

THE MISSING II

by
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EPISODE FOUR 'Stalice'

FINAL SHOOTING SCRIPT

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NEW PICTURES

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1 INT. HOME STUDIO - NIGHT 9 (2014) 1

We're close in on the neck of an acoustic guitar. We PAN ACROSS to see a hand turning the tuning peg. A guitar string rings out, the note bending up and down. There's a beat as we hear some shuffling. The click of a mouse.

CAPTION: Eckhausen, Germany. 2014.

REVEAL - JORN sat at a computer in a small room in his house. He's wearing large headphones. Onscreen we can see an audio software program flashing as it starts recording. The waveforms start to pulse as he begins playing a classical-sounding song. It's his own composition but has a timeless quality. He stops, suddenly, mid phrase - we can hear a phone ringing. He clicks the space bar on the keyboard and answers his phone. Sighing at the interruption.

JORN	JORN	*
(German; unsubtitled)	(German translation)	*
Yes?	Ja?	*
(beat; concerned)	(beat; concerned)	*
I see. Yes, I'm on my way.	Verstehe. Ja, ich bin unterwegs.	*
		*

2 EXT. SAM AND GEMMA'S HOUSE. GARDEN - NIGHT 9 (2014) 2

Epic flames lick the night sky. The fire is raging hard now, fierce and brutal - the shed is completely engulfed. It's almost Biblical. Jorn's classical guitar kicks in again as we take in the tragic scene, but now has a haunting quality.

We see SAM lying on the floor, writhing in agony. His screaming is mute under the music. GEMMA is knelt beside him, crying. She doesn't know what the hell to do because if she touches him it'll hurt so much more. MATTHEW is stood behind both of them looking at the fire, shaking. So many thoughts rushing through his head at the same time he looks like he might just collapse.

We see the fire start to catch onto the trees in the woods behind. It's starting to spread.

Then, through the music, we hear the sound of sirens, thin at first, then louder. Matthew turns and sees red and blue lights illuminate the darkened streets behind them.

He looks back at the burning shed. The shed he locked his sister inside.

3 INT. NADIA'S HOUSE. HALLWAY/BEDROOM - NIGHT 9 (2014) 3

We're close in on the door as we hear the key turn. The door opens and ANDREAS enters. Jorn's guitar still plays.

ANDREAS
(German; unsubtitled)
Hello? Nadia?
(beat)
I wanted to see how you
were...

ANDREAS
(German; translation)
Hallo? Nadia?
(beat)
Ich wollte nachsehen, wie's
Ihnen geht..

*

He makes his way through the flat nervously. Hoping he's not intruding on anything.

ANDREAS (CONT'D)
(German; unsubtitled)
Hello?

ANDREAS (CONT'D)
(German; translation)
Hallo?

But then he stops by the bedroom door. He can see NADIA's feet stretching out beside the bed. Lying beside them he sees a bloody tooth. On Andreas as he walks in, the fear and panic spreading in him...

And then he sees it. Nadia lying bruised and bloody and broken on the floor. Andreas starts to breathe. Short, sharp panicked breaths.

EXT. SAM AND GEMMA'S HOUSE. GARDEN - NIGHT 9 (2014)

Back at the scene of the fire, with Jorn's guitar still playing. It's later now, and SAM is on a stretcher, being taken to the ambulance. GEMMA's crying and MATTHEW's still staring at the flames in shock and disbelief. Gemma leans over Sam.

GEMMA
It's going to be okay, love, it's
going to be okay. Look at me...

But Sam's not with it. The pain is overriding all his senses. He's delirious.

SAM
Alice... Alice...

GEMMA
Ssh, don't try to talk, love...

The paramedics usher her out the way and load Sam into the ambulance. She looks at a PARAMEDIC.

GEMMA (CONT'D)
Can I...?

He nods. She climbs in. Matthew doesn't even look over. He's transfixed by the burning shed. His sister's funeral pyre. His face is a mix of shock, fear, horror - and most of all, guilt.

5 **INT. AMBULANCE - NIGHT 9 (2014)** 5

GEMMA sits beside SAM as the paramedics attend to him.

GEMMA

I love you Sam. I can't... Please
be okay.

(beat)

I can't lose you too.

And the doors slam as the ambulance sets off. The music cuts off.

6 **EXT. STREET/CAR - DAWN 10 (2014)** 6

A new day dawns. JULIEN emerges from a hotel and walks towards his car. On his phone.

JULIEN

Sergeant, apologies for the early
hour, I am in Paris and...

7 **EXT. HOSPITAL - DAWN 10 (2014)** 7

EVE strides towards the hospital from the car-park, on her mobile. The scene is intercut between the two.

EVE

This isn't a good time, Baptiste.
Alice is dead.

JULIEN

What? When?

Julien looks stunned. He wasn't expecting this.

EVE

She burned to death last night
inside a locked shed. Initial
assessment suggests she started the
fire. She killed herself.

(then, pointed -)

What was it you said to her
yesterday?

JULIEN

I asked her some questions, that is
all...

EVE

Mr Webster says you went to see
her. Started interrogating her,
asking questions in French.

(accusatory)

(MORE)

(MORE)

EVE (CONT'D)

Right after you upset her, she
climbed out the window and went
missing for 3 hours. Only to return
and... take her own life.

JULIEN

I am truly sorry to hear this.

Then, his expression changes as something Eve said sinks in -

JULIEN (CONT'D)

She was gone for 3 hours? Where did
she go?

EVE

We don't know. She didn't say.
Coming to terms with what she was
about to do, maybe...

On Julien - not convinced. His mind turning.

EVE (CONT'D)

(realising -)

So you said you were in Paris...

JULIEN

Not for long. I will be back today.

Julien hangs up. We stay on him, puzzled. Something's not
right with what he's just heard.

INT. HOSPITAL. WARD - DAWN 10 (2014)

A quiet hospital hall. EVE stops by a NURSE sat at her
station doing paperwork.

EVE

Hi, I'm looking for...

She stops when she sees JORN at the end of the hall. She
holds up a hand in apology to the nurse and walks up to
Jorn.

JORN

Sergeant. Who called you?

EVE

What do you mean?

JORN

I only just got word about Mrs Herz
myself.

He nods at the door to their right. Through the window we
see NADIA lying there. Bloodied and hooked up to a
ventilator, in intensive care.

EVE

Jesus.

JORN

You think it is a coincidence? A man accused of these terrible crimes and then his wife... beaten like this.

EVE

I don't believe in coincidence.

JORN

So who told you about Mrs Herz?

EVE

No-one.

Eve nods at the opposite door. Through the window we can see SAM, GEMMA beside him, her head hung low. As Jorn takes in the scene -

EVE (CONT'D)

There was a fire. Alice Webster died. Her Dad got burned trying to save her.

Jorn nods grimly.

JORN

I thought when the girl returned, the world would start to spin again. Become normal. And yet - it seems there is so much more left in its wake. Like... aftershocks from an earthquake.

Eve walks over to the nurse. Re: Nadia and Sam -

EVE

The patients in those rooms there? You're going to need to put them in different wards...

Back on Jorn, looking at Nadia through one door, then Sam through another.

TITLES

EPISODE FOUR: "STATIC"

9 INT. EVE'S HOUSE. HALL/LIVING ROOM - DAY 18 (PRESENT DAY) 9

CAPTION: Eckhausen, Germany. Present Day.

We're back where we left episode three in the present - with GEMMA and EVE. Through the doors we can see STONE sitting, watching the TV. Eve is looking at the rollercoaster picture thoughtfully.

EVE

Christ. How many photos did you go through?

GEMMA

There must have been thousands. And every person had that same expression on their face. Fear, excitement, panic - the look of people falling over a ledge, knowing they'd be caught at the bottom. All of them apart from that girl. My daughter.
(quietly)
Maybe because she knew who was going to catch her.

Eve looks at her. Feeling sorry for her. Feeling awful for sleeping with her husband. Hating to crush her hope.

EVE

This girl's turned away from the camera... The picture's really not that clear...

GEMMA

I want to go there. To the park. Maybe someone saw the two of them. What if...

EVE

Are you saying that the girl who came back - the girl you took into your house - are you saying that wasn't your daughter?

GEMMA

I know how it sounds.

EVE

Mrs Webster...

GEMMA

We wanted to believe it. Okay? We wanted it so much we just shut our eyes. After so long... we were desperate for answers. But part of me knew. The way she talked.

(MORE)

(MORE)

GEMMA (CONT'D)

The look in her eyes. That
detective - Baptiste - he could see
it too...

EVE

(gently)

Even if that was true - how does it
help us now? This photograph is
from years ago.

Gemma sighs, emotional. Frustrated.

GEMMA

I don't know. But it has to mean
something.

(beat)

I'd go by myself, but no-one will
listen to me. I need your help.
Please.

Eve looks at her. Taking pity on her.

EVE

I have no authority outside the
Army...

GEMMA

But you know what to look for. What
to ask.

Eve knows there are a million reasons to say no. Not least
that she sees no value in it. But Gemma looks so helpless,
so desperate.

EVE

My Dad's nurse quit this morning,
there's no-one to look after him...

(beat)

But the garrison's only up the
road. I guess I can ask someone to
come by.

Gemma - grateful - manages a smile at the woman who's
betraying her.

GEMMA

Thank you.

As Eve dials a number on her phone, she glances at Gemma.
Trying to sound casual.

EVE

Will your husband be joining us?

GEMMA

I haven't told Sam.

(beat)

We don't talk about Alice.

(MORE)

(MORE)

GEMMA (CONT'D)

We don't talk about anything much
these days.

She shrugs. Sadly. Eve clears her throat. Not wanting to be
on this subject. Thankfully, the person on the other end of
Eve's phone-call picks up.

EVE

Oh, hi, it's Staff Sergeant Stone.
Yeah, I need a favour...

INT. RUINED HOUSE - DAY 18 (PRESENT DAY)

We're with JULIEN and STEFAN in the bombed-out house in
Northern Iraq - on their own. Outside is the sound of
gunfire. A frenzied, violent pitched battle. They glance out
the window. A narrow alleyway. Peshmerga soldiers running to
battle. Then they look at each other. What the fuck do they
do now? Julien wipes the sweat from his brow. Stefan pulls
out a handkerchief and hands it to him.

STEFAN

Here...

JULIEN

Thank you.

Julien looks at it, sees letters stitched into it. 'S & A'

STEFAN

Stefan and Amara. My wife. She said
maybe it would stop me moaning
about the heat out here.

Julien smiles sadly, removes his glasses and wipes his face
with it.

STEFAN (CONT'D)

We're supposed to 'talk' this
evening. We're supposed to talk
about our marriage. About how we
might save it. About what we can
do.

He lets out a dry, empty laugh.

STEFAN (CONT'D)

It seemed so serious at the time.
That we'd both say our piece...
Listen. Nod. Like we were heads of
state meeting to try and resolve
some international emergency. But
now...

(beat)

Now I just want to be with her.

JULIEN

What is it you were meant to talk about? If I may ask...

STEFAN

Kids. She wanted them. I didn't.

Julien nods. Smiles sadly.

JULIEN

Just have them, non?

Stefan smiles back.

STEFAN

Easy to say now. I don't know...
The thought's just always scared me. Made me feel like I'd be trapped.

JULIEN

You would be.

(beat)

And it would be the best thing you ever did.

Another burst of gunfire - much closer now. Stefan looks out the window, nervous - and then spots something in the distance - a blur at first. Black clothes. One ISIL fighter running across a roof, and two - closer by. Stefan gestures to Julien, who follows his look. Neither men say anything for a moment as they take their new situation.

JULIEN (CONT'D)

They are close.

STEFAN

Yeah.

He ducks his head out the door.

STEFAN (CONT'D)

The peshmerga soldiers have fallen back. We should go.

JULIEN

Out into the crossfire? Perhaps we are safer in here...

Another silence, punctuated by the sound of gunfire. Closer than ever now.

JULIEN (CONT'D)

The question is to risk our lives on fate or chance.

Stefan glances again outside.

STEFAN

I'm not sure our chances are great.

Julien nods. He wipes his forehead. Torn.

JULIEN

It is hard not to think of those girls, kept in that basement. Scared of the world outside. Somebody builds a wall around you, and soon you start... to build your own.

The two men look at one another - trapped. Vulnerable. And scared.

EXT. THEME PARK/TURNSTILES - DAY 18 (PRESENT DAY)

We're outside a theme park. Taking in the tip of the yellow roller coaster, climbing in and out of view above the rest of the rides. EVE and GEMMA enter into frame. Heading towards the park. We join them as they reach the turnstiles. A bored looking teenage EMPLOYEE sits in a booth.

EMPLOYEE

(German; unsubtitled)
15 euros.

EMPLOYEE

(German; translation)
15 Euro.

EVE

Staff Sergeant Evelyn Stone, with the Military Police out of Eckhausen. We called ahead. We're meeting Dieter Ackermann?

The employee nods, picks up a phone and mumbles something into it.

EMPLOYEE

Two minutes.

Eve smiles in thanks. They look up at the theme park. A place that exists solely for fun but now has an ominous, creepy feel.

The two women look at each other. Neither one knowing what to say. One of those moments where one's about to speak but decides not to. There's a tension between the two of them. So they look relieved when they see a stocky guy in his early forties in a security uniform - DIETER.

EVE

This must be him...

As he approaches, they're interrupted when Eve's phone rings.

EVE (CONT'D)

Sorry.

Eve walks a way away, out of earshot and picks up the phone. In the background we see Gemma explain to Dieter that they're waiting for her.

EVE (CONT'D)

(into phone)

Stone?

A voice of MP officer O'SULLIVAN on the other end.

O'SULLIVAN (V.O.)

It's O'Sullivan. I'm sorry, I know I said I could look in on your father - but I've been called to a disturbance...

EVE

I understand. Don't worry about it.

She hangs up. Looks back at GEMMA and DIETER. She holds her finger up - one minute. In the moment she makes a decision and dials a number on the phone. Her leg shakes anxiously, hating every second of this.

SAM is working on the old car. The scene is intercut between the two -

SAM

I thought we weren't meeting till...

EVE

It's not about that. It's my Dad.

(beat; is she doing this?)

I need you to go round to my house. To keep an eye on him.

SAM

(wryly)

I thought...

(quoting her)

'that wasn't what this is'.

A pause. She doesn't want to get into this right now. So she makes it about her dad.

EVE

He can't look after himself.

SAM

I'm trying to resuscitate this
bloody car. Why can't you do it?

She looks over at Gemma, hating herself.

EVE

I just can't. Okay.
(beat)
Please.

There's a long pause as Sam takes this in. Then, finally.

SAM

Okay. I'll go round now.

And he hangs up. Eve breathes a sigh of relief then heads
back to Gemma and Dieter. Walking with purpose towards the
park. All business.

EXT. THEME PARK/TURNSTILES - DAY 18 (PRESENT DAY)

EVE joins GEMMA and DIETER by the turnstiles. Gemma has been
filling Dieter in on the photograph and what they're looking
for. Eve rejoins the conversation as Dieter is looking at
the picture -

DIETER

I am sorry. The rollercoaster is
the only ride where we do...
(struggling with
English)
... with photographs. You
understand?

They nod.

EVE

What about CCTV? Security cameras?

DIETER

We have dummies. But they do not
film. We are small, privately
run...

GEMMA

There must be something.

DIETER

I am sorry. I do not...

He can't find the word to explain. Eve puts a hand on
Gemma's arm. Trying to calm her.

EVE

Thank you anyway.

She turns to Gemma, who seems disheartened. Trying to comfort her -

EVE (CONT'D)

We tried.

She moves towards the door but Gemma doesn't follow. Speaking in a small, lost voice.

GEMMA

Maybe... if we ask around? Maybe someone saw something. Isn't it worth trying? Just in case?

Eve knows this is a futile effort. But again, that guilt is weighing on her, and she finds herself -

EVE

Sure. Okay. Let's ask.

GEMMA

Thank you.

SAM makes his way to Eve's house. He grabs a key from under the mat and opens the door.

SAM enters. He can hear the sound of the TV so he heads further into the kitchen to find STONE sat there, staring straight ahead at a rerun of an old war movie. Quietly, he sits down at the other side of the table. Not knowing how to act or what to say. After a while, Stone turns to Sam. Speaking casually - like he's been there the whole time.

STONE

Hello.

Pause.

SAM

Hi.

And then Stone goes back to watching the television. Sam looks at him, wondering what's going through his head. And how long he's got to stay here.

All the while with no idea that this man has something to do with his daughter's disappearance.

17

INT/EXT. BOMBED HOUSE/VILLAGE - DAY 18 (PRESENT DAY)

17

Back with JULIEN and STEFAN. Gunfire is raging outside now and Julien is breathing heavily. A mortar explodes in the alleyway beside the house.

STEFAN

Are you okay?

Julien nods. But he's clearly not.

JULIEN

Since I was diagnosed, I have felt... out of control. Not in charge of my own destiny.

He looks at the door. Wipes his brow. Dust falls from the ceiling - the sound of gunfire directly above. The battle's getting closer to them all the time.

JULIEN (CONT'D)

I hate this feeling. Like there is nothing that can be done.

Stefan nods. Understanding him.

STEFAN

Okay then. Chance it is.

Julien grits his teeth and they stand, then head over to the door. They take a deep breath and slam the door open. The room fills with a blinding light as the men head outside into the sound of gunfire.

They run as fast as they can, down the alleyway, sounds of battle all around them. Handheld and shaky, in one shot we follow them round the corner, and right in front of their eyes an ISIL soldier is standing. He turns, and Stefan and Julien freeze -

- and the soldier is shot in the back - by DANIEL. Daniel spots them.

DANIEL

Get out of here! Go!

And as Daniel continues to fight on, Julien and Stefan continue to run through the village...

(MORE)

17 CONTINUED: (2) 17

18 **OMITTED** 1819 **INT. BEDROOM - DAWN 10 (2014)** 19

CAPTION: Eckhausen, Germany. 2014.

In a cramped, cluttered bedroom, DANIEL lies wide awake. Beside him, MARLENE is asleep. Daniel gets up. Clearly far too restless to sleep. He pulls on his clothes. Then, from his pocket, he takes out an envelope. MARLENE written on it. Daniel looks over at his girlfriend. An unreadable expression on his face. He places the envelope on the bedside table, then goes.

20 **EXT. ECKHAUSEN STREETS - DAWN 10 (2014)** 20

It's no longer snowing, but it's icy now. DANIEL is in the back of a taxi heading through town. At this hour, there are hardly any people around, and the shops are closed. In one window, a big neon Santa grins, jolly, out at the empty streets.

The taxi passes one street. Daniel glances down and at the end, he can see a knot of fire engines and police cars. And a plume of smoke rising through the sky. He has no way of knowing it, but this is where Alice has died.

DRIVER
(German accent)
The airport, yes?

DANIEL
Yeah.

DRIVER
Going somewhere nice?

DANIEL
Going somewhere else.

The taxi continues and Daniel closes his eyes. Thinking about what lies ahead.

EXT. SAM AND GEMMA'S HOUSE. GARDEN - DAWN 10 (2014)

The blaze is now out. EVE is looking at the burned remains of the shed. O'SULLIVAN beside her. Crime scene technicians from the POL are starting to work within the charred mess. Carefully bagging and tagging evidence. Eve rubs her eyes, clearly exhausted. Then, a shout from inside the burned-out shed. A flurry of activity. Eve walks over.

EVE
What is it?

A local officer says something in German.

EVE (CONT'D)
Sorry, slower, I don't...

O'SULLIVAN
(translating)
They found the body.

Eve looks down at the charred shape on the floor. Utterly unrecognisable as anything human. But then she leans in closer. And sees it -

- a necklace. Or at least, the metal part. Encrusted with soot. But the shape just about visible. A bird.

EVE
(sighing heavily)
That's her necklace.

She shares a look with O'Sullivan.

INT. EVE'S OFFICE - DAWN 10 (2014)

ADAM enters Eve's office.

ADAM

Hey. Thanks for meeting me. I beat
the queue at Magda's. I got you
one.

He offers her one of the styrofoam cups in his hands. Eve pats her bump.

EVE

No caffeine.

ADAM

Ah. Of course. Remind me never to get pregnant.

Eve half-smiles politely. But after what she's just seen she's not feeling in a smiling mood.

ADAM (CONT'D)

So is it true?

EVE

We're running DNA on the remains to confirm. But yeah. How did you know?

ADAM

I got a call from a journalist asking about it.

EVE

Jesus.

ADAM

I know. I told them no comment but it's out now. It's going to be a global news-piece. So... what did you want me to do? What do I say when someone else calls?

EVE

Nothing for now. Just talk to the families. Get drafting a statement.

ADAM

(somewhat reluctant)
Right.

EVE

I know, it's the last thing they need right now. But I'd rather they control the story here. I don't want them getting sandbagged by questions. Not after what's happened to them.

ADAM

Of course. I'll get right on it.
(beat)
13 years I've been doing this job. Never seen anything like it.

EVE

None of us have.

Adam nods and offers the coffee to Eve again. She holds up her hand - thanks but no. Adam junks it as he walks away.

EXT. HANNOVER HOSPITAL - DAY 10 (2014)

An establisher of the hospital.

INT. HANNOVER HOSPITAL. BURN UNIT - DAY 10 (2014)

The steady beep of machines. SAM is lying in bed, asleep, hooked up to all kinds of IV's. GEMMA is half-dozing when the door opens and MATTHEW enters. His eyes red from crying. Gemma looks over at him and is instantly on her feet.

GEMMA

Where have you been? I've been calling...

MATTHEW

I was there till the fire went out. Then... I don't know, I was just...

He swallow hard. Tears in his eyes.

MATTHEW (CONT'D)

She's dead, Mum. She's really gone...

He can't speak, he's too overcome with guilt and sorrow.

GEMMA

Ssh. Ssh, love.

She hugs Matthew as he sobs uncontrollably into her shoulder. Finally, they break apart. Matthew wipes his eyes with the back of his hand.

MATTHEW

How's Dad?

GEMMA

Doctors say the burns are worst on his back. They cleaned them in the emergency room, they've got him on antibiotics and pain killers now. He's going to be okay.

MATTHEW

I'm sorry. She asked me... she begged me. I didn't know... I don't know how it happened. I never meant...

Sam's eyes are closed, but he whispers something, cutting Matthew off. A strain for him just to talk. Matthew and Gemma share a look, surprised.

MATTHEW (CONT'D)

What's that?

GEMMA

What did you say, love?

Gemma and her son lean in close. Sam's eyes flicker open. Glassy, unfocused for a moment, then he locks eyes with Matthew. When he speaks again, it's with a throaty whisper, but no mistaking his words this time.

SAM

Get out.

He pulls his hand away from Matthew. Who looks devastated.

GEMMA

Love, wait...

Matthew runs from the room, seconds away from dissolving in tears. Gemma looks between her fleeing son and her husband, trapped, unsure what to do.

INT. HANNOVER HOSPITAL. CORRIDORS - DAY 10 (2014)

We follow MATTHEW down the hall. He walks fast, just wanting to get the hell out.

OMITTED

EXT. SAM AND GEMMA'S HOUSE - DAY 10 (2014)

JULIEN pulls up and gets out of his car to find crime-scene tape all across the house. Through the gate, Julien can see through the side passage. And see the burned out shed behind. He looks pained at the sight.

EVE (PRE-LAP)

You should've stayed away.

INT. CORRIDOR - DAY 10 (2014)

JULIEN limps along beside EVE.

EVE

You are not part of this investigation.

(MORE)

EVE (CONT'D)

And before you ask, we're running
DNA to confirm the ID, a familial
match against the parents. There's
nothing more to be done here. By
either of us.

JULIEN

Sophie Giroux was my case,
Sergeant. I owe it to her father...

EVE

Kristian Herz isn't talking. And
from what Alice said - Sophie
didn't have a chance.

JULIEN

That is if we believe everything
Alice Webster told us.

EVE

We'll never get the chance to
question her, will we? Not after
you walked into her house and
started throwing accusations at
her...

JULIEN

The time for blame will come. For
now, all that matters is the truth.
Why did the girl take her own life?
Where did she go for three hours?
If we can understand this...

EVE

How can we ever understand what
Alice went through? What that does
to a person?

JULIEN

There is more at play in this case
then we know. If I was just allowed
to speak with Kristian Herz...

EVE

He's in custody. This case is over.
Go home.

Eve nods at an MP SOLDIER to escort Julien off.

INT. BEDROOM - DAY 10 (2014)

MARLENE yawns as she wakes, and her eyes open. She glances
over and sees the bed beside her is empty. She frowns and
then spots the note Daniel left. She picks it up and reads
it. As she reads, her face falls.

EXT. HANNOVER HOSPITAL - DAY 10 (2014)

Outside the hospital, a few news vans are there. The sense
of the press starting to sniff out this story. But it's
still early days. Not everyone is on this yet.

31

INT. HANNOVER HOSPITAL. CANTEEN - DAY 10 (2014)

31

The hospital canteen is a modern, bright space with floor-to-ceiling windows. More like an airport lounge than a hospital. GEMMA sits there, looking down at the small knot of press.

ADAM (O.C.)

Mrs Webster?

Gemma turns to see ADAM standing there.

GEMMA

They know, don't they? About Alice?

Tears prick her eyes. She blinks them back, furiously.

ADAM

Not for sure. But they know something's going on. I don't know how - someone at hospital, one of the German police speaking out of turn...

(gently)

We should think about a statement...

GEMMA

Everyone pulls over to watch the car crash. See the blood on the road.

ADAM

I can draft something. If that would help...

GEMMA

I don't want to talk about it.

ADAM

Mrs Webster - if we don't make a statement... they won't leave you alone.

GEMMA

I said I don't want to talk about her.

It's said in a tone that brooks no disagreement. Adam nods and backs away, respectfully. Gemma looks back down at the press with disdain.

32

OMITTED

32

33

INT. ARMY CAMP. STONE'S OFFICE - DAY 10 (2014)

33

STONE is working when ENGEL enters. Stone looks up, surprised.

STONE

Mr Engel. What can I do for you?

ENGEL

Do you know Nadia Herz?

STONE

I do. Why?

ENGEL

She is lying in Hannover hospital.
In a coma. She was beaten half to death.

Stone's expression is utterly implacable. Controlled.

STONE

I'm sorry to hear it. Major Herz had her struggles, but she was one of our own. One of our youngest ever Majors...

ENGEL

I came to assure you, we are devoting resources to finding her attacker.

STONE

I'm assuming this is no coincidence. Her husband is arrested for abducting Alice and Sophie, then she's hospitalised. Has one of your lot been talking?

ENGEL

Or yours.

STONE

It hardly matters. Was the attack some kind of revenge, do you suppose?

ENGEL

Or perhaps someone trying to ensure Mrs Herz's silence.

STONE

Silence? About what?

Engel looks at Stone levelly. Does he suspect something? Then he gives a slight shrug.

(MORE)

ENGEL

At the moment, we simply do not know enough. I am here because these are your people. We have been co-operating well on the Alice Webster case. I see no reason not to continue.

Stone stands.

STONE

Good. Yes, of course. Major Herz was one of ours. I believe she was one of our youngest Majors...

ENGEL

(frowning)

Yes. Yes, you said.

Stone, just for a moment, looks puzzled - but he takes it in his stride and the mask of confidence is right back.

STONE

Keep me informed.

Engel goes. We stay on Stone - his expression hard to read. With Engel gone, he doesn't exactly breathe a sigh of relief, but there's a definite loosening of tension. Something about Nadia troubles Stone - but what it is, it's impossible to say.

CUT TO:

CAPTION: Eckhausen, Germany. Present Day.

We're on STONE in the present-day. He's watching television - a nature program - SAM sitting beside him. Sam glances over at Stone, feeling a bit guilty about how he's caring for him. Feeling like he has to say something.

SAM

How are you doing, sir? Can I get you anything?

Stone looks over at Sam. A long slow look. And then -

STONE

Captain Webster. Honourable Tank Regiment.

Sam looks startled by the sudden recognition - by the keen lucidity suddenly in Stone's eyes.

SAM

Yes, sir. That's me.

STONE

Your boys came under fire in 2010.
Basra.

SAM

Yes, sir. We were on patrol.

STONE

Three souls.

A silence. Then, quietly -

STONE (CONT'D)

I'm sorry about your daughter.

Sam swallows hard.

SAM

Thank you, sir.

STONE

She was young, I remember... Got
taken just outside the school. She
was...

He is visibly struggling with the effort of remembering.

STONE (CONT'D)

She liked spiders, didn't she? An
alternative sort. She was called...
she was...

SAM

Alice.

Stone nods.

STONE

Alice Webster. Yes. I wouldn't
forget that, Captain.

He looks back at the television. His voice sounding faraway.

STONE (CONT'D)

I wonder if they'll ever find what
happened to her.

SAM

She died, sir. She took her own
life. A couple of years back.

Stone glances back at Sam. Momentarily confused. Then looks out the window and back at Sam, his expression completely different. Stern and official. He's in another time.

STONE

What makes you think you're fit to join the military then, son?

He's gone again, drifted back into whatever reality the disease is constructing inside his mind. Sam, his eyes pricking with tears at the talk of Alice, stands abruptly and goes to fix himself a drink.

CAPTION: Herrenhausener Erlebnispark, Germany.

GEMMA and EVE are standing by a concession stand. Eve talks to the MAN running it while Gemma watches two little girls (11 or so) on a water ride. We only hear Eve's conversation -

EVE (O.C.)

And you don't remember either of these girls? They might have been with an older man?

Gemma watches the girls, smiling at the sight of their enjoyment. Eve comes over to her and shakes her head. Gemma's face falls.

GEMMA

Nothing?

EVE

Sorry.

They walk on in silence, past groups of tourists enjoying themselves, families eating ice-creams.

GEMMA

This brings back memories. Not here, but... places like it. Packing the kids into the car for a big day out. Everyone so excited that we'd always be early, waiting for the gates to open. And then by the afternoon, they'd be half-dead, falling asleep and pretending they were fine just so they could go on one more ride.

EVE

Sounds nice.

Despite herself, she finds herself opening up to Gemma. Who just seems to want someone to talk to.

EVE (CONT'D)

I never went anywhere like here.
There never seemed to be any time.
Dad was away on ops, or moving
station and we'd be packing to go
with him, and Mum... as long as I
can remember, she was ill and just
getting worse.

She shrugs. Then smiles.

EVE (CONT'D)

From the looks of this place, I
wouldn't say I missed much.

Gemma smiles back.

GEMMA

It can't have been easy, moving
about all the time.

EVE

You get used to it.

GEMMA

I always said to Sam, when we got
married, I didn't want that for our
kids. Or for me. I wanted to find
somewhere and make it our home.

(beat)

You've never thought about it?
Starting a family?

Eve thinks for a moment. Hating every minute of this. But
out of guilt, and because Gemma's being so open with her,
she feels obliged to engage.

EVE

It just... never happened. Always
moving around... Maybe one day.

(beat)

God knows when.

Gemma looks at her. And she almost feels sorry for her. But
she can't help herself -

GEMMA

Well. We always find a way to
survive, though, don't we?

And she heads off to talk to more people armed with the
photograph. We close in on a family SCREAMING on the
rollercoaster and cut to -

37

EXT. BEHIND BUILDING/VILLAGE - DAY 18 (PRESENT DAY)

37

The sound of gunfire. STEFAN and JULIEN are crouched behind a building. Taking stock of their surroundings. Suddenly, the sound of explosions behind them.

STEFAN

We need to keep moving...

Reluctant, they start to run again, round the side of the building -

- and out in the open they see peshmerga and ISIL fighters battling at close quarters. Quickly, they duck into a passageway. In silence, they move, fast as they can. The gunfire's getting louder, but they don't care. They're just focusing on putting one foot in front of the other. And then they see it... lying there at the end of the alleyway.

The dead body of DANIEL REED.

Julien stops. His blood running cold. Stefan turns to him -

STEFAN (CONT'D)

Come on. Julien...

But he stops mid-sentence. Julien looks at him, knowing something's up.

PESHMERGA SOLDIER 1 (O.S.)

(Arabic; unsubtitled)

Get down! Get down!

Julien and Stefan hardly dare look - neither they, nor we, can see who's shouting at them. They sink to their knees and as they do, Julien slowly turns -

(MORE)

- to see a cluster of peshmerga soldiers aiming guns at them. Stefan sees them too and breathes a sigh of relief.

STEFAN

(Arabic; subtitled)

We're journalists... journalists...
we were taken here by another of
your units, we are civilians...

One of the peshmerga SOLDIERS just looks at him flatly.

PESHMERGA SOLDIER 1

(Arabic; subtitled)

Get up. Follow me.

Stefan gets up slowly, and Julien follows suit. All the while staring at Daniel. His dead body lying flat on the ground. With a bullet hole in his neck.

EXT. THEME PARK - EVENING 18 (PRESENT DAY)

The evening is drawing in. The queues are shorter. The families exhausted and limping home from a day out. GEMMA is standing in front of a ride, holding up the photograph.

GEMMA

You're sure?

The park attendant just shakes their head. Disappointed, Gemma turns away. Looks over at EVE, who's with a security guard, showing them the photo. She returns a moment later.

EVE

No luck. The park's closing in an hour, a lot of the stands are shut up already.

GEMMA

So maybe we should come back tomorrow. When everything's open. There might be a new shift on...

But Eve's getting impatient. She has to say it -

EVE

I'm sorry but I have to ask... What are you hoping to find?

Gemma sits down on a wooden picnic bench, suddenly weary. An outside concession area. Eve sits down beside her.

GEMMA

If you think what we're doing here is pointless - why are you helping me?

Eve looks down at the photo, thoughtful.

EVE

I think you've seen a ghost. And that would haunt anyone. But maybe you want it to be more than it is.

GEMMA

Maybe you just don't understand because you're not a mother.

Sudden atmosphere. Gemma instantly regrets it.

GEMMA (CONT'D)

I'm sorry...

EVE

It's fine. Really.

But it's clearly not. Gemma then nods at a MAN running a fairground-type stall.

GEMMA

And you know - maybe you're right. Maybe I do want it to be more than it is.

(beat)

But what harm can it do?

She heads towards the stall. Eve looks at her as she walks determinedly towards it. Her look saying everything - it can do a lot of harm.

Much later now. The gunfire has settled down. JULIEN and STEFAN are standing. A big group of peshmerga SOLDIERS nearby, talking to one another. Finally, a soldier walks over to them and hands them back their identifications and their phones.

PESHMERGA SOLDIER 1

(Arabic; subtitled)

You should not be here.

STEFAN

(Arabic; subtitled)

It was one of your units. Your men brought us here...

Ignoring this, the soldier holds a gun to his head, playfully. Makes a child-like machine gun noise -

PESHMERGA SOLDIER 1

Rat-a-tat-a-tat. You get shot. Understand? ISIL, they will come back. We do not win here. They come back. And you get shot!

Having the gun to his head (understandably) makes him very uncomfortable.

JULIEN

I understand.

STEFAN

We get it.

The soldier holds the gun to Stefan's head.

PESHMERGA SOLIDER 1

You too. Rat-a-tat-a-tat. Dead foreigners.

He takes the gun away from his head, laughing. Julien and Stefan look anxious. Even though these are the guys that saved them, they're pretty intimidating as saviours go.

JULIEN

We just wish to return to Erbil.

PESHMERGA SOLIDER 2

(nodding)

We will arrange. This is not a place for children.

(beat; curt)

Come.

They lead them round a building towards a truck.

JULIEN and STEFAN climb into the back of the flatbed military truck. The soldiers get in, laughing and joking and glancing at them as they go. The engine starts up. We follow as they pull away from the village - it's a good 30 seconds as they let the horror and fear of what happened sink in. A properly long time, both men looking back at the town getting smaller behind them, then looking at the sky, relieved to be alive. Finally they can bring themselves to talk.

STEFAN

Was it worth it?

JULIEN

Excuse me?

STEFAN

Coming all this way. Nearly getting killed.

JULIEN

I told myself I would not rest until I found the man who took Sophie Giroux and Alice Webster.

STEFAN

Well. I'm sorry that all this was
for nothing.

JULIEN

Perhaps.

STEFAN

What do you mean?

JULIEN

Daniel said his father was sending money. To a man named Mirza Barzani.

STEFAN

(nodding)

In Erbil, right. So we should talk to him.

Julien takes out his phone - dials a number.

JULIEN

(into phone)

Jorn, it is Baptiste. I need your help finding someone...

And they pull away. Julien looking beaten and battered.

CUT TO:

INT. PETROL STATION - DAY 10 (2014)

CAPTION: Eckhausen, Germany. 2014.

We're with JULIEN in a small petrol station. He's talking to an EMPLOYEE behind the counter. Showing him a new, police issued photograph of ALICE.

JULIEN

She had brown hair, about this long, an English girl, 21 or so... She would be here buying petrol in a canister...

EMPLOYEE

Yes. Yes I see this woman. She wears a...

He gestures some kind of headgear.

JULIEN

She wore a hat. A baseball cap?

He nods.

JULIEN (CONT'D)

Did you see where she came from?

EMPLOYEE

Through those trees there. No car. But... this is what I tell your colleague just now.

On Julien - what?

42

EXT. PETROL STATION/WOODS - DAY 10 (2014)

42

JULIEN walks from the petrol station, out the back and through a cluster of trees. Moments later, in a clearing, he sees a man in police uniform. JORN. He's looking at a map. The two men smile at each other. We take in a wide of them as Julien approaches him.

JORN

What is it they say? Great minds?

JULIEN

Perhaps - once upon a time.

JORN

Do not be so modest. I googled you.

JULIEN

No one is safe any more.

Jorn smiles.

JORN

I am glad someone else feels it is worthwhile tracking Alice Webster's movements yesterday.

JULIEN

Three hours to be gone is a long time. The polizei were all over Eckhausen looking for her. Which suggests she did not want to be found.

(thinking it through)

The man at the petrol station says Alice came here between five and five thirty. She was found home at six thirty. So this was her last stop before home. The question then...

JORN

(nodding)

... is what she did for the two hours before she came to the petrol station. She was on foot.

(MORE)

(MORE)

CONTINUED:

JORN (CONT'D)

Recovering from illness. There is a limit to how far she can have walked during this time.

JULIEN

(nods)

A radius. The average walking speed is 2.80 mph. Let us allow 3 or so. Please...

He gestures for Jorn's map. He hands it to Julien, who takes out a pencil.

JULIEN (CONT'D)

She came through that field. That way lies Eckhausen.

He looks at the scale and draws a rough circle in pencil.

JULIEN (CONT'D)

I think here is the search zone. Are there cameras in Eckhausen? CCTV, security, traffic...?

JORN

Not as many as Paris, but yes. We have some.

JULIEN

So. We start there.

JORN

We? Together?

JULIEN

If everyone helps to hold up the sky, then one person does not get tired.

JORN

And you say you are not a great mind.

JULIEN

(smiling)

Sadly I cannot take credit for that.

(beat)

Come...

And they head through the field together.

INT. CELL - DAY 10 (2014)

EVE enters a cell to find KRISTIAN sat in the corner. He looks tired, like he hasn't slept. She sits on a nearby bench. A moment of silence passes between the two.

(MORE)

KRISTIAN

It's funny. There is not a speck of dust on this floor.

(empty laugh)

They clean this prison more than I clean my own house.

EVE

As you'll find out - it's not this place that's filthy. It's the people locked inside it.

KRISTIAN

Why are you here?

EVE

Your wife... she was attacked last night.

Kristian looks at her. Tears spring to his eyes.

KRISTIAN

(distraught)

No... she... is she...?

EVE

She's in a coma.

KRISTIAN

Can I see her?

Eve shakes her head. This only exacerbates his grief.

EVE

The police are looking into who did it. But I thought you should know.

She looks at him. How vulnerable he is. How broken he is by this news. She can't help but say, sincerely...

EVE (CONT'D)

I'm sorry.

(then; catching herself)

You almost make yourself look human, you know?

He looks at her. He can't find the words.

EVE (CONT'D)

Maybe if you confessed, someone wouldn't have gone after her. Maybe she'd still have her teeth.

Eve goes and Kristian collapses in a heap on the floor, wrung out, crying uncontrollably.

44 **EXT. CELL - DAY 10 (2014)** 44

We follow EVE out. She looks back inside the cell at Kristian, at his visceral and heartbroken reaction - so primal and human. Part of Eve wondering - is there a world in which Kristian *isn't* guilty?

45 **EXT. MILITARY CAMP - DAY 10 (2014)** 45

EVE drives into the military camp. She nods at WILL, the guard. Then she notices her dad, STONE, is with him. They're having a chat - both drinking tea. He waves at her to stop, then heads outside. Eve winds down her window.

EVE
Slacking off, Will?

WILL
You know me.

STONE
Show some respect love, that man's been here longer than you've been alive.

Will looks a bit down and quiet.

EVE
Are you okay?

STONE
The bride he got delivered all those years ago finally walked out on him. If you're going to order a Thai, you'll regret it in the morning.

EVE
(disgusted)
Jesus, Dad. I'm going to try and forget you ever said that.

WILL
You should've had a boy.

Eve rolls her eyes at this laddy chat and starts to wind up the window.

STONE
Wait.
(beat; she stops)
Nadia Herz. I assume you know what happened to her.

EVE

(nodding)

We're looking at everyone in
Captain Webster's squad. Running
alibis...

STONE

You should be looking into Alice's
family.

EVE

Matthew's the only one who's
unaccounted for.

STONE

So talk to him.

EVE

I don't know... I can't see it. The
attack on Mrs Herz was seriously
brutal, I don't...

STONE

Resources are thin. We need to use
them wisely. And if those rumours
are true about him locking his own
sister in that shed, we should
start with Matthew Webster.

Eve looks surprised but nods and drives off. Stone watches
her go. Then heads back inside to Will.

INT. HOSPITAL - DAY 10 (2014)

Back in the main ward with SAM, lying in bed. GEMMA sits
next to him. His eyes open and he sighs, weary.

GEMMA

How are you feeling?

Sam closes his eyes again. Lets out a pained noise. When he
speaks his words sound distant and slurry, the painkillers
dulling the hard edges of his grief.

SAM

If she'd never walked out of that
basement... She might still be
alive.

GEMMA

And what kind of life would it be?

Gemma puts her hand on his. Silence. What she has to say is hard, but she has to say it. Quietly -

GEMMA (CONT'D)

They're saying she did it. That she took the petrol in there. They found a cannister.

(beat)

She killed herself.

Another silence. Sam looks up at the ceiling. Going over things in his mind.

SAM

She was locked in there! Maybe she'd have had second thoughts, maybe...

GEMMA

(cutting across)

We can't think like that, it's poisonous...

SAM

I can think how I want.

He looks at Gemma.

SAM (CONT'D)

How could he do that? After everything she's been through. How could he lock her in there?

GEMMA

This isn't Matthew's fault...

SAM

He knows what he's done. You both do.

He stares at Gemma with unblinking intensity. Gemma looks as if she's been struck.

GEMMA

What do you mean?

She knows what he means. But she needs him to say it.

SAM

Our daughter comes home, needing support. Needing her family.

GEMMA

She was so different...

SAM

You called her a liar.

GEMMA

That's not what I said...

Gemma's crying now, but Sam doesn't relent. He wants this to hurt.

SAM

She heard you, Gemma. She heard everything you said about her. That's why she killed herself.

GEMMA

This is no-one's fault but the man who took her.

SAM

You know what you did.

Gemma can't listen to this any more. She has to say what she's thinking. Even though she knows how Sam will react.

GEMMA

When she was born... you remember how long she took to go to sleep? You weren't there. So I was the one holding her. Night after night, singing to her. Looking in her eyes, holding her little hands. I know my daughter. And that girl who came back? She wasn't her... It wasn't my Alice...

SAM

NO.

The fierceness of Sam's yell stops Gemma dead.

SAM (CONT'D)

Don't you DARE. Don't you DARE talk like that about her. Never again. Do you hear me?

Gemma abruptly stands and walks out of the room. Sam watches her go, his expression impassive.

Beside the plastic Christmas tree, JULIEN sits with JORN at a computer with a TECHNICIAN helping them spool through the footage. They've clearly been there a while. Julien is leaning forward, carefully watching. Jorn is leaning back in his chair. He looks tired. He sighs, stretching.

JORN

I thought with this kind of time-
frame it would not take long to
find something.

JULIEN

It depends if there is anything to
find.

He glances back at Jorn, who looks bored out of his mind. He
lets out a long sigh.

JORN

This is like waiting for Hilde to
talk.

Julien looks at him -

JULIEN

What?

JORN

When I was young, my mother bought
a parrot. Hilde it was called.
Every day, I come home from school,
waiting for this bird to say a
word. And every day... nothing.
So... Waiting for Hilde to talk, we
used to say...

Julien smiles.

JULIEN

And did she ever talk?

JORN

Not a word.

JULIEN

When I first began this job, I
thought it would all be exciting. I
soon realised what it was - sifting
through the earth. Grain by grain.
But the devil is in the details
and...

He stops as Julien leans closer to the monitor. He's seen
something.

JORN

What?

JULIEN

Well. Sometimes Hilde speaks.

To the technician -

JULIEN (CONT'D)
(English)
Go back...
(beat)
There. There she is.

Jorn leans forward - suddenly - as we go in on the monitor.

JULIEN (V.O.)(CONT'D)
Play it. Slowly, if that is
possible.

We see the action begin to unfold onscreen.

A mess of people. This close to Christmas the streets are packed with people buying presents from stalls, listening to Carol Singers.

But there - in the centre of it all - gliding through the mass like some kind of ghost, is ALICE. A blank expression on her face. Music plays.

And then she stops. She looks around, her skin pale and glowing in the dark wintery street. It's so creepy it's almost like she looks at the camera. And then she moves forward, walking down the high street. She disappears into a shop. After a moment -

JULIEN (CONT'D)

Go forwards.

The technician spools the tape forwards. Then stops, slowing it down as Alice leaves the shop carrying a bunch of flowers. Then she walks off-screen.

JULIEN (CONT'D)

There are no other cameras? With a view that leads on from here?

The technician shakes his head. Julien stares at the now frozen screen. At the figure of Alice. When he speaks it's as much to himself as Jorn.

JULIEN (CONT'D)

Where was she going?

CUT TO:

48

OMITTED

48

49

INT. TAXI - EVENING 18 (PRESENT DAY)

49

JULIEN sits in a taxi, eyes closed, his hand to his temple like a man in pain.

CAPTION: Erbil, Kurdistan. Present Day.

A voice cuts through -

CELIA (O.C.)

Julien?

Julien turns to see CELIA beside him.

CELIA (CONT'D)

(French; subtitled)

Why aren't you at home? Why are you running from us?

CELIA (CONT'D)

(French; translation)

Pourquoi t'es pas à la maison ? Pourquoi tu nous fuis?

*

Julien closes his eyes, breathes in slowly.

STEFAN (O.C.)

Julien?

(MORE)

When he opens them again, he sees STEFAN sitting in the front.

STEFAN (CONT'D)

Are you ok?

JULIEN

Sometimes I get headaches...

He is in visible pain.

STEFAN

We should be there soon.

Julien closes his eyes.

STEFAN (CONT'D)

Your friend found Mirza Barzani fast.

(beat)

How is a payment Henry Reed made to this man connected to the abducted girls?

JULIEN

Back in Eckhausen, I found a connection between Henry Reed and the girl who called herself Alice. I do not fully understand the nature of this relationship yet. Perhaps Mr Barzani can enlighten us.

STEFAN

While he's at it, it'd be great if he could also explain why she'd lie about who she was. And why she'd accuse an innocent man of such a terrible crime.

JULIEN

What we must remember, above all, is that Sophie Giroux was a victim. She was a little girl, taken from her family, and held in captivity. All she knew since that moment was trying to survive. When she came back to Eckhausen, sick, claiming to be somebody else, perhaps this too was in the name of survival. Protecting ourselves is in our DNA. The way the human stomach does not digest itself, because our stomach cells are created faster than they can be destroyed.

(looking at Stefan)

You are a journalist in the heart of a war-zone.

(MORE)

(MORE)

JULIEN (CONT'D)

You know, more than anyone, what
lengths people will go to in order
to protect their own freedom.

50

EXT. THEME PARK - EVENING 18 (PRESENT DAY)

50

CAPTION: Herrenhausener Erlebnispark, Germany. Present Day.

GEMMA and EVE are talking to a man behind a drink/hot dog stand. They're showing him the picture, but he's shaking his head. Then there's a noise - *bing-bong* - a jaunty fairground closing up sound. Some German words come over a crackly speaker. The two women walk away from the stand. Gemma sits down on a bench. Exhausted from all the walking and the emotion of the day.

EVE

They're closing up. We should be heading off.

Eve starts to leave, but Gemma's not going anywhere. She just looks up at Eve. She can't keep it in anymore.

GEMMA

He's been happier recently, you know?

EVE

What?

GEMMA

Sam.

EVE

I...

GEMMA

He's been happier the last six months. Happier than he's been in a long time.

EVE

(playing ignorant)
Right? I don't...

GEMMA

(loaded)
Come on.

Eve looks at her. She *knows*. There's no hiding from it. Any more lying and she'll be digging herself out of a deeper hole. The moment is loaded with tension. Relief, almost, for Eve.

EVE

I'm sorry.
(beat)
Shit, that sounds so pathetic, but...

(MORE)

GEMMA

When Alice was taken, we fell apart at the seams. All three of us. But we did it together. As cliched as it sounds... it made us stronger. It made us realise how much each other mattered. It made us count the blessings of every second we had together. Because what we lost in Alice we still had in each other.

(beat)

That love you keep only for your family.

She looks up at the rollercoaster again.

GEMMA (CONT'D)

And then that girl walked into our lives. And we fell apart all over again. But this time... I don't know if we can ever fix it.

EVE

It just happened. We were lonely, I... Jesus, Gemma, I am so sorry...

GEMMA

(coldly)

This isn't about you. Is it?

She fixes Eve with a look.

GEMMA (CONT'D)

Don't tell him I know.

Eve nods. And finally dares to speak -

EVE

For what it's worth... He still loves you.

Gemma laughs mirthlessly.

GEMMA

Right. Well. Even if that's true... so bloody what?

Before Eve can reply,, they're interrupted by the *bing-bong* sound. Another crackly German announcement. A security guard waves at them. The two women don't speak. Eve just gets to her feet and they make their way towards the exit.

The door to the toilet is open. STONE is sat on the toilet and SAM is pulling some boxers onto him.

SAM

There you go.

STONE

I'm sorry, I...

He trails off. Sam emerges into the bedroom and looks down at the floor at Stone's soiled old pants and trousers. He picks them up where they're clean, holding them a way away from him and carries them out -

SAM

Stay there. I'll be a minute...

INT. EVE'S FLAT. KITCHEN - EVENING 18 (PRESENT DAY)

SAM wanders into the kitchen with the soiled clothes, bags them up and throws them in the bin. Then heads back into the bedroom -

INT. EVE'S FLAT. BEDROOM/TOILET - EVENING 18 (PRESENT DAY)

SAM enters. We can see STONE sat on the toilet wearing only his boxers. He looks ashamed.

STONE

I don't know what happened.

SAM

It's fine, don't think anything of it. Really.

It's a side to Sam we haven't seen. Gentle and caring.

STONE

You're a good lad.

Sam looks at him, touched. But, remembering his actions -

SAM

No. No, I'm not.

Sam goes over to a chest of drawers in the bedroom.

SAM (CONT'D)

Let's find you something to wear then...

He starts rifling through the drawers. But then he stops when he sees something...

A folder. A picture inside - the scan of the baby Eve crumpled up in episode one. Alongside it, every other picture from every other scan. There must be a dozen of them.

Sam looks at them all for a moment - from the first picture depicting a tiny embryo to the last, where you can see the outline of the foetus. Then, from behind him, Stone is stood up, looking at him staring at the picture -

STONE

She always wanted a family. It hit her hard, you know?

Sam nods. Realising he doesn't know her at all, and that actually maybe deep down she wants much more than he can give her. He puts the scan pictures back in the drawer.

54 - 56 OMITTED

54 - 56

57 **EXT. ERBIL CIVILIZATION MUSEUM - EVENING 18 (PRESENT DAY)** 57

JULIEN and STEFAN emerge from the car. They look up at the building - red clay walls and a cheap white plaque that reads 'Erbil Civilization Museum', below the same working in Arabic. A functional-looking place in desperate need of some attention. Julien looks at Stefan -

JULIEN

Will you go home? After this is over?

STEFAN

What, settle down in the suburbs? Pension? Kids? A dog?

He smiles and shakes his head as they start walking towards the museum.

STEFAN (CONT'D)

It's just not me.

JULIEN

The dog... it is optional.

STEFAN

This is where I belong.

JULIEN

I thought you wanted your wife to make you another handkerchief...

The two men smile at the memory.

STEFAN

We say the brightest things in our darkest moments, don't we?

JULIEN

And the most true.

(MORE)

Stefan doesn't reply. They reach the door. The place is still open, a paper clock on the door reads that it shuts at 9pm. The two men exchange a look and enter.

58 **INT. ERBIL CIVILIZATION MUSEUM - EVENING 18 (PRESENT DAY) 58**

It's not much more impressive on the inside. JULIEN and STEFAN walk further in. The place is empty. Their footsteps echo on the stone floor as they walk past various displays. If you can call them that. Poorly lit, lined up in a disorganised fashion and with few items to speak of.

A man sits at a computer at the back of the room. When he sees them enter he stands. Heads towards them. Tall and spindly with kind eyes, he looms above both men the closer he gets.

STEFAN
(Kurdish; unsubtitled)
Are you Mirza Barzani?

STEFAN
(Kurdish; translation)
Too Mirza Barzani?

*
*
*

MIRZA
(Kurdish; unsubtitled)
Yes. This is my museum. Why?

MIRZA
(Kurdish; translation)
Bale. Ama Mozaxanay mena bow.

*
*
*

JULIEN
Do you speak English?

MIRZA
Bristol University. Three years.

Julien smiles.

MIRZA (CONT'D)
Our exhibits are displayed in chronological order. Starting from the paleolithic age, down here... through the ancient civilizations of Mesopotamia by the door there. And ending on the right hand side in the Abbasid period.

He looks at them, and seeing their reactions -

MIRZA (CONT'D)
Although, from your faces, you do not seem interested in what the past has to offer. Or perhaps I am not selling it well. It has been one of those days, you understand.

JULIEN
Far from it. The past is exactly the reason we are here.
(nodding at exhibits)
Only... not this far back...

Mirza smiles.

JULIEN (CONT'D)

A man who was living in Germany would send regular payments to you. For many years now. His name was Henry Reed. We are trying to find out why.

Mirza looks at him, his demeanour suddenly different.

MIRZA

Henry Reed. You are not the first to come asking about him.

JULIEN

You spoke to his son Daniel over a year ago.

Mirza nods.

MIRZA

I will tell you what I told him. Henry Reed, he paid me this money out of guilt.

JULIEN

Guilt for what?

MIRZA

For what they did to my sister.

His expression hardens. [NB: LEAVE A BEAT HERE, SO WE CAN JUST CUT TO JULIEN - 'WHO?' - IF WE FEEL MIRZA SHARES TOO MUCH HERE - ONE FOR THE EDIT]

MIRZA (CONT'D)

She was only 9. And this man Henry Reed thinks money will, what? Make it better? Bring her to life? They killed my father and then...

JULIEN

Mr Barzani, slow down. Please. Tell me everything from the beginning.

Mirza breathes out deeply.

MIRZA

In 1991, I was just a boy. That was when they came to my village...

JULIEN

Who?

MIRZA

Henry Reed. And his Army friend. A man called Stone.

On Julien - shocked.

**INT. EVE'S FLAT. KITCHEN/LIVING ROOM - EVENING 18
(PRESENT DAY)**

EVE enters to find SAM in the kitchen with STONE. He's asleep. They make quiet 'let's not disturb' gestures and head into the living room.

EVE

How was he?

Sam looks back at him.

SAM

Yeah. Fine.

EVE

Thank you.

SAM

Yeah.

It's awkward between them. The day they've both had - they've both learned a lot about where they are right now.

SAM (CONT'D)

Where have you been?

EVE

(lying)

Just... work. Something came up.

Another silence.

SAM

Your Dad had a bit of an accident. I looked in that drawer in your bedroom, thought I might find something he could wear...

EVE

I'm sorry.

SAM

It's fine. I'm the one who's sorry.

(beat)

I, uh, I found the pictures. All the scans, the baby, y'know...

Eve looks at him levelly.

58A

EVE

So?

SAM

So... It's this huge part of your
life that we never talk about...

(beat)

You shouldn't be with me. You
should be with someone who can give
you what you want...

EVE

You don't know what I want.

SAM

Look, it's not that we haven't
been... we needed each other,
y'know, something to hold onto in
the middle of all this shit and...
Christ, I'm not good at this...

(MORE)

Eve smiles ruefully.

EVE

It's fine. I've been thinking as well today. And I agree. It's not right, what we're doing. We need to stop.

Sam sighs. Relieved that she feels it too. They share a smile.

SAM

The doctor says maybe we should go back to England. I wonder if he's right. Make a fresh start of it.

Eve nods and smiles. Sam's about to go. But as he turns, she speaks - a rare moment of sincerity and emotion -

EVE

You've been through it, you two. Through hell and back. And then straight back there again. You deserve to be happy.

Sam looks at her, confused, but something tells him now's not the time to push. So he doesn't ask. And he lets himself out. As Eve watches him go, the phone goes. She picks up.

EVE (CONT'D)

Hello?

On GEMMA, who is looking at her laptop screen, an intense look on her face. We don't see what she's looking at. Intercut between her and Eve.

GEMMA

Eve, it's Gemma, can we meet?
Tonight...

EVE

(surprised)
I... I'm looking after my Dad...

GEMMA

Tomorrow morning?

EVE

Yeah, I think, yeah that's fine...
Gemma, what is it? What's this about?

GEMMA

What I said earlier - about not seeing something that's right in front of you.

(beat)

I was right. We just weren't looking hard enough...

And now finally we see what's on the laptop. The photograph of Alice on the rollercoaster with the girl Gemma thinks to be her daughter. But rather than go in on those two, we close in on another girl. A girl sat right at the back, grinning and afraid of the drop she's about to make. And we go in close on a necklace hung around her neck. A necklace of a bird.

GEMMA (CONT'D)

There was another girl.

CUT TO:

60 **OMITTED** 60

61 **INT. HANNOVER HOSPITAL. HALL - DAY 10 (2014)** 61

CAPTION: Hannover, Germany. 2014.

GEMMA stands in a corridor, looking out a tall window that has a view over the entrance and car-park outside. She can see the press gathered outside - a huge increase in numbers already from last time we saw them.

62 **EXT. HANNOVER HOSPITAL - DAY 10 (2014)** 62

EVE gets out of her car and approaches the hospital. She groans at the sight of all the journalists. They spot her coming and she's instantly peppered with questions from all sides. A Military Police OFFICER comes out to escort her through the walkway that's been left clear for people to get in and out of the hospital. Eve ignores all the questions. She looks up to see a news helicopter circling.

63 **INT. HANNOVER HOSPITAL. CANTEEN - DAY 10 (2014)** 63

MATTHEW sits in the far corner of the cafeteria. A cup of coffee long since finished in front of him. The distant thud of rotor blades - some distance away, he can see a helicopter heading towards the hospital.

EVE (O.C.)

Matthew?

Matthew turns to see EVE.

(MORE)

EVE (CONT'D)

Mind if I sit down?

Matthew shrugs. Eve takes it as a yes and sits down heavily. Matthew's still looking out the window.

MATTHEW

Is that a news helicopter?

EVE

Yeah.

MATTHEW

(disbelief)

All for us. All for her.

EVE

Matthew... Kristian Herz' wife Nadia was found last night beaten half to death. She's lying in the ICU in a coma right now.

MATTHEW

Okay.

He looks at Eve levelly - as if to say, how is that anything to do with him?

EVE

It seems unlikely to be a coincidence. That the wife of the man who abducted your sister should be brutally beaten the day of his arrest.

MATTHEW

You think... you think it was me?

EVE

I didn't say that. But I would like to know where you were last night.

MATTHEW

I ate dinner with my family. I locked Alice in the shed... because she asked me.

On Eve - unable to hide her shock at this revelation. Matthew clocks this and gets defensive.

MATTHEW (CONT'D)

She couldn't sleep unless... So I locked her inside and I went to bed.

EVE

Where were you before dinner?

MATTHEW

Out looking for Alice. Just trying
to help.

EVE

So no-one saw you?

MATTHEW

(annoyed)

I'm sure a lot of people saw me,
but I have no idea. I was trying to
find my sister.

EVE

And what time did you get home?

MATTHEW

That man - Kristian - he's the one
who took Alice. Why would I attack
his wife? That doesn't make any
sense.

EVE

I'm not accusing you, Matthew. I'm
on your side. But if you know
something...

MATTHEW

(disbelief)

How could you come in here and...
while we're... while my sister's...

Matthew is suddenly on his feet. He's getting emotional. But
it's mainly because of his own guilt about locking Alice in
the shed. He's about to storm off and Eve goes to stand,
trying to reason with him. Blocking his path.

EVE

Calm down. Look I'm just asking...

MATTHEW

She's gone! I haven't done anything
wrong. She did it to herself. Can't
you just leave us alone!

Now crying, openly expressing the guilt he feels for
something entirely different, he pushes past her, in such a
fury that he unbalances Eve and she falls to the ground. She
lets out a cry of pain and Matthew looks mortified.

MATTHEW (CONT'D)

Oh my God, I'm so sorry...

He helps her to her feet. Eve puts her hand to her stomach
gingerly.

MATTHEW (CONT'D)

I was angry, I honestly didn't mean
to hurt you, I was just trying to
get past...

EVE

I'm okay.

MATTHEW

Sergeant Stone, I am so so sorry.
Sit down, I'll find a doctor...

EVE

I'm fine.

Her phone goes. Eve picks up.

EVE (CONT'D)

Hello?

(beat)

Okay. Thank you for letting me
know.

(to Matthew)

Where's your Mum?

GEMMA is standing in the hall still staring out at the knot of press gathered outside. Lost in thought. She's disturbed by -

EVE (O.C.)

Mrs Webster?

Gemma turns to see EVE.

EVE (CONT'D)

Mrs Webster, the DNA results are
back on the remains in your shed.
We ran them against your husband...
It's a confirmed match with your
daughter.

Gemma claps her hand to her mouth as tears sting her eyes. After all her doubts about Alice, this is hitting her harder than Eve can even understand.

GEMMA

It was really Alice? You're sure?

EVE

I'm sorry, but yes. I just thought
you should know.

And she leaves Gemma to her grief.

We're on the paved pedestrian shopping street. It's a buzz of activity and a neon homage to Christmas. Market stalls, Santas, toys, adverts, promotions... From a distance, we can see JORN and JULIEN making their way through the crowds as they approach a florists. The one we saw Alice go in to.

66

INT. FLORIST - DAY 10 (2014)

66

JULIEN enters with JORN. It's an arty kind of florist, full of Christmas wreaths, wicker reindeer, Christmas cards and candles. Christmas carols are playing over the speakers. The WOMAN behind the counter beams.

WOMAN

Guten tag!

JORN

(German; subtitled)

Good afternoon, do you speak English?

JORN

(German; translation)

Guten Tag, sprechen Sie Englisch?

WOMAN

Yes, of course, how can I help? We have all sorts of wreaths - something to bring Christmas to your home...! Or maybe flowers for your father...

JULIEN

(smiling; of Jorn)

He is too young to be my father!

The woman laughs.

JULIEN (CONT'D)

I wonder if you can help us. We are trying to find this girl. She might have passed here yesterday between 4 and 6 o'clock...

He shows the woman a picture of Alice - it's a still from the grainy CCTV footage glimpsed earlier.

WOMAN

Yes. Yes, I remember her. She came in here.

Julien smiles. The excitement of getting a result.

JULIEN

She did? What did she want?

WOMAN

Statice flowers. 12 of them. Purple. Beautiful. And then she asked me the way to the graveyard. Of course.

JULIEN

Why 'of course'?

(MORE)

WOMAN

Stalice... these are flowers for
remembrance. Usually we lay these
on a grave, you see...

(MORE)

WOMAN (CONT'D)

She seemed so sad, this girl. As though she carried the weight of the world on those shoulders.

Julien and Jorn share a look.

JULIEN

Thank you. Thank you very much.

WOMAN

Happy Christmas!

INT. HOSPITAL. LOBBY - DAY 10 (2014)

GEMMA stands with ADAM beside her. Taking deep breaths.

ADAM

Are you sure you're ready?

Gemma nods. And the two of them step out of the lobby -

EXT. HOSPITAL - DAY 10 (2014)

- into the media onslaught. ADAM holds up his hands and silence falls.

ADAM

Mrs Webster will make a short statement. There will be no questions.

He nods at GEMMA, who steps in front of the sea of microphones. Her first quiet and tremulous.

GEMMA

My daughter Alice Webster was abducted in 2003. And four days ago, she came back to us.

Although the press don't say anything, there's a palpable ripple of surprise and excitement to have this confirmed.

GEMMA (CONT'D)

I know there'll be a lot written about this. I know what happened to my daughter is one of those things. Those... horrible features you read in a newspaper. You shake your head and say 'how awful' but really you're thinking 'I'm glad it's not me'. And no matter what gets written... you'll never understand. What it's like to resign yourself to never seeing someone you love ever again. And then, when they come back... you can't believe it.

(MORE)

68

CONTINUED:

68

GEMMA (CONT'D)

I couldn't... It was her, but I
just couldn't believe it.

She's tearful now, shaking. Adam is about to step in but she
has to finish this.

GEMMA (CONT'D)

My daughter wasn't just a name for
your headlines. She was a girl. She
was our girl. And we loved her.

69

EXT. MILITARY CAMP - DAY 10 (2014)

69

EVE is driving onto the base. She nods at WILL, who opens
the barrier.

WILL

Afternoon. It's mental here, I've
lost count of the number of press
have been trying to get in.

EVE

Yeah. It's not going to get easier
any time soon.

She smiles as the checkpoint lifts and she drives onto base.
She winces and grabs her stomach, but toughs it out. She's
used to a bit of pain.

70

INT. HALLWAY - DAY 10 (2014)

70

EVE is walking along the hall holding some files when she
gets that pain again, in her stomach. Harder now. More
persistent. Hard to ignore.

71

INT. TOILETS - DAY 10 (2014)

71

EVE walks quickly into the toilets, and shuts herself in a
cubicle. She pulls down her trousers -

- and is horrified to see her leg is slick with blood. She
looks pale and shocked as she pulls out her phone to call an
ambulance.

72

EXT. GRAVEYARD - DAY 10 (2014)

72

A large graveyard on the outskirts of town. JULIEN is
walking along rows of graves. Studying them. Suddenly he
hears a shout behind him - and turns to see JORN.

JORN

Julien! Did you not hear me shout?

(MORE)

JULIEN

Forgive me. These places... well.
Some find them to be peaceful.
Myself, I find it hard. All these
lives, laid bare - everything they
stood for reduced to a few words on
a tombstone. A novel abridged to a
haiku.

JORN

I think I have found the flowers.

Julien, falls in step with Jorn.

JORN (CONT'D)

I am not entirely sure, but they
seem to be like the picture. They
look fresh too - unlike the others.
They could have been bought
yesterday. I think these are the
ones the girl put here.

JULIEN

So she runs from her family,
disappears without a word... And
while the entire police department
searches for her, she takes the
time to buy flowers and visit a
grave. Before going home to do what
she did.

They finally come to a stop outside a grave. Fresh-looking,
modern. On it, the words -

"HENRY REED. 1966-2014. HONOURED SOLDIER, BELOVED FATHER,
BURIED HERE IN THE TOWN HE MADE HIS HOME. LEAVES BEHIND
GRIEVING SON, PTE. DANIEL REED".

JULIEN (CONT'D)

Henry Reed.

Julien frowns, confused, and looks over at Jorn.

JULIEN (CONT'D)

Who is this man? And why did she
need to see him before she took her
own life?

CUT TO:

EXT. VAREN - DAY 19 (PRESENT DAY)

CAPTION: Varen, Switzerland. Present Day.

We're out in a tiny Swiss village in the middle of nowhere.
Just a petrol station, a strip of shops and a cafe. Almost
like the last pit-stop before the end of civilisation.

74

INT. CAFE - DAY 19 (PRESENT DAY)

74

We're inside the small, run-down cafe. The waiter, MARTIN, is a kindly French man in his early 20's. He's carrying a coffee over to a table. Someone sat facing away from us, with short hair. Reading a magazine. Almost the only customer here. Martin puts the coffee down.

MARTIN
(French; subtitled)
Here you go. Sorry it took so long.

MARTIN
(French; translation)
Et voilà. Désolé que ça ait pris si longtemps.

A pause. He's about to head back to the till, but thinks screw it. He has something to say. Plucks up the courage.

MARTIN (CONT'D)
(French; subtitled)
The Rolling Stones... they're my favourite band, you know? And I could've met Mick Jagger once. I was working a ski-resort last summer, he went to the restaurant one night... My hero. Just... sat there... Eating a caesar salad. But I didn't go over.
(beat)
It was one of those things... one of those things I wanted to do before I died, you know? Stupid, but...

MARTIN (CONT'D)
(French; translation)
Les Rolling Stones... c'est mon groupe préféré, vous voyez ? J'ai même failli rencontrer Mick Jagger. Je travaillais dans une station de ski, il est venu au restaurant un soir... Mon héro. Il était juste... assis là... à manger une salade César. Mais je n'ai pas osé m'approcher.
(beat)
C'est une des choses... une des choses que je voulais faire avant de mourir, vous voyez ? C'est bête, mais...

He sighs, clearly nervous.

MARTIN (CONT'D)
I said to myself after that - I'm never going to make that mistake again. There's something I think will make me happier, that I'll regret not doing - go for it. You know?

MARTIN (CONT'D)
(French; translation)
Après ça, je me suis dit que je ne commettrais plus jamais la même erreur. S'il y a une chose qui pourrait me rendre plus heureux, que je regretterais de ne pas avoir faite - eh bien, je la fais. Vous voyez ?

He blushes. Finding this very hard indeed.

MARTIN (CONT'D)
Which is all my way of saying I'll never forgive myself if I don't ask you out for a drink.

MARTIN (CONT'D)
(French; translation)
Tout ça pour vous dire que je ne me pardonnerais jamais de ne pas vous avoir invitée à prendre un verre avec moi.

(MORE)

There's a pause. Then we REVERSE. And we see - ALICE, almost unrecognisable with cropped short, dyed hair. She smiles.

ALICE
(English)
I'm afraid I'm taken.

END OF EPISODE FOUR