said they'd be here...

PAM

You've wasted enough of everyone's
time. Don't ya think?

(beat; to assembled)

C'mon guys, let's wrap this up.

And she goes. The other COPS look at Helen with open
disdain. She turns away so they can't see the tears of anger
and humiliation pricking her eyes. Takes out her phone and
dials a number.

41B

EXT. NALA STONE MEN - NIGHT

41B

(ELLIOT, LACHLAN, KOSTA)

ELLIOT is on the ground as KOSTA pokes him with his shoe and
shakes his head. Nothing. He looks over at LACHLAN who has
stopped digging.

KOSTA

Who told you to stop?

(CONTINUED)

LACHLAN

There's nothing here. The guy's out of it, hasn't got a clue what he's saying...

KOSTA

I'm sorry, do you have somewhere better to be?

LACHLAN

You don't need the money. What's this really about?

KOSTA

Sometimes... a job's worth doing, it's worth doing yourself.

Lachlan half-smiles. Something he said to Lammon.

KOSTA (CONT'D)

What?

LACHLAN

Nothing.

He gets back to digging. Meanwhile, Elliot is lying on the ground. He's holding something, peering down into it.

ELLIOT

Are you alone? Tell me, are you alone?

We go over to Elliot, and we see what it is. A hose, sticking out of the ground. The one that he saw when he found Marko. From Elliot's POV, we go in on the hose and we disappear into the darkness.

CUT TO:

EXT/INT. SILVER EYE MOTEL/ROOM - DAY (FLASHBACK)
(ELLIOT, MARKO)

We're back in the trip. It's late in the day. ELLIOT's face is without any injuries and he is dressed in an outfit we haven't seen him in before. The motel door opens - and outside is MARKO. A beat of tension as we wonder - what is Marko here for? Is he here to kill him?

MARKO

(in Greek)

Come on you idiot!

(in English)

Course I'm alone. If you really thought I was here to kill you - you wouldn't have answered my email.

MARKO

(in Greek)

Ele re Malaka!

(in English)

Course I'm alone. If you really thought I was here to kill you - you wouldn't have answered my email.

Elliot smiles and nods at Marko to come in. Marko steps across the threshold into the room and as he does we -

SMASH TO:

43

EXT. WATERFALL SIGN/BURIAL SITE - DAY
(ELLIOT, MARKO (DECEASED))

43

ELLIOT is back in quarry again where he found Marko. He's looking down at MARKO's dead body, as he found him in Episode 2. It's completely and utterly silent. Then -

HARD CUT TO:

44

INT. SILVER EYE MOTEL/ROOM - DAY (FLASHBACK)
(ELLIOT, MARKO)

44

Back with ELLIOT and MARKO. Elliot goes to get two beers from the mini-fridge as they talk.

MARKO

Looks like you're alone too.

ELLIOT

You remember me and her, right?

MARKO

Oil and water. I remember.

As Elliot passes him a beer -

ELLIOT

So how'd Kosta know we were in Australia?

MARKO

Your girl Victoria slipped up. Used her credit card... we started looking into it...

ELLIOT

We?

MARKO

Me and Billy Nixon. Kosta's distribution guy here. Weird fucking guy. I did some digging of my own off the back of that, and it took me to someplace called Burnt Ridge. So I went up there this morning to take a look.

ELLIOT

And?

MARKO

I knocked on a lot of doors. I said I'm looking for this girl, and if you see her, say I just wanna talk. Find a way to work things out, put this behind us.

FLASH TO:

45

EXT. WATERFALL SIGN/BURIAL SITE - DAY
(ELLIOT, MARKO)

45

ELLIOT is kneeling down beside MARKO's dead body. And suddenly -

Marko opens his eyes and grabs Elliot's hand. Intense, urgent -

MARKO

I was trying to help you man.

BACK TO:

46

INT. SILVER EYE MOTEL/ROOM - DAY (FLASHBACK)
(ELLIOT, MARKO)

46

MARKO and ELLIOT sit opposite one another, beers in hand.

ELLIOT

Did you find her or not?

MARKO

Look, you know me and Victoria,
we've never exactly... but you and
me - that's different. That's why I
didn't show Billy this.

He takes a note out his pocket and gives it to Elliot. The same note he found in his pocket in Episode 1. Elliot unfolds it and sees the writing -

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

MARKO (CONT'D)

She must've left it on my
windscreen. Seems like she was
willing to hear what I had to say.

ELLIOT

And what are you gonna say?

MARKO

Nothing. Cause you're going.

Elliot looks up at him, surprised.

MARKO (CONT'D)

You need to talk to her. Sort it
out. I'll do what I can to keep
Billy off the track and away from
Burnt Ridge.

ELLIOT

I appreciate this...

(CONTINUED)

MARKO

Hey. You could've ratted me out to Kosta, all that money I've been skimming from that crazy asshole, but you were stand-up. So now we're even. Oh, also...

As he talks he digs around his pocket and pulls out an old black Nokia - the same phone that Elliot found in the koala in Episode 1 - and hands it to Elliot.

MARKO (CONT'D)

There's one number on that phone.
Me. We talk only if we need to.

HARD CUT TO:

47

EXT. WATERFALL SIGN/BURIAL SITE - DAY
(ELLIOT, MARKO, ELLIOT'S DAD (V.O.))

47

Dead MARKO stares at ELLIOT. Still clutching his wrist. He opens his mouth, angrily - a deafening white noise spews out of it, accompanied by the noise of the World War 2 documentary Ralph was watching in the shoot out. His nightmares are fusing, bleeding into one another. Beneath it, a voice -

ELLIOT'S DAD (V.O.)

You never fucking PUSH, Elliot...

CUT TO:

47A

INT. SILVER EYE MOTEL/ROOM - SCENE DELETED

47A

47B

EXT. SILVER EYE MOTEL/CARPARK - DAY (FLASHBACK)
(ELLIOT, BILLY, N/S MOTEL GUESTS)

47B

ELLIOT emerges into a carpark carrying a rucksack and the bag of money and freezes - there waiting for him is BILLY. He's about to run but Billy puts a hand on his shoulder and digs his gun into Elliot's ribs.

BILLY

No, no. Walk with me. Talk with me.

He's smiling, trying to look casual as he leads Elliot through the carpark. There are quite a few PEOPLE around so Billy has to try and keep this looking as unsuspecting as possible.

(CONTINUED)

47B

47B

BILLY (CONT'D)

I ain't as dumb as I look, see.
Kosta told me you and Marko was
tight. He said keep an eye on you
both and boy was he right. Picture
this - crack of dawn this morning,
we're like Thelma and Louise, me
and The Greek...

48

INT. COOPER SPRINGS HOSPITAL/CORRIDOR - SCENE DELETED

48

49

INT. COOPER SPRINGS HOSPITAL/ELLIOT'S ROOM - SCENE DELETED

49

50

INT/EXT. BILLY'S UTE/OUTBACK ROAD (TRAVELLING) - DAY
(FLASHBACK)
(BILLY, MARKO)

50

BILLY and MARKO in Billy's ute, side by side, driving
earlier that morning. Billy's VO continues.

BILLY (V.O.)

He asks me...

MARKO

Where are we going Billy?

BILLY (V.O.)

And I says...

BILLY

I got some information. Possible
whereabouts, type thing.

MARKO

Good. Let's find these bitches and
go home. I miss my cat.

BILLY

Ah, me, I'm a dog man. Cats - if
they were the size of dogs... boy,
they'd rip you into pieces. Dogs
are loyal. 'Til the day they die.

Marko nods and they drive in silence for a moment. He looks
at Billy.

MARKO

What's with the cowboy hat?

BILLY

My mama used to wear one, God rest
her soul.

They fall silent.

(CONTINUED)

BILLY (V.O.)

I drive us way out into the middle
of nowhere.

51 **EXT. WATERFALL SIGN/BURIAL SITE - DAY (FLASHBACK)**
(BILLY, MARKO)

51

BILLY and MARKO have arrived at the quarry where the waterfall sign was from Episode 2. They've just gotten out of Billy's ute. Marko looks around at the barren surroundings as he stretches his legs.

BILLY (V.O.)

Your man's got no idea what's
comin'.

MARKO

So what are...

But he doesn't get to finish his sentence. Billy HEADBUTTS him then kicks him hard as he falls to the floor.

52 **EXT. SILVER EYE MOTEL/CARPARK - DAY (FLASHBACK)**
(ELLIOT, BILLY, N/S MOTEL GUESTS)

52

BILLY leading ELLIOT through the carpark, still some people milling around.

ELLIOT

You look pretty fucking pleased
with yourself for a dead guy.

BILLY

Well when we have this
conversation, I don't know I'm
dead, do I? Anyways, he comes to...

53 **EXT. WATERFALL SIGN/BURIAL SITE - DAY (FLASHBACK)**
(BILLY, MARKO)

53

MARKO wakes up, groggy from being knocked out - and panics to find he's in a rusted oil drum. Nearby, BILLY has dug a hole.

BILLY

Where is he?

MARKO

What the fuck, Billy, let me out,
Jesus let me the fuck--

He tries to clamber out but it's impossible, Billy can hold him there with one hand.

(CONTINUED)

BILLY (V.O.)

He didn't wanna give you up but...
I'm persuasive.

BILLY

Where?

Coughing in pain and breathing hard with fear -

MARKO

Silver Eye Motel. Room 6, now lemme
go...

He tries again but Billy holds him in place.

BILLY

When I was a kid, when I messed up,
my mama - ssh now -

As Marko struggles -

BILLY (CONT'D)

My mama, she'd lock me in our coal
scuttle. And she'd leave me in
there 'til I promised to be better.
'Til my tongue was black and my
eyes couldn't see no more. My mama
was a cunt that way, God rest her
soul.

MARKO

Please. Please don't...

BILLY

But I'm not her. There's a hole
here, see, in this...

He holds up the lid of the oil drum. And in his other hand
is a blue hose.

BILLY (CONT'D)

And I'm gonna get this above the
ground, so you'll have some air in
there. Not a lot. It will not be
pleasant. But you'll live. And if
you ain't lying, if I find him
where you say he is, I'll come back
here and I'll let you out.

MARKO

No. No PLEASE...

Billy laughs.

BILLY

You know? That's exactly what my
mama said. Right before I buried
her ass.

(CONTINUED)

Marko screams, but they're quickly muffled when Billy slams on the lid of the oil drum tight.

54

EXT. SILVER EYE MOTEL/CARPARK - DAY (FLASHBACK)
(ELLIOT, BILLY, POLICE OFFICERS X 2 (50)(N/S),
N/S MOTEL GUESTS)

54

Back with BILLY and ELLIOT.

BILLY

Your boy broke like blown glass on
a freight train.

(beat)

'S why I'm a dog man, see?

ELLIOT

A dog man who ends up leaving
Marko's phone in there with him.
Yeah. He ends up calling me. From
underground. How fucked is that?

BILLY

(shrugs)

Nobody's perfect.

As they walk, two POLICE OFFICERS round the corner, out on patrol. Elliot and Billy look at each other, Elliot quickly moves to RUN, but Billy grabs his shirt and rips it... at the same time his rucksack falls from his shoulder. Elliot leaves it, backing off, and turns around, speaking loudly so the Police Officers can hear him -

ELLIOT

Hey! I do NOT want to film you
going to the toilet, man! For the
last time...

Elliot walks past the Police Officers who look at Billy.
Then quietly to the Police Officers -

ELLIOT (CONT'D)

Could you talk to this guy, I saw
him chasing some children earlier,
said he wanted to show them his
magical wizard sausage, he's... not
well...

They head towards him, as soon as their back is turned,
Elliot sprints off, getting away.

55

INT. COOPER SPRINGS HOSPITAL/CORRIDOR - NIGHT
(ELLIOT)

55

ELLIOT finds himself back in that same hospital corridor,
slamming the door behind him. He looks at it, making sure
Billy isn't coming after him. After a moment he realises
he's safe. The bag of money he was carrying has gone.

(CONTINUED)

He looks up - at an emergency exit sign. Maybe there's a way out of here. But then he notices something else, and he turns towards it, looking at it -

A door marked DO NOT ENTER (different from the one in Episode 1).

He goes over and gives it a push. He stands back. Stares at the door. Then he KICKS it, hard. Nothing. He kicks it again, and again... still won't budge.

JUMP CUT TO:

A series of cuts of Elliot leaping at the door, banging on it. Trying desperately to get through.

As it becomes clear he has no way through he hears a noise. Turns to see a steering wheel rolling towards him. It clatters to the floor in front of him. He bends down and picks it up...

HARD CUT TO:

56

EXT/INT. OUTBACK ROAD/SIGN FOR NALA STONE MEN/ELLIOT'S CAR 56
DAY (FLASHBACK)
(ELLIOT)

ELLIOT drives - still wearing the ripped shirt - in the same car we saw him driving in Episode 1, glancing in the rear-view mirror every few seconds to see if he's being followed.

After a few moments of this he finds himself on a quiet road without much traffic. Straight enough to reassure himself that there's no-one behind him. He spots a sign on the road - advertising a tourist attraction - THE NALA STONE MEN.

He takes a sudden right off the road. Following the sign...

57

INT. NALA STONE MEN/GIFT SHOP - DAY (FLASHBACK)
(ELLIOT, NALA GIFT SHOP EMPLOYEE 2, N/S TOURISTS)

57

ELLIOT walks in (not carrying Kosta's bag) and goes through the shop, looking at the shelves as he goes. He picks up a t-shirt - the same one he was wearing when the show started. And then he grabs a koala toy - the one he found the phone in, in Episode 1. He puts both on the counter. A different employee than Danny in Episode 1.

EMPLOYEE

We're giving out a free disposable camera with all purchases over ten dollars right now.

ELLIOT

I'm fine. Thanks.

The Employee looks at him. Confused.

(CONTINUED)

EMPLOYEE

But it's...
(duh)
Free.

ELLIOT

Fine. Hey, where's the nearest
service station?

EMPLOYEE

Just down the road there.
Saddlepack Roadhouse.

The Employee puts all the items in a small paper bag - the one we see Elliot carrying in the opening of Episode 1. Just as he's about to pay, Elliot spots something behind the Employee -

ELLIOT

That a map?

EMPLOYEE

Uh, yeah.

ELLIOT

Is it topographic?

The Employee looks at it.

EMPLOYEE

Topowhatnow?
(reading it)
Yeah. Topographic. Huh.

ELLIOT

Doesn't come free with anything
does it?

The Employee just looks at him.

58

EXT. NALA STONE MEN - DAY (FLASHBACK)
(ELLIOT, N/S TOURISTS)

58

ELLIOT walks past the Stone Men, carrying the paper bag in one hand, the bag of money over one shoulder, fiddling with the camera. He looks around, trying to find somewhere suitable. He lands on an expanse of land a way away, out of sight of the Stone Men. Some nearby TOURISTS glance over at him. He takes a photo - trying to look the part - and walks towards the spot...

CUT TO:

Later. Elliot is further away from the rocks now. He turns and idly takes a photo of them. Then stops. Looks down at the ground. There's a crevice in the rocks and sand beneath him, and he kicks some of the dirt away.

(CONTINUED)

Then he drops the bag of money in it. He changes into the new t-shirt and uses the old shirt to cover the bag of money. Then he kicks some sand over it and puts some nearby stones over it, covering it up.

He pulls out the map, traces his finger up it and across it, trying to find his position in relation to the rocks. Then he pulls out the old phone and starts writing in the digits - the latitude and longitude - into his phone under his contacts. He then saves it under the name - MUM.

59

EXT/INT. SADDLEPACK ROADHOUSE/ROAD/ELLIOT'S CAR (TRAVELLING) - DAY (FLASHBACK)
(ELLIOT)

ELLIOT is driving, phone to his ear. After the generic voicemail message -

ELLIOT

(into phone)

Marko, listen, wherever you are, if you're still alive and you somehow get this... no hard feelings for telling Billy how to find me. You did what you had to. I want you to know...

He glances in the rear-view mirror again.

ELLIOT (CONT'D)

(into phone)

The money's safe. If something happens to me, I want you to get it to Luci.

He looks at something in the distance, coming closer. A building.

ELLIOT (CONT'D)

(into phone)

I'm leaving the co-ordinates on my phone. Under the name 'Mum'. I'll text you where to find it...

We see a sign ahead come into focus that reads: SERVO - 1 KM.

60

INT/EXT. ELLIOT'S CAR/SADDLEPACK ROADHOUSE - DAY
(ELLIOT, TONY THE CASHIER)

60

(*NOTE: PRE-SHOT IN BLOCK 1 AS A P-FWD)

ELLIOT comes to a stop outside the Saddlepack Roadhouse.

(CONTINUED)

60

60

We stay in the car as he gets out and goes inside holding a paper bag. We see him talk to the TONY - same scene as Episode 1 but all from outside. We don't hear the dialogue.

61

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

61

(*NOTE: PRE-SHOT IN BLOCK 1 AS A P-FWD)

The sound of a key in a door and ELLIOT enters. Same scene as Episode 1 - he looks at the squalid surroundings. Stains on the wall of uncertain origin. There's another door straight opposite, which he opens out of curiosity.

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

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

But now we take the scene on. He takes out his phone and texts Marko 'Saddlepack Roadhouse, toilet bins'. Then he opens the paper bag and removes the koala, opens up the velcro on the back of the toy, and stuffs the phone inside and seals it up again.

He places the koala behind the bins. Same position as he found it at the end of Episode 1.

No sooner has he done that then suddenly, abruptly we hear the sickening crunch of metal on metal -

62

EXT/INT. CRASH SITE/ELLIOT'S CAR - NIGHT
(ELLIOT, BILLY)

62

(*NOTE: PRE-SHOT IN BLOCK 1 AS A P-FWD)

It's moments after Elliot's car has crashed. BILLY gets out of his truck and starts to walk down towards the crashed vehicle - try and walk at least, it's steep and covered in shale and he keeps slipping. He takes his gun out of his waistband, ready to finish the job -

But then in the distance he can see a car. Getting closer. Fuck. Too dangerous.

With one last, frustrated glance, he heads back to his truck.

63

INT/EXT. ELLIOT'S CAR/CRASH SITE - DAY
(ELLIOT)

63

(*NOTE: PRE-SHOT IN BLOCK 1 AS A P-FWD)

Back with Elliot - the same moment as Episode 1. We go in CLOSE on The Man. His eyes flicker closed...

64

INT. COOPER SPRINGS HOSPITAL/CORRIDOR - NIGHT
(ELLIOT)

64

ELLIOT wakes up on a gurney in the empty corridor of the same hospital he keeps coming back to. He sits up, determined. As he gets to his feet he grabs the gurney and drags it with him to the other end of the corridor from the door, and pushes the gurney out in front of him. Then after a deep breath he lets out a primal SCREAM and runs as fast as he can, pushing the gurney as he goes -

- and rams it into the DO NOT ENTER door.

SLAM -

- the doors fling open and we see bright blown out lights the other side...

A pause. Then he steps through -

65

INT. COOPER SPRINGS HOSPITAL/CORRIDOR - DAY
(ELLIOT, LENA)

65

Sudden silence after the fury and chaos of the previous scene. The room is normal - it's another corridor, but it looks well lit. He walks down the corridor, confused. And then he hears a voice behind him -

VOICE (O.S.)

(Russian; subtitled)

Turn around.

VOICE (O.S.)

(Russian; subtitled)

Povernylas.

He turns around. Standing there is LENA - brighter blown out lights behind her where the open doors are. It's the woman who we've seen throughout the series. The woman he sees in his dreams or nightmares. He stares at her. Lena smiles.

LENA

(Russian; subtitled)

It's okay. You speak Russian.

LENA

(Russian; subtitled)

Vsio v poryadke. Ti govorish po russki.

ELLIOT

(Russian; subtitled)

No I don't.

ELLIOT

(Russian; subtitled)

Neah, ya net.

A beat. Then, in English -

ELLIOT (CONT'D)

Why do I keep seeing you?

LENA

(Russian; subtitled)

Because I matter.

(smiling)

All these things you remember... but not me. I wonder why.

(beat)

My name's Lena Pascal.

LENA

(Russian; subtitled)

Potomy shto ya vazna.

(smiling)

Ti pomnish vse shto bilo... no ne menia. Mne interesno, pochemu.

(beat)

Menia zovut Lena Paskal.

(CONTINUED)

On Elliot, trying to remember. But tears are coming to his eyes.

ELLIOT

I... I don't remember...

LENA

(Russian; subtitled)
It's okay, Elliot.

LENA

(Russian; subtitled)
Vsio v poryadke, Elliot.

ELLIOT

Help me understand...

LENA

(Russian; subtitled)
You don't need to be afraid
any more. I know who you are.
I can fill this blank space.
With all the colours of
you...

LENA

(Russian; subtitled)
Tebe ne nyzno bol'she
boyatsa. Ya znayu kto ti. Ya
smogy zapolnit etot probel
vsemi tvoimi tsvetami.

ELLIOT

You know me.

LENA

(Russian; subtitled)
And you know where I am.
Greenlanes. Adelaide... Come
find me.

LENA

(Russian; subtitled)
I ti znaesh kak menia naiti.
Greinlain. Adelaida... Idi i
naidi menia.

CUT TO:

EXT. NALA STONE MEN - NIGHT
(ELLIOT, LACHLAN, KOSTA)

ELLIOT is sat on the floor. Quietly, to himself -

(CONTINUED)

ELLIOT

(Russian; subtitled)
She knows me.

ELLIOT

(Russian; subtitled)
Ona menya znaet.

KOSTA and LACHLAN hear this and walk over towards him.
Elliot looks up at them as if seeing them for the first time.

ELLIOT (CONT'D)

She knows me.

He wipes his brow, still hot and sweaty.

ELLIOT (CONT'D)

I'm so fucking thirsty...

LACHLAN

(to Kosta)
Is he back with us?

KOSTA

He's on his way.
(beat)
You want me to drown you some more?

ELLIOT

No, no no... I... I remember...

Then in the distance - more headlights approaching.

ELLIOT (CONT'D)

I remember where the money is.
Really, this time.

Kosta grins. Then sees the headlights.

KOSTA

Ah. She always did have impeccable timing.

ELLIOT

Who?

KOSTA

Just show me where it is.

Elliot lets out a deep sigh and nods. Okay. Fine.

68

EXT. COOPER SPRINGS BAR - NIGHT

68

(HELEN, ETHAN, N/S COOPER SPRINGS BAR STAFF,
N/S COOPER SPRINGS BAR PATRONS)

HELEN, back in Cooper Springs, walks up to a quiet-looking bar. Looks in the window to see ETHAN with a plate of food and a beer in front of him. She goes in.

69

INT. COOPER SPRINGS BAR - NIGHT

69

(HELEN, ETHAN, N/S COOPER SPRINGS BAR STAFF,
N/S COOPER SPRINGS BAR PATRONS)

HELEN walks over to ETHAN and sits down in front of him. Silence for a moment. He's waiting for her. Then -

HELEN

I'm sorry.

ETHAN

Are you now?

HELEN

Yeah, I am. I thought I was... I thought I could do it. Make a difference, y'know? Be that person. Instead I just embarrassed myself.

Ethan looks at her.

ETHAN

You disappeared. For days. I'm on my second sharing platter of halloumi cheese here. My second... sharing platter. Beside myself with worry I've been. And now you just waltz back in here and it's all supposed to be okay?

HELEN

It's more complicated than that, I was... I was kidnapped. By the guy who forgot who he was.

Ethan just looks at her. Taking this in.

ETHAN

Kidnapped! Are you actually serious? Of all the cock and ball stories...

HELEN

It's true, Ethan.

ETHAN

Promise on my granny's life?

(CONTINUED)

HELEN

Promise on your granny's life.

ETHAN

Then why are you just now telling me?

HELEN

I haven't told anyone. Haven't even filed a report. It's... it's complicated.

ETHAN

Having your mother bathe you until the age of sixteen is complicated. Trust me.

HELEN

The guy's confused, he's scared, he wasn't going to hurt me...

ETHAN

We're going to the station right now and you're going to file a report.

HELEN

It's beyond that now, there's a Detective Inspector in Major Crime gone totally bonkers and...

ETHAN

No. Enough. This bloke and his dodgy memory has been nothing but a thorn in our sides. So we go, right now, and put it behind us.

HELEN

Okay. Okay.

She looks down at the floor. Defeated.

ETHAN

And if we're going to give this another go... we talk about ground rules. Can I get this to go?

HELEN

Huh?

She looks up to see Ethan's talking to the BARMAN behind her.

ETHAN

The halloumi. I'd like to take it home. Even though it doesn't travel well. There's just a lot of it.

(CONTINUED)

HELEN

Oh. Right.

And they wait for the halloumi to get boxed up.

EXT/INT. OUTBACK/CAR - SCENE DELETED

EXT. NALA STONE MEN - NIGHT

(ELLIOT, LUCI, LACHLAN, KOSTA, DIMITRI,
REAL DIMITRI (FACETIME))

Headlights illuminate the Nala Stone Men as a car arrives at the site.

We're back with KOSTA, ELLIOT and LACHLAN. Elliot is stood with them by the spot where he buried the money. They've just arrived here.

We hear the engine of the car cut out. Elliot turns to look.

ELLIOT

Who's in the car?

KOSTA

Hey. Focus.

Elliot turns back to the burial spot, moves aside the large rocks until he reveals - partially covered by Elliot's ripped shirt, Kosta's bag. Fuck. Finally... he moves the shirt aside and opens up the bag to check the money.

KOSTA (CONT'D)

More left than I expected.

Behind them we see a figure approach from where the car parked - Elliot's earlier question answered. It's LUCI. Kosta grins.

KOSTA (CONT'D)

Nice of you to join us!

LUCI

(to Elliot)

You okay?

ELLIOT

What are you doing here?

LUCI

Trying to stop you getting killed.

We see her phone is in her outstretched hand.

LACHLAN

Oh for Christ's sake. Can this not just end?

KOSTA

Look at this - together again...

The people who fucked me over!

(to Luci)

You said you have something I want?

(CONTINUED)

LUCI

The day we met... My car hadn't
broken down. I knew you'd be there.
(beat)
I was waiting for you.

KOSTA

Okay...

ELLIOT

You mean you lied about how you
met? Is this, like, your thing?

LUCI

Not now, Elliot.

ELLIOT

Right.

LUCI

(to Kosta)
I never do anything without a back
up plan. Always have a Plan B,
y'know? Before the day we met, I
spent weeks researching you. Every
detail.
(beat)
I had to be careful. You play hide
the sausage with a funnel-web
spider - you better figure out a
way to remove the venom...

KOSTA

Your imagery is so vivid! I missed
you!

LUCI

When you were a little boy, your
older brother was in a gang. He
pissed off the wrong people and he
was murdered.

Kosta nods. His eyes misting up. The first time we've seen
this kind of vulnerability in him.

(CONTINUED)

KOSTA

You talk about Dimitri, you fucking tread carefully.

He looks at Luci, and behind her - where DIMITRI now stands. He smiles back at Kosta.

LUCI

The ghost you live with. That devil on your shoulder you always talked about... he's here isn't he? He's here right now...

KOSTA

Get to the point.

LUCI

I spoke to Nico. Your uncle...

KOSTA

Uncle? He was a piece of shit...

LUCI

He took some persuasion but he told me the truth in the end. Your brother didn't die.

Kosta just shakes his head. Unimpressed.

LUCI (CONT'D)

You never saw his body. He went into hospital, you got told the bad news... but you were lied to. Dimitri got out of hospital, and he got the fuck out of the country. Turned his life around and never looked back.

KOSTA

(shaking his head)
This is pathetic...

LUCI

You don't believe me? Why don't you ask him yourself?

She lifts her phone and dials a number, the tension mounting. He looks at her. Then finally, someone picks up.

LUCI (CONT'D)

(into phone)
Hi. He's here with me now...

She holds up her phone to Kosta. There, on FaceTime, is REAL DIMITRI. Looking much older than the man we've gotten to know - but it's still him.

REAL DIMITRI (ON PHONE)

(Greek; subtitled)
Hello brother.

REAL DIMITRI (ON PHONE)

(Greek; subtitled)
Yásu atherfé.

(CONTINUED)

Kosta looks at the screen, in a state of complete and utter shock. Then to Luci -

KOSTA

What the fu...

But before he finishes the word, we

SNAP TO BLACK:

END OF EPISODE FIVE