

THE MISSING II

by
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EPISODE FIVE 'Das Vergessen'

FINAL SHOOTING SCRIPT

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NEW PICTURES

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1 **EXT. STREET - DAY 19 (PRESENT DAY)**

1

CAPTION: Varen, Switzerland. Present Day.

We open in the remote village we saw in ep 4. ALICE is walking along the street, some way from the cafe, her shoes clacking against the concrete. We go in CLOSE - see her expression, lost in thought. Somewhere else. She's so lost in thought she doesn't notice someone running up to her until they're very close. She jumps, shocked. It's the waiter from the cafe - MARTIN. He's a little out of breath.

MARTIN

English yes?
(smiling)
Sorry. I did not mean to scare
you...

Alice looks at him, immediately on her guard.

ALICE

What do you want?

MARTIN

This...

He holds out a bag of shopping.

MARTIN (CONT'D)

... you left it inside.

Alice exhales gently. Takes the bag.

ALICE

Thank you.

She turns to leave, but she's interrupted -

MARTIN

I am sorry. For before.
(beat)
I talk too much when I am nervous.

She looks at him. Trying to figure him out.

MARTIN (CONT'D)

Some people fall silent. Some go
red. Some will sweat. Myself - I
talk. It is foolish, of course.
What is there to be nervous of,
just talking to another person...
(he stops himself;
realising)
Apologies. I am doing it again.

Alice can't help but smile. He's incredibly charming. Then he starts to redden.

(MORE)

1

CONTINUED:

1

MARTIN (CONT'D)

And now I am turning red. Perfect.

Alice stops herself smiling. Like she's remembered she can't do that. Nods to the shopping.

ALICE

Thanks for this.

And she turns and walks away. Martin waves, annoyed with himself, though clearly smitten and grateful for one more encounter. He watches her as she crosses the road and walks down a dirt track.

2

EXT. FOOT OF MOUNTAIN - LATER - DAY 19 (PRESENT DAY)

2

We see ALICE climbing up a steep mountain. Past a dog tied up to a stake in the ground. She idly strokes the dog and keeps walking. Past the red campervan we saw in ep 3. Double take - she's noticed something. That speck of yellow by the tyres. Shining through the red paint. She goes over. Runs her fingertips along the uneven surface, where the paint has flaked off. Remembering when she first saw this van. Not sad, but not happy. Just recalling a moment in time.

She idly glances inside the van as she turns to go into the cabin. Spots something else. On the floor, by one of the seats. A pair of thick rimmed glasses.

She goes over to the front tyre, and she reaches down, into the space between the body of the car and the wheel. She pulls out a set of keys. Then we follow her round to the boot of the van, which she unlocks and opens. She climbs in and picks up the glasses. She puts them carefully in her pocket. We follow her as she gets back out of the van and heads up the mountain...

3

EXT. CABIN - LATER - DAY 19 (PRESENT DAY)

3

A very basic-looking wooden cabin, perched on the edge of a deep quarry. On every other side, it is surrounded by thick, dense forest. Alice makes her way up the hill, out of breath now from the walk. The sense of tension starts to mount as she approaches the cabin. She pulls out another set of keys and unlocks the door...

4

INT. CABIN - DAY 19 (PRESENT DAY)

4

ALICE enters a room. We PAN ROUND the room, half expecting to see somebody, or some kind of clue as to how and why she's here. But it's bare, with cheap furniture, and no real character to speak of.

(MORE)

4

CONTINUED:

4

The only clue to her living there is a solitary sports bag which sits in the corner. We go back on Alice, impassive, as she puts the shopping on the side.

CUT TO:

Later. An empty bowl of porridge sits on the kitchen counter. Alice kneels in front of a wood-burning stove. She's got a decent fire going. For a moment she stares into the flames. The way it's shot, it reminds us of the shed on fire in the Webster's garden. The one Alice was locked inside. Carefully she pulls the thick rimmed glasses from her pocket and puts them in the fire. As she watches the plastic start to melt in the flames, she sighs...

TITLES**EPISODE FIVE: "DAS VERGESSEN"**

5

INT. ILSA'S ROOM - NIGHT 10 (2014)

5

CAPTION: Hannover, Germany. 2014.

We're in a dimly lit room. An attractive woman in her early thirties - ILSA - is pressed up against a wall. A German MAN takes her from behind, aggressive and sharp. He's wearing a suit. She looks back and locks eyes with the man, who thrusts harder and harder...

CUT TO:

Later. They've finished having sex and we can see more of the room now. Fairy lights hang from the wall in a crisscross pattern. The man lies in bed, staring at the lights, blinking in the darkness. Ilsa's gone. The man turns onto his side and looks over at a bottle of lubricant, his expression nonchalant. Then, slowly, he groans and sits up. Starts putting on his boxers. Nature calls. He exits -

6

INT. CORRIDOR - NIGHT 10 (2014)

6

The MAN sluggishly emerges from the room, heading down a hallway. As he walks, we see a couple approach - a PROSTITUTE, leading another GUY into another room to his left. It's at that point we realise we're in a brothel. The man takes a right, going through another door. We see the gentlemen's WC sign on the door as it closes behind him -

7

INT. TOILET - NIGHT 10 (2014)

7

The MAN enters the toilet, still on autopilot. As he approaches a urinal he double takes -

(MORE)

7

CONTINUED:

7

ILSA is stood in front of one of the urinals, pissing. It's only now we realise she's a he. Ilsa smiles at him in a deeper voice that betrays her delicate features -

ILSA
(German; subtitled)
The ladies were full.

ILSA
(German translation)
Die Ladies waren voll.

The man smiles back politely and goes about his business - heading over to the urinal beside hers. We stay on them both as the two of them start to laugh about the encounter.

8

INT. MATERNITY WARD - NIGHT 10 (2014)

8

EVE lies on a hospital bed. Curtains all around her, but we can hear the chaos and hum of a busy maternity ward. A white belt with pads is wrapped around her pregnant stomach, hooked up to a machine that beeps quickly.

The curtain opens and a female MATERNITY DOCTOR enters. The doctor whips the curtain shut and smiles as she glances at the monitor. She speaks English with a German accent.

MATERNITY DOCTOR
So, your baby's heartbeat is a little fast.

Eve looks anxious.

EVE
What does that mean?

MATERNITY DOCTOR
Usually, nothing at all. Often your little one is just being very busy in the stomach... Perhaps they are excited about Santa Claus!

EVE
She. I'm having a girl.

MATERNITY DOCTOR
A girl who is full of energy!

As she talks she removes the foetal monitor and is rubbing gel on Eve's stomach for an ultrasound.

MATERNITY DOCTOR (CONT'D)
Your notes say you have placenta previa...

She rubs the ultrasound wand on the gel and we see the baby on a monitor. The doctor nods as she looks at the image.

(MORE)

MATERNITY DOCTOR (CONT'D)

Yes. The placenta is very low in the womb, I see. So, with this condition, some vaginal bleeding can sometimes occur.

EVE

So it's normal?

MATERNITY DOCTOR

It is nothing to be alarmed about. But... I would like to keep you in overnight.

Eve looks nervous again.

EVE

Are you worried about the baby?

MATERNITY DOCTOR

Not worried, only, the heart rate is faster than I would like. We will keep you on the monitor, see if the girl settles down. Okay?

Eve nods. Too tense to speak. The doctor smiles reassuringly and goes. On Eve - trying to stay calm.

EXT. HENRY'S HOUSE - NIGHT 10 (2014)

JORN and JULIEN emerge from Jorn's car and start to approach the house. As they do, Jorn's phone buzzes. He answers and has a brief conversation in German. Julien waits by the house. When Jorn is done, he approaches Julien. Looking worried.

JORN

The desk NCO says Sergeant Stone is not available. A medical issue, they said.

JULIEN

I hope everything is okay with the baby?

JORN

They did not disclose any more.
(frowning)

This was her case. I feel we should at least talk to her...

JULIEN

(gently)
If you wish to see her, I understand of course.

JORN
(blushing)
No. No, that is not...

JULIEN
Forgive me.

But it's quite clear that Julien is right - Jorn has a definite soft spot for Eve.

JORN
Shall we?

INT. HENRY'S HOUSE. LIVING ROOM - NIGHT 10 (2014)

JULIEN and JORN enter the house. The bloodstain we saw Daniel Reed rubbing at in episode 1 is still there, but incredibly faint now. Jorn hands Julien a file. Julien looks at it as Jorn talks.

JORN
Henry Reed's body was found here.

He indicates an area on the floor.

JORN (CONT'D)
One shot, into the mouth. The gun in his right hand. Forensics all supported Sergeant Stone's conclusion. He killed himself.

JULIEN
But no indication of why.

JORN
Sometimes there are not.
Sometimes...

He shrugs. Julien closes the file and takes in the room. In one corner there's a very large object wrapped up in gift paper. The corner is ripped and we can see some wood poking out. Julien goes over and looks at it. Peers inside. All in silence. A pensive look on his face.

JORN (CONT'D)
What are you thinking?

JULIEN
A former British Army officer kills himself. A few days later, an English girl long thought missing returns. She goes to the grave of the Army officer before also taking her own life.

He looks at Jorn.

JULIEN (CONT'D)

Do you believe in coincidence,
Jorn?

JORN

Coincidence is God's way of
remaining anonymous.

JULIEN

A policeman who quotes Einstein.
You are a rare breed.

Jorn smiles.

JORN

If there is a connection, I cannot
imagine what it could be.

JULIEN

Henry Reed. Does he have any
family? Any loved ones in Germany?

JORN

His son. He is a Trooper, on the
base. Daniel Reed.

JULIEN

I think, perhaps, in the morning we
should talk with Daniel Reed.

He takes one more look at the large wrapped item in the
corner, then follows Jorn out of the room. Jorn is pulling
his mobile out as he walks.

EXT. HANNOVER HOSPITAL - DAY 11 (2014)

A new day dawns over the hulking modern hospital in
Hannover. A huge amount of press have gathered outside. A
proper media scrum. News vans and reporters from every
country you can think of.

INT. HANNOVER HOSPITAL - DAY 11 (2014)

SAM lies in his hospital bed. GEMMA stands and looks out the
window at the press outside. A lost look in her eye. She's
in her own world, not listening to anything. We play it all
off her as a BURNS UNIT DOCTOR talks to Sam -

BURNS UNIT DOCTOR

The burns, we will have to wait.
Give the skin a chance to heal,
assess the damage. Then we can
consider our options. But there
will be extensive scarring.

CONTINUED:

Sam nods, stoic.

BURNS UNIT DOCTOR (CONT'D)

How is your pain?

SAM

I'm fine.

BURNS UNIT DOCTOR

Be honest. We cannot assess your pain relief unless...

SAM

(firmly)

I'm fine. When can I go home?

BURNS UNIT DOCTOR

We'd like to monitor you for the next few hours. But all being well, the end of the day. In time for Christmas tomorrow.

SAM

Thanks.

The doctor goes. A long, painful silence. Gemma staring out the window, not looking at Sam. Finally -

GEMMA

I hate this place.

SAM

Gem...

But they're interrupted by a knock at the door. ADAM.

ADAM

Mr and Mrs Webster, I'm sorry to intrude... I, just... it's a time-sensitive matter and I was hoping I could speak with you, if that's...

GEMMA

Yes. Of course, come in.

ADAM

Are you sure?

Gemma ushers him in. Adam enters and closes the door behind him. He looks uncomfortable about what he has to say.

SAM

What is it?

ADAM

Christ, this is the last thing you need right now, but... I got a call this morning, through my office.

(MORE)

ADAM (CONT'D)

There's a French news outlet that has hold of a story they wanted me to comment on.

(beat; with difficulty)

They said they had independent sources... telling them your son Matthew locked Alice in the shed. Before she...

He trails off. Neither Sam nor Gemma says anything for a moment. Adam presses on into the painful silence.

ADAM (CONT'D)

They're planning to publish.

GEMMA

Who?

She's still looking out the window at the press scrum.

GEMMA (CONT'D)

Which one of these parasites was it?

ADAM

Don't worry about that. The important thing...

GEMMA

We need to set the record straight. We need to tell everyone that it's not true.

SAM

But it is, Gem. Isn't it? Why should we lie for him?

They look at one another. Tears in Gemma's eyes, shocked at the bitterness and rage she sees in Sam's.

GEMMA

Christ, Sam.

She walks out, right past Adam. Sam looks at Adam once she's gone. As he speaks, it's impossible to tell what he's thinking - whether he wants to lie, as Gemma does, or tell the truth.

SAM

Tell them we'll do it.

14 **INT. ICU ROOM - DAY 11 (2014)**

14

MATTHEW goes over and stands, staring at NADIA - lying unconscious after her attack. Upset and angry, he's just glaring at her. Trying to make sense of all this. He's interrupted when the door opens. ANDREAS enters, carrying a small plant. Matthew turns -

(MORE)

MATTHEW

Who are you?

ANDREAS

(German; subtitled)

I am sorry, I will go...

ANDREAS

(German translation)

Entschuldigung Sie, ich gehe wieder...

He goes to leave. But Matthew stops him, almost accusatory.

MATTHEW (CONT'D)

Do you know her? Are you coming to give her that present, 'get well soon', all that shit?

Andreas stops. Not knowing what to say.

MATTHEW (CONT'D)

(German; subtitled)

Do you know who she is? What her husband did to my sister? He raped her. Kept her prisoner...

MATTHEW (CONT'D)

(German translation)

Weißt du, wer das ist? Und was ihr Mann mit meiner Schwester gemacht hat? Er hat sie vergewaltigt. Sie eingesperrt...

ANDREAS

(German; subtitled)

Please, I... I just work for Mr & Mrs. Herz, at the butchers, I...

ANDREAS

(German translation)

Bitte nicht, ich... ich arbeite nur für Herrn und Frau Herz, in der Metzgerei, ich...

MATTHEW

(German; subtitled)

And do you think she didn't know? All this time? You think she had no idea what her husband was doing?

MATTHEW

(German translation)

Und meinst du echt, die wusste von nichts? Solange? Meinst du, die hatte keine Ahnung, was ihr Mann getrieben hat?

Andreas is scared, tearful.

ANDREAS

(German; subtitled)

She does not deserve this! Ulf and Axel said they only wanted to speak to her, I would never have given them the key if I'd known... she did nothing wrong...

ANDREAS

(German translation)

Das hat sie nicht verdient! Ulf und Axel haben gesagt, dass sie nur mit ihr reden wollen, ich hätte ihnen niemals den Schlüssel gegeben, wenn ich das gewusst hätte... sie hat nichts Böses getan...

Matthew leans in, shocked to hear the names -

14 CONTINUED: (2)

14

He advances on Andreas. Intimidating. Andreas looks terrified and confused.

MATTHEW

(German; subtitled)

Ulf and Axel who? Are they the ones that did it? Ulf and Axel who? Cause right now the police think it was me!

MATTHEW

(German translation)

Ulf und Axel wie weiter? Sind die das gewesen? Ulf und Axel und weiter? Weil im Moment denken die Bullen, ich sei's gewesen!

ANDREAS

(German; subtitled)

Leave me alone!

ANDREAS

(German translation)

Lassen Sie mich in Ruhe!

And he turns and stumbles off, half-running, tears and snot running down his face. Matthew looks back down at Nadia, with a hard, cold expression.

15 **EXT. BLOCK OF FLATS - DAY 11 (2014)**

15

A down-at-heel block of flats in Eckhausen. JULIEN stands looking at it when a car pulls up and JORN gets out.

JORN

Good morning. You're early.

JULIEN

At home, my wife and I, we snore, we roll over, we wake one another up... Here, in my hotel, nothing. Silence. I find it very discomfiting.

(smiling)

So it seems we will spend Christmas Eve together.

Jorn smiles back.

JORN

And here I am with nothing to give you.

They approach the tower block.

JULIEN

So Daniel Reed has not reported in for duty?

(MORE)

15

CONTINUED:

15

Jorn shakes his head as he buzzes one of the flats. After a pause, there's a voice through the intercom.

MARLENE (V.O.)
(German; unsubtitled)
Yes?

MARLENE
(German translation)
Ja?

JORN
(German; unsubtitled)
Is that Marlene Loweich?

JORN
(German translation)
Marlene Loweich?

MARLENE (V.O.)
(German; unsubtitled)
Speaking.

MARLENE
(German translation)
Ja.

JORN
(German; unsubtitled)
Polizei. I'd like to speak
with you about Daniel Reed.

JORN
(German translation)
Polizei. Wir würden gerne mit
Ihnen über Daniel Reed
sprechen.

After a pause, there's a buzz and Julien pushes the door open.

16

INT. HALLWAY - DAY 11 (2014)

16

JORN and JULIEN approach a door, which opens as they approach. We see MARLENE, the woman we met in episode four. Jorn shows her his badge and she lets them in.

17

INT. FLAT - DAY 11 (2014)

17

A tiny, modest flat. With JORN, JULIEN and MARLENE inside, it feels rather cramped. She's got an apron on and the kitchen is in a complete state. She's busy cooking. Marlene looks distracted - agitated, even. Julien clocks this.

JULIEN
It smells wonderful. You know, you
can move in, decorate and furnish a
place all you like. But a home is
not a home until it is filled with
the aromas of food on a stove.

MARLENE
I'm training to be a chef.

JULIEN
Well. You certainly have enough
saucepans to qualify.

(MORE)

CONTINUED:

He looks at a giant stack of pans on the side. Marlene smiles. Then looks at them both.

MARLENE

What is this about?

JORN

Daniel Reed.

Marlene sighs an exhausted sigh.

JULIEN

He is your boyfriend, non?

MARLENE

Yes... well... he was.

A sting in her tone -

MARLENE (CONT'D)

Until yesterday morning, anyway.

JULIEN

What happened yesterday morning?

MARLENE

I woke up and he was gone. Just like that.

A moment, as we see a crack in her attempts to keep her shit together.

JULIEN

Did he say why?

Marlene shakes her head.

MARLENE

These last few months, even before his father died, he was distant. Lost in his own head. And then, when Henry took his own life, he fell even further away.

Suddenly there's a beeping from the smoke alarm on the ceiling.

MARLENE (CONT'D)

(German; unsubtitled)

Shit.

MARLENE (CONT'D)

(German translation)

Scheiße.

She runs over to one of the ovens and pulls out a cake that's burned black and smoking. Jorn turns off the smoke alarm.

MARLENE (CONT'D)

(shrugs)

Another failure.

JULIEN

It will only be a failure when you stop trying. Right now - it is experience.

Marlene smiles, grateful. Goes back to the issue at hand.

MARLENE

Daniel was starting to think his father did not kill himself. He said an act of this nature was not in his bones.

(shrugging)

He was paranoid. He used to talk about Iraq, he became obsessed with it. With a period in his father's life spent there.

JULIEN

What happened there?

MARLENE

I do not know. Nor did he. But he seemed to think it was important.

Julien nods.

JULIEN

Did he ever mention Alice Webster? Or perhaps a girl called Sophie Giroux?

MARLENE

(frowning)

No...

(confused)

What could Daniel have had to do with them?

Julien and Jorn share a look.

JULIEN

We don't know. We are as in the dark as you are right now.

(beat)

But... if you think of anything - anything at all, any news of Daniel, if you hear from him... Please call me. Any time.

He hands Marlene his card. Gently -

JULIEN (CONT'D)

I am sorry to have disturbed you.

MARLENE

I've wasted enough time thinking
about him. Crying over him.

(MORE)

17 CONTINUED: (5)

17

MARLENE (CONT'D)

Wherever the hell he has gone, they can have him. He is their problem now.

CUT TO:

18 **EXT. ERBIL AIRPORT - DUSK 19 (PRESENT DAY)**

18

CAPTION: Erbil, Kurdistan. Present Day.

We're back outside the airport we saw in ep one. The shaven-headed JULIEN of the present day stands beside STEFAN, who is smoking. Julien is playing with the dog-eared phone card we've seen him playing with throughout the series. He glances through the doors, at one of the airport monitors.

STEFAN

Flight looks like it's on time. You should check in.

JULIEN

Thank you again. For all your help.

STEFAN

I'd say it was my pleasure, but...

They both share a weary laugh.

STEFAN (CONT'D)

You should go home. Have that operation. You can't just run and hide from it.

JULIEN

Says the man who refuses to go home. Even when asked by his employer.

STEFAN

I know. I know. But it's different...

JULIEN

I have had chemotherapy. Radiotherapy too. I have had hope and had it snatched from me all in the same week. In truth... I am tired. Perhaps I have had my time. But if there is a chance the real Alice Webster is still alive... I must do everything in my power to find her.

STEFAN

To do nothing or do something, right?

(MORE)

Julien smiles at the reference to what he told Stefan back in episode 1.

JULIEN

Yes. It is no choice at all.

JULIEN (CONT'D)

May I borrow your phone?

STEFAN

Sure.

He hands it over. Julien scrolls through as he talks.

JULIEN

We follow certain paths - for our careers, for our beliefs, for our loved ones - but that does not mean we cannot change course. We still have choice.

He presses a button and holds the phone to his ear.

STEFAN

What are you doing?

Julien holds up a finger and smiles. After a moment -

JULIEN

Am I speaking with Mrs Anderssen?

(beat)

Hello. I have your husband. He would like to speak with you.

Julien hands the phone to Stefan.

STEFAN

What do you think you're doing?

JULIEN

There are more important things than chasing a story.

Stefan smiles wryly as he takes the phone off Julien. Julien turns and walks away. As he goes he calls after him -

STEFAN

You can hear yourself, right?

Julien raises a hand - a parting wave - as he disappears into the airport terminal and the doors close behind him.

A new day in Germany. EVE is in uniform. GEMMA beside her. They're by a parade square, soldiers in formation behind them. Eve is looking at the rollercoaster picture on Gemma's phone. At the third girl, the one with the necklace on.

GEMMA

That was Alice's necklace.

EVE

With the bird. I recognise it. We found it in the shed, after your daughter...

She doesn't finish her sentence.

EVE (CONT'D)

This doesn't mean it's the same one.

GEMMA

Alice was wearing it the day she was taken. It's the same. This third girl, what if she...?

EVE

Forward me the photo. I'll look into it.

GEMMA

What will you do?

EVE

I promise, Gemma, I will do everything I can to find out who this girl is.

Reluctantly, Gemma lets Eve take the photograph and put it in her pocket. She doesn't look back up. Unable to look Gemma in the eye as she says -

EVE (CONT'D)

It's over. Me and Sam... We both knew it wasn't right. I think maybe... Maybe if you talked to him. About Alice. Have you showed him this picture?

(beat)

I don't know. It's not my place.

GEMMA

No. It's not.

Eve looks away from Gemma, chastened.

EVE

I'll let you know if I find anything.

And she turns and walks off. Gemma is left looking very small, dwarfed by the buildings around her.

20A **EXT. CAR-PARK - DAY 20 (PRESENT DAY)** 20A

A row of rental cars. JULIEN is clutching a hire agreement and pressing the key, looking for his car. Finally he spots the lights and walks over to it.

21 **INT. HIRE CAR - DAY 20 (PRESENT DAY)** 21

JULIEN gets in the car while dialling a number. He moves slowly and looks exhausted.

22 **INT. JULIEN'S COTTAGE - DAY 20 (PRESENT DAY)** 22

CELIA at home. She hurries to pick up the phone. Like somehow she knows it's him. The scene is intercut between the two.

CELIA
(into phone)
Hello?

JULIEN
(French; subtitled)
It's me.

JULIEN
(French translation)
C'est moi.

CELIA (CONT'D)
(worried)
How are you?

JULIEN
I am fine. Tired. It was a long flight.
(beat)
I am back in Germany.

A pregnant pause. We see Celia practically bite her tongue to stop herself screaming at him. She's instantly emotional. Her voice trembling with a pent up anger -

CELIA
Enough, Julien. This is enough.

Julien closes his eyes. This is killing him.

CELIA (CONT'D)
You're ill. You have a tumour. You have to understand. If you do nothing, you will die. That's the choice you're making...

Julien cuts in - calm but firm -

JULIEN
I have to be here.

CELIA
Why? Why can't somebody else do it?
Why can't you just let it bloody
go?

JULIEN
(French; subtitled)
I love you. You must realise,
for me... Hurting you is what
hurts the most.

JULIEN
(French translation)
Je t'aime. Tu dois
comprendre, pour moi... te
faire mal, c'est ce qui me
fait le plus mal.

CELIA
(French; subtitled)
Then don't.

CELIA
(French translation)
Alors ne le fais pas.

JULIEN
(French; subtitled)
I'm sorry.

JULIEN
(French translation)
Je suis désolé.

And he hangs up. Takes a deep breath, trying to calm his
emotions.

INT. ECKHAUSEN POLICE STATION - DAY 20 (PRESENT DAY)

JORN is working away at his desk. He looks up to see EVE
approaching. He smiles. She shoots one back.

JORN
Eve. Nice to see you.

EVE
Gemma Webster says you've been
helping her out with something.

She shows Jorn the rollercoaster picture. Jorn looks
surprised. Eve points to the picture as she talks, spelling
out what she's saying -

EVE (CONT'D)
She thinks that girl is her real
daughter. That she's Alice. And
this girl at the back, Mrs Webster
thinks she's wearing Alice's
necklace.

JORN
Coincidence? Someone with the same
necklace?

EVE

Or another girl taken by Kristian Herz. We need to look into other reports of missing girls. Except I don't have access to those kind of resources...

Jorn nods. Staring at the photo.

JORN

I will do everything I can. But I must ask - what does Mrs Webster expect to find?

EVE

Her daughter.

JORN

Her daughter is dead. She saw with her own eyes... Perhaps we are digging up a past that is best left buried?

EVE

I promised her. And, look, if there's anything I can do, any way I can help, just let me know.

Jorn nods. As Eve turns to go -

JORN

Wait, I have something for you...

He rummages through the piles of crap on his desk before finding a CD and handing it to Eve.

JORN (CONT'D)

It is, uh... a song.

EVE

A song? What's that got to do with the case?

JORN

(reddening)

Nothing, it is... I thought you might like it. I wrote it, I should have said that. I know you have a CD player in your car, so I...

He trails off, losing steam.

EVE

Thanks.

Jorn looks awkward and busies himself with non-existent work on his desk. Eve smiles and walks away, putting the CD in her pocket as she goes. She looks touched by the gesture.

24

EXT. SAM AND GEMMA'S HOUSE. GARDEN - DAY 20(PRESENT DAY) 24

A bright spring day. GEMMA is in the garden, hanging washing on a line. We see SAM at the door to the garden. He waits there for a moment, looking at Gemma. Then, steeling himself, he opens the door and joins her.

SAM
You want a hand?

GEMMA
(wryly)
Now I've seen it all.

Sam starts to help her hang the clothes. There's a silence while they go about their business. Sam's clearly gearing up to say something. He's finding it hard. He clenches his jaw -

SAM
Gem...

She looks at him. Another pause as he tries to find the courage to speak. He's gone over how he's going to do this in his head and the reality is nothing like he's rehearsed it. It's messy, awkward and harder than he'd imagined.

SAM (CONT'D)
Christ... There's something I need
to tell you. It's...

She looks at him - realising what he's about to say from the way he's looking at her.

SAM (CONT'D)
I should've told you before. It's
not fair on you... There's
someone...

GEMMA
(cutting in; firmly)
There are some things we don't need
to say out loud.

She goes back to hanging the washing.

GEMMA (CONT'D)
It makes it real, doesn't it? And I
think we've suffered enough. Don't
you?

Sam looks over at a nascent flowerbed, thin stalks coming into bloom - they surround by a lush bush. It's the space where the shed was - where Alice died. He can't look at it for too long.

(MORE)

SAM

How did we manage? For so long? To keep it together when she was first taken...

GEMMA

We thought she might still be out there. We were holding our breath. Waiting for our prayers to be answered.

SAM

Then they were. And it wasn't the answer we'd hoped for.

After a pause -

SAM (CONT'D)

Captain Leeson said there might be a place for me. Back in England. A place for us. We could leave soon. Long before the garrison closes.

Gemma looks at him, surprised.

GEMMA

You want to move?

SAM

I don't know. Maybe. It's not like I even do anything here, not any more. Paperwork 3 days a week... compulsory bloody therapy... it's not why I signed up. I'm still being punished for one stupid mistake...

GEMMA

It's not a punishment, Sam. It's medical leave...

SAM

(sharply)
There's nothing wrong with me.

GEMMA

Our lives are here...

She's thinking of the rollercoaster picture, not wanting to leave that clue behind. But she can't tell him.

SAM

We stayed here for her. We didn't want to leave her behind. Now...

Clutching at a lifeline -

GEMMA

What about Matthew?

SAM

He's 23...

GEMMA

We're not going without him.

SAM

I thought what happened a few
months ago... I thought it would
make a difference.

(MORE)

24

CONTINUED: (3)

24

SAM (CONT'D)

But he'll never forgive me.

(beat; then)

Maybe you could speak to him for me.

Gemma finishes clipping the last sheet to the clothesline and looks at him. Seeing desperation in his eyes. But also furious at him for what he's been doing behind her back.

GEMMA

Fine. I will.

SAM

Gem. I'm sorry.

Gemma doesn't answer. She's afraid of what she'll say. She turns and heads inside.

25

EXT. ST ODILIA HAUS - DAY 20 (PRESENT DAY)

25

EVE walks towards the care home. She's snapped out of her reverie by her mobile. She checks the caller ID and smiles. She picks up -

EVE

Baptiste. How are you?

JULIEN (V.O.)

I am back in Eckhausen.

EVE

You just can't stay away, can you?

26

INT. HIRE CAR - DAY 20 (PRESENT DAY)

26

JULIEN drives through Eckhausen, on the phone. The scene is intercut between the two.

JULIEN

I need to meet with you.

EVE

I can't right now. I'm at my dad's care home.

JULIEN

I can come there.

EVE

Really, Julien, I'll be back at the barracks within the hour...

(MORE)

JULIEN

I need to see the both of you. Give
me the address. Please. It is
important.

And he reaches into his pocket, pulling out a pen and notepad. Eve sighs - taken aback by his blunt and forceful manner. But there's clearly no way he's letting this go.

EVE

Fine.

INT. ECKHAUSEN POLICE STATION. MAIN OFFICE - DAY 20 (PRESENT DAY)

JORN is sitting at his desk staring at his computer. He's flicking through case-files. Photographs of young girls. As he reads -

ENGEL (O.C.)
(German; subtitled)
You look busy.

ENGEL
(German translation)
Sie sehen beschäftigt aus.

*

Jorn looks round in surprise and sees ENGEL.

JORN
(German; subtitled)
Yes. I am.

JORN
(German translation)
Ja. Bin ich.

ENGEL
(German; subtitled)
You requested records for abducted girls. Going back 20 years. And yet you have no active abduction cases.

ENGEL
(German translation)
Sie haben 20 Jahre alte Akten von entführten Mädchen angefordert. Und dabei haben Sie gar keinen laufenden Entführungsfall.

*

*

*

*

JORN
(German; subtitled)
I was doing a favour, for the MP Staff Sergeant...

JORN
(German translation)
Das war ein Gefallen für den Unteroffizier der Militärpolizei...

ENGEL
(German; subtitled)
If you have personal business, I suggest you take some personal time. And not conduct it in this office.

ENGEL
(German translation)
Wenn Sie Privatangelegenheiten zu regeln haben, würde ich vorschlagen, dass Sie dies in Ihrer Freizeit tun. Und nicht in diesem Büro.

*

Jorn looks chastened.

JORN
(German; subtitled)
My apologies.

JORN
(German translation)
Verzeihung.

Engel walks off. After he's gone, Jorn glances over - and carries on doing what he was doing. From his office, Engel watches. Suspicious.

28 INT. ST ODILIA HAUS. STONE'S ROOM - DAY 20 (PRESENT DAY) 28

STONE is in his room at the care home. Right now it's characterless. He's staring out the window, a vacant look in his eye. EVE is by his wardrobe, with ST ODILIA NURSE 1. Next to her is an open suitcase, which they're unloading. They speak in hushed tones. As she pulls out a pair of brown corduroys -

EVE
These are his favourite.

Another pair. Eve smiles, emotional.

EVE (CONT'D)
These too. When he liked something he'd buy two. I got that off him.

The nurse smiles.

ST ODILIA NURSE 1
I got my father's nose. I will never forgive him for this!

Eve laughs. Then, sincerely -

ST ODILIA NURSE 1 (CONT'D)
He will be much happier here. And you will worry less.

Eve nods, thankful. Another NURSE (2) appears at the door.

ST ODILIA NURSE 2 (German; subtitled)	ST ODILIA NURSE 2 (German translation)
There is somebody here to see Miss Stone.	Besuch für Frau Stone.

29 OMITTED

29

(MORE)

JULIEN waits outside the impressive building. EVE emerges. There's a silence as she makes her way to him. The way Julien's looking at her, we can tell he's not relishing what he's going to have to say.

EVE

Baptiste.

JULIEN

Sergeant.

EVE

Staff Sergeant, now.

JULIEN

Staff Sergeant, forgive me.

Eve looks at him, at his shaved head with sympathy --

EVE

How are you?

Pause.

JULIEN

Alive.

The way the above conversation happens, the tone and the inflection, is a direct echo of their first phone conversation when talking about Alice in the hospital.

JULIEN (CONT'D)

I have been in Northern Iraq. I went to find Daniel Reed. Henry Reed's son.

Eve looks surprised, but she's prepared to wait for Julien to explain all this in his own time.

EVE

Why?

JULIEN

The girl who came back...

EVE

(pointed)

Alice.

JULIEN

... she knew Henry Reed. The day
before she set light to herself
inside that shed - she laid flowers
on his grave.

Eve looks at him in disbelief.

JULIEN (CONT'D)

You were in hospital at the time.
And then I was... not well...

He shrugs, not wanting to recall the memory.

EVE

Baptiste, this is over. Kristian Herz is rotting in prison for the abduction of Alice Webster. The same girl who ID'd him. What more do you want? What are you looking for?

Julien looks at her. His normally affable exterior cracking. He looks irritated. On edge. Ignoring her question -

JULIEN

Information. Information I think your father will be able to help me with.

Eve laughs an 'I can't believe this' laugh. One devoid of joy. One laced with sadness. Almost hysterical.

EVE

My father needs help putting his bloody socks on. What possible help can he be?

JULIEN

If it was not important, I would not ask.

Seeing Eve is wavering -

JULIEN (CONT'D)

Do you not wish to know what I learned in Iraq?

EVE

He's not well. Tell me your questions. And I'll ask them.

JULIEN

I feel it would be better if...

EVE

Those are the terms. This is not a negotiation, Baptiste.

Julien sighs.

JULIEN

Very well. I need to ask your father about his time in the Gulf War.

EVE

Why?

JULIEN

Because it is connected to the
abductions of Alice and Sophie.

EVE
(confused; brittle)
What do you mean?

JULIEN
Your father killed a girl. In Iraq.
Not in battle. He murdered a
civilian child in cold blood.

EVE
What? Are you...? Killed a girl?

JULIEN
I am sorry, but I have it on good
authority...

EVE
Good authority? Whose bloody
authority? Authority to accuse a
man with Alzheimer's of murdering a
child?! Who the hell do you think
you are?

JULIEN
The man who told me, Mirza Barzani -
he has no reason to lie. The pieces
fit...

Eve just shakes her head. Too wound up to find the words.

EVE
Leave. Right now.

Julien knows he can't push any harder here and just nods.

JULIEN
I am sorry.

He heads out, but turns to Eve before he leaves -

JULIEN (CONT'D)
It is hard, I know. To find out the
ones you love are not who you
thought they were.

She holds a fixed stare. Waiting for him to leave. Which he
does. Eve stands there for a moment, reeling.

EVE's face is pale and drawn. What Julien has just said is
ricocheting around her head. Then, overcome, she falls to
her knees and violently throws up in the toilet bowl.

CUT TO:

32 INT. MATERNITY WARD - DAY 11 (2014)

32

CAPTION: Eckhausen, Germany. 2014.

EVE is lying in bed, a foetal monitor strapped around her stomach. STONE is sitting beside her. Eve grimaces, in pain. Stone looks alarmed.

STONE
What's wrong?

EVE
Just cramps again.

STONE
I'll find a doctor...

EVE
They've been checking on me every
half-hour, I'm sure it's nothing.

Stone doesn't look convinced but he doesn't push the matter. He knows how stubborn his daughter is.

EVE (CONT'D)
If you want to help, get them to
turn that bloody music off. If I
hear any more Christmas songs I'll
kill someone.

Stone smiles as Eve grimaces again in pain.

EVE (CONT'D)
Why the hell am I here?

STONE
You know why you're here. You know
why you're doing this.

EVE
All night I couldn't sleep, I just
kept thinking... What if
something's wrong with the baby?

STONE
Then we'll deal with it. Your
sister's on the way. Try not to
worry.

She takes a deep breath. Exhaling. Trying to calm herself. Going over everything in her mind.

EVE
Why am I even bringing another
person into a world with monsters
like Kristian Herz walking round in
it?

(MORE)

32

CONTINUED:

32

On Stone, trying to answer her real concern -

STONE

Everything's going to be fine.

EVE

How do you know?

STONE

Because I'm your Dad and I said so.

Eve smiles, glad for the distraction - then bites her lip in pain again.

STONE (CONT'D)

This is ridiculous, I'm getting a doctor.

He stands and we follow him out -

33

INT. HALLWAY - DAY 11 (2014)

33

STONE walks down a hallway and finds MATERNITY DOCTOR 2.

STONE

My daughter needs help. She's in pain. Right now.

(German; unsubtitled)

Right now!

STONE

(German translation)
Sofort!

Years in the Army give him a natural authority and the doctor nods and follows Stone back -

34

INT. MATERNITY WARD - DAY 11 (2014)

34

In the room, EVE has her eyes closed and her teeth gritted from the pain. STONE goes to her side.

STONE

I have a doctor, love, you're going to be fine.

EVE

It's just cramping...

But it looks like a lot more than that. The doctor examines her. He looks down between her legs - and turns and yells -

MATERNITY DOCTOR 2

(German; unsubtitled)

Nurse! Prep an operating room, right now!

MATERNITY DOCTOR 2

(German translation)

Schwester! Lassen Sie einen OP fertig machen, sofort!

*

Eve and Stone both look terrified at the alarm in the doctor's voice.

(MORE)

EVE (CONT'D)

What is it? What's going on?

A MATERNITY NURSE runs in. The doctor talks in German and she translates -

MATERNITY NURSE

You have a placental abruption. The lining of the placenta is coming away from the wall of your uterus. It is bleeding heavily.

STONE

Oh God.

Stone grips Eve's hand.

EVE

The baby...?

The doctor answers and the nurse keeps translating.

MATERNITY NURSE

The heart rate is not what we would like. An anaesthetist will put in an epidural, and then we will be performing an emergency Caesarean.

EVE

Will she be okay?

MATERNITY NURSE

We will do everything we can.

Eve drops her head back on the pillow and closes her eyes. Trying to pretend it isn't happening. More doctors and nurses are arriving and talking urgently in German.

EVE

Tell me about when I was born. You always said it was difficult. But you got through it.

STONE

Yes, it was... The hospital was, was... It was near...

He frowns. Going blank. We're seeing one of the first signs of his early onset dementia. But he covers.

STONE (CONT'D)

You're here with us now. That's all that mattered. And your little one will be fine too.

He grips his daughter's hand.

35 INT. ECKHAUSEN POLICE STATION - DAY 11 (2014)

35

We're in the police station. JULIEN sits at a desk opposite JORN. Both are looking through phone records. Julien points at something.

JULIEN

Here. Do you see? This number. The day Henry Reed died, there were several calls to this number. And in the rest of the phone records, you can see other calls... Only at weekends. Late at night.

JORN

So - we must find out who he was talking to.

Jorn dials the number. A pause. Then -

JORN (CONT'D)

(German; unsubtitled)

Hello, my name is Jorn Lenhart, with the Polizei in Eckhausen. I wanted to speak with you about an English man called Henry Reed... Hello?

JORN (CONT'D)

(German translation)

Hallo, mein Name ist Jorn Lenhart, Polizei Eckhausen. Ich wollte gerne mit Ihnen über einen Engländer sprechen, er heißt Henry Reed... Hallo?

He puts the phone down and looks at Julien.

JORN (CONT'D)

They hung up.

JULIEN

Can you trace the number? I would be most interested to learn why they are reluctant to talk with us.

36 INT. HANNOVER HOSPITAL. CANTEEN/HALLWAY - DAY 11 (2014)

36

We're at a table by the window with SAM and GEMMA. Sam's in a hospital gown. Bandages on his burns. They're sat opposite a French JOURNALIST. Coffees in front of them. We can see ADAM, sat on the table behind them.

JOURNALIST

Thank you for sitting down with me, especially with your injuries...

SAM

It's fine.

He winces when he shifts in his seat.

(MORE)

JOURNALIST

I am sorry. For everything that has passed in the last few days for you and your family.

GEMMA

Thank you.

A respectful silence. We can feel the tension between Sam and Gemma.

JOURNALIST

As you might have been told, a source has give me some information. Now - I only wish to print the truth. We are not one of these papers that like to...

(looking for the world)

Make sensational stories, you know?

SAM

Good.

JOURNALIST

I was told that your boy, Matthew - he locked your girl in the shed in which she took her own life.

Before Gemma can answer -

SAM

Lock's been broken on that shed for years. Ever since we moved in. It's one of those things you keep saying you're going to fix but never get round to, you know? The corner of the carpet that's come up. So... I don't know where you got that from. But it must be wrong.

Gemma looks at Sam, surprised.

SAM (CONT'D)

And you can't go round printing things that aren't true. Not after everything that's happened to us.

JOURNALIST

I understand. Only - my source was quite specific...

SAM

(abrupt)

It's just not true.

(beat)

He's a good lad.

36 CONTINUED: (2)

36

He looks at Gemma - who gives him a tight smile. Relieved he's stood up for Matthew after all.

37 **INT. HOSPITAL. HALLWAY - DAY 11 (2014)**

37

MATTHEW is looking through a window into the room NADIA lies unconscious in. He spots a POL officer walking past the window, some distance away. The sight gives him an idea and he hurries to catch up.

MATTHEW

Officer, do you speak English?

POL OFFICER

Yes.

MATTHEW

That woman back there... Nadia Herz? Someone came asking me who did this to her. They thought I might have done it. But the truth is... I mean, I heard some names...

The officer looks suddenly intrigued. Matthew's wanting to give him the names, but something's holding him back. As he looks through at Nadia, his expression shifts. He makes a decision -

MATTHEW (CONT'D)

Forget it. It doesn't matter.

38 **INT. CAR - EVENING 11 (2014)**

38

JULIEN and JORN drive through the streets of Hannover. Julien glances at Jorn's hands as he drives.

JULIEN

I look forward to hearing you play.

Off Jorn's look -

JULIEN (CONT'D)

The fingernails on your right hand are longer. Classical guitar players do this, for finger-picking, yes?

Jorn smiles.

JORN

I play a little. But it is... for fun... you know? Those are only dreams.

JULIEN

But - that is what you want? Instead of this job?

Jorn shrugs.

JORN

Perhaps.

JULIEN

Then do it. If it makes you happy.

(beat)

Although I must say, you make for a good detective.

Jorn smiles. Flattered.

JORN

My father, he was a policeman. My mother also... My brother and sister... So - I am a policeman.

Julien fixes him with a look.

JULIEN

If that was true - surely we would all still be cavemen, no?

Jorn smiles. Julien smiles back. Sees a building in the distance. Checks his notepad with the street name/number.

JULIEN (CONT'D)

Here...

JULIEN and JORN get out of the car. They approach a building with 80s-looking coloured signage in German. An image above some German wording - two pairs of eyes, one winking.

JULIEN and JORN. Low lighting and leather sofas. If it was the eighties the place would be the height of luxury. In the corner a TRANSSEXUAL PROSTITUTE gets a can of coke out of a vending machine. The female RECEPTIONIST (for want of a better word) smiles at them politely as they enter.

RECEPTIONIST
(German; subtitled)
Gentlemen. Would you like to
see a list of our girls?

RECEPTIONIST
(German translation)
Meine Herren, möchten Sie die
Liste unserer Mädchen sehen?

Jorn reddens.

JORN
(German; subtitled)
No thank you.

JORN
(German translation)
Nein danke.

A transsexual prostitute swaggers past Julien - looking him
up and down hungrily. Julien smiles affably.

JORN (CONT'D)
(German; subtitled)
We are looking for somebody.
For Wolfgang Hausler.

JORN (CONT'D)
(German translation)
Wir suchen jemanden. Wolfgang
Hausler.

The receptionist looks blank for a moment. Then, a moment of
recognition, replaced by defensiveness -

RECEPTIONIST
(German; subtitled)
What do you want?

RECEPTIONIST
(German translation)
Was wollen Sie von ihm?

Jorn flashes his badge.

JORN
(German; subtitled)
To talk. That is all.

JORN
(German translation)
Mit ihm reden. Weiter nichts.

Seeing her reaction -

JORN (CONT'D)
(German; subtitled)
I'm not interested in
searching the place for drugs
of any kind.

JORN (CONT'D)
(German translation)
Ich bin nicht hier, um nach
irgendwelchen Drogen zu
suchen.

*

The receptionist nods warily. Checks her ledger.

RECEPTIONIST
(German; subtitled)
Up the stairs on the right.
Room 7.

RECEPTIONIST
(German translation)
Treppe hoch, rechts. Zimmer
Nr. 7.

Jorn nods his thanks. As does Julien. They head upstairs,
past several more transsexual prostitutes.

JORN
Of all the places I thought I'd be
this Christmas Eve... this was low
on the list.

Julien raises an eyebrow.

JULIEN

But still - on the list?

Jorn smiles.

41 **INT. HANNOVER HOSPITAL. HALL - EVENING 11 (2014)**

41

SAM and GEMMA emerge into the hallway with the JOURNALIST who nods goodbye. They stand in silence for a moment.

GEMMA

Thank you.

SAM

For lying?

GEMMA

Yeah.

Sam just shakes his head.

SAM

I shouldn't have said it. I shouldn't have been that way, to either of you. It's just... y'know. I was angry.

(beat)

We've lost enough as it is, haven't we?

He puts his hand in hers but she doesn't really reciprocate or respond.

SAM (CONT'D)

What?

GEMMA

The thing is... maybe you were right about me. Maybe it is my fault. And I'm the reason she's not here any more.

42 **INT. BROTHEL. HALLWAY - EVENING 11 (2014)**

42

JULIEN and JORN walk down the hallway and reach Room 7. They knock on the door. The sound of footsteps, then the door opens. ILSA, the transgender woman we saw from the opening is standing there. She's wearing a Santa hat.

JORN

Wolfgang Hausler?

Ilsa raises her eyebrows.

ILSA
 (German; subtitled)
 Only my mother still calls me
 that name.
 (raises eyebrows)
 Eleven years on. I'm really
 challenging her idea of the
 definition of a 'phase'. Ilsa
 is my name.

ILSA
 (German translation)
 Nur meine Mutter nennt mich
 noch so.
 (raises eyebrows)
 Elf Jahre später. Ihre
 Vorstellung von einer 'Phase'
 ist echt fragwürdig. Ich
 heiße Ilsa.

Jorn smiles politely and flashes his badge.

JORN
 (German; subtitled)
 May we come in, Ilsa?

JORN
 (German translation)
 Dürfen wir reinkommen, Ilsa?

Ilsa nods. She's trying hard to look nonchalant, but there's
 an air of anxiety about her. She's not entirely comfortable
 having the police on her doorstep.

INT. ILSA'S ROOM - EVENING 11 (2014)

JULIEN and JORN enter the room. ILSA sits on the end of the
 bed and takes off the Santa hat. She gestures for the two
 men to take a seat each, which they do.

JULIEN
 (French; unsubtitled)
 You speak French?

JULIEN
 (French translation)
 Vous parlez français?

ILSA
 (shakes her head)
 English?

Julien nods and looks over at a painting in the corner,
 stood on an easel.

JULIEN
 That is the three ages of man and
 death, no?

ILSA
 (impressed)
 You know Hans Baldung?

JULIEN
 My wife loves art.

Ilsa smiles. Julien sees some paintbrushes tidied away on
 the side. He stands, goes over to the painting, inspecting
 it closer.

JULIEN (CONT'D)
 Did you paint this?

Ilsa nods.

ILSA

Between clients. It relaxes me.

JULIEN

It is so close to the real thing.

ILSA

Much like me, then. Close - but still - not quite the real thing.

JULIEN

(smiles)

Have you any of your own work?

ILSA

I have yet to find my own style, you know?

Julien nods.

JULIEN

It is impressive.

Ilsa turns - suddenly impatient to know what the hell's going on.

ILSA

What is it you want? I am assuming it's not my services.

JULIEN

We are investigating the death of Henry Reed.

Clearly the name means something to Ilsa, who shifts uncomfortably.

JULIEN (CONT'D)

You knew him?

Ilsa looks at them. Hard to read.

ILSA

I... didn't realise he was dead.
(beat)
He was a client.

JULIEN

He called you the night he died. Several times. The night of 14th December.

Ilsa looks lost for a moment. Like she's trying to remember, or to figure out what to say.

ILSA

Last time I spoke to Henry...

(beat)

(MORE)

ILSA (CONT'D)

Yes. He wanted to see me.
Obviously. I mean look at me!

Julien and Jorn smile politely. There's something off in her effort to be jovial. Something forced. She goes back to answering the question -

ILSA (CONT'D)

I couldn't make it. He wanted me to come to his house, but I couldn't. I was booked up for the night.

JULIEN

That is all that passed?

ILSA

That is all.

He looks at Ilsa. Her lips pursed and her body language defensive.

JULIEN

Did he mean anything to you? Henry Reed?

Ilsa smiles an empty smile.

ILSA

If every dead body you detectives came across meant something to you, you would never get out of bed in the morning.

(beat)

No. This job, like yours, there is no room for these kinds of emotions.

Julien nods.

JULIEN

My job involves looking for missing children. So... we shall have to agree to disagree on this point.

Ilsa checks her watch, pointedly.

JULIEN (CONT'D)

I understand. We will leave you in peace. Thank you for your time.

STONE is pacing the hall outside the operating room as a woman we haven't met before runs up - ANNA.

ANNA

How is she?

STONE

In surgery. But look, your sister's strong. She'll get through this. Her and the baby. Don't you worry.

It's said with utter conviction, but we can see he's not quite as sure as he'd like his daughter to believe.

INT. SURGICAL ROOM - EVENING 11 (2014)

EVE is on an operating table. Two SURGEONS standing to one side, an ANAESTHETIST, five NURSES. There's an atmosphere of quiet urgency. The staff are too professional to panic but a definite undercurrent of concern. We play the entire thing on Eve's face, above her. Just like her, we can only hear and not see most of what's going on. The anaesthetist looks down at her, kindly. Holds up a small bottle.

ANAESTHETIST

Okay, I will spray your stomach, and you will tell me when you feel it very cold, yes?

A monitor starts beeping and Eve knows it can't be good because there's even more urgency around her.

SURGEON

(German; subtitled)

Quickly, come on.

SURGEON

(German translation)

Schnell, Beeilung.

Eve closes her eyes. Desperately trying to keep it together. From her tense face we -

CUT TO:

INT. ST ODILIA HAUS. STONE'S ROOM - DAY 20 (PRESENT DAY)

CAPTION: Eckhausen, Germany. Present Day.

EVE has a similar expression on her face - barely contained anxiety. She's keeping half an eye on STONE as she dials a number. She gets voicemail.

EVE

(quietly)

Sam, it's me. I need to talk with you. Something's... just call me as soon as you can. Okay?

She hangs up and bites her nail. Unable to relax. She's still looking at her father like he's a total stranger. Suddenly, she decides -

EVE (CONT'D)

Dad, I have to go.

STONE

Hm?

EVE

I'm going, Dad. I'll be back. Okay?
I'll be back.

STONE

Are we going home?

EVE

This is your home now, Dad. I...
I'll be back.

Feeling bad for abandoning her father on his first day, she nevertheless turns and rushes out.

EXT. ST ODILIA HAUS - DAY 20 (PRESENT DAY)

EVE rushes out of the building and towards her car. We track over to a car some distance away - where JULIEN is watching. He waits as Eve pulls out of the car-park.

INT. SAM AND GEMMA'S HOUSE. MATTHEW'S ROOM - DAY 20 (PRESENT DAY)

The room is pitch black. GEMMA walks in and throws open the curtains, casting light on the sleeping MATTHEW. He winces as the light wakes him.

MATTHEW

What are you doing?

GEMMA

It's late. You should get up.

Matthew groans. Gemma sits down on the corner of the bed.

GEMMA (CONT'D)

Your Dad's been offered a new position. Back home.

Matthew looks at Gemma.

MATTHEW

This is home.

GEMMA

Matthew...

MATTHEW

I have friends here.

GEMMA

Not the right kind of friends.

MATTHEW

That's not up to you.

GEMMA

Isn't it worth thinking about?

Beat.

MATTHEW

Do you want to go?

Like maybe she's trying to convince herself that it's a good idea -

GEMMA

Maybe your Dad's right. Maybe we need a new start.

MATTHEW

You think that'll fix things?

GEMMA

Your Dad loves you, Matthew. He got put on medical leave because of you.

Matthew looks at her. Wanting to say something.

MATTHEW

Yeah, and then...

GEMMA

What?

Pause.

MATTHEW

Nothing.

Gemma sighs. And when she speaks, it's as much to herself as him -

GEMMA

We can't go on like this.

MATTHEW

So go. What's keeping you here?

And he rolls back over in bed. Gemma hangs her head. Knowing Matthew's right - that she's the one who isn't ready to leave.

JULIEN approaches the building. As he gets closer, he sees CELIA. He slows.

CELIA
 (French; subtitled)
 I know you're scared, Julien.
 I am too.

CELIA
 (French translation)
 Je sais que tu as peur
 Julien, moi aussi.

She walks towards him.

CELIA (CONT'D)
 (French; subtitled)
 What do you think you're
 doing?

CELIA (CONT'D)
 (French translation)
 Qu'es-ce que tu fous?

Julien closes his eyes and when he opens them, Celia is gone. He grits his teeth and keeps walking.

INT. ST ODILIA HAUS. STONE'S ROOM - DAY 20 (PRESENT DAY)

STONE sits in a chair, looking out the window. JULIEN knocks on the door but Stone doesn't respond. So Julien enters. He takes a chair and positions it opposite Stone, pointed towards the window so both men are looking out.

JULIEN
 Sir, my name is Julien Baptiste. We
 met almost 2 years ago. Do you
 remember?

Stone turns around and looks at him. Clearly not recognising him at all.

STONE
 I'm sorry, I...

JULIEN
 I was on the garrison. Here in
 Eckhausen.

Stone looks at him, not knowing what he's talking about. We go in CLOSE on Julien, conflicted. Stone is clearly unwell. But Julien presses on regardless.

JULIEN (CONT'D)
 It was back when the girl, Alice
 Webster, returned.

Stone looks at him, listening, but it's hard to tell if he is really understanding what Julien's saying. Julien changes tack. Hoping to find some connection.

JULIEN (CONT'D)
 My uncle. He had... your condition.
 I found the best way to speak to
 him was not to try to force him
 into this world, but try to live -
 if just for a moment - in his.
 (MORE)

JULIEN (CONT'D)

Memory is a complicated thing.

Sometimes... a sound... a smell..

(MORE)

JULIEN (CONT'D)

They can conjure us into places we had forgotten about. As if we were there.

STONE

What time is it? Is it time to leave?

He looks agitated.

STONE (CONT'D)

Is the car here?

JULIEN

In a moment. We can wait here for the car.

He's going with Stone's delusions, and it seems to comfort Stone. He looks much more at ease.

JULIEN (CONT'D)

The heat in Iraq... it is different, no? To any other kind of heat. It was so dry. A heat that sucked all the life from your mouth.

Stone looks at him.

JULIEN (CONT'D)

You imagine these places to be barren. Hostile. But there are people there. Living their lives. Just like you and I.

(beat)

Empty coca-cola bottles on the street. Car horns, always, a constant din. And the light...

He leans in closer.

JULIEN (CONT'D)

I know what happened there. Mirza Barzani told me. And I understand.

Stone shakes his head, perturbed. Is something getting through? Is Julien reaching him?

STONE

What are you talking about?

JULIEN

(quietly)

I know that you killed that girl. So tell me - tell me about Alice Webster. Tell me about Sophie Giroux.

STONE

When are we going? We should be leaving now, shouldn't we?

JULIEN

We will. Your things are packed. We are going soon.

Julien pulls the picture of Daniel Reed out of his pocket. Shows it to Stone.

JULIEN (CONT'D)

Do you know him?

STONE

Henry's boy. Daniel. He looks just like his father.

JULIEN

Henry Reed.

(beat)

You and Henry. You were in Iraq together. Many years ago.

Stone nods, like he's remembering something. Julien's about to speak, but he stops himself - because he sees that Stone's eyes have started to get wet. He's crying. And then he says it -

STONE

What the three of us did to that poor girl...

On Julien - fuck. Finally - something. He can't help but latch onto it and pushes on -

JULIEN

Three of you? Who was the third person?

Stone goes quiet. Looks out the window.

JULIEN (CONT'D)

Which girl? Are you talking about Alice Webster? What did you do with her?

Stone looks up at Julien, suddenly defensive. Julien's tone is upsetting him. He wipes his eyes.

STONE

We're supposed to be home by now.

JULIEN

We cannot go right now...

He's starting to raise his voice -

STONE

Don't tell me what we can and can't do. Do you know who I am?

JULIEN

Please, stay with me...

STONE

(shouting)

Know your place, soldier!

NURSE 2 appears at the door - surprised to see Julien there.

ST ODILIA NURSE 2

(German; unsubtitled)

What are you doing here?

ST ODILIA NURSE 2

(German translation)

Was tun Sie hier?

*

JULIEN

Please...

ST ODILIA NURSE 2

(German; unsubtitled)

Get out.

ST ODILIA NURSE 2

(German translation)

Verlassen Sie sofort die Station.

*

He can't understand what she's saying but it's clear. He nods - he's not going to win this one. He stands and exits.

51 **INT. ECKHAUSEN POLICE STATION. MAIN OFFICE - EVENING 20** 51
(PRESENT DAY)

The place is empty now - Engel is gone and JORN is alone, scrolling through the missing persons reports on his computer. Face after face after face. All missing young girls. Then - he pauses as he reaches one girl. He frowns. Takes a closer look. He types in a search, and writes a number down on the pad next to him, along with the name "LENA GARBER". Then he dials the number. After a while, someone picks up.

JORN

(German; subtitled)

Good evening, my name's Jorn Lenhart with the Polizei in Eckhausen. I'm sorry to disturb you, but I had a question - about your daughter...

JORN

(German translation)

Guten Abend, mein Name ist Jorn Lenhart, Polizei Eckhausen. Entschuldigen Sie die Störung, aber ich habe eine Frage - ihre Tochter betreffend...

(MORE)

CU on the computer screen. We track in closer on the face of the girl - and we might notice that she's wearing thick-rimmed plastic glasses. Just like the ones we saw Alice burn in the opening...

52 INT. SWIMMING POOL - EVENING 20 (PRESENT DAY) 52

SAM is at the pool on base. He hears his mobile going off. He clambers out, wraps his towel around him and answers.

SAM

Hello?

53 OMITTED 53

54 INT. SAM AND GEMMA'S HOUSE. LIVING ROOM - EVENING 20 (PRESENT DAY)

GEMMA is in her living room, on the other end of the call.

GEMMA

I talked to Matthew. He doesn't want to go to England.

Intercut between the two.

SAM

So he's deciding for us. England could be a second chance...

GEMMA

You think a change of scenery tears up the last two years? It's not that simple. Wherever we go, we're still us.

SAM

We can sort this out, Gem. We can fix it.

GEMMA

Truth is... it's not just Matthew. I'm not ready to leave. I need time.

(beat)

When you come back... there's something you need to see.

She's looking at the rollercoaster picture on her laptop.

SAM

Okay. I won't be long. I love you...

Gemma can't bring herself to answer and hangs up. Back with SAM who hangs up, thoughtful. He's about to head back in when he hears -

EVE (O.C.)

Sam.

(MORE)

He turns to see EVE. She's in her plainclothes. She's driven from her Dad's facility.

SAM

What are you doing here?

EVE

Didn't you get my messages?

SAM

I thought we agreed... it'd be best if we didn't see each other. It's the right thing to do. Get some distance...

EVE

I'm bloody pregnant.

Sam just looks at her - stunned.

55 - 56 **OMITTED**

55 - 56

57 **INT. HOSPITAL. ROOM - NIGHT 11 (2014)**

57

CAPTION: Eckhausen, Germany. 2014.

EVE is lying in bed recovering after her operation. She's got an IV and she's wearing compression socks. She looks out the open door, into the corridor, at another new Mum, the proud Dad standing beside her cradling a tiny newborn. The two of them are beaming with pride.

Eve's eyes prick with tears. She wipes them away angrily, but she can't help it. The sight of happy parents with their child affecting her deeply. The way she's looking, she must have lost her baby.

STONE (O.C.)

Sweetheart...

Eve turns to see STONE.

STONE (CONT'D)

How are you feeling?

EVE

Awful.

She turns - to see ANNA - and in Anna's arms is a newborn baby girl. Beside Anna is a man we take to be her HUSBAND.

ANNA

I think she's asleep now. Do you want to hold her?

EVE

It's okay.

Eve smiles. Anna and her husband look at the baby. Both hugely emotional.

ANNA

I don't know how we can ever thank you, Eve. What you've done for us.

EVE

Just don't ask me to make him a younger brother. Being pregnant once was definitely enough.

Anna smiles.

ANNA

Maybe next Christmas.

EVE

Adopt a dog next time.

Eve smiles but she looks exhausted. Stone spots this.

STONE

Right. Come on. Let's allow your sister to get some sleep.

Stone kisses Eve on the cheek as Eve lets her eyes close.

EVE

No. Don't go. I like listening to you all.

And we stay on her smile, her peaceful expression, as Anna, her husband and Stone make a huge fuss of the new arrival.

The door opens and JULIEN enters, followed by JORN. Julien goes straight over to the present he saw earlier - the large gift-wrapped object in the corner. Jorn looks sceptical.

JORN

You think this will make any difference?

JULIEN

I think Ilsa knows more than she is saying. And we have to do all we can to find out what it is she knows.

Jorn nods and helps Julien pick up the large item and carry it out of the room...

59 INT. BROTHEL. HALLWAY - NIGHT 11 (2014)

59

JULIEN and JORN are back in the Hannover brothel, carrying the present from Henry's place. They knock on a door and after a moment ILSA answers. She rolls her eyes.

ILSA
Again? I have a client in five minutes...

JULIEN
This will not take so long. We wanted to bring you something.

Ilsa looks at the present they are carrying and frowns.

ILSA
I told you all I know. Bringing gifts will make no difference.

JULIEN
May we come in?

Ilsa sighs and opens the door wider.

60 INT. BROTHEL. ILSA'S ROOM - NIGHT 11 (2014)

60

JULIEN and JORN enter the room. ILSA folds her arms as Julien gestures at the gift.

JULIEN
Please. Open it.

Ilsa doesn't quite understand what's going on but she tears off the paper anyway, to reveal a beautiful wooden easel. She can't help but smile at the sight.

ILSA
It's nice.

JULIEN
We found it in Henry Reed's house. No note but... am I wrong to think it was for you? A Christmas present?

Ilsa smiles sadly.

ILSA
Henry always was extravagant.

JULIEN
To you, perhaps, he was just another client. But he cared for you, it seems. In his way.

(MORE)

(MORE)

CONTINUED:

JULIEN (CONT'D)

(quietly)

I do not think you are guilty.

(MORE)

JULIEN (CONT'D)

If I did, I would come here with more than an artist's easel. But I do think you are holding back. Perhaps with your help we can come to the truth of what happened to Henry. For his sake, tell us.

Ilsa looks at Julien, and at the easel. His words clearly resonating with her. Finally, reluctantly -

ILSA

I am not saying this is what happened - yes? But imagine... Henry called me that night... Imagine if I went. To his house.

She lights a cigarette as she sits on the end of her bed.

ILSA (CONT'D)

I would always wait outside until I saw his car pull up in the driveway. Only when I saw him go in would I follow. Neighbours, you know?

(a wry smile)

What would they think?

She takes a deep drag of the cigarette.

ILSA (CONT'D)

That night, I waited outside Henry's house...

JULIEN

Hypothetically, of course.

Ilsa gives Julien a slight smile. Tired of the charade.

ILSA

I waited. But his car did not show. For an hour, I waited. Finally, I grew tired. "Damn the neighbours," is what I thought. So I left my car and went to knock on the door.

(beat)

The door was open.

A faraway look comes into Ilsa's eyes as she recalls that night.

ILSA (CONT'D)

I went in. I was angry, I thought perhaps he had got drunk and fallen asleep... And then I saw him. Lying in the living room. Blood from his head...

A tear springs into her eye which she blinks away.

ILSA (CONT'D)

I ran. Okay? I know how this looks. Someone like me, in this man's house... I would be blamed. But I did not do this.

JULIEN

I believe you. And tell me - are you sure the car was not there?

ILSA

Positive. I waited long enough.

Julien looks at Jorn. A glint of excitement in his eye.

JULIEN

The police report says Henry Reed's car was found outside his flat.

JORN

Somebody moved the car later. When he was already dead.

JULIEN

Making suicide unlikely, no?
(to Ilsa)
Thank you for your help.

He and Jorn are starting to leave, but Ilsa is still staring into the middle distance. Now she's begun to talk about Henry she can't stop. As Julien opens the door to depart -

ILSA

He would wake up sometimes. In the night. In tears. Terrible nightmares, he said. He would only tell me that he had done something awful. A long time ago. A little girl had been hurt, he said.

She looks at Julien.

ILSA (CONT'D)

If he was killed... and you find who did it...

JULIEN

We will tell you.

He nods at Ilsa and leaves, followed by Jorn.

MATTHEW walks along a street. Headphones in. He's surprised when someone comes up behind him, kicking the back of his knees, sending him falling forward.

But someone else catches him. It's ULF and AXEL. He looks at them, scared, as they both corner him, intimidating him.

ULF

The retard told us what he said to you.

MATTHEW

Sorry, I...

Then, realising -

MATTHEW (CONT'D)

Are you Ulf and Axel?

ULF

You have heard of us, then? Because the retard has a screw loose, you know? Talks all the time, flaps his gums... nothing that makes any sense.

MATTHEW

You put Nadia Herz in a coma.

ULF

I don't know what you're talking about.

Axel pushes him up against the wall.

AXEL

(German; subtitled)

Is he accusing us of something?

AXEL

(German translation)

Beschuldigt er uns etwa?

MATTHEW

(German; subtitled)

I know it was you. And I saw the police today. But I didn't say anything, I promise.

MATTHEW

(German translation)

Ich weiß, dass ihr das wart. Und ich war heute bei der Polizei. Aber ich hab nichts gesagt, ich schwöre.

They stare at him.

MATTHEW

Don't you think they'd have called for you now if I had?

They size him up - seeing if he's telling the truth.

MATTHEW (CONT'D)

I'm glad you did what you did. That woman, everyone who Kristian Herz has ever cared about. They deserve to suffer.

(MORE)

61 CONTINUED: (2)

61

MATTHEW (CONT'D)

Not enough pain in the world could
make up for what he did to my
sister.

(MORE)

61 CONTINUED: (3)

61

Pause. And then Ulf smiles. Punches him hard in the shoulder - comradely, but hard enough to let him know he's in charge.

ULF

Okay then Matthew. Okay then.

62 **EXT. HANNOVER HOSPITAL - NIGHT 11 (2014)**

62

EVE is outside the hospital in a wheelchair. Nearby are several patients attached to gas cannisters lighting up. SAM steps out of the hospital. He's surprised to see Eve.

SAM

Hey.

EVE

Hey. How are you doing?

SAM

Better. They discharged me.

EVE

You're not getting a cab back are you?

SAM

Gemma's bringing the car round.

Sam smiles at her.

SAM (CONT'D)

Boy? Girl?

EVE

Girl.

SAM

Lovely. Where is she?

EVE

With my sister. I was a surrogate. For her and her husband. So now I have the stretch-marks and hormones of a new mum... but none of the responsibility.

She's trying to make light of it and smile but it's evident to see the pain in her eyes.

(MORE)

SAM

Oh. I didn't know.

Against her will, Eve is crying. She angrily wipes the tears away.

EVE

What am I doing? I knew what I was getting into, and still I...

(beat)

You just get attached. Look after something long enough and it starts to take hold of you. Starts to trap you. I agreed to it because I knew I never wanted a family. I'm never going to make that mistake again. Trust me. I'm going to keep it simple...

(realising how this sounds)

I'm sorry. I can't believe I'm saying all this to you...

SAM

It's okay.

(beat)

Kids. They always end up breaking your heart. Not that they mean to. It's just...

She looks at him. Feeling bad about banging on when he's gone through so much. Sam's lost in thought. Desperately trying to make sense of everything.

SAM (CONT'D)

What do you do, when it feels like nothing matter any more?

Eve thinks. Then, after a pause -

EVE

I have no idea. But when you find out. Let me know.

STONE emerges.

STONE

Enough fresh air for you, back inside.

EVE

Yes, Sir.

Sam watches her as she goes. The first seed planted for the affair that follows.

63

INT. CAR - NIGHT 11 (2014)

63

JORN is driving. JULIEN beside him. Both look thoughtful as they drive through the dark, the road illuminated only by the cats-eyes. Something almost hypnotic about it.

(MORE)

JORN
What next?

JULIEN
A good question. I was asking it
myself.
(thoughtfully)
Daniel Reed's father is murdered,
then not long after he goes Absent
Without Leave. His father must have
been involved in Alice's abduction.
And Daniel knows something.

JORN
But how to find him?

JULIEN
Maybe he will contact his
girlfriend. Or perhaps friends
or... or... or...

He grimaces, a sudden shooting pain in his head.

JORN
Julien?

JULIEN (French; unsubtitled)	JULIEN (French translation)
Pull over, I need to... pull over... over...	Arrête-toi, je dois... arrête...toi...

And then his eyes roll back in his head and he starts having
a violent fit. Jorn looks over at him, concerned.

JORN (CONT'D)
Julien?

He pulls the car over to the side of the road as fast as he
can. Once he's roughly parked, he loosens Julien's seat-belt
and leans his head back.

JORN (CONT'D)
Okay, calm now... Help will be on
its way, okay? I am calling an
ambulance... help is coming...

On Jorn - deeply worried as he dials for an ambulance -

CUT TO:

64 **EXT. HOUSE - NIGHT 20 (PRESENT DAY)**

64

CAPTION: Eckhausen, Germany. Present Day.

JORN pulls up outside an average looking house in the
suburbs. He gets out of his car and goes up to the house.

(MORE)

Presses the doorbell. A long wait. Inside he can hear the sound of hammering. He presses the doorbell again. Then, the hammering stops. Footsteps, and the door opens. It's ADAM. He looks surprised to see him there.

ADAM
Detective Lenhart.

JORN
I am sorry to call so late. I needed to ask you something.

ADAM
Okay.

A hesitation.

JORN
Can I come in?

ADAM
I'm actually just...

JORN
It won't take long.

Another beat - then Adam smiles.

ADAM
Yeah. Sure. Come in.

JORN enters an average-looking house. A bicycle leans against the wall in the hallway. A large framed picture hangs on the wall, a couple of the screws removed. A drill on the floor beneath it. Detritus lies around the place.

JORN
I am sorry to disturb.

ADAM
Well, I'm retiring in a couple of weeks. So thought I'd get a head-start on clearing all my stuff out.
(re: the picture on the wall)
Teach me to screw all my pictures up.

Jorn, smiling politely, reaches into his pocket and shows a home print-out of Lena to Adam.

JORN
This girl was reported missing in 2008. Lena Garber.
(MORE)

JORN (CONT'D)

She was troubled, the parents assumed she ran away. I called her mother and she said you were a friend of the family.

Adam nods, surprise to be asked about this.

ADAM

Yeah. I was. Haven't seen them for years, mind. Why do you ask?

JORN

Look...

He pulls out another photo. The one Gemma found - the girl in the glasses, on the rollercoaster with Alice and Sophie.

JORN (CONT'D)

This was taken only four years ago... It appears to be the same girl, no?

Adam frowns.

ADAM

Yeah. Yeah, it definitely could be.

JORN

And in the front of that picture is Alice Webster.

Adam nods.

ADAM

Alice? Jesus. Alice and Lena...

(shaking his head)

I still don't understand how I can help.

JORN

I was hoping, since you knew the family, you might...

GIRL (O.C.)

Daddy?

Jorn turns around. There is a small girl - about four years old, stood in the doorway. LUCY. Instant tension in the room as Adam visibly tightens.

ADAM

I thought I told you to stay in your room, darling.

JORN

I didn't know you had a family?

ADAM

Wife's over in London. I don't see her or my girl much.

(to Lucy)

Get back to bed sweetheart.

LUCY

I've done a picture.

JORN

(smiling)

Can I see?

She goes over to them. Jorn leans down and looks at it. Adam is stood behind him.

JORN (CONT'D)

What is it?

We go in CLOSE on the picture. A happy family, in what looks like a room with grass on the top.

LUCY

That's me and mummy. In the basement...

Sudden tension. Jorn putting the pieces together. He stands, turning on Adam, ready to confront him.

JORN

Mr Gettrick, maybe we should continue this conversation...

But long before he gets this far in the sentence, Adam grabs his throat. Pushing him up against the wall. The struggle is brief, and before Jorn has a chance to make any headway, Adam has thrown him to the floor, just beneath the painting.

CUT TO - Lucy running up the stairs, then, huddled in the corner, shaking, scared.

Adam grabs a drill, and, pushing Jorn's head down to restrain him, drills the sharp end through his ear. We see the drill resist, and then give way... A sickening sight as he switches off the drill and removes the bloody tip.

Adam emerges from the hallway, then walking slowly up the stairs, blood on him. He kneels beside Lucy, talking calmly. Parental.

ADAM

I told you to stay upstairs, darling. I told you to stay upstairs.

END OF EPISODE FIVE