

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 6

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1

EXT. NALA STONE MEN - NIGHT

1

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

We pick up where we left off in Episode 5. LUCI is holding up her phone, REAL DIMITRI on the other end. KOSTA walks towards her. ELLIOT and LACHLAN watch - hoping this is somehow going to work, as Kosta takes the phone from Luci -

KOSTA

Dimitri?

REAL DIMITRI (ON SCREEN)

(Greek; subtitled)

*It's been a long time,
brother.*

REAL DIMITRI (ON SCREEN)

(Greek; subtitled)

íne polís kerós, atherfé.

Both men look emotional. Kosta runs his hand through his hair as he stares at the figure on screen. Then shakes his head.

KOSTA

(Greek; subtitled)

*No. No no no... This isn't
real...*

KOSTA

(Greek; subtitled)

*óhi. óhi óhi óhi... Then íne
alíthya...*

REAL DIMITRI (ON SCREEN)

(Greek; subtitled)

*When you were seven, we were
begging on the streets of
Omonoia. A man grabbed your
hand and tried to pull you
away. He didn't realise the
man standing beside you was
your older brother.*

REAL DIMITRI (ON SCREEN)

(Greek; subtitled)

*ótan ísun eftá hronón,
zityanévame stin Omónia.
Kápyos se tráviξε aptó héri
ke prospáthise na se pári.
Then íksere óti píso su
stekótan o megálos su
atherfós.*

Kosta half-smiles through his tears.

KOSTA

(Greek; subtitled)

You fractured his jaw...

KOSTA

(Greek; subtitled)

Tu ráyises to sagóni...

Real Dimitri smiles back, also emotional. Nostalgic, like they're remembering a picnic in the sunshine. Laughing.

REAL DIMITRI (ON SCREEN)

(Greek; subtitled)

And then I broke his leg.

REAL DIMITRI (ON SCREEN)

(Greek; subtitled)

Ke metá tu éspasa to póthi.

Kosta is looking febrile. His emotions all over the map at the sight of his brother after so long.

KOSTA

(Greek; subtitled)

*I don't understand... How
could you go so long... and
leave me alone, how could my
own brother...*

KOSTA

(Greek; subtitled)

*Then katalavéno... Pós éfiyes
ya τόσο keró... ke máfises
móno, pós borese o íthyos o
atherfós mu...*

(CONTINUED)

Kosta moves away with Luci's phone, cutting in, trying to get his head around all this. As he moves out of earshot, Elliot, Luci and Lachlan are left looking at one another somewhat awkwardly.

(FOR OUT OF EARSHOT PHONECALL DIALOGUE SEE PG 4)

ELLIOT

So... what the actual fuck?

LUCI

His older brother disappeared when he was a kid. It's why he still sees him.

(beat)

That and LSD.

Elliot and Lachlan look at Luci, confused.

ELLIOT

Huh?

LACHLAN

So he has... an invisible friend?

LUCI

You guys haven't noticed how he talks to thin air?

ELLIOT

I had my own stuff going on.

LACHLAN

Me too.

LUCI

Kosta didn't fly here for the money. He's here 'cause he's a lunatic with major abandonment issues.

ELLIOT

So this is it - our lives come down to one phone conversation between a reformed gangster and a demented drug lord.

(shaking his head)

Hell of a plan.

LUCI

Well it was that or leave you to get tortured, potentially raped and then shot.

Lachlan waves his gun in their direction.

(CONTINUED)

LACHLAN

Just - settle down you two. This'll
all be over soon.

Luci turns to Elliot so Lachlan can't see her. She whispers
carefully -

LUCI

(whispered)
Plan B. Hit the guy with a rock.

She bends down and picks up a rock, and palms it to Elliot,
which he takes. Lachlan senses something's up.

LACHLAN

Hey...

Elliot chimes in, trying to sidetrack him -

ELLIOT

(to Lachlan)
Hey, he's not even looking at us.
You could end all this, right now.
End him. We all go home.

Lachlan looks over at Kosta who's still talking to Real
Dimitri on Luci's phone. Lachlan sighs.

LACHLAN

I don't have a choice here. It's
not up to me.

LUCI

There's always a choice.

OUT OF EARSHOT PHONECALL:

REAL DIMITRI (ON SCREEN)

(Greek; unsubtitled)
*Let me explain, brother. It's
been so long and there is so
much to tell you. Back in
1991, things were so
different. Do you remember
much from that time?*

KOSTA

(Greek; unsubtitled)
*I have some memories. Mostly
bad ones.*

REAL DIMITRI (ON SCREEN)

(Greek; unsubtitled)
*Kátse na su eksiyíso,
atherfé. íne
polís kerós apó tóte ke íne
polá
pu prépi na su pó. To
enenínda éna,
ta prágmata ítan polí
thyaforetiká.
Thimáse típota apó tóte?*

KOSTA

(Greek; unsubtitled)
*ého kápyes mnímes. Kiríos
kakés.*

(CONTINUED)

REAL DIMITRI (ON SCREEN)

(Greek; unsubtitled)

You remember I got mixed up with the wrong people. I owed people money. Dangerous people. I was caught in a web of betrayal, using violence to mask my self-hatred.

(beat)

One day, I sold information to the rival gang in Vathi. I thought I could get away with it... Anyway, something went wrong. Max's nephew died because of me. And someone betrayed me. The rat was betrayed by another rat. And they were out for my blood.

REAL DIMITRI (ON SCREEN)

(Greek; unsubtitled)

Thimáse oti ébleksa me tus láthos anthrópus. Tus hrostúsa

leftá. Epikínthini ánthropi. íha

pyastí sena pehníthi

prodosías,

ke maskáreva me ti vía to mísos

ya ton eaftó mu.

(beat)

Mya méra púlisa pliroforíes sti

simoría tis Váthis. Nómiza

then tha

me katalávene kanís. Télos pándon, káti

strávose. Skotóthike o

anipsyós tu Max

eksetías mu. Ke kápyos me kárfose.

To éna lamóyo kárfose to álo lamóyo.

Ke stílan na me fáne.

Real Dimitri takes a deep breath.

REAL DIMITRI (ON SCREEN) (CONT'D)

(Greek; unsubtitled)

But the man who was tasked with the job, Stefanos, was my friend and I knew he was malleable. I managed to convince him: make it look like I was killed, and I would walk away and never come back. Ever. Even for you, Kosta. And I kept my word - it was the only way to ensure you could be safe.

REAL DIMITRI (ON SCREEN) (CONT'D)

(Greek; unsubtitled)

Alá o típos pu thákane ti thulyá,

o Stéfanos, ítan filóso mu ke íksera pós na ton kumandáro.

Katáfera na ton píso na to káni

na fénete san na me éhi

skotósi,

kyegó tha éfevga ke then tha yíriza

poté ksaná. Poté. Akóma ke ya séna,

Kósta. Ke krátisa to lógo mu - ítan

o mónos trópos na se kratíso asfalí.

KOSTA

(Greek; unsubtitled)

No, that's not possible. People saw you at the hospital.

KOSTA

(Greek; unsubtitled)

óhi, athínato. Se íthan ánthropi sto nosokomío.

(CONTINUED)

REAL DIMITRI (ON SCREEN)

(Greek; unsubtitled)

It's easy to get a rumour to spread in a town like Athens. At that time, there wasn't a night that passed without a handful of young guys dying of stab wounds in the General Hospital. I got out of the country, changed my name and I've been on the road ever since. Trying to atone for what I did - to Max's nephew, and to you. I had no idea what you've made of yourself. After some time had passed, I tried to find you, Kosta.

KOSTA

(Greek; unsubtitled)

How can I believe you?

REAL DIMITRI (ON SCREEN)

(Greek; unsubtitled)

I'm a changed man. I've found peace by helping others. I've found contentment. But there's always been a missing piece without you. You don't have to live like this, brother. Leave Australia now and come to me. We were brought up believing crime was the only way out of the misery and shame of poverty, but that was a lie. There are other ways - let me show you them.

REAL DIMITRI (ON SCREEN)

(Greek; unsubtitled)

íne éfkolo na spíris fímes se mya póli san tin Athína. Ekíno to gkeró, then pernúse níhta horís na petháni kápyos pitsirikás apo maheryés sto Yenikó. Vyíka apo ti hóra, álaksa t' ónomá mu ke apo tóte yirízo apó tho kyapo kí. Prospathó na epanorthóso ya óti ékana - ston anipsyó tu Max, ke se séna. Then iha ithéa ti íhes apoyíni. Ke afú pérase kerós, prospáthisa na se vró, Kósta.

KOSTA

(Greek; unsubtitled)

Pós boró na se pistépsō?

REAL DIMITRI (ON SCREEN)

(Greek; unsubtitled)

íme álos ánthropos. ého vri ti galíni sto na voitháo álus. ého vri ti hará. Alá ipárhi pánda éna komáti pu lípi horís eséna. Then hriázete na zis étsi, atherfé. Fíye apó tin Afstralía tóra kyéla se ména. Megalósame me to na pistévume oti to égklima ítan o mónos thrómos na vgúme apó ti mizérya ke ti dropí tis ftóhias alá aftó ítan pséma. Ipárhun áli thrómi - éla ke tha su thíkso.

OUT OF EARSHOT PHONECALL ENDS HERE.

Before Lachlan can reply Kosta lets out a scream so loud they can all hear -

(CONTINUED)

KOSTA

(Greek; subtitled)
YOU'RE LYING.

KOSTA

(Greek; subtitled)
LES PSÉMATA.

We go closer to Kosta and see DIMITRI is beside him now, watching him, goading him.

DIMITRI

(Greek; subtitled)
That's right, tell him.

DIMITRI

(Greek; subtitled)
étsi, pes tu.

REAL DIMITRI (ON SCREEN)

(Greek; subtitled)
Brother, please...

REAL DIMITRI (ON SCREEN)

(Greek; subtitled)
Atherfé, sé parakaló...

DIMITRI

(Greek; subtitled)
All this time, why would I hide from you. From my own brother? He's a fake. I've been here. By your side. Where's he been?

DIMITRI

(Greek; subtitled)
ólo aftó to gkeró, yatí na kryftó apó sēna. Apó ton íthyo ton atherfó mu? íne pséftikos. Egó ímun ethó. Sto plevró su. Aftós pú itan?

A pause.

KOSTA

(Greek; subtitled)
You're lying to me.

KOSTA

(Greek; subtitled)
Mu les psémata.

REAL DIMITRI (ON SCREEN)

(Greek; subtitled)
You know that's not true...

REAL DIMITRI (ON SCREEN)

(Greek; subtitled)
To kséris óti then in étsi...

Back with Luci and Elliot, who are looking uneasy. Kosta looks over at her, angry and tearful -

KOSTA

Why would you do something like this? When you know the pain it gives me?

LUCI

Because your life's been defined by losing your brother. The gangster you looked up to. Only you didn't lose him. He's right there - on the end of that phone.

On Kosta - not accepting this. Looking at imaginary Dimitri behind him -

KOSTA

No. My brother's always been here. When no one else has.

(CONTINUED)

LUCI

That's not him. That's some...
idealised memory of him, where he
tells you to do awful things. Gives
you license to do what the fuck you
like.

(beat)

I was going to get on a plane and
just... run away, like I've always
done. Before I get hurt. But I
didn't this time, cause I'm done
making that choice for myself.

(beat)

We can change. We can be more than
we think we are. Look at your
brother. He turned his whole life
around... Maybe I can do that.
Maybe so can you...

She looks at Kosta. Who is looking back at her with an angry
look in his eye. This isn't going the way she'd hoped. She
turns to Elliot -

LUCI (CONT'D)

Okay I think we might need to go
with Plan B.

And Elliot quickly HURLS the rock at Lachlan's face -

LACHLAN

OW JESUS!

It smacks him in the face with a dull and horrific THUD.
Elliot then charges at him, sending him REELING back, and as
he goes Lachlan TRIPS over something - a cable, which is
connected to the floodlight above them, lighting the whole
area. They're plunged into darkness...

The following plays in darkness: We can make out only the
faintest of shapes in the moonlight. There's some confused,
panicked dialogue, as they all try and figure out what the
hell's going on...

Kosta fires blindly. Elliot jumps at him and knocks him to
the ground. As they tussle, Luci tries to help but ends up
knocking into Elliot -

ELLIOT

Hey, hey, that's me, what're you
doing...

LUCI

Sorry, I thought it was...

She manages to disarm Kosta and blindly fires the gun. Kosta
is hit.

Meanwhile LACHLAN is back on his feet and he's firing once -
twice - in the chaos Luci is shot by him but doesn't
realise.

(CONTINUED)

She thinks she's been hurt in the struggle with Kosta and sinks to the floor. We've heard about 6 gunshots in total when suddenly -

The floodlight comes back on. Lachlan (or whoever is nearest) has reconnected the cables which he accidentally knocked out. Lachlan's holding his gun.

Elliot's standing nearby. He looks at Lachlan, at the gun in his hand.

And slumped against a rock nearby, looking stunned - Luci. Holding Kosta's gun. We've gone from darkness to a hectic, traumatic and shocking aftermath. An atmosphere fueled with adrenaline.

Kosta is lying on the floor, bleeding from his stomach. Lachlan rushes straight over to Kosta. Meanwhile Elliot has gone over to Luci.

ELLIOT

You okay?

LUCI

I think so.

Meanwhile Lachlan has been looking at Kosta's injuries and realises he's not going to make it -

LACHLAN

Hey - listen - I did my part. You have to call your people, tell them to let her go...

Kosta is looking past him at something no-one else can see.

KOSTA

(Greek; subtitled)
I'm coming my friend...

KOSTA

(Greek; subtitled)
érhome fíle mu...

But Lachlan realises he's not going to get anywhere. Frustrated he retrieves his own phone from Kosta's pocket. Then he also takes Kosta's phone from Kosta's pocket, and holds it up to his face to unlock it. He swipes through it, looking for something - desperately searching. Then he sees it. He lets out a deep sigh. He can't believe it. Steeling himself, he starts walking away fast as he can, with Kosta's phone, turning off Face ID as he goes. We see him turn the setting off on the phone.

ELLIOT

Where you going?

LACHLAN

To get my wife.

And Lachlan head off towards his car.

(CONTINUED)

CLOSE - and we see DIMITRI now. Kosta is gripping his hand. Softly, Dimitri starts to sing the song we heard in Episode 4 - 'Dikos Sou Gia Panta' - quietly at first, then louder, with confidence, and soon the song itself kicks in, the cheesy synthesiser swelling as Dimitri and Kosta sing together, Kosta managing to smile through his pain -

KOSTA

(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

KOSTA

(Greek; subtitled)
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 gnórisés poté

DIMITRI

(Greek; subtitled)
Our best moments will stay
forever alive.
Pretend you never saw me o-o-
o
Pretend you never had me o-o-
o

DIMITRI

(Greek; subtitled)
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

And then suddenly -

We cut to WIDE. The music cuts out. Dimitri is gone. And Kosta is lying there, smiling to himself, croaking out the song for a few moments longer before slowing to a complete stop.

He dies.

Elliot glances over at Luci, who's still sitting, leaning against the rock.

ELLIOT

And you were engaged to that guy.

But his smile fades as he realises, looking at her, that something's wrong. Luci's eyes have closed and she's looking pale. Elliot goes over to her.

ELLIOT (CONT'D)

Oh shit shit shit... Hey...

He kneels down beside her, puts a hand on her shoulder, then spots something -

The rock behind her is smeared with blood. Horrified, Elliot starts to lift Luci gently away -

And sees she's been shot in the back.

ELLIOT (CONT'D)

LUCI. No nononono... LUCI!

(CONTINUED)

Luci's eyes flicker open and she takes a moment to focus on Elliot.

LUCI

No need to shout...

We hear Lachlan's car start up as he drives off. Luci looks around, drowsy and fading fast.

ELLIOT

Come on, let's get you in the car...

He's about to lift her up. But -

LUCI

Hey - the bag.

ELLIOT

Really?

LUCI

No one wants to be the girl who left a million dollars lying around.

Elliot sighs, turns and awkwardly grabs the bag of money. Then picks up Luci and heads towards the car.

2

EXT/INT. NALA STONE MEN/STOLEN CAR - NIGHT
(ELLIOT, LUCI)

2

ELLIOT gently places LUCI across the back seat of the stolen car that we saw her driving in Episode 5. She's still holding Kosta's gun so Elliot takes it off her. He places it on the front passenger seat as he gets behind the wheel and screeches off as fast as he can go.

3

INT/EXT. STOLEN CAR/OUTBACK ROAD (TRAVELLING) - NIGHT
(ELLIOT, LUCI)

3

In the car with ELLIOT driving and LUCI in the back seat.

ELLIOT

Where's the closest hospital?

LUCI

Cooper Springs.

She slumps down further onto the seat, looking at the trail of blood she leaves on the seat. And says in a quiet voice what they're both thinking -

LUCI (CONT'D)

We won't get there in time.

(CONTINUED)

ELLIOT

Don't fucking say that.

LUCI

Okay. I won't.

(beat)

It's still true.

ELLIOT

You came back for me. Least I can do is not let you die.

LUCI

I didn't come back for you, Elliot.

She winces, in pain. Then -

LUCI (CONT'D)

Not just for you anyway. I was tired of... tired of going from one place to the next. I thought I could get that psycho off my back for good, I thought... I dunno, you and me, maybe...

Her breath is getting shallow now and it's harder and harder to talk.

LUCI (CONT'D)

There's a whole lotta reasons. Is what I'm getting at.

ELLIOT

But I was one of them. I'll take that.

A silence as Luci struggles to control her breathing. Then -

LUCI

I'm sorry I lied to you.

ELLIOT

You don't have to talk, try and take it easy--

LUCI

Talking helps. Helps me stay...

She drifts off. Elliot turns round, freaking out, slightly manic -

ELLIOT

Fuck no! Let's talk Luci. Come on, let's talk. Hey, hey how's... life... fuck. Pets... um... *WHAT DO PEOPLE TALK ABOUT!?*

(CONTINUED)

LUCI

Elliot. Breathe.

ELLIOT

Right.

He breathes. She smiles. He turns to her. Them noting the irony.

ELLIOT (CONT'D)

Come on. Keep talking. Tell me something. Something true.

She smiles.

LUCI

That's not my thing.

ELLIOT

Make it your thing.

She sighs.

LUCI

My dad. The last thing he said to me before he walked out on me was...

(winces in pain)

If I close my eyes I can still see him saying it...

She closes her eyes, as we -

CUT TO:

EXT. STREET (FLASHBACK) - DAY
(LUCI'S DAD (N/S)(50))

LUCI'S DAD, looks at the camera, mouthing the words she speaks...

LUCI (V.O.)

I'm just going out to get some onions...

ELLIOT (V.O.)

Don't close your fucking eyes!

INT/EXT. STOLEN CAR/OUTBACK ROAD (TRAVELLING) - NIGHT
(ELLIOT, LUCI)

LUCI opens her eyes, snapping us out of it. As he drives, ELLIOT reaches back and takes her hand. She holds it.

ELLIOT

This isn't a 'your life flashing before your eyes' kind of situation, okay.

(MORE)

(CONTINUED)

ELLIOT (CONT'D)

This is just regular talking. Nice little chat on our way to the hospital. Okay?

LUCI

Okay.

He nods. Then, after a beat, as he realises something -

ELLIOT

You told me your Dad died? Colon cancer?

She smiles. He laughs, overwhelmed by it all -

ELLIOT (CONT'D)

I said say something true!

LUCI

This is. I promise. My Dad walked out one day for onions and didn't come back. Might be where I developed my... owwww... tenuous relationship with the truth.

ELLIOT

You think?

LUCI

Always thought he said it because onions make you cry.

(beat)

For some reason they never get to me. Never made me cry.

He looks at her, worried. She doesn't look well. There's a lot of blood.

ELLIOT

Come on. Something else true.

LUCI

Oh, I got one - wanna know about the first time I saw you for the second time?

ELLIOT

Great. That. Yes, tell me...

LUCI

Well. You and me...

He turns to look at her. Holding her hand.

ELLIOT

Yeah. You and me.

(CONTINUED)

LUCI

Eyes on the road.

He looks ahead. Her eyes start to close -

LUCI (CONT'D)

I wasn't lying about us. We drove
each other crazy...

CUT TO:

INT. MOTEL ROOM 3 - NIGHT (FLASHBACK)
(ELLIOT, LUCI)

ELLIOT and LUCI, having a blazing row, while on the run. On
mute. The same argument we saw in Elliot's trip in Episode 5
- the last one.

LUCI (V.O.)

Stab yourself in the eyeballs, rip
your own pubic hair out, stick your
head in the oven kind of crazy.
That last argument, when I left...
I honestly didn't think I'd ever
see you again.

Luci SCREAMS 'FUCK YOU' at him, and storms out the door.

EXT. STREET/GROCERY SHOP - SCENE DELETED

INT/EXT. STOLEN CAR/OUTBACK ROAD (TRAVELLING) - NIGHT
(ELLIOT, LUCI)

Back in the present, with ELLIOT driving and LUCI in the
back seat.

LUCI

That's why I was... when you showed
up in Burnt Ridge, I was... I
didn't know what to think... Kinda
threw me...

(beat)

So it's really your fault I blew up
the diner.

ELLIOT

That was you!?

LUCI

I didn't know Marko would give you
that note! I thought he'd be the
one showing up.

CUT TO:

9 **INT. LUCI'S TRAILER - DAY (FLASHBACK)**
 (LUCI)

9

LUCI sits in her trailer with a jam jar and a load of other stuff, components for a bomb, as their dialogue in the car continues.

LUCI (V.O.)
 He said he wanted to work things out, but I didn't know if I could trust him or... Owwww... What, are you trying to find potholes?

ELLIOT (V.O.)
 Sorry...

LUCI (V.O.)
 My Dad was a chemistry teacher, I told you that right? He's to blame for my unhealthy interest in making shit that blows up. Also my abandonment issues but... OW JESUS MOTHER OF...

ELLIOT (V.O.)
 Sorry, sorry! So you made a bomb...

10 **EXT. BURNT RIDGE/GLORIA'S - DAY (FLASHBACK)**
 (NIL CAST)

10

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

We're outside Gloria's diner in Burnt Ridge. Through the door we can see a CLOSED sign. We track slowly inside.

LUCI (V.O.)
 It was my insurance policy. Wolves like that? You got to be careful.

We keep tracking inside -

11 **INT. GLORIA'S - DAY (FLASHBACK)**
 (LUCI)

11

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

LUCI is breathing very carefully, holding a rudimentary device between her hands that she's placing underneath a chair. The chair that Elliot sat in, in Episode 1.

LUCI
 (to herself)
 Please don't blow up... please don't blow up...

(CONTINUED)

ELLIOT (V.O.)

HEY! HEY! STAY WITH ME!

12

INT. STOLEN CAR (TRAVELLING) - NIGHT
(ELLIOT, LUCI)

12

Back with LUCI and ELLIOT. She's looking the worse for wear. Her eyes open. But she looks like she's fading.

LUCI

Oh hey. How are you?

ELLIOT

I'm fine. I'm just great.

Trying to keep her engaged -

ELLIOT (CONT'D)

Come on, come on... Why'd you set the bomb off?

LUCI

There was a family coming into the diner. That thing was unstable, I didn't wanna take the chance it just went off by itself...

13

EXT. GLORIA'S - DAY (FLASHBACK)
(ELLIOT, LUCI, SANDY, N/S FAMILY)

13

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

ELLIOT is limping out on his crutches with LUCI, who's showing him to the toilets. It's the same scene from Episode 1 - but from Luci's perspective now. She's fallen silent. Elliot is slightly ahead of her so he can't see why she's stopped - she's spotted the family walking in the direction of the diner. Fuck.

In a panic, unsure what to do -

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

She lifts a small trigger device - which is in her right hand - and hits a button - and detonates the bomb -

Which goes off with a deafening BANG.

Luci slips the device in her pocket.

ELLIOT (V.O.)

LUCI!!

14

INT. STOLEN CAR (TRAVELLING) - NIGHT
(ELLIOT, LUCI, KANGAROO)

14

Back with ELLIOT and LUCI.

ELLIOT

Keep them open, okay?

She smiles at him. He smiles back. Looks back at the road.

LUCI

I never made a relationship work
that lasted more than five minutes.
I pushed everyone away my whole
life, including you... Don't do
what I did...

ELLIOT

Stop it. Stop talking like that.
You're gonna be fine...

LUCI

When someone reaches out to you...
you need to let them. It's all we
have. To pull us back from the
worst version of ourselves.
(beat)
Do you get it?

He nods.

ELLIOT

I get it.

He looks back at the road. Taking it in.

LUCI

(whispered)
I'm just going out for onions.

ELLIOT

What? What did you...

Elliot's thoughts are interrupted when he has to SLAM on the
brakes as something bounds out in front of the car -

ELLIOT (CONT'D)

HOLY SHIT!

And he screeches to a halt right before he hits a KANGAROO.
Which stops and stares at him levelly before bounding away
happily. Elliot laughs with relief and shock.

ELLIOT (CONT'D)

Christ, you see that? Kangaroo's
really do run at you in the...

He turns to the back seat -

(CONTINUED)

- to see Luci's eyes are closed and she's slumped further back into the seat.

ELLIOT (CONT'D)

LUCI.

(beat)

LUCI!??

He gets out the car to hold her, try to wake her back up again -

But she's dead.

15

EXT. SIGN TO NOWHERE/OUTBACK ROAD (CONTINUOUS) - NIGHT
(ELLIOT)

15

We hear the sound of ELLIOT sobbing as we see the car illuminated by the moon in the middle of the outback. And in the foreground the faded sign to nowhere that we saw back in the opening of Episode 1.

16

EXT/INT. GARAGE - DAY
(LACHLAN, CHRIS, MARK (50)(N/S))

16

It's dawn. We're outside an empty, run-down building - a garage - in the middle of nowhere. A tradie van is parked out front. LACHLAN pulls up outside and gets out. Then he pulls out Kosta's phone. Rings the last number dialled. After a moment someone picks up -

CHRIS (V.O.)

Kosta?

LACHLAN

(into phone)

Not exactly. I'm the husband of that woman you have inside. But I have an offer for you.

CHRIS (V.O.)

Where's Kosta?

LACHLAN

(into phone)

He's dead.

Inside, CHRIS reacts, looks at MARK. As much to him as Lachlan -

CHRIS

(into phone)

What the fuck!?

LACHLAN

(into phone)

Let me inside. We'll talk.

(beat)

It's about the money.

17

INT/EXT. GARAGE - DAY

17

(LACHLAN, MARNIE, CHRIS, MARK (50)(N/S))

CHRIS, phone to his ear, gun in hand, opens the door to LACHLAN, who holds up his hands. Chris looks around - and seeing no one is with Lachlan, lets him in.

Inside Lachlan can see MARNIE. She's handcuffed to a floor-to-ceiling pipe. MARK beside her, gun in his hand. Chris searches Lachlan - finds his gun. As he continues to pat him down he stops at his stomach.

LACHLAN

It's a long story.

CHRIS

What's this?

LACHLAN

It's got my piss in it.

Chris recoils, instantly, at the pouch.

CHRIS

(grossed out)

Okay, okay. Jesus. So. What about the money?

LACHLAN

Honey, you remember Paris? That guy who wouldn't leave you alone...

MARNIE

I remember.

CHRIS

Get to the fuckin--

Chris turns to Marnie, confused. As soon as he turns -

- Lachlan lifts his shirt and reaches behind his urostomy bag, where he's stashed a knife. He slits Chris' throat, just as Marnie knees Mark in the balls, then kicks him in the face. Lachlan quickly takes Chris' gun and fires it - shooting Mark, who falls to the ground instantly. Lachlan rushes over to his wife, untying her.

LACHLAN

Are you okay...

Marnie spits on Mark's dead body, as she promised she'd do in Episode 4.

MARNIE

I'm fine.

(beat; realising -)

It's just you?

(CONTINUED)

LACHLAN

I couldn't trust anyone else.

MARNIE

So what the hell's going on?

Looking at Chris' dead body -

LACHLAN

Like I told this gentleman - it's a long story.

INT. WEDDING VENUE - DAY

(HELEN, ETHAN, DIEGO (50), ELLIOT (ON PHONE))

We're inside a soulless wedding venue. HELEN and ETHAN are rehearsing their dance, supervised by DIEGO. Helen fucks it up.

HELEN

Sorry...

DIEGO

Turn to the left, Helen, it's okay...

HELEN

Sorry, I'm not... I'm not exactly with it today...

Her phone goes. She glances at the number and presses reject. Ethan clocks this and says nothing.

ETHAN

It's a lot, I know. To be dancing here, in the same spot where we will say our vows to one another, it's overwhelming...

HELEN

No, it's... I mean, I think it's more 'cause I was kidnapped so recently?

ETHAN

Oh.

HELEN

And I'm tired. Hours and hours of questions and statements and...

Her phone goes again. Luci. Ethan clocks this and Helen presses reject. But maybe not quite as quickly as she did first time.

HELEN (CONT'D)

Everything just feels... all wrong.
Just... a big plate of wrong.

ETHAN

What's really eating your Gilbert
Grapes, Helen?

A beat of silence. Then Helen's phone again. She's about to click reject when Ethan grabs it, frustrated, and answers.
On speaker. We hear -

ELLIOT (ON PHONE)

Helen?

A beat. Then, his voice cracking -

ELLIOT (ON PHONE) (CONT'D)

Helen, I need your help...

ETHAN

Actually, mate, this is Mr Helen
aka Ethan Krum aka the fiancé.

Helen tries to take the phone back, to stop this, but Ethan holds out his hand. *I got this.*

ETHAN (CONT'D)

And I'd appreciate it if you took
your big Scottish nose or whatever
you are out of our business. Miss
Chambers does not want anything to
do with you. Ethan OUT.

And he theatrically hangs up. Hands the phone back to Helen.
Pleased with himself. But Helen isn't quite so pleased.

HELEN

He sounded upset.

ETHAN

Not your problem now, sweetpea.

HELEN

He said he needed my help...

ETHAN

We talked about this. Stay in your
lane. That's best. You should've
stuck with traffic. You were so
happy doing that...

He holds her hand. And then suddenly - Helen pulls her hand away and stands. Taking out her phone.

HELEN

I'm sorry, I have to call him
back...

(CONTINUED)

ETHAN

Hey, hey, what are you doing, we only have this space for another twenty minutes...

HELEN

I may not be a proper police officer. But I'm all he has.

ETHAN

You make that call - we're done.

Helen looks at him. As if for the first time.

HELEN

If you loved me like you say you do... you wouldn't have to keep threatening me.

ETHAN

You promised. This isn't you...

HELEN

You don't know me, Ethan. Not really. If you did, you'd know that this isn't who I am any more. This is just... it's somewhere the wind blew me's all. I'm not the same person I was yesterday. I'm not the same person I was before I met Elliot Stanley.

ETHAN

Calm down. People will think you're having another 'episode'.

That's it. Helen almost laughs, liberated.

HELEN

You know what? Why don't you do me a favour and... fuck yourself, Ethan. Take something large and ridged and go and fuck yourself, you ridiculous human being.

And she stands and walks away, leaving Ethan dumbfounded, taking out her phone as she goes and dialling Luci's number.

HELEN (CONT'D)

(into phone)

Sorry about that... are you okay?

ELLIOT is leaning against the car in the middle of the outback.

He looks distraught, barely able to process what's happened. Behind him we can see Luci's dead body through the window. Intercut between here and Helen.

ELLIOT

Not really.

HELEN

You sound like you could use a burrito emoji.

Silence. Elliot's beside himself.

HELEN (CONT'D)

You know - to tell you everything's okay. Remember? Our secret signal...

ELLIOT

I need you to come get me.

HELEN

What's going on?

ELLIOT

Everything I touch turns to shit. I can't... I can't do this any more. It's all because of me, and... I don't know who I am. I don't know what I am, I just know... Nothing good happens when I'm around, Helen.

(beat)

Fuck. Fuck. I'm sorry. I just, I need help. I didn't know who else to call.

HELEN

It's okay, I'm here, whatever's happened...

ELLIOT

Luci's... fuck... Luci's dead.

On Helen - stunned as she takes this in. Then speeds up her pace -

HELEN

Where are you?

Elliot sighs looking over at the sign to nowhere.

It's later. A body bag with Chris' body in it is being carried out of the garage on a gurney.

The shot develops to take in LACHLAN and MARNIE. She's giving her statement to the police. Lachlan standing solemnly by. Maybe music and it's shot from far away, or we pre-lap some of the following scene. Either way, we don't hear what's being said.

21

INT. STATE POLICE BUILDING/OFFICE - DAY

21

(LACHLAN, SENIOR OFFICER (O.S.), N/S SENIOR MAJOR CRIME OFFICERS X 4)

LACHLAN sits on a chair opposite four other SENIOR OFFICERS - the most senior ranks in Major Crime. Not that we see them, we pretty much stay on Lachlan the whole time. A video camera has been set up to record the interview.

SENIOR OFFICER (O.S.)

I'm sorry but we need to hear you
talk us through this again,
Lachlan. One more time.

LACHLAN

Course. Of course. It's just...
it's hard, you know? I keep
thinking about... about poor
Sergeant Lemon...

He puts his hand to his mouth. And there's a sincerity to this - we can see these aren't crocodile tears. He takes a breath. Settling himself.

LACHLAN (CONT'D)

I got a call from Kosta Panigiris. He
said he had my wife and unless I did
what I was told, she would be executed.
I went to the Dusty Moon Motel in
Kalura. That's where I met Elliot
Stanley. Then, Sergeant Lemon showed
up, wanting to help and...

He swallows hard.

LACHLAN (CONT'D)

And Probationary Constable Helen
Chambers took my gun and shot him.

And suddenly - fuck - the scene's turned. We realise Lachlan isn't here to tell the truth. He's lying his arse off.

LACHLAN (CONT'D)

She walked right up to me, she said
she'd been tracking Stanley too,
then next thing she had my weapon,
I... I had no idea they were
working together.

(sighing heavily)

They told me to put Lemon's body in
the boot of my car and we drove out
to the back of beyond.

(CONTINUED)

SENIOR OFFICER (O.S.)

So - to be clear - Kosta Panigiris took your wife so you wouldn't arrest Elliot Stanley?

LACHLAN

Yeah. Except when we show up at the Stone Men it all goes to hell. Luci Miller arrives, and I don't know her angle but she's got multiple passports and identities, and... well, turns out there's a whole lot of money buried at these Stone Men. The three get to arguing, and soon enough the shooting starts.

(shaking his head)

No honour among thieves, right? The place was a bloodbath gentlemen...

22 **EXT. NALA STONE MEN - DAY**

22

(DANNY THE GIFT SHOP EMPLOYEE, N/S POLICE OFFICERS, N/S FORENSICS OFFICERS, KOSTA (DECEASED), LAMMON (DECEASED), MCCOY (DECEASED))

POLICE VANS and tape everywhere. FORENSICS going over the scene. KOSTA's dead body. LAMMON and MCCOY's bodies in the background. And watching it all -

DANNY, the gift shop employee from Ep 1. He's grinning and taking selfies with his phone. The most interesting thing to ever happen to him.

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

23

(LACHLAN, SENIOR OFFICER (O.S.), N/S SENIOR MAJOR CRIME OFFICERS)

Back with LACHLAN, and the other SENIOR OFFICERS (who we'll most likely not see).

LACHLAN

I manage to get away, with Kosta's phone, I find where my wife's being held and... Here we are. I know I should've called it in, but I didn't want to risk it. Not with Marnie's life at stake.

SENIOR OFFICER (O.S.)

You're aware this is not Constable Chambers' version of events.

LACHLAN

Oh I'm well aware. That must be why she stayed behind while I went to the Stone Men. So she could lie her arse off. So she could lay this whole shit show on me. But let me ask you this...

(MORE)

(CONTINUED)

LACHLAN (CONT'D)

Did Constable Chambers talk about her relationship with Elliot Stanley?

SENIOR OFFICER (O.S.)

What do you mean?

Lachlan sighs and takes out his phone. Calls something up.

LACHLAN

Copper at Kalura Creek spotted the two of them. I asked him to do some more digging and, turns out the proprietors of Casa del Nacho in Kalura are the paranoid sort...

He turns the phone and we see CCTV footage - from the Mexican restaurant. Helen and Elliot laughing and joking together.

LACHLAN (CONT'D)

She's looking real cosy with a suspected murderer there. Wouldn't you say? I mean... Does that look like a hostage situation to you?

We go in CLOSE on the screen. She's sitting there enjoying her drink. It's incriminating as hell. Lachlan sits back, runs his hand through his hair.

LACHLAN (CONT'D)

Look at my work. What I've given this place. You really believe what some hick outta Cooper Springs says about me?

A tense silence. Are they buying this?

SENIOR OFFICER (O.S.)

We spoke to the receptionist at the Dusty Moon Motel.

Lachlan can barely breathe. The moment of truth. Then -

SENIOR OFFICER (O.S.) (CONT'D)

He saw Stanley and Constable Chambers kissing like a couple of teenagers while they were checking in.

(beat)

We're sorry you got put through this.

On Lachlan, exhaling.

24 **EXT. SIGN TO NOWHERE/OUTBACK ROAD - DAY** 24
(ELLIOT)

Music plays. We're with ELLIOT leaning against the car.
Looking drained. Suddenly we FLASH TO -

Elliot ramming the gurney against the door marked 'DO NOT ENTER'. An LSD flashback from Episode 5.

He shakes his head. Trying to rid himself of the image. But he can't push the images away -

Elliot stands opposite his father.

ELLIOT'S DAD

*You never PUSH yourself, you never
PUSH...*

Elliot runs his hand over his face as he starts to walk, hoping somehow just keeping moving will distract him but the images keep coming, like a barrage - *the hospital, then Luci, smiling at him on that beach in Bali, then Lena Pascal, looking right at him -*

LENA

Come find me...

He slumps back against the car, shattered.

25 **EXT. OUTBACK ROAD - SCENE DELETED** 25

26 **INT/EXT. HELEN'S CAR/OUTBACK ROAD - DAY** 26
(HELEN)

HELEN drives fast. Sees a speed sign but hits accelerate anyway. Then slows down. She can't quite do it.

27 **EXT. 24 HOUR SERVO - DAY** 27
(HELEN)

HELEN pulls into the forecourt of the same petrol station we saw Luci steal the car at in Episode 5. She gets out and starts to fill up her car.

28 **INT. 24 HOUR SERVO - DAY** 28
(HELEN, 24 HOUR SERVO CASHIER (50), NEWS REPORTER (ON TV), LACHLAN (ON TV), WEATHER REPORTER (ON TV))

Music stops as HELEN walks inside. There's a TV on in the corner, the volume up loud. Playing the morning news. A WEATHER REPORTER giving a jaunty update on what to expect.

(CONTINUED)

WEATHER REPORTER (ON SCREEN)

Horse racing fans will be disappointed, as you can see a trough over the east is generating patchy rain for the big race, with isolated showers in Melbourne expected through most of the day. Then closer to home, much like the last 10 days or so, the week ahead looks to remain hot and dusty. Tomorrow we expect to hit that 30 degrees with easterly winds coming in during the night, which will cool things down a little. Further north however is feeling the brunt force, with temperatures topping 36, with councils are expecting to issue fire warnings in the drier conditions.

Helen approaches the main counter - but there's no-one behind it. She looks around. Calls out tentatively -

HELEN

Hello?

No answer. Huh. She decides to wait a moment. Her eyes alight on the shelf behind her - the 'hey why don't you buy this?' impulse purchase shelf. She starts browsing the wrapped cake things.

WEATHER REPORTER (ON SCREEN)

Winds will still be swinging between south east and south west for most of Friday. Finally, a warning for those on the east coast, prepare for some stormy skies ahead. Back to you Hilary...

Meanwhile, on TV, the weather report comes to an end and the main news anchors return.

NEWS REPORTER (ON SCREEN)

Thanks Kevin. And today's top story - a police officer is wanted for murder along with this man, whose identity has yet to be officially confirmed...

ON-SCREEN - a photo of Helen, and a photo of Elliot on screen - the one taken in the hospital in Episode 1. We see her photo on-screen behind her, and in the foreground Helen continues browsing the snacks, oblivious.

NEWS REPORTER (ON SCREEN) (CONT'D)

The pair are said to be responsible for the death of a police sergeant. Details of that case are being kept private for now, but it is being reported that the deceased officer was working with highly decorated Major Crime Inspector Lachlan Rogers, who we spoke to earlier today...

(CONTINUED)

A door opens in the corner -

HELEN

Hello?

CASHIER (O.S.)

Just gimme a second, stock check!
Sorry!

HELEN

Okay. It's just, I'm kind of...

CASHIER (O.S.)

I'm ready when I'm ready, love,
keep your knickers on!

Helen sighs. Behind her, we can now see LACHLAN on screen, being interviewed.

LACHLAN (ON SCREEN)

... no, no, that's, I know you all in the media like a catchy headline, so I can see the 'Bonnie and Clyde' thing, but let's not romanticise this, these two are very dangerous. We've got a police constable here, with that training, and I'd urge everyone to be vigilant, keep an eye open...

Helen frowns. Does she recognise that voice? She turns to the TV in time to see -

NEWS REPORTER (ON SCREEN)

Police are urging people to come forward if they see Probationary Constable Chambers or this man.

Behind the Reporter are her and Elliot's faces on-screen. She keeps staring as the reports changes -

NEWS REPORTER (ON SCREEN) (CONT'D)

And now onto cricket, where the Australian team have been preparing for the upcoming inaugural Test match due to commence this Sunday. Fans from around the country have begun gathering at the newly revamped stadium, where the 5 day event is due to take place. There's been much anticipation about the two new additions to the squad rumoured to be making their debuts, but are yet to be officially announced...

Behind her Helen hears a noise and turns to see the CASHIER has emerged from the stockroom and let the door close behind him. He too is looking at the TV. She slowly puts the cake thing down, turns quickly and walks out the door.

29

EXT. SIGN TO NOWHERE/OUTBACK ROAD - DAY
(ELLIOT, HELEN, LUCI (DECEASED))

29

ELLIOT leans against the car, LUCI's body still lying on the back seat. He looks at the bag of money beside her - decides something. Takes it out and hides it behind some rocks by the roadside behind the sign. Then he returns to the car.

The sound of an engine. HELEN approaches. She slows down and gets out. Seeing how distraught he is, she's not sure how to bring up what she's just seen on the TV.

ELLIOT

I'm sorry for calling, I was...

I'm...

(beat)

I don't even know how it happened,
it was dark, gunshots started going
off, I didn't... I didn't know...

He's rambling, and Helen lays a hand on his arm. The two of them look at LUCI's body in the back of the car for a moment.

HELEN

I'm really sorry.

ELLIOT

What now?

HELEN

I'm guessing you haven't seen the
news.

Elliot's reaction - she can see he hasn't. She opens her phone and calls up a news page. As she hands it to him -

HELEN (CONT'D)

We're wanted for murder.

Elliot looks at the screen, the article about the 'Bonnie and Clyde' fugitives, with growing disbelief.

ELLIOT

What the fuck... ?

HELEN

It's Lachlan Rogers. He's got
everyone turned around...

ELLIOT

But this is... this isn't what
happened, we both saw him...

(CONTINUED)

HELEN

Except now it's our word versus his, and Lachlan Rogers is, like, the Celine Dion of the police world. And surprise surprise, seems like everyone's decided the woman with no desk is wrong and the white man with the big walnut-lacquered office is telling the truth.

A look between them.

ELLIOT

I'll explain. I'll tell them everything, you aren't to blame, for any of this.
(off Helen's look,
desperately)
I'll tell them it was me.

HELEN

Yeah I'm pretty sure they're not just going to take your word for it. You're not exactly Mr...
(can't think of
anything)
Believe the word of... guy.

Helen looks at him. Seeing how much pain he's in.

ELLIOT

That woman I keep seeing? Lena Pascal? She's in Adelaide. Greenlanes, whatever that means.
(beat)
Guess I'm never gonna find out.

HELEN

How do you know that?

ELLIOT

I saw these... pieces... of my life. Of who I am. Or how I got here. Memories, I suppose. That's if I can even believe them. They were... inside out. Just... fucking... weird.

HELEN

Yeah. Well. That's memories for you. Any way you slice them, they're as far from reality as we are from Adelaide right now.

ELLIOT

I worked for him. This... Kosta guy. I was his accountant.

HELEN

Really? You were an accountant?

(CONTINUED)

ELLIOT

What, I don't look like an accountant?

She gives him a look -

ELLIOT (CONT'D)

Yeah. Well. Accountant for a fucking drug dealer is a different thing I guess. Who does that? Why would I even...

He shakes his head.

HELEN

You must've had your reasons.

ELLIOT

Be nice to know what they were.

A silence. Helen takes out her phone.

HELEN

Guess I should just... call this in.

ELLIOT

I thought you said no-one would believe us.

HELEN

They won't. And we both take the fall for something we didn't do. It's really...

ELLIOT

Unfair?

HELEN

Yeah.

She has her phone in her hand and isn't yet dialling. Can't quite bring herself to.

HELEN (CONT'D)

I don't like unfairness.

ELLIOT

Me neither.

He looks over at Luci's body, in the car.

ELLIOT (CONT'D)

Jesus.

Helen looks at her, then at him, broken.

HELEN

She didn't deserve this. We'll sort this out. All of it. But we can't stay here.

ELLIOT

I know.

(CONTINUED)

Helen heads towards the car and Elliot looks at her for a moment. Saying goodbye. Then steels himself and heads towards the car.

30

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

30

HELEN drives. ELLIOT beside her. Kosta's gun is on the dash. A jolt on the road, the gun falls onto Elliot's lap.

ELLIOT

Jesus!

HELEN

(picking it up)

Sorry, sorry, but you can't just
leave loaded guns lying around.
That's basic policing.

She puts the gun into the glove compartment and closes it.

ELLIOT

So what exactly do we do now?

HELEN

We get further away. Then we call
in with the location of Luci's...
where she is. We can't leave her
out there.

ELLIOT

And then?

HELEN

Then we find a way to prove
Lachlan's lying.

ELLIOT

How?

HELEN

I'm... working on it.

ELLIOT

Simple as that, eh?

(beat; then)

Do you think you're a good person,
Helen?

HELEN

I'm not sure I know what that
means.

ELLIOT

Just... Do you know... who you are?

She shrugs.

(CONTINUED)

HELEN

Some days. And some days... not so much. Way I see it, you have to take each day as it comes, right? Go close up to a painting, all you see is the paint. The brush strokes. Maybe at the end of your life you see the painting... Or maybe you just see the painting you want to see...

(beat)

I'm rambling. Sorry.

ELLIOT

No. I know what you mean. Except in my case, half the painting's just... not there. It's not even a canvas, or the wall you'd hang it on it's...

(trails off; beat)

For what it's worth. I think you are. A good person, I mean. All you've done is help me out. And I keep dragging you down...

HELEN

Actually... if it wasn't for you - I would have ended up marrying a ridiculous cartoon character of a human being.

ELLIOT

Mr Ethan Krum?

HELEN

Is no more.

(beat)

He's not dead, I just mean... You know. It's the new me now. Life after Ethan. The new chapter...

ELLIOT

No, I got you.

She's interrupted by the blip of a siren. There's a police car behind them - gesturing for them to pull over.

HELEN

Hoolyyyy crumpets.

ELLIOT

Short chapter.

The siren again.

HELEN

You deserve to find out who you are.

(CONTINUED)

ELLIOT

You deserve not to be in any more trouble than you already are. Pull over. I'll try to explain that this is on me...

HELEN

It's too late for that.

ELLIOT

C'mon, pull over...

HELEN

That's Old Helen. The is New Helen. My whole life, I've done what I've been told. Kept my mouth shut. Look where it's got me.

ELLIOT

So... what are we gonna do, New Helen?

HELEN

Buckle up. And forgive me. I'm about to bend my rules on the speed limit.

And she hits the accelerator, speeding ahead of the police car. His siren goes on full and he starts to give chase.

31

EXT. ROAD - DAY
(ELLIOT, HELEN)

31

The police car chases Helen and Elliot down the road. Siren blaring.

31A

INT. STATE POLICE OFFICE - DAY
(LACHLAN)

31A

LACHLAN sits at his desk and closes his eyes. Exhausted. What A Motherfucking Day.

His respite is brief. The phone rings. Picking up -

LACHLAN

(into phone)
Rogers.

He sits up straight all of a sudden.

LACHLAN (CONT'D)

(into phone)
Where? You're sure it's Constable Chambers' car?
(beat)
Okay. You throw everything this.
(MORE)

(CONTINUED)

31A

CONTINUED:

31A

LACHLAN (CONT'D)

Everything. Do not let the fuckers
get away.

He puts the phone down. Then allows himself a sudden
clenched fist-pump before clamping a lid back on his
emotions once more. He walks out, with purpose...

32 **INT/EXT. HELEN'S CAR/ROAD (TRAVELLING) - SCENE DELETED** 32

33 **EXT. ROAD/DEVIL'S ROCK/RONNY'S SPICY WINGS - DAY** 33
(ELLIOT, HELEN, N/S POLICE OFFICERS)

Helen's car is being pursued by a police car as they enter
the town of Devil's Rock. DRONE as we see the car pull onto
the street with Ronny's - and as they do there's THREE
POLICE CARS at the other end of the road. They're trapped.

34 **INT. HELEN'S CAR/ROAD (TRAVELLING) - SCENE DELETED** 34

35 **INT/EXT. HELEN'S CAR/RONNIE'S SPICY WINGS - DAY** 35
(ELLIOT, HELEN, SERGEANT MORGAN (50), N/S CUSTOMER)

ELLIOT

Shit.

HELEN

How fast were you going? When you
left the Dusty Moon Motel?

ELLIOT

I... fast...

HELEN

How fast? And which way did you go?
Out of the motel?

ELLIOT

(confused)
Left, I think... I don't know...
Why?

Behind them SERGEANT MORGAN gets out his car. On a
loudspeaker -

SERGEANT MORGAN

Throw your weapons out of the
vehicle.

HELEN

(cutting in)
We need to buy some time. I need
time!

(CONTINUED)

ELLIOT

How much?

HELEN

Like an hour or two... I... I think
I have an idea.

In the background, a CUSTOMER exits Ronny's Spicy Wings with some takeaway.

A beat as Elliot looks out the window - seeing something -

ELLIOT

Okay, you're going to think I'm
fucking mental...

36

INT/EXT. HELEN'S CAR/RONNY'S SPICY WINGS - DAY

36

(ELLIOT, HELEN, SERGEANT MORGAN (50), N/S POLICE OFFICERS)

DRONE/WIDE - Helen's car in the middle of the street. COPS either end. We go over to SERGEANT MORGAN watching them in their stationary car. Tension. He turns to his partner -

SERGEANT MORGAN

What are they doing?

Helen's car, suddenly moves, like they're about to drive off. The policemen go to get in their car, but instead Helen's car swerves, pulling up in front of the diner to the left of them.

The doors to Helen's car opens - and suddenly HELEN and ELLIOT run out into Ronny's Spicy Wings (shielded by cars parked either side in the bays).

37

INT/EXT. POLICE CAR/RONNY'S SPICY WINGS - SCENE DELETED

37

38

EXT. RONNY'S SPICY WINGS - SCENE DELETED

38

38A

INT. STATE POLICE OFFICE - SCENE DELETED

38A

39

INT. RONNY'S SPICY WINGS - DAY

39

(ELLIOT, HELEN, CUSTOMER (50), BRETT (50), JEAN (N/S)(50), AVERY THE CHEF (N/S)(50), SERGEANT MORGAN (50), N/S WAIT STAFF, N/S CUSTOMERS, N/S POLICE OFFICER)

A semi-busy fast food place. Faux-rustic Americana. Around 12 CUSTOMERS sat at various tables eating and having a generally lovely time. A couple of WAITING STAFF and AVERY, the CHEF, through the back.

(CONTINUED)

ELLIOT and HELEN burst through the doors, and look at one another. Elliot raises his weapon (Kosta's gun) and they both shout loudly at the same time -

HELEN

Okay everybody, we're going
to need you to remain calm...

ELLIOT

Right now I know you weren't
expecting your lunch to be...

They stop when they realise they're talking over each other.

ELLIOT (CONT'D)

Sorry. You go.

HELEN

No, you.

ELLIOT

Really...

HELEN

Okay, thank you.

Then, louder, to the confused assembled -

HELEN (CONT'D)

Yeah... So... Sorry! I should say,
first. Listen - we don't want to
hurt you...

ELLIOT

PICK UP THAT PHONE AND I WILL BLOW
YOUR FUCKING HEAD OFF!

Elliot is pointing the gun at the chef AVERY, who's hand is slowly reaching for something by a nearby wall (probably a phone but Elliot can't see it). Avery slowly retracts his hand. Helen shoots Elliot a look - he's not really helping matters here. Elliot turns to some customers stood by the till, realising someone could easily attack him from behind -

ELLIOT (CONT'D)

Go on - move! Over by the window
where I can see you.

They shuffle over. SERGEANT MORGAN and his partner have followed, and are approaching the doors. Elliot kicks open the door a bit and turns the gun on them.

ELLIOT (CONT'D)

(shouting)

Take another step closer and people
start to die. I will shoot them
dead. Back off. BACK OFF.

The cops back away, retreating to their cars, seeing the hostage situation unfolding before them. Meanwhile, Helen's trying to calm everyone down -

HELEN

Really, we don't want to...

Seeing an OLD LADY, JEAN, with her head down -

(CONTINUED)

HELEN (CONT'D)

Oh crackers - madam - madam... no
don't be scared.

Elliot winces, guilty, he was too full on. Helen smiles at Jean. Crouching down to comfort her -

HELEN (CONT'D)

We really aren't here to do anyone
any harm. It's just for show.
Honest...

Elliot looks at Avery, who's looking quizzically. He shakes his head. *It's not a show. Don't try anything.*

40

INT. STATE POLICE OFFICE - DAY
(LACHLAN)

40

LACHLAN, still sitting at his desk. His phone rings, he answers it.

LACHLAN

(into phone)

Rogers.

(beat)

Okay... I'm on my way.

(beat)

Just remember - Helen Chambers and
Elliot Stanley are dangerous. If
you get a clear shot I want you to
take it.

He hangs up and quickly walks out.

41

INT. RONNY'S SPICY WINGS - DAY

41

(ELLIOT, HELEN, CUSTOMER (50), BRETT (50), JEAN (N/S)(50),
AVERY THE CHEF (N/S)(50), N/S WAIT STAFF, N/S CUSTOMERS)

Back with HELEN and ELLIOT. She's talking to someone on the phone. He looks over at her. She's deep in chat, focused and intense. There's something about her.

HELEN

(on phone)

... how quick do you think you can
get them?

(beat)

No, I know, but... yeah. Kind of
urgent here...

(beat)

If there's nothing, there's
nothing. I just have to hope I'm
right...

Meanwhile Elliot notices a CUSTOMER nearby eating a wing.

ELLIOT

Those wings good?

(CONTINUED)

The Customer nods, still nervous. Elliot smiles encouragingly.

ELLIOT (CONT'D)

Yeah?

CUSTOMER

Spicy.

ELLIOT

Well it's called Ronny's Spicy Wings, what did you expect?

CUSTOMER

(quietly)

Spicy.

Helen hangs up. Looks at Elliot.

ELLIOT

Any luck?

HELEN

We'll find out soon enough.

Over by the frosted glass window, Elliot watches the cars arriving outside. The place quickly turning into a crime scene. Helen is keeping an eye on the hostages, smiling at them broadly.

ELLIOT

What is it with us and restaurants?

Helen looks up at him, then round at the assembled Customers.

HELEN

Feels strange. Not being a hostage this time round.

ELLIOT

Thought we weren't using that word.

42

EXT. RONNY'S SPICY WINGS - DAY

42

(NATHAN THE NEGOTIATOR, COMMANDING OFFICER, SERGEANT MORGAN (50), N/S ARMED OFFICERS)

A row of police cars. A load of ARMED OFFICERS, gun trained on the diner. A car pulls up and a negotiator, NATHAN, in a bulletproof vest gets out. He's being briefed by a COMMANDING OFFICER as he walks. In the background, they discuss -

NATHAN

Inspector Cassidy, Nathan Wong.
What are we dealing with, Sir?

(CONTINUED)

COMMANDING OFFICER

Two suspects inside the building.
One male one female. They've had
control of the perimeter for
approximately 25 minutes and there
are 12 hostages accounted for in
the building. No access from the
rear.

(beat)

They killed a cop...

NATHAN

I know. News said they were armed?

COMMANDING OFFICER

He is. Not sure about her.

NATHAN

Any contact so far?

COMMANDING OFFICER

We were waiting for you, Mr Wong.
No pressure.

Wong looks thoughtful.

NATHAN

You ever had a Ronny's?

COMMANDING OFFICER

Can't say I have.

NATHAN

You should. The wings are just so.
(beat)
Spicy, mind.

COMMANDING OFFICER

I guess that's why they're called
Ronny's Spicy Wings.

NATHAN

I guess so, Sir. I guess so.

43

INT/EXT. RONNY'S SPICY WINGS - DAY

43

(ELLIOT, HELEN, NATHAN THE NEGOTIATOR, COMMANDING OFFICER,
NEWS REPORTER, SERGEANT MORGAN (50), CUSTOMER (50),
BRETT (50), JEAN (N/S)(50), AVERY THE CHEF (N/S)(50),
N/S WAIT STAFF, N/S CUSTOMERS, N/S ARMED OFFICERS)

ELLIOT keeps an eye on what's happening. HELEN back talking
to the hostages.

HELEN

Please don't look so scared, we're
good people... I know it doesn't
exactly seem that way but...

(CONTINUED)

Then the landline rings. Elliot walks over and picks up.
They hear -

NATHAN (ON PHONE)

My name's Nathan Wong. I've been
asked to come speak to you. See
what we can do here today. You guys
got yourself into a sticky
situation over there it seems.

Elliot looks out the window - he can see NATHAN, the
negotiator there, pacing up and down, phone to his ear.

ELLIOT

(into phone)

That's one way of putting it Nathan
yes.

NATHAN (ON PHONE)

You've seen the news? They're
calling you Bonnie and Clyde.

ELLIOT

(into phone)

Never saw it. Unless - is it the
one where the guy and the girl hold
up a Spicy Wings, then walk away
unhurt and get an award for being
victims of a gross miscarriage of
justice?

A pause.

NATHAN (ON PHONE)

I like you. You're funny.

He doesn't sound remotely amused.

ELLIOT

(into phone)

O-kay?

NATHAN (ON PHONE)

I'm talking to Elliot Stanley,
right? Can I call you Elliot?

ELLIOT

(into phone)

Knock yourself out.

NATHAN (ON PHONE)

Okay, now listen up there Elliot...

ELLIOT

(into phone)

No, no no no you're not calling the
shots here...

(MORE)

(CONTINUED)

ELLIOT (CONT'D)

So how about you listen, Nathan
Wong? Here's the deal...

He puts his hands over the receiver. Quietly, to Helen -

ELLIOT (CONT'D)

What is the deal?

She looks at her phone.

HELEN

The deal is we need more time.

He nods, thinks. Puts the phone back to his ear.

ELLIOT

(into phone)
Okay, here's the deal...
(then he has an idea;
a serious one)
I need you to find someone for me.
Bring them here. To Devil's Rock.
And then this all ends.
(beat)
Her name is Lena Pascal.

At this, Helen gives Elliot a look.

ELLIOT (CONT'D)

She's in Adelaide. Something to do
with Greenlanes. I don't know if
it's a place or a shop, or...
(beat)
That's all I know.

NATHAN (ON PHONE)

Elliot... I'd like us to be
friends... Maybe one day share a
beer and look back on this with a
chuckle...

ELLIOT

(into phone)
I'm good for friends thanks Nathan...

NATHAN (ON PHONE)

But I need you to listen to me now...

ELLIOT

(into phone, cutting
in; loud)
No you listen to me. Do what I say.
Or I start shooting.

Shock from the collected CUSTOMERS in the diner. Helen
mouths silently to calm them -

HELEN

He won't...

(CONTINUED)

ELLIOT

(into mouthpiece;
loudly)

I mean it Nathan. Anyone here tries
to move I will put a fucking bullet
in their heads!

HELEN

(silently mouthing)
Don't worry, you'll be fine...

Elliot hangs up and sees Helen doing this. Frowns.

ELLIOT

What're you doing?

HELEN

I don't wanna scare people...

ELLIOT

Okay, but if they don't think we're
serious, they'll all just leave,
then we're gonna be arrested and
this whole thing is...

HELEN

(cutting in)
But... you wouldn't actually kill
anyone, would you?

ELLIOT

Okay, no, course not, but... I
might... shoot their legs or
something...

As they talk, a TWENTY YEAR OLD, BRETT, in the corner starts
to stand, clutching a fork. Thinking he's unseen. About to
be the hero he always knew he was, deep down.

HELEN

You want to put someone in a
wheelchair?

ELLIOT

I don't want to and it wouldn't be
permanent, probably, I'm just,
we're in a tricky situation here
and... Could you sit back down
please?

Elliot stops mid-sentence, calmly turns (having seen Brett
in a reflection) and points the gun at him. He sheepishly
sits back down.

ELLIOT (CONT'D)

Just to clarify, we do not want to
hurt anyone. We do not want to kill
anyone.

(MORE)

(CONTINUED)

ELLIOT (CONT'D)

But I am prepared to shoot you in the legs, and although I've never been shot in the legs, I don't imagine it's much fun. Thank you.

On a TV in the corner, we see a headline telling us about the dead bodies they've left behind them. A News Reporter doing a piece to camera at the Nala Stone Men. Lammon and McCoy's bodies are in the background, covered by sheets.

NEWS REPORTER (ON TV)

We're here at the so-called Nala Stone Men, where early this morning an employee made the gruesome discovery of two bodies. Police have confirmed the identity of one of the victims, Sergeant Rodney Lammon, of the Burnt Ridge Police Force. The identity of the other victim has not been announced, but we understand they were not a police officer. In a further shocking turn, it seems one of the principal suspects wanted for questioning in the case is also a member of the police force - Probationary Constable Helen Chambers of the Cooper Springs Police Department. She is understood to be in the company of an unidentitified Northern Irish male...

ELLIOT

Let's just turn that off shall we?

He grabs a remote from the side and switches it off. Deep breath as he looks around at the hostages - all of them unsettled.

HELEN

Can I get anyone any drinks, or... ?

Silence.

HELEN (CONT'D)

No? No drinks?

Helen looks at him. What the fuck do they do now?

Then, in the background Brett stands, fork in hand, and charges from his booth. About to be the hero he always knew he was inside...

BRETT

AAAARRRGH!!

And he trips on a bag nearby, falling out of frame. Elliot and Helen only turn around once he's fallen down.

44

EXT. RONNY'S SPICY WINGS - DAY

44

(LACHLAN, NATHAN THE NEGOTIATOR, COMMANDING OFFICER, SERGEANT MORGAN (50), N/S UNIFORMED COP, N/S POLICE OFFICERS, N/S NEWS CREWS)

Police cars and OFFICERS outside. News crews. NATHAN pacing. Classic siege stuff.

A squad car pulls up. Driven by a UNIFORMED COP. LACHLAN emerges. He is handed a bullet proof vest by someone and puts it on.

45

INT/EXT. RONNY'S SPICY WINGS - DAY

45

(ELLIOT, HELEN, LACHLAN, CUSTOMER (50), NATHAN THE NEGOTIATOR, COMMANDING OFFICER, SERGEANT MORGAN (50), BRETT (50), JEAN (N/S)(50), AVERY THE CHEF (N/S)(50), N/S WAIT STAFF, N/S CUSTOMERS)

Time has passed and the atmosphere's changed - everyone is sitting in a more relaxed, casual way, and there's no longer that tension in the room. It's sweaty though, and everyone looks hot. ELLIOT and HELEN wait, tense. Helen is staring at her phone, willing it to ring.

HELEN

She'll call.

ELLIOT

You telling me? Or yourself?

Helen shrugs. She's not sure. A silence. Then -

ELLIOT (CONT'D)

You know - there's something else I remembered. It's about us.

She looks at him. A moment suddenly passing between them.

HELEN

Us?

ELLIOT

Yeah, the night at the Dusty Moon Motel, when we, uh...

But they're interrupted by the sound of something from outside. A voice they recognise, on a loud hailer -

LACHLAN (O.S.)

IT'S OVER ELLIOT!

Elliot goes over to the door and looks through. He sees LACHLAN standing there, between the rows of police cars and OFFICERS (including the COMMANDING OFFICER and NATHAN) and the doors to the restaurant.

46

EXT. RONNY'S SPICY WINGS - DAY

46

(LACHLAN, NATHAN THE NEGOTIATOR, COMMANDING OFFICER, SERGEANT MORGAN (50), N/S UNIFORMED COP, N/S POLICE OFFICERS, N/S NEWS CREWS)

With LACHLAN and NATHAN and the COMMANDING OFFICER nearby.

LACHLAN

Soon as there's a clear shot, you hear me?

And he walks back towards the restaurant. He's about half way between the inner cordon boundary and the door. Taking out his own phone and dialling Helen's number.

47

EXT. ROOFTOP/RONNY'S SPICY WINGS - DAY

47

(ELLIOT, N/S SNIPER)

We go in CLOSE on a SNIPER. He's on a nearby rooftop looking at the restaurant, the door of it in his sights.

Through a gap in the glass, he has ELLIOT in his sights. He's squeezing the trigger...

Just as one of the customers by the window moves, blocking his view... We realise the row of customers Elliot made move there have inadvertently become a protective barrier between him and the snipers.

48

INT/EXT. RONNY'S SPICY WINGS - DAY

48

(ELLIOT, HELEN, LACHLAN, NATHAN THE NEGOTIATOR, COMMANDING OFFICER, SERGEANT MORGAN (50), CUSTOMER (50), BRETT (50), JEAN (N/S)(50), AVERY THE CHEF (N/S)(50), N/S WAIT STAFF, N/S CUSTOMERS)

Back in Ronny's, Helen's phone goes. HELEN frowns and answers.

HELEN

Yeah?

LACHLAN

I thought we could talk on a private line.

Helen looks at ELLIOT.

HELEN

Guess who.

She throws him the phone. Intercut between here and LACHLAN.

LACHLAN

What is it you hope to achieve here?

(CONTINUED)

ELLIOT

Well, it's nice to just see your face again, but... Lena Pascal. How about that? Got her yet?

LACHLAN

Seems Nathan Wong doesn't mess about. She's on her way from Adelaide as we speak. But are you really expecting me to believe you held up this whole place to talk to some woman?

ELLIOT

And you're expecting everyone to believe that you're just a victim? That you didn't do what you did?

LACHLAN

Give it up. Step outside.

ELLIOT

How can you live with yourself? "To do a good thing first I have to do a bad one". Remember that? You were going to do one bad thing, to save your wife. Only... you couldn't stop there. That's the problem. Once you've put a foot in the shit, you're already covered in shit. So might as well go all the way. Just really roll about in all that shit, get shit in your ears and up your nose, under your fucking eyelids...

LACHLAN

We do what we have to. For the people we love.

(beat)

Also that's really disgusting.

Elliot looks over at HELEN. Seeing the lengths she's gone to for him. She's unaware - just looking around, anxiously waiting.

ELLIOT

Your whole life you've been a police officer, done the right thing, then it all just... goes out the window. In an instant. How does that even work?

LACHLAN

You ever hear that myth about swans... ? They're mute their whole lives. Then, just before they die, they sing this... beautiful melody. They do this thing that they've never done before. Their swan song.

(CONTINUED)

ELLIOT

There's nothing beautiful about this.

LACHLAN

I disagree.

(beat)

I chose to spend my last moments on earth with the woman I love. You, on the other hand, chose to spend yours in Ronny's Spicy Wings.

(beat)

I'm pretty sure I win.

49

EXT. ROOFTOP/RONNY'S SPICY WINGS - DAY

49

(ELLIOT, N/S SNIPER)

Up with the SNIPER - he's still trying to get a view on ELLIOT, through the window of the restaurant. He keeps moving in and out of the sniper's sights and the CUSTOMERS by the window keep getting in the way.

50

INT. RONNY'S SPICY WINGS - DAY

50

(ELLIOT, HELEN, LACHLAN, NATHAN THE NEGOTIATOR, COMMANDING OFFICER, SERGEANT MORGAN (50), CUSTOMER (50), BRETT (50), JEAN (N/S)(50), AVERY THE CHEF (N/S)(50), N/S WAIT STAFF, N/S CUSTOMERS)

Back with ELLIOT and HELEN. Helen's phone buzzes - Elliot checks it. Helen's received a text. He smiles.

ELLIOT

(into phone)

Actually... I'm not sure you do win.

He hands Helen the phone and she looks at the message. Then looks at Elliot.

HELEN

(into phone)

Check your messages.

Lachlan pulls out his phone from his pocket.

HELEN (CONT'D)

(into phone)

I asked my friend Freddie to retrieve something for me. How do I put this? Oh yeah - it's from something that 'shoots but never kills... '

Lachlan sees a message. Opens it - there's a JPEG attached. He downloads it. Then says the words Lammon spoke to her -

(CONTINUED)

LACHLAN

What, like a potato gun?

And then we see it -

A speed camera photo - Lachlan driving away with Elliot (the scene from Episode 4), Elliot's hands cuffed, holding onto the grip handle and Lachlan's gun trained on Elliot.

HELEN

(into phone)

When I saw a speed limit drop like that, near roadworks, on that kind of road, I knew there'd be a camera, see? Elliot told me how fast you were going...

(beat)

Pays to be a traffic nerd.

On Lachlan - his face falling. We hear other phones start to beep. Then we see a load of other officers, including the COMMANDING OFFICER, get the same message. Lachlan looks around - realising what's happening.

HELEN (CONT'D)

(into phone)

Oh. And that's been sent to every department. Just so you really get the message here, which is...

(beat)

You're seven different kinds of fucked.

Elliot looks at her, grinning. She smiles back. A real moment between them. He puts his weapon down, and they go over to the door. They see through the door that Lachlan's hands are raised. They raise their hands and exit -

51 **EXT. RONNY'S SPICY WINGS - DAY**

51

(ELLIOT, HELEN, LACHLAN, NATHAN THE NEGOTIATOR, COMMANDING OFFICER, SERGEANT MORGAN (50), N/S UNIFORMED COP, N/S POLICE OFFICERS, N/S NEWS CREWS)

HELEN and ELLIOT emerge, hands raised. Facing LACHLAN, as the police approach all of them.

HELEN

He was a kid. That officer you had with you. Do you even remember his name?

On Lachlan, staring at her. Feeling all the things he hadn't let himself feel until now.

LACHLAN

Lemon. That was his name. Lemon.

(CONTINUED)

51

CONTINUED:

51

He still can't get it right. The Police Officers start to place them under arrest.

51A

INT. KALURA CREEK/POLICE INTERVIEW ROOM - SCENE DELETED

51A

51B

INT. KALURA CREEK/POLICE INTERVIEW ROOM - SCENE DELETED

51B

51C

INT. KALURA CREEK/POLICE INTERVIEW ROOM - SCENE DELETED

51C

52

EXT. KALURA CREEK POLICE STATION - SCENE DELETED

52

53

INT. KALURA CREEK POLICE CELL - DUSK
(ELLIOT, HELEN, LENA)

53

A dingy basement. ELLIOT sits behind bars as HELEN enters and walks towards him. Elliot smiles at her arrival.

ELLIOT

Hey. You're out and about.

HELEN

I am. I gather you told them you made me do it all.

ELLIOT

I'm glad they believed me.

HELEN

You should be out after your bail hearing tomorrow morning. And look, the big fish here is Lachlan Rogers. Testify against him, there's a good chance of a suspended sentence...

ELLIOT

I feel like I've been living in one of those since that car crash.

HELEN

That body you found out in Murray Waters, they got Billy Nixon's DNA all over the shop there. So. You're in the clear on that one at least.

A silence. Something Helen's been wanting to ask.

HELEN (CONT'D)

What was it, by the way? In the restaurant? You were going to tell me something you remembered about us.

(CONTINUED)

He nods.

ELLIOT

Oh. Yeah. That night. The night
we...

HELEN

Oh. Yeah.
(beat)
Did we?

He smiles.

ELLIOT

No. We didn't.

She nods. He nods. An awkwardness in the air.

ELLIOT (CONT'D)

We did kiss though.

HELEN

Oh really?

ELLIOT

Really.
(beat)
Then one of us threw up. Me, to be
precise.

HELEN

Oh.
(beat)
Hey, I got you something...

She hands him a pay-as-you-go phone.

HELEN (CONT'D)

There's my number in there. If you
ever wanna... yeah.

He smiles. But she's thinking something. Then takes a
breath.

HELEN (CONT'D)

Fuck it. One of those days where
you do things you never thought
you'd do, so...

She leans in and kisses him through the bars. He kisses her
back. They look at each other.

HELEN (CONT'D)

Figured it might jar my memory.

ELLIOT

Did it?

(CONTINUED)

A sound at the door. Helen turns.

HELEN

She's here.

ELLIOT

Who?

HELEN

They found her. Brought her all the way up from Adelaide. Lena Pascal.

(beat)

I hope you find out who you are.

She goes and in walks LENA PASCAL. She looks pale and gaunt. Elliot stands, barely able to believe she's there in front of him.

ELLIOT

You're Lena?

She just looks at him. It's unsettling.

ELLIOT (CONT'D)

I'm Elliot.

(beat)

Elliot Stanley. I've been...

Christ, I've been looking for you.

Then, loaded with emotion -

ELLIOT (CONT'D)

Do you... do you know who I am?

On Lena. Her expression flat. It's hard to tell what he means to her right now. There's nothing there.

LENA

So it's true. What the police told me. You remember nothing. This is not a game?

ELLIOT

No.

LENA

(Russian; subtitled)
You understand me still though?

LENA

(Russian; subtitled)
A mojet bit' tak... ti fsio eshio menia panimajesh?

On Elliot - taking it in, surprised -

ELLIOT

(Russian; subtitled)
I do... And I don't know how...

ELLIOT

(Russian; subtitled)
Da, ya ponimayu... no ya ne znayu, kak...

Lena laughs humourlessly.

(CONTINUED)

LENA

(Russian; subtitled)
Let me show you who you
are...

She lifts her top. We see a long red scar, messy and
disturbing to look at.

LENA (CONT'D)

(Russian; subtitled)
I still have trouble with it.
After it was infected. It has
been all the colours of the
rainbow by now. And still it
hurts. Still burns.

LENA

(Russian; subtitled)
A davai ja tibe pakaju kto ti

LENA (CONT'D)

(Russian; subtitled)
Do sih por u menia s nim
problem
Posle vaspalenija
perelivalsia fsemi tsvetami
radugi
I fsio eshio balit. I fsio
eshio jjot.

Elliot listens, letting her talk. She lowers her top.

LENA (CONT'D)

(Russian; subtitled)
The man you paid to cut into
me, I don't think he knew his
job.

LENA (CONT'D)

(Russian; subtitled)
Tot jlob katoramu ti zaplatil
menia fskit'...
Samnevajus' chto on znal kak
eta delat'

On Elliot. What the fuck...

LENA (CONT'D)

(Russian; subtitled)
He was a butcher. Cutting
into me with a dirty knife.
Digging around in my guts for
those treasures, all wrapped
up in plastic.
(beat)
You said it was going to be
easy. A shit and swallow, you
called it.
(beat)
Not that I could even swallow
it. I gagged and then vomited
the first time. I remember -
you laughed and said you
expected more *'from a woman
like me...'*

LENA (CONT'D)

(Russian; subtitled)
Vaniuchii mesnik. Rezal menia
svaim griaznim najom.
Kapalsia u menia v kishkah,
iskal tvai malenkije
sakrovisha zamotanniye f
plionku.
Ti skazal budet kak nefig
delat'
'a shit and swallow'
praglatit' da visrat' tak ti
skazal
Ja ih daje praglatit' ne
magla
Ja rigala I blevala s pervago
raza
A ti ja vsio pomniu rjal I
skazal
'ja azhidal bol'shevo ot
takoi zhenchini kak vi'

Elliot hangs his head. Burning up. He can't believe what
he's hearing.

ELLIOT

No. No, that can't be, this isn't
true...

(CONTINUED)

LENA

(Russian; subtitled)
I was lucky. Angelika and
Mila weren't. After you
loaded us up - 65 little bags
of heroin each, in our guts -
you waved us onto the plane.
You made us smile back...
like we were off on our
holidays.

(beat)
You always made me smile.
When I walked into a room.
Practice, you called it.
'Turn to me and smile', you'd
say. 'Say hi'. Like nothing
was wrong.

LENA

(Russian; subtitled)
Mnie pavezlo a vot Anjelike I
mile net
Posle tavo kak ti zabil 65
malen'kih paketikof geroina f
kajduju iz nas
Ti pravadil nas na samaliot I
pamahal nam fsled
Ti zastavil nam ulibat'sia v
atvet...
Kak budto mi letim na otidih
(beat)
Ti zastavlial menia
ulibat'sia
Kajdii raz kagda ja fhadila f
komnatu
'Patrenirujemsia'
Pavernis' ka mne I ulibaisia
Pamashi ruchkai kai budto
fsio OK - vot tak

INT. LENA'S APARTMENT - DAY (FLASHBACK)
(LENA, ELLIOT (V.O.))

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

We see the moment from Episode 1. LENA turning to the camera
and smiling. Except this time it plays on. And her smile
falls. Coldly -

LENA

Is that good enough for you sir?
(beat)
Do I look happy enough?
(beat)
Do I look like a fucking tourist?

From behind the camera we hear -

ELLIOT (V.O.)

(harsh)
Again.

INT. KALURA CREEK POLICE CELL - NIGHT
(ELLIOT, LENA)

Back with ELLIOT and LENA.

LENA

(Russian; subtitled)
And right before we left you
said something to us -
(English -)
'And so they waltzed, and
then they stepped, arm in
arm, straight into the belly
of the beast... '

LENA

(Russian; subtitled)
A pered samim atjezdam mi
jdali taksi shiol dojd'
Ti skazal nam...
(English -)
'And so they waltzed, and
then they stepped, arm in
arm, straight into the belly
of the beast... '

(CONTINUED)

The same words he spoke to the Nala Stone Men back in Episode 5. She sighs. Her voice starting to crack at the memory.

LENA (CONT'D)

(Russian; subtitled)

You must have wrapped them too loosely... I watched Angelika and Mila as the bags inside them burst. Their eyes rolled up into their heads and their seizures kept coming.

LENA (CONT'D)

(Russian; subtitled)

Ti navernaje ih slaba zamatal...
Ja videla kak u Anjeliki I Mili eti paketiki razarvalis vnutri.
U nih zakatilis' glaza I ani dolga bilis' f kanvul'sijah.

A silence as Elliot takes this in. She carries on.

LENA (CONT'D)

(Russian; subtitled)

Angelika died in three minutes. Mila took longer. A stewardess gave her mouth to mouth. The whole plane was screaming, it was...

LENA (CONT'D)

(Russian; subtitled)

Anjelika skanchalas' za 3 minuti. Mila proderjalas' dol'she. Stiuardessa pitalas' ejio spasti delala jei iskustvennoje dihaniije. Passajiri krichali v isterike, eto bilo...

She trails off, unable to relive that memory any more. Then, refocusing -

LENA (CONT'D)

(Russian; subtitled)

You couldn't wait for me to shit it out once the plane landed though, could you? No. Didn't want it getting lost in some police evidence locker somewhere or worse - being wasted and dissolving into my useless blood.

LENA (CONT'D)

(Russian; subtitled)

A kak tol'ka samoliot prizemlilsia ti je ne mog azhidat'sia paka jai h visru, net kaneshna.
Ti ne mog pazvolit' chtobi ani valialis f kakom-nibud' paliceiskom uchastke f seife na polke s veshdokami - ili eshio huje chtobi ani rastvarilis v majei nikchemnoi kravi.

Another silence. He looks at her, broken -

57

INT. KALURA CREEK POLICE CELL - NIGHT
(ELLIOT, LENA)

57

LENA

(Russian; subtitled)
You did that, Elliot Stanley.
You wanted to know who you
were?
(beat)
This is who you are. You are
the man who showed me what
hell looks like...

LENA

(Russian; subtitled)
Eta fsio ti Elliot Stanley.
Ti hotel znat' kto ti.
(beat)
Vot kto ti. Ti tot kto
pakazal mnie chto takoje ad..

ELLIOT

I'm sorry. I'm sorry, I didn't
know...

LENA

(Russian; subtitled)
And now you do. And you have
to live with yourself.

LENA

(Russian; subtitled)
teper' ti znajesh.
I teper' ti dolzhen zhit' s
saboï.

She turns and goes, leaving Elliot broken in his cell...

FADE TO BLACK.

FADE IN:

58

INT. KALURA CREEK POLICE STATION - DAY
(ELLIOT, OFFICER PETERS)

58

ELLIOT stands opposite a duty desk. A young constable -
OFFICER PETERS - puts a clipboard in front of him.

OFFICER PETERS

Sign here.

Elliot does.

OFFICER PETERS (CONT'D)

You're free to go until your
hearing. Do not leave the state.

ELLIOT

I'm free?

OFFICER PETERS

Yep.

Elliot looks confused.

ELLIOT

But I... my statement. I told you
about Lena Pascal, about what I
did...

(CONTINUED)

OFFICER PETERS

We spoke to Miss Pascal. She said you had her mixed up with someone else.

ELLIOT

No. No no, you don't understand, I need to... I need to pay for it. For what I...

He trails off, unable to believe what he's hearing. Peters sighs.

OFFICER PETERS

Much as I'd like to arrest you for organising and orchestrating drug mule operations, and much as... it seems you want to be arrested... We need evidence. And right now, we don't have any. In fact we can't find anything on you. No-one can. For now... It's just a story.

(beat)

Unless there's anything else you can remember that might help us?

Elliot looks at her for a moment -

ELLIOT

So... I can't even get myself arrested? For all the horrible shit I've done...

Officer Peters shrugs. Looks at him.

OFFICER PETERS

Lucky you.

59 **EXT. KALURA CREEK POLICE STATION - SCENE DELETED** 59

60 **EXT. STREET - SCENE DELETED** 60

61 **INT. SPORTS BAR - SCENE DELETED** 61

Relocated to Scene 65A.

62 **INT. HOTEL ROOM - SCENE DELETED** 62

63 **EXT. OUTBACK ROAD - DAY** 63
(ELLIOT)

A lone car drives down a road in the middle of nowhere.

64

INT/EXT. CAR/OUTBACK ROAD (TRAVELLING) - DAY
(ELLIOT)

64

ELLIOT sits in a car. Driving along. He has a vacant expression. Like he's simply not there any more. We stay on him, as he drives, his breathing getting heavier and heavier.

His hands grip the wheel, and his foot pushes down on the pedal, harder. We hear the engine whir and roar. He's going faster and faster, the lines on the road starting to merge into one.

Faster and faster, louder and louder.

A deep and intense sadness washes over him and he closes his eyes, as he inhales... He spins the wheel, sending the car careering off the road.

We stay with him, as he goes up a small incline, then he TURNS the wheel hard, flipping the car... which goes bumping and slamming as it goes off-road, hurtling down the incline... jerking and spinning...

The car flips over and we stay on Elliot, as he lies unconscious in the car.

A mirror image of the opening scene, except this time there wasn't a fuel truck chasing him, it was something much bigger and much more terrifying. His conscience.

SNAP TO BLACK:

65

INT. COOPER SPRINGS HOSPITAL/TREATMENT ROOM - DAY
(ELLIOT, NURSE (50), N/S NURSES, N/S DOCTORS)

65

ELLIOT wakes up, groggy, not with it at all. Around him, DOCTORS and NURSES are tending to his wounds. One of the nurses is looking at him, her face full of worry...

NURSE

Sir, can you speak...

Elliot's eyes flicker open.

ELLIOT

Mmmnngh...

NURSE

Sir?

ELLIOT

Y... yeah.

The Nurse smiles, as the Doctors keep working on him.

(CONTINUED)

NURSE

Can you tell me your name?

He looks at her, a lost look in his eye. He stares at her and we lean in, wondering if it's happened all over again.

But then his expression shifts. The lost look descends into something else. Like it's starting to suffocate and drown.

ELLIOT

Elliot...

And he starts to cry. Because this is the last thing he wanted in the world. Through the tears we can just about make out the name -

ELLIOT (CONT'D)

Elliot Stanley.

CROSSFADE:

65A

INT. COOPER SPRINGS HOSPITAL/TREATMENT ROOM - NIGHT
(ELLIOT, HELEN)

65A

Later. ELLIOT sits in bed, staring at the ceiling, like he did in Episode 1. POV of him staring at the ceiling in an echo of Episode 1. Then there's a voice.

HELEN (O.S.)

I thought you were a Butland.

He turns. HELEN is in the doorway. Not smiling, and looking very different to the Helen we know and love.

ELLIOT

Didn't think I'd see you.

HELEN

What were you thinking?

ELLIOT

I wasn't.

HELEN

Get in another car accident, lose your memory... is that it? Because that's moronic, Elliot.

(beat; pointed)

Can see why you might want to, though.

He looks at her, ashamed.

ELLIOT

You heard then? About Lena.

(CONTINUED)

HELEN

Yeah. The cop at the station told me what you said.

(beat)

Made me sick. That I even knew you.

ELLIOT

But you do know me. You know that's not me...

HELEN

You're saying she's lying?

Elliot looks her, unable to reply.

HELEN (CONT'D)

Tell me it's just some big mistake. That you don't believe her.

He looks away. He can't say that. She just looks at him, appalled and heartbroken -

HELEN (CONT'D)

How could I get you so wrong?

ELLIOT

You didn't! Everything that happened to you and me, that's... This is who I am. Lena Pascal, that's just something I did...

HELEN

'Just something you did'. Listen to yourself.

ELLIOT

No-one can find a single thing about me. You know that? No family. No friends. Not even a damn accountancy qualification. I don't know how much of what I remember is real and how much is just... fucking... LSD.

HELEN

Oh stop it, please, with the 'Poor me'...

ELLIOT

(upset; loudly)

We don't know. We don't know why I worked for Kosta, how I met Lena, why I ever asked her to do that...

HELEN

It doesn't matter. You do something like that, there is no reason on Earth that ever makes it okay.

(CONTINUED)

ELLIOT

You don't understand. This is all I know about myself, this awful fucking thing, and the rest of my life is just this... black hole...

HELEN

I'm not going to start feeling sorry for you.

ELLIOT

Then why don't you leave? Why don't you just call this what it is and walk away!

She looks at him.

HELEN

Why did you have to be that guy? Of all the guys... why that guy?

Hating himself, emotional.

ELLIOT

Don't go. You're...
(beat; desperate)
You're my only friend in the whole wide world. Right?

HELEN

Goodbye, Elliot.

ELLIOT

Goodbye, Helen.

She turns and leaves. Quietly, deliberately to himself he looks back up at the ceiling, once she's gone -

ELLIOT (CONT'D)

I'm going out for onions.

We stay with ELLIOT as lies in bed. Overwhelmed by sadness.

INT. COOPER SPRINGS HOSPITAL - DAY
(ELLIOT)

New day. ELLIOT waits for the lift. Gets in and presses G for ground floor. He's wearing different, ill-fitting clothes. The first time he's changed since the clothes he was given in hospital the first time. The lift doors close in front of him.

65C

EXT. FRINGES OF COOPER SPRINGS/CROSSROADS - DAY
(ELLIOT, MAN (50))

65C

ELLIOT has been walking for hours. Nothing but the clothes on his back. We're at the fringes of town where it starts to turn to scrub and outback. He reaches a T-junction and starts to cross - then stops in the middle of the road.

AERIAL SHOT - Elliot literally at a crossroads. Not knowing which way to turn. Interrupted by the honk of a horn.

He turns to see a CAR behind him. The MAN sticks his head out the window.

MAN

You lost?

ELLIOT

Sorry.

He starts to move out the road.

MAN

Where you going?

ELLIOT

I... nowhere. I don't know.

MAN

Lucky you.

ELLIOT

Right. Lucky me.

The Man drives off. Elliot sinks slowly to the ground. Lost and aimless and without direction.

65D

EXT. COOPER SPRINGS/STREET - DAY
(HELEN)

65D

HELEN walks along with a coffee when her phone goes. She frowns.

HELEN

Hello?

65E

INT. BURNT LODGE/HALLWAY - DAY
(SUE)

65E

SUE sits in the hallway on her landline.

SUE

Oh. It's Sue. From Burnt Lodge. I was... I didn't know how to reach that fella... Elliot...

(CONTINUED)

HELEN

Nor do I, I'm afraid.

SUE

Oh. I just wanted to let him know... I don't look at my text messages all that much, but today I did. I saw his and I went down to the place he told me to go - down to that sign to nowhere, and I... I found it. I found the money.

She lifts up a familiar bag. The bag of money Luci took with her before she died. The one Elliot hid by the roadside.

HELEN

What money?

SUE

Big bag of dollars. Big bag.

HELEN

(realising)
A million dollars.

SUE

Crumbs. That's... if you say so. Well I don't need it. I'm going to be giving it somewhere it'll do some use. But I just wanted to say... I imagine he's feeling bad. Over Ralphie, and I wanted him to know... it's not his fault. It hurts like hell but I don't blame him.

(beat)
Sometimes bad things happen, right? And we just gotta pick ourselves up and do the next thing. And do it right.

HELEN

I'm sorry, Sue, but... I don't know where he is.

More time has passed now. HELEN sits in a bar with FREDDIE. Two large cocktails in front of them.

HELEN

What's that?

FREDDIE

Mango crazy. Guy at the bar said it was because it makes a man go crazy. Don't know what it does to a woman. Hopefully gets her nice and toasted on both sides.

Helen smiles politely. But she's distracted.

FREDDIE (CONT'D)

What's up?

HELEN

Nothing.

A silence. Freddie looks at her. Then sighs.

FREDDIE

It's that bloke, isn't it? Go on. Tell me. What did he do?

HELEN

I don't want to talk about it.

FREDDIE

Listen. Twenty years ago... I come back home and caught a guy going through my underwear. Sniffing my underpants like they were roses.

Helen winces.

FREDDIE (CONT'D)

He was this lodger. Studying entomology. Bugs. He also only ever ate sausages.

(beat)

You're getting the picture right?

HELEN

(confused)

I... think so?

FREDDIE

Total freak.

(beat)

Anyway. That's Dave!

Helen double takes. More confused now.

HELEN

Hold on, that's...

FREDDIE

The man I ended up marrying. I don't tell it a lot, as a story, 'cause...

(CONTINUED)

HELEN

Right. The underpants. And the sausages.

FREDDIE

Point is, end of the day - love doesn't happen like it does in the movies. Real people make mistakes.

67

INT. SHABBY HOTEL ROOM - SCENE DELETED

67

68

INT. COOPER SPRINGS BAR - NIGHT

(HELEN, FREDDIE, N/S BAR PATRONS)

68

Back with HELEN and FREDDIE.

FREDDIE

You and this guy... Maybe it's the prologue for the love story of the century. The bit before the other bit.

HELEN

I don't think so. This guy, he wanted so badly to remember who he was... and now he has, he can't forget. And neither can I.

69

INT. SHABBY HOTEL ROOM - NIGHT

(ELLIOT)

69

Elliot enters a dark room, carrying a brown paper bag. He looks down at it. Then he wanders into the room and places the bag on the bed. He looks at it, examining it. His expression is the one of a broken man. We can see remnants of tears on his face. His hand is shaking.

FREDDIE (V.O.)

And they deserve a second chance.

He turns around, pacing the room, anxious...

Looks back at the bag - in the middle of the bed. Staring at him. Threatening him.

We stay on him. On his broken expression as he stares at the bag.

Then, slowly, takes steps towards it.

He looks down at it. He reaches out and takes it in his hand. Then he sits on the edge of the bed, looking at it. Tears in his eyes once more.

(CONTINUED)

He pours a drink from a bottle of vodka. Drinks deeply.
Steadying his nerves. Numbing the pain.

Then he empties the bag onto the floor in front of him.

The items fall out of frame onto the ground and he looks at them. We cut to another shot, where we see the items that fell.

Version A - there is a plastic bag, some pills and a roll of gaffa tape.

Version B - there are two bottles of pills.

He looks at himself in the mirror. Steeling himself.

Version A - Then he reaches down (out of frame) and picks up the plastic bag. He holds it open. Staring at it. Thinking about what he's going to do.

Version B - Then he reaches down (out of frame) and picks up the pills. He holds the bottle. Staring at it. Thinking about what he's going to do.

70

INT. COOPER SPRINGS BAR - NIGHT
(HELEN, FREDDIE, N/S BAR PATRONS)

70

Back with HELEN and FREDDIE.

FREDDIE

Can't forget what he did?
(beat)
Or can't forget him?

HELEN

I just don't understand. How the
same man who did something so awful
could save my life. Or give a woman
he hardly knows a million dollars
just 'cause he felt...
(beat)

I don't know what I'm supposed to
think about that. About him.

FREDDIE

People change.

Helen smiles, exhausted by the whole thing.

HELEN

I need another drink.

FREDDIE

What are you having?

A beat. Then -

(CONTINUED)

HELEN

I'll have a Bloody Mary.

And then a song starts playing on the bar speakers - 'If I Didn't Care...' by the Ink Spots. Helen turns, something about the song striking her.

71-VA INT. SHABBY HOTEL ROOM - NIGHT - VERSION A
(ELLIOT)

71-VA

Back with ELLIOT. The music keeps playing as he looks down at the plastic bag in his hands. He stares at it - taking a few deep breaths. Preparing himself for what's to come...

And then, suddenly, he pulls the plastic bag over his head.

He picks up the duct tape, and tapes the bag to his neck (one shot framed so we don't see the tape being applied). Sealing the plastic bag.

Trying to kill himself. To end it all. We stay with him, for every agonising second of this.

Hyperventilating, the adrenaline running through him.

The panic. The reconciliation with this, his fate.

His eyes, starting to close, like he's beginning to fade away...

He starts to see images... a MONTAGE of his life, flashing before his eyes. The good things that happened since he woke up. Images of Helen and him. Of the things people said that shaped him, or the things that go against the version of himself he now despises. And then they start to slip away. To get darker and get quieter...

His eyes start to close.

And then his phone pings.

Then his eyes open, slightly wider.

We see his eyes, flicker, trying to decide what to do...

He reaches over, dazed. Glances at it.

It's a text - from Helen. He opens it, and we try to make it out from his POV, through the steamed-up plastic...

It's an emoji.

Of a burrito.

Just like she mentioned, back when they were in the restaurant. That this would be the message she'd send. To make everything okay. Her Bat-signal.

(CONTINUED)

71-VA CONTINUED:

71-VA

Through the plastic, and panicked breathing, Elliot starts to smile.

Is he having second thoughts in this moment?

We'll never know, because at that moment, we -

SNAP TO BLACK:

6/71-VB INT. SHABBY HOTEL ROOM - NIGHT - VERSION B
(ELLIOT)

6/71-VB

He necks the pills.

CUT TO:

LATER. We return to find Elliot, some time having elapsed.

He's leaning over, and he looks the worse for wear. His eyes keep closing and he rubs his temples.

But nothing's working. So he leans back.

We go in CLOSE on him - eyes rolling back into his head, his breathing short and staccato. Almost like he's running out of oxygen.

We see his POV - the room turning blurry, his eyes starting to close...

Then we see him - completely out of it. Like he's on his way out...

And then his phone pings.

Then his eyes open, slightly wider.

We see his eyes, flicker, trying to decide what to do...

He reaches over, dazed. Glances at it.

It's a text - from Helen. He opens it, and we try to make it out from his POV, which goes in and out of focus...

It's an emoji.

Of a burrito.

Just like she mentioned, back when they were in the restaurant. That this would be the message she'd send. To make everything okay. Her Bat-signal.

He smiles. And his eyes close...

ALT ENDING:

72

INT. COOPER SPRINGS BAR - NIGHT
(HELEN, N/S BAR PATRONS)

72

Back with HELEN, waiting for FREDDIE. The music still plays. She looks at the text she just sent. Then, after a beat, sees the '...' of a reply, as we -

SNAP TO BLACK:

END OF SERIES