

THE MISSING II

by
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EPISODE ONE 'Come Home'

FINAL SHOOTING SCRIPT

20 – 07 – 16

NEW PICTURES

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1

EXT. LEICESTER SCHOOL. PLAYGROUND - DAY 3

1

It's lunch break, and a mass of children are running around, playing football, laughing, and generally letting off steam. A shrill whistle. A TEACHER waves them in and the pupils collectively start to make their way back inside. And slowly the concrete area is emptied.

When they're all inside, we PAN BACK - a way away - right over to the back of the playground. Past some trees lies the school wall. And here, behind a clump of oak trees, stands YOUNG ALICE (around 11). Awkward and overweight with a goth/emo vibe about her. A bag's slung over her shoulder and she's smoking a cigarette, lost in thought. A small boy, YOUNG MATTHEW, approaches (around 8/9). She doesn't hear him. He looks at something on Alice's wrist, which she's staring at, lost in thought. A tattoo of a spider's web. It's crude, all in black. Definitely not professionally done.

YOUNG MATTHEW

I still can't believe Dad didn't
kill you for doing that.

Alice jumps - surprised to see him there.

YOUNG ALICE

Bloody hell, midget, you shouldn't
creep up on people.

YOUNG MATTHEW

Did it hurt?

YOUNG ALICE

Not really.

YOUNG MATTHEW

Can I have one?

YOUNG ALICE

No.

YOUNG MATTHEW

Mum and Dad are going to kill you
if you keep bunking off.

(beat)

Is Sally Cranham picking on you
again?

Alice sighs, annoyed.

YOUNG ALICE

Just go away.

She starts walking off through the trees. Matthew watches her go then heads over to the fence, pulling open a small area that has come loose. He wriggles underneath it, back into the playground.

2 EXT. MILITARY CAMP - LATER - DAY 3

2

YOUNG ALICE sneaks past a sign that reads "WELCOME TO ECKHAUSEN, HOME OF THE 14th ARMOURED BRIGADE". A convoy of military vehicles are heading up the road as she ducks into the woods.

3 EXT. ROAD - LATER - DAY 3

3

YOUNG ALICE makes her way down an empty road. She's smoking, lost in the music playing through her headphones. From a WIDE, a way back, we see a yellow VW campervan roll into view behind her. It slows briefly. Then picks up its pace.

We're with Young Alice, side on, as she walks along in her own world. The frame is wiped by the yellow van, which stops beside her and comes to a standstill.

We can't see anything, because our view is obscured by the soft-focus foreground of the van. But we can hear a muffled sound, the slamming of the van door, and the noise of the engine being restarted.

Back to the WIDE. The camper-van drives off, but Young Alice is not there anymore. The road looks empty and stark - suddenly an altogether more sinister and disturbing place.

4 INT. VAN - DAY 3

4

We're inside the van. All we can see are YOUNG ALICE'S legs, lying there motionless and limp. The only movement coming from the bumping and turning of the van.

5 EXT. ROAD - DAY 3

5

We PULL BACK now, following the van down a long winding road, down from the base, as we pull back, back on a superzoom lens, to take in the town of Eckhuasen below.

CAPTION: Eckhausen, Germany. 2003.

6 EXT. FOREST - DAY 3 (2003)

6

The sound of breathing. We hear it before we see it -

A naked MAN runs as fast as he can through the forest, breathing hard. We can't see what he's running from, just the grim determination in the set of his jaw.

He crests the hill, and we hear a raucous cheer, and reveal ten men in Army uniform standing there. One has a camera and is filming the naked man. Another, SAM, steps forward. Ruggedly handsome, mid 30s. He's wearing a Staff Sergeant's uniform. He takes out an Army insignia badge.

(MORE)

SAM

Trooper, raise your right hand.

The TROOPER, shivering, raises his right hand.

SAM (CONT'D)

Do you pledge to do what your superior officer asks you to do even when he's talking out of his arse? Do you pledge to keep your feelings to yourself and not to complain? Do you pledge not to let rip when you've got the top bunk?

TROOPER

YES, SIR!

SAM

Then welcome to the 14th, the best Brigade in the British Army. The food's crap and you have to live in Germany but look on the plus side - now and then you get posted to an active warzone.

He sellotapes the badge to the trooper's left upper arm and the other squaddies cheer and applaud. Sam smiles and claps the man on his shoulder. The trooper stands there shivering and Sam takes pity.

SAM (CONT'D)

You can put your clothes on now.

Off-screen we hear a shout. A woman's voice -

GEMMA (O.C.)

Sam! SAM!

Sam frowns and turns to see his wife GEMMA running towards him. An intelligent, if a little highly strung, woman in her 30's with a natural warmth about her. Sam moves away from the group, concerned.

SAM

Gem, what're you doing, are you okay?

GEMMA

Alice. It's Alice. She's not...

SAM

What? What about Alice?

Gemma's breathing hard - the shock, the speed with which she ran here... and the horror of what she has to say.

(MORE)

GEMMA

She didn't come back to school this afternoon. None of her friends know where she's gone. No-one... I mean, where did she go, no-one's seen her...

SAM

She's cut class before...

GEMMA

Not this long. I drove into town, she wasn't at any of the shops, she wasn't in the park...

SAM

Let's go home. We'll wait for her there. She'll come back, love. She'll be okay.

Gemma nods, reassured, as Sam hugs her. He whispers reassuringly in her ear -

SAM (CONT'D)

This is just like her, isn't it? She's never been one to make our lives easy, has she?

But we can see in his eyes - he's not as confident as he's making out. He's worried.

Back with YOUNG ALICE, CLOSE IN on her eyes as they flicker open. She looks groggy and confused. Like she's been drugged. It takes a while for her to focus on her surroundings, but slowly we come to see she's in a dark, grubby basement. The only light comes from underneath a door, at the top of a flight of decrepit stairs.

The feeling of terror grows as Alice realises what's happened. She tries to stand, but the drugs are still in her system, and she stumbles, falling back to the ground. She feels a hand on hers and whimpers, scared, turning -

- to see another GIRL. The same age. A similar look, but pale, and tired, and dead-eyed. She tries to smile reassuringly. To make Alice feel better. But the sight only terrifies Alice further. As if she's looking right at her own fate. Just as she's about to let out a scream we -

HARD CUT TO:

TITLES

EPISODE ONE: "COME HOME"

8

EXT. JULIEN'S COTTAGE - DAY 5 (2014)

8

CAPTION: Bretoncelles, France. 2014.

It's dull and cold in France. Not snowing here, but grey. Outside the familiar cottage, JULIEN is staring at his beehive, sombre. And then he lifts an axe and brings it down with an almighty blow. Each swing rips into the structure and sends shards of wood flying off it. Over this we hear -

JULIEN (V.O.)
(French; subtitled)
The sad truth is that such matters rarely end with all the loose parts tied up neatly, in a bow. The Oliver Hughes case was no different.

JULIEN (V.O.)
(French translation)
Ce genre d'affaire se termine rarement avec toutes les incohérences, toutes les contradictions bien ficelées, c'est la triste vérité . Le cas Oliver Hughes n'échappe pas à cette vérité.

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9

INT. JULIEN'S COTTAGE. KITCHEN - DAY 5 (2014)

9

CELIA is chopping vegetables in the kitchen with her daughter SARA helping. Sara is looking well and healthy, her boyfriend JACQUES beside her. They're both watching the TV. On-screen, JULIEN is being interviewed for a documentary.

JULIEN (ON-SCREEN)
(French; subtitled)
The boy died. But the knowledge will not give his parents respite. It will continue to follow them. This, simply, is the unforgiving nature of tragedy. It is in its very bones...

JULIEN (V.O.)
(French translation)
Le petit est mort, mais de le savoir ne donnera pas à ses parents le repos. Cela continuera de les hanter. C'est la nature implacable de ce genre de tragédie. C'est dans son essence.

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The TV goes black. Celia looks over to see JULIEN has entered, a bunch of freshly chopped wood under one arm, the TV remote in the other.

JULIEN (CONT'D)
If I cannot give us honey, I can at least bring firewood.

He takes it over to the wood burning stove. Celia and Sara give each other a look, knowing what this means to Julien.

CELIA
You tried, my love.

JULIEN
And failed. So... fail again, fail better...

(MORE)

He puts a large chunk of wood into the wood burning oven. Then stares into the flames. Quietly -

JULIEN (CONT'D)
... or simply adapt.

Jacques pipes up, clearly keen to make a good impression -

<p>JACQUES (French; subtitled) I saw you have an impressive red collection, Monsieur Baptiste.</p>	<p>JACQUES (French translation) J'ai vu que vous aviez une collection impressionnante de rouge, Monsieur Baptiste.</p>
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<p>JULIEN (French; subtitled) You've been looking through them, then?</p>	<p>JULIEN (French translation) Tu as visité ma cave, donc?</p>
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The way he says it is loaded and Jacques reddens. Sara squeezes his leg lovingly.

SARA
Stop interrogating him, dad.

JULIEN
(shrugs; smiles)
Old habits.

It's lost on Jacques who doesn't speak a word of English. But Julien's wary of him. Sara tries to move things on -

<p>SARA (French; subtitled) Turn the TV back on.</p>	<p>SARA (French translation) Remets la télé.</p>
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Seeing her father's reluctance -

<p>SARA (CONT'D) (French; subtitled) It's not everyday somebody makes a film about your father. 'The great detective Baptiste...'</p>	<p>SARA (CONT'D) (French translation) C'est pas tous les jours que quelqu'un fait un film sur mon père. "Le grand inspecteur Baptiste..."</p>
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<p>JULIEN (French; subtitled) Spare us, please!</p>	<p>JULIEN (French translation) Pitié!</p>
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He waves it away playfully. Hating the attention.

JULIEN (CONT'D)
I will get the rest of the wood.

And Julien heads back out. Once he's out of earshot -

SARA

I don't understand. Why should a documentary celebrating all he's done upset him?

CELIA

It's almost a year since Chalons Du Bois. Sitting round here...
(French; subtitled)
He thinks it's an obituary.

CELIA

(French translation)
Il voit ça comme un épitaphe.

SARA

(French; subtitled)
He should just enjoy it.

SARA

(French translation)
Il ferait mieux de se détendre et d'apprécier.

Celia pulls the husks from an ear of corn.

CELIA

Your father is a complicated man, my love. And whilst he might be a brilliant detective... Sometimes, he can be a real pain in the arse.

Sara laughs.

10 EXT. JULIEN'S COTTAGE - DAY 5 (2014) 10

JULIEN walks back outside and stares at the remains of the smashed up beehive. A faraway, disturbed look in his eye.

11 EXT. FOREST - DAY 5 (2014) 11

A bare foot, as it steps forward in a snowy forest. We hear a German choir start to sing 'Rosen Sprungen'.

CAPTION: Eckhausen, Germany.

We track up to find a WOMAN, wearing a nightie, barefoot, making her way through the cold mist, her feet crunching against the snowy forest floor. Her movement is strained as she walks, and she has to prop herself up against a tree to keep herself from falling.

12 EXT. ROAD - DAY 5 12

The WOMAN in the nightie is out of the forest now, and she's walking down an empty snowy road. Passing a German sign that reads 'Welcome to Eckhausen'. Her eyes are sunken and her skin is pale. She looks hollow and sick. Using all her energy to keep moving forward...

13

EXT. ECKHAUSEN SHOPPING STREET - DAY 5

13

We're in a pedestrianised shopping area in the town centre. There's a Christmas market on, people are setting up stalls and we see the choir who have been singing 'Rosen Sprungen'.

We see the WOMAN - walking through the throng of people. They make way as they notice her, not quite knowing what to do or say. Her presence is beginning to make a scene - to make people uncomfortable. And then, suddenly, she collapses to the ground. A dead weight.

From above, we go in CLOSE on the woman, who lies motionless, face down on the ground. A LOCAL notices and approaches, concerned. They shake her -

LOCAL (German; subtitled) Miss. Miss, are you okay? Miss? (to a PASSER-BY) Call an ambulance.	LOCAL (German translation) Hallo. Junge Frau, geht es Ihnen gut? Hallo? (to a PASSER-BY) Rufen Sie einen Krankenwagen.
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14

EXT. SAM AND GEMMA'S HOUSE - DAY 5 (2014)

14

The snow continues to fall hard. We're outside a terraced house in the middle of the town of Eckhausen.

15

INT. SAM AND GEMMA'S HOUSE. KITCHEN - DAY 5 (2014)

15

The kitchen is modest but a lot of care has been put in to make it feel homely. GEMMA is setting the table for breakfast. Sat at the table is 21 year-old MATTHEW. He's affable but distant. An introvert kind of intensity to him. SAM enters, shirtless, and grabs an ironed shirt off the side and starts putting it on. Then looks out the window at the falling snow.

SAM
Morning all. Another day in paradise!

GEMMA
Might go outside, read a book and get a tan today.

SAM
Make sure you wear sun-cream.

Matthew takes a mouthful of cereal as he shakes his head.

MATTHEW
When are you both going to stop finding that funny?

(MORE)

SAM

(grinning)

When you stop finding it annoying.

Gemma sits at the table. Sam starts pulling his Army jacket on then joins them at the table. A family breakfast.

MATTHEW

If this is your way of getting me to move out... It's working.

SAM

Maybe me and your Mum should start making out at the breakfast table. Speed things up a bit.

Sam and Gemma laugh. Even Matthew breaks a slight smile.

SAM (CONT'D)

(to Matthew)

You hear from that bank in Hannover?

MATTHEW

They'd already filled the position.

GEMMA

You'll find something.

MATTHEW

This close to Christmas it's not exactly open season on the job market.

SAM

Tell you what - I know where you could try...

MATTHEW

Where?

SAM

Apparently - and you didn't hear it from me - one of Santa's elves fractured his tibia. Might be a spot open there.

MATTHEW

(flatly)

You're hilarious.

Sam laughs, and as the family carry on eating breakfast and chatting, we TRACK BACK from the breakfast table, until we see a photo on the side of the whole family - Sam and Gemma and young Matthew and Alice, as she looked when she was taken in 2003.

16

INT. AMBULANCE - DAY 5 (2014)

16

The WOMAN lies unconscious on a gurney. A PARAMEDIC is attending to her, and shining a light in her eyes, for a response. She's groggy and not with it. But she pulls on her oxygen mask which the paramedic helps her with.

WOMAN
(slurred)
Help me please...

PARAMEDIC
English? Can you tell me your name,
Miss...

The ambulance takes a sharp corner, jolting them. She calls out to the driver up front -

PARAMEDIC (CONT'D)
(German; subtitled)
Hey, Schumacher, I know we're in a hurry but it'd be good to get there in one piece.
(English; to Woman)
Is there someone we can call for you? To join us at the hospital?

PARAMEDIC (CONT'D)
(German translation)
Hey, Schumacher, ich weiß, wir haben es eilig, aber sie sollte möglichst heil ankommen.

The woman turns to her, in a daze. Drifting in and out of consciousness.

WOMAN
Sophie... Giroux...

PARAMEDIC
(broken English)
Who is that? Your mother? Your sister?

No reply.

PARAMEDIC (CONT'D)
We will try to find her. Tell us - what is your name?

The woman groans, clearly out of it. She reaches out her hand, which the paramedic takes. Then her eyes close as she loses consciousness. The paramedic puts the mask back on her, still holding her hand. She looks down at it - and see something. There, on her wrist, we see a tattoo of a spider's web. Just like the girl from the opening scene.

And that's when we realise - this woman is ALICE WEBSTER...

CUT TO:

17

OMITTED

17

18

EXT. ERBIL AIRPORT - DAY 16 (PRESENT DAY)

18

We're looking up at the sky, at a bird flying lazily overhead, framed against the bright, blistering sun. Above the bird, the outline of an Emirates A330 flies into view.

We're outside a long line of automatic glass doors. Above them, big yellow letters in Sorani. Just below this, the English translation in bright red capitals - "ERBIL INTERNATIONAL AIRPORT".

CAPTION: Erbil, Kurdistan. Present Day.

The doors open - and JULIEN emerges, a bag slung over his shoulder. Though it might take us a moment to realise it's him, because his head is shaved. It gives him a tougher, leaner look than the calm detective we know so well from 2014.

Julien blinks in the fierce heat. He looks around, taking in the very modern city in front of him. There's a large and showy fountain that conceals the road behind, although the gridlocked traffic is still visible. It's not quite Dubai but it's still every inch the opulent Middle Eastern city.

He scans a small group of men idling nearby, and spots one. A Kurdish man, BAGIR, in his late 20's, smoking a cigarette, wearing a smart suit, and with his other hand holding up a sign that reads "PAPTEES". Julien smiles at the sight.

JULIEN

I think this is for me.

BAGIR

Mr Paptees.

JULIEN

Baptiste.

Bagir frowns, confused. Julien smiles.

JULIEN (CONT'D)

It is not important. You are?

BAGIR

Bagir. The car is this way, Mr Paptees.

Bagir leads Julien along the road. Julien wipes his arm across his brow as he walks, already sweating in the intense heat.

JULIEN

How far, to Kirkuk?

BAGIR

One or two hours maybe.

(MORE)

Bagir looks at Julien thoughtfully.

BAGIR (CONT'D)
You must know, Kirkuk is no place
for tourists.

JULIEN
I am no tourist.

19 INT. TOWN-CAR - LATER - DAY 16 (PRESENT DAY) 19

JULIEN sits in the back seat of a black town-car, BAGIR up-front driving. Julien looks out of the window at the landscape as it passes by, and it's clear they're a world away from the familiar modernity of Erbil. The arid, barren landscape is broken up by the occasional half-finished building. They pass a faded green sign with large Sorani letters, and below it, "WELCOME TO KIRKUK".

Not far beyond the sign stand three Kurdish peshmerga soldiers in red berets, AK-47's slung over their shoulders. They stare at the car as it passes.

We go in CLOSE on Julien, holding something in his hands. A worn out plastic card. A phone card of some sort. He stares at it, flicking it back and forth with his finger.

20 EXT. QISHLA PLAZA HOTEL - DAY 16 (PRESENT DAY) 20

The town-car pulls up outside a narrow 8 storey building. Above some scruffy arches, the sign reads QISHLA PLAZA. JULIEN pays BAGIR, then clammers out of the car, pulling his bag over his shoulder. As he approaches the hotel he hears -

STEFAN (O.C.)
Monsieur Baptiste?

Julien turns to see STEFAN.

JULIEN
Mr Anderssen?

STEFAN
Stefan's fine.

JULIEN
Then call me Julien, please. Thank
you for meeting me.

STEFAN
I'm not the one who travelled over
a thousand miles to be here.
(beat)
Monsieur Baptiste...

(MORE)

JULIEN

Julien.

STEFAN

Julien, I'm sorry to be blunt but -
I'm not quite sure why you wanted
to meet me. You didn't give much
away on your e-mail...

JULIEN

Can we go inside? I am not used to
the heat...

Stefan smiles and gestures for Julien to enter.

21

INT. QISHLA PLAZA HOTEL. BAR - LATER - DAY 16
(PRESENT DAY)

21

JULIEN sits opposite STEFAN.

JULIEN

I am looking for someone.

He pulls a photograph out of his pocket and hands it to Stefan. Stefan looks at the photo - we don't see who it is. Stefan shrugs - clearly not knowing who it is.

STEFAN

Who's this?

(MORE)

STEFAN (CONT'D)
What's this about?

JULIEN
Two girls, kept prisoner in a
basement for more than ten years.
The person who abducted them was
never brought to justice. I am here
to find that person.

Stefan looks at him, intrigued.

STEFAN
I read about that a while back, in
Germany wasn't it...?

JULIEN
Yes. Eckhausen. The search in 2003,
after the second girl was taken,
yielded nothing. But then, in
2014...

STEFAN
One of the girls came back. I
remember.

JULIEN
Indeed. And what happened from then
on, well...
(shrugs)
What is it they say about not
believing everything you read?

STEFAN
(smiles)
I wouldn't recommend it. You end up
not believing anything you read.

Stefan hands the photo back to Julien.

STEFAN (CONT'D)
I'm sorry, but I don't know what
you want from me here.

JULIEN
I am looking for someone who can
drive me from here to Azwya.

STEFAN
(loaded)
Across an active warzone?

JULIEN
I understand the risks. I just need
somebody to help me across the
border and who knows the land...

STEFAN
(cutting in)
In case you hadn't checked the
foreign office website recently,
crossing the border into Iraq is a
good way to get yourself killed.

JULIEN
Says the man who has done it many
times.

STEFAN
That's different. I was embedded
with the peshmerga...

JULIEN
Not when you interviewed al-Rahami.

STEFAN
You've done your research.

JULIEN
Of course. I read your articles. I
admire your writing. And your
courage...

STEFAN
Julien, please understand...

JULIEN
(firmly)
I must find this man.

STEFAN
Listen, I choose what risks I take.
I don't take them lightly, and when
I do - they're mine alone.
(sighing)

You're married, right? Have a
family?

Julien nods.

STEFAN (CONT'D)

And what will I tell them if you don't come back? How do I explain that I risked taking someone with no experience of this region, with no real planning, into the Iraqi desert, right between two groups of people whose sole ambition in this life is to kill one another?

Julien looks at him - steely determination in his eye.

JULIEN

You will tell them you had two choices. To do nothing. Or to do something. What choice is that? To find this monster behind these unspeakable crimes, it could mean saving another child... It is bigger than myself. So - in this respect - it is not a risk. It is a responsibility.

(beat)

I could go home. You could go home. The persons involved in the conflicts which you write about so eloquently could all decide to go home and forget their troubles. But they do not. They continue to walk towards the storm. To plant apple trees whilst the world burns down around them. To do nothing.... Or to do something. It is no choice at all.

Stefan looks at him, hating that he's having to say this -

STEFAN

I'm sorry. But contrary to what you might think about me, risks are the last thing I want to take.

(beat; sincere)

I really am sorry.

Julien nods, understanding. As he stands -

JULIEN

I am going to Azwya. With your help, or without it. Thank you for your time.

He turns and heads towards the exit. Stefan watches him, torn.

22

EXT. QISHLA PLAZA HOTEL - DAY 16 (PRESENT DAY)

22

JULIEN steps out once more into the baking sun, and the noise of the traffic. He pulls out an old paper map and is consulting it thoughtfully when STEFAN appears at his side.

STEFAN

Aran Askari.

Julien turns, surprised to see Stefan.

STEFAN (CONT'D)

I won't take you... but Askari's a fixer the Reuters guys swear by. He runs a place called Sunshine Travel. The office is right by the Citadel, you can't miss it. I've never worked with him - my guy's out of the country - so I can't vouch he's any good myself.

JULIEN

Aran Askari.

STEFAN

Just be careful. The Kurds have a proverb - "the foreign person is blind and the killed person has no chance".

JULIEN

What does that mean?

Stefan smiles.

STEFAN

I have no idea. But it sounds good.

JULIEN

Well, I am not blind, and we are not dead yet.

Julien smiles and nods, he shakes Stefan's hand and then hails a passing taxi.

23

EXT. SAM AND GEMMA'S HOUSE - DAY 16 (PRESENT DAY)

23

CAPTION: Eckhausen, Germany.

The building doesn't look any different today than it did in 2014. It's the season that speaks of the change. No longer shrouded in snow, the place is now bathed in sunshine.

24

**INT. SAM AND GEMMA'S HOUSE. MAIN BEDROOM - DAY 16
(PRESENT DAY)**

24

There's just enough room here for the bed, the wardrobes and a small dressing table.

(MORE)

We are looking at the bed side-on, and though the curtains are half-shut, a thick shard of light floods through the window, silhouetting a figure. We hear the door open and a voice off-camera -

GEMMA (O.C.)

Sam...

The figure doesn't move. Louder this time -

GEMMA (O.C.) (CONT'D)

It's gone nine...

The figure stirs and opens his eyes. SAM. He looks like he's aged 20 years. He's sporting an unruly stubble and his eyes are sunken. The way he and Gemma speak to each other is cold and detached. Devoid of feeling. A completely different couple to the one we met in 2014. Sam doesn't turn around to look at her once during the whole scene.

SAM

Right.

He sits up, and looks out the window. We reveal GEMMA stood in the doorway. Time hasn't been as hard on her - or at least, she's made more effort to hide it. Her once-long hair has been cropped short, and she's doing everything she can to hold it together. Even if it all feels somewhat forced.

GEMMA

You can't be late.

SAM

(irritated)

Yeah, yeah, I know.

A pause.

GEMMA

Matthew's going to visit Alice this afternoon. We should all go together.

Sam sighs. A long deep sigh.

SAM

I don't know. I'll try.

GEMMA

Right. Don't strain yourself or anything.

Sam thinks about replying - but bites his tongue. He stands, moving over to a chest of drawers in the corner by the window. He pulls off his T-shirt and we see -

- the ugly red welts all over his skin. The scars of burn marks, stretching from his neck right down to the small of his back, and the backs of his arms. Burns that weren't there in 2014.

The sound of a door slamming down the hallway, and the sound of feet pounding down the stairs, out of the house. At the same time we hear, from outside, loud metal music. Sam looks outside -

POV - a car pulls up. Two large, well-built German twins (ULF and AXEL) are sat in a golf GTI, smoking. MATTHEW emerges from the house. Looking pale and hardened. His hair shorter and more severe than in 2014. He heads towards the car, lighting up a cigarette, and climbs in. As he does, he glances up at the window - at Sam. Then he says something to one of the twins and they laugh, speeding off down the road. Sam turns to see Gemma's joined him at the window, watching Matthew disappear into the distance.

GEMMA (CONT'D)
You should talk to him.

SAM
For all the good it'll do.

Gemma sighs and turns, walking out of the room. We stay on Sam - hating the tension in the household, but not knowing what he can do about it.

25 EXT. MILITARY CAMP - DAY 16 (PRESENT DAY) 25

SAM drives through a checkpoint onto the military camp.

26 EXT. BUILDING W9 - DAY 16 (PRESENT DAY) 26

We're on the Army base. Row after row of neatly-ordered identical whitewashed buildings. Building W9 looks much like the others, an anonymous white structure. There's a parade square outside, and nearby a sign announcing this is the home of the 7th Medical Regiment. A car pulls up and parks, and SAM emerges, wearing his Captain's uniform. Over which we hear -

LEESON (PRE-LAP)
And how are you sleeping?

27 INT. LEESON'S OFFICE - DAY 16 (PRESENT DAY) 27

The office has the cluttered feel of a college professor's office. A balding man in his late 30s sits on a faded sofa. CAPTAIN LEESON, though despite the rank he's dressed in civvies. Opposite sits SAM, who looks visibly uncomfortable to be here. Every word has to be dragged out of him.

SAM

Fine.

A silence. Leeson is at ease with this, but Sam shifts awkwardly in his seat. Finally -

SAM (CONT'D)

I don't know what I'm expected to do.

LEESON

You're not expected to do anything, Sam.

SAM

I am, though, eh? Course I am. What else you going to do with a head doctor? You want me to talk about Alice and... all that.

LEESON

Not unless you want to.

SAM

I shouldn't have done what I did. Okay? I know that, it was a mistake. I'll take the AGAI, days' pay, whatever. But best thing for me is, get back to work. This modified assignment crap's a waste of time. Two days a week stuck behind a desk.

(beat)

I need to get back to the regiment. It's been too long.

LEESON

That won't happen until I've cleared you, Sam. You know that.

SAM

Aye. Aye, I know.

He sighs and sinks back into his chair. Closes his eyes and hangs his head. A long silence. Then, softly -

SAM (CONT'D)

I don't want to talk about her.

Leeson nods. Quietly -

LEESON

Why not?

We hold on a wide of the two men as Sam lifts his head up, a weary expression on his face.

SAM

I can't.

This hangs in the air. Because it's said with the tone of a man who knows that sooner or later, he's going to have to.

Back in Kurdistan, and the searing brightness is a shock. The ancient ruins of the Citadel loom high. Opposite the entrance, there's a cluster of market stalls. At the height of summer, there's not much call for what they're selling. JULIEN steps out of a taxi and takes in the sight. Then he pulls his mobile from his pocket and slowly taps out a number. Making the call he's been avoiding. We hold on him as he waits. Finally -

CELIA (V.O.)

Hello?

JULIEN

Celia. My love.

On CELIA, on the phone. Looking incredibly anxious. Intercut between her and Julien.

CELIA

Are you calling to tell me you made a mistake? That you're getting back on that plane?

JULIEN

My love...

CELIA

Are you?

JULIEN

I must see this through. I must find the man who took those girls. While I am still able.

CELIA

Then we don't have anything to talk about.

She hangs up. On Julien - who hesitates a moment, preoccupied with thoughts of Celia and home.

And then he looks round and sees a strip of shops. On the far left, a dusty sign proclaims "SUNSHINE TRAVEL". That's what he's looking for. He goes in.

29 INT. SUNSHINE TRAVEL - DAY 16 (PRESENT DAY) 29

A bell sounds as JULIEN enters the sweaty office. A fan spins lazily on one of the two desks. Behind this desk sits a man in his late forties. Bearded, reading a magazine, his feet up on the desk.

JULIEN
Aran Askari?

The man - YARDIL - puts the magazine down. Smiles at Julien.

YARDIL
I'm afraid not. Aran is on a tour.
I am Yardil. Perhaps I can help.

JULIEN
I was told to ask for Mr Askari.

YARDIL
He is my brother. We own this place together. Perhaps I can help.

Julien looks at Yardil a moment, and then accepts the invitation and sits down.

JULIEN
You speak excellent English.

YARDIL
What kind of guide would I be if I did not? So. What is it you are looking for, Mr...

JULIEN
Baptiste. Julien Baptiste. I wish
to travel to Azwya.

Yardil looks surprised, and nods thoughtfully.

YARDIL
You are a journalist?

Julien shakes his head.

YARDIL (CONT'D)
Aid worker then.

Julien shakes his head. Yardil snaps his fingers - got it!

YARDIL (CONT'D)
Arms dealer.

Julien smiles - charming the man.

JULIEN
Ah, you have me.

YARDIL
There is a lot of fighting there.
It is not safe - but... it can be
done. Five thousand dollars.

JULIEN
Five thousand dollars?!

YARDIL
This is non-negotiable.

JULIEN
I have only dinars.

YARDIL
The border guards will only look
the other way for dollars. There is
a bank not far from here. If you
turn right, and keep the Citadel to
your left, it is a few hundred
metres.

JULIEN
When do we leave?

YARDIL
It is just you and I. We can leave
this afternoon.

30 EXT. SUNSHINE TRAVEL - DAY 16 (PRESENT DAY) 30

JULIEN emerges from the sweaty office, and it's almost a
relief to get into the noisy and dusty outdoors once more.

(MORE)

He looks thoughtful for a moment - contemplating the enormity of what he's undertaking.

30 THE MISSING II EP 1 FINAL SHOOTING SCRIPT 20/07/16 22.
CONTINUED: (2) 30

31 **OMITTED** 31

32 **OMITTED** 32

33 **INT. SAM AND GEMMA'S HOUSE. KITCHEN - DAY 16(PRESENT DAY)** 33

GEMMA stands by the sink, on her phone as we hear it go to voice-mail. It's Matthew's. After the tone -

(MORE)

GEMMA

Matthew, it's me. Mum. We're going to see your sister this afternoon... I know you see her without us, but... maybe we could all go today. Let us know, okay?

She hangs up, looking thoughtful and upset. Then she takes out her laptop, opens it up. And starts scrolling through. Her eyes narrow, focused. She's looking for something.

Reverse - we see the picture. Two grinning guys in a rollercoaster carriage, hurtling down a steep incline. She presses a button, going to the next picture. Once more, it's the same rollercoaster, but a different set of people. After a brief look, Gemma presses a button. Another picture, with different people. On her expression we -

CUT TO:

34 INT. SCHOOL. CLASSROOM - DAY 6 (2014)

34

CAPTION: Eckhausen, Germany. 2014.

GEMMA stands in front of a class of schoolchildren. They're looking at a digital whiteboard. On it, a quote in German -

GEMMA

"Niemand ist hoffnungsloser versklavt als der, der falschlich glaubt frei zu sein". Anyone want to hazard a translation?

Polite laughter from her students. Gemma presses a button on her computer and the English translation appears on-screen.

GEMMA (CONT'D)

"None are more hopelessly enslaved than those who falsely believe they are free". That was written by a man called Johann Wolfgang von Goethe...

35 EXT. SCHOOL - DAY 6 (2014)

35

We're on a uniformed German police officer of 30-ish with a kind face. JORN. Waiting. A car pulls up. Inside is EVE. Her gamine features belie a steely resolve. Jorn goes to her.

JORN

Sergeant Stone? Jorn Lenhart, with the Civil Police. We spoke on the phone.

EVE

Right. Good to meet you.

(MORE)

JORN
I'm surprised we haven't spoken before.

EVE
I only transferred out here 6 months ago.

JORN
I see. We meet at last anyway. I wish the circumstances maybe they were different...

Eve opens the car door - and Jorn, and we, see she is heavily pregnant. Jorn is so surprised he stops mid-sentence. Eve looks at him and rolls her eyes.

EVE
Never seen a pregnant woman before?

And she sets off towards the school.

36 INT. LEICESTER SCHOOL. CLASSROOM - DAY 6 (2014) 36

We're back with GEMMA in the classroom.

GEMMA
... Von Goethe's most famous work is *Faust*, about a man who sells his soul to the devil in search of power...

She's interrupted by a knock at the door. She looks through the glass window in the door and sees EVE stood there with JORN. The German-born headmaster, RUDI, beside them. A serious expression on his face. Instantly Gemma knows something's amiss. She looks back to her classroom. She heads over to the door, keeping her voice light -

GEMMA (CONT'D)
Turn your books to chapter three and start reading...

37 INT. LEICESTER SCHOOL. HALLWAY - DAY 6 (2014) 37

GEMMA emerges into the hallway and closes the door behind her. She looks at EVE, JORN and RUDI, confused.

GEMMA
What's going on?

RUDI
I'll finish your lesson, Gemma, don't worry.

(MORE)

He puts a reassuring hand on Gemma's arm, not quite knowing what else to say, and then goes into the school-room to take over the class. We hear the following in the background -

RUDI (CONT'D)

Okay, class, now, I see from the board you have been discussing Goethe. Can anyone tell me what Johann von Goethe's most famous work might be?

(beat)

Come come, I know someone here knows the answer.

A number of pupils raise their hands.

RUDI (CONT'D)

Beth.

BETH

Faust. Mrs Webster just told us.

RUDI

Yes, indeed. Faust is considered one of the greatest works of German literature, but the character of Faust - the scholar who sells his soul to the devil - goes back much further than 1790. Back to medieval German legend. His story has been told many times in many different countries, but perhaps found most popularity in England, at the end of the 16th century. Can anyone tell me why that was?

(pause)

Nobody? Ah, so it seems perhaps I have found something Miss Webster has not told you... The Faust legend was adapted by Elizabethan playwright, Christopher Marlowe, and became an instant success. Now, in today's lesson I think it might be interesting for us to look at some of the major differences between Goethe's Faust and Marlowe's...

But our focus is on Gemma outside the classroom. Now Gemma's more confused and anxious than ever. She turns to Eve.

EVE

Mrs. Webster, my name's Sergeant Eve Stone. I'm with the Military Police, 5th investigation company.

JORN

I'm Jorn Lenhart with the German Polizei.

EVE

I... I'm sorry, I'm not quite sure how to say this...

GEMMA

What is it? Is it Sam? Is he ok?

EVE

A young woman walked into Eckhausen yesterday, and collapsed on Lindenstrasse. She was taken to Hannover hospital where they operated on her overnight. She's stable, now, and this morning she came to...

Gemma barely dares to breathe right now.

GEMMA

I don't understand, what...

JORN

She says her name is Alice Webster.

On Gemma - the world around her collapsing and disappearing. Everything she knew, everything she's been through, hitting her like a freight train. The sadness, the joy, the fear and the confusion all at once. When she speaks her voice emerges as a whisper.

GEMMA

What did you say?

The sound of tinnitus grows and drowns out all other noise.

38 EXT. ARMY CAMP. TANK PARK - DAY 6 (2014) 38

Over the ringing tinnitus sound - we find SAM drinking a cup of tea, talking to some colleagues, several of whom are working on a jeep. Then, we see him frown as he spots something -

(MORE)

EVE getting out of her car. GEMMA not long after. And then, Gemma running over to Sam, tearfully trying to explain what's just happened. Sam not understanding, turning to Eve for an explanation.

39 **EXT. TANK PARK - DAY 6 (2014)** 39

The tinnitus stops as we see EVE driving through the camp, past a line of young soldiers running through the rain wearing heavy packs, determination on their exhausted faces. At the checkpoint, a GUARD in a black beret waves her through. She checks the rear view mirror, the car behind -

JORN drives. SAM beside him, GEMMA in the back seat. They pull up and MATTHEW approaches, climbing into the back. All of them are in complete and utter shock. Not knowing what to say or think.

40 **EXT. AUTOBAHN - DAY 6 (2014)** 40

The cars travel down the motorway in convoy.

41 **EXT. HANNOVER HOSPITAL - DAY 6 (2014)** 41

CAPTION: Hannover.

GEMMA walks along with SAM and MATTHEW, following EVE and JORN into the hospital in Hannover. A family united by a whirlwind of emotions. A man in a Father Christmas suit is stood on the snowy ground outside, holding out a bucket to raise money.

42 **INT. HANNOVER HOSPITAL. HALL - DAY 6 (2014)** 42

EVE, JORN, SAM, MATTHEW and GEMMA walk along the hall.

JORN

The doctors say she had a ruptured appendix. They performed surgery last night. Another few hours without treatment - she would have died.

They come to a stop outside a door. Another, female, POL OFFICER is outside. Jorn says something to her quietly in German - telling her who Sam and Gemma are - and she steps aside. Sam and Gemma grasp onto one another's hands and hesitate - the emotion of the moment too much. It's Sam who pulls Gemma into the room -

43

INT. HANNOVER HOSPITAL. PRIVATE ROOM - DAY 6 (2014)

43

- and there, lying in a hospital bed, wearing a gown, is ALICE. She looks pale and emaciated, hooked up to an IV running fluids into a canula. There's dead silence in the room, broken only by the steady beep of a BP monitor in the background. A NURSE is standing there, checking vitals.

GEMMA and SAM look at their daughter, open-mouthed. Neither, for a moment, knowing how to react. A long and painful silence. MATTHEW waits behind them in the doorway. Too scared to go in. EVE also lingers there.

GEMMA

(in shock)

There's... there's nothing of her.

Sam doesn't seem to hear as he walks over to Alice's side and takes her hand. She opens her eyes slowly. There's a moment, as she readjusts her eyes. Like she's struggling.

JORN

The surgery has left her tired, she is still recovering from the anaesthetic.

Then, groggily -

ALICE

Dad?

(beat; then)

Mum?

Sam steps forward, goes to stroke Alice's face, but she flinches, and at the same time pulls her hand away. Not wanting to be touched. Sam registers this - shares a look with Gemma - and instantly understands. He puts his hands back down by his side. Looking at his daughter with wonder.

SAM

Look at you... My little girl.

Eve glances at Gemma, who's rooted to the spot, in shock. Realising she needs to seize the moment -

EVE

Alice... I'm sorry, but we need to talk about Sophie Giroux...

Alice stares up at the ceiling, like she hasn't heard her.

EVE (CONT'D)

Alice...

(MORE)

ALICE
It's so bright in here.

Sam goes to adjust the shutters as Eve presses on -

EVE

How did you know her? Did you meet
her?

(gently)

Was she held with you?

SAM

(angry)

Not now. Yeah?

Eve nods and backs out the room. Gemma, who has been in a state of shock, goes over to join Sam by Alice's side, leaving Matthew dumbstruck by the door.

GEMMA

I can't believe it.

(beat)

You look so different love.

Gemma goes to hold her hand, but again, Alice flinches and Gemma backs off and smiles, sheepish. She doesn't know how to act around her. Alice can't look them in the eye.

GEMMA (CONT'D)

I must look a fright to you.

ALICE

You haven't changed, Mum. Neither
of you.

(quietly)

Not like me.

The sweetness with which she says this is too much for them to bear.

ALICE (CONT'D)

I'm sorry. I... I don't know what
to say.

SAM

You don't have to say anything
love. You're back now. That's all
that matters.

Gemma smiles at Alice through her tears. Matthew finally has the courage to step forward.

MATTHEW

Hey Alice.

A pause as she squints. Then, quietly -

ALICE

Is that you, Midget?

MATTHEW

Not any more.

He half-smiles at his sister, awkward. Alice doesn't return the smile. She just turns to Gemma.

ALICE

When can I go home?

SAM

Soon. When you're better.

ALICE

I don't want to be in here.

GEMMA

We'll talk to the doctors.

MATTHEW

How are you feeling?

ALICE

Tired.

She closes her eyes. Gemma, Sam and Matthew share looks, no-one quite sure what to say. As Gemma looks down at Alice's tattoo -

GEMMA

I remember when you did this in your bedroom. With needles and ink. We were so angry with you. Then the next week... you weren't there any more. And all I could think was how stupid it all was... wasting time arguing about something so meaningless.

Then, said with her eyes still closed -

ALICE

I'd like to be on my own now.

(beat; quietly)

This is all... it's so much.

Gemma and Sam look taken aback.

GEMMA

Oh. Okay. Love, we don't have to talk, not if...

SAM

We'll be right outside. If you need us. Okay?

He wants to lean in and kiss her - but resists the urge. Awkward, the family shuffle out.

44

INT. HANNOVER HOSPITAL. HALLWAY - DAY 6 (2014)

44

GEMMA, SAM and MATTHEW - with one last look back at Alice - walk slowly down the hall. Ashen-faced, Gemma says what they're all thinking -

GEMMA

What's happened to her, Sam? Where the hell has she been?

No-one can answer.

45

INT. HANNOVER HOSPITAL. PRIVATE ROOM - DAY 6 (2014)

45

Back with ALICE. We track in on her closed eyes - which slowly flicker open. Then, calmly, she reaches for the phone - and slowly starts to dial a number. She checks the window to the hospital corridor as she does this. An utterly unreadable expression on her face. An ominous moment.

46

INT. HANNOVER HOSPITAL. CORRIDOR - DAY 6 (2014)

46

Hovering awkwardly in the corridor are SAM, GEMMA and MATTHEW. They stand in silence as JORN approaches, accompanied by a German woman - KARLA.

JORN

I am sorry to intrude - this is Karla Becker. She is a clinical psychologist here in Hannover.

KARLA

Hello.

She shakes hands with Sam and Gemma, who look confused. Overwhelmed by everything.

KARLA (CONT'D)

The doctors contacted me when they heard the nature of this case. I spoke to her a little when she first awoke...

SAM

What happened to her?

KARLA

She had a high fever when she was brought in, she could not talk. When she is well enough to tell us, we will learn more.

(hesitant)

But there is something you should know. The doctors performing the appendectomy... they found stretch-marks.

(MORE)

(MORE)

KARLA (CONT'D)
And there are other clear
indications that she has given
birth.

GEMMA
No. No no no...

Gemma looks distraught, horrified. Sam puts his arm around her, trying to be the strong one, but feeling it every bit as much as Gemma.

46A EXT. THE DAM - DAY 6 (2014)

46A

ADRIAN STONE is sat on one of the zig-zaggy steps by the dam. He's looking up at it, holding up an old camera, focusing on the dam itself. Trying to focus the thing. A German PASSER BY walks past with their dog, hovering nearby, trying not to ruin the shot. Stone notices.

STONE
(German; subtitled)
Please...

STONE
(German; translated)
Bitte...

Gesturing for them to pass. They do. Then they turn -

PASSER BY
(German; subtitled)
That is a Leica camera? You
are a photographer?

PASSER BY
(German; translated)
Ist das eine Leica? Sind Sie
Fotograf?

He smiles, shrugging, as he adjusts the settings.

STONE
(German; subtitled)
Amateur, at best.

STONE
(German; translated)
Allenfalls Amateur.

PASSER BY
(German; subtitled)
I don't take enough
photographs. Not proper ones,
with old cameras anymore. Too
much hassle.

PASSER BY
(German; translated)
Ich mache nicht genug Fotos.
Keine richtigen mehr, mit
alten Kameras. Zu
umständlich.

STONE
(German; subtitled)
Neither did I. Not for a long
time, anyway.
(beat)
But your memory starts to
blur and photographs...
photographs can sharpen them.
Bring them alive again.

STONE
(German; translated)
Ich auch nicht. Zumindest
eine ganze zeitlang nicht.
(Pause)
Aber dann wird das Gedächtnis
immer unschärfer und Fotos...
Fotos können die Dinge wieder
scharf stellen. Sie wieder zu
Leben erwecken.

He holds the camera up. Focusing on the dam.

(MORE)

STONE (CONT'D)
(German; subtitled)
And if they can do that...
Then why not do it properly?
Why not use old cameras and
make the memories more
beautiful than they ever were
in real life? Why not make
the past that little bit
easier to swallow?

STONE (CONT'D)
(German; translated)
Und wenn sie das schon
können... warum es dann nicht
richtig machen? Warum nicht
alte Kameras benutzen und so
die Erinnerungen schöner
machen, als sie im echten
Leben jemals waren? Warum die
Vergangenheit nicht ein
kleines bisschen leichter
machen?

And he clicks the camera. Turns to the passer by.

STONE (CONT'D)
(German; subtitled)
Until they're developed and
they all come back out of
focus, that is.

STONE (CONT'D)
(German; translated)
Bis sie entwickelt und dann
wieder unscharf werden, meine
ich.

The passer by laughs.

PASSER BY
(German; subtitled)
Just use a filter App on your
phone. That's what I do.

PASSER BY
(German; translated)
Benutzen Sie einfach eine App
mit Filter auf Ihrem Handy.
Das mach ich.

STONE
(German; subtitled)
And where would be the fun in
that?

STONE
(German; translated)
Und wo bleibt dabei der Spaß?

And he smiles, the passer by goes on their way. He looks
back up the dam. About to snap another photo when his phone
goes.

STONE (CONT'D)
(English)
Hello?
(beat)
Yes, of course I remember Alice
Webster...

Cut to a WIDE as he listens to the news that Alice is
back...

47 EXT. EVE'S HOUSE - NIGHT 6 (2014) 47

Snow falls outside Eve's.

48 INT. EVE'S HOUSE. LIVING ROOM - NIGHT 6 (2014) 48

EVE, in comfortable clothes now, pours herself a glass of
wine and dials a number.

49

INT. JULIEN'S COTTAGE. LIVING ROOM - NIGHT 6 (2014)

49

JULIEN sits trying to read a book, a weighty French historical tome about slavery. But he keeps getting distracted by the laughter coming from outside. From Sara and her boyfriend. The phone rings -

JULIEN

Alo?

Intercut between him and Eve.

EVE

Is that Julien Baptiste?

JULIEN (V.O.)

Yes it is.

EVE

My name's Sergeant Eve Stone. I'm with the Military Police. Stationed at the garrison in Eckhausen, Germany.

JULIEN

And what can I do for you, Sergeant Eve Stone?

EVE

Do you know the name Alice Webster?

Julien thinks for a moment, and then, it comes to him.

(MORE)

JULIEN

The British girl. She was abducted in spring of 2003.

EVE

That's right. Yesterday, she came back. She walked right into the middle of the town square. She's not well enough to be questioned, but there's a name she mentioned, when the paramedics asked who they could call. She said the name Sophie Giroux.

Julien looks stunned at the name.

JULIEN

Sophie Giroux?

EVE

Yeah. I looked into her case. She was taken the year before Alice. You were the lead detective on her abduction. I was hoping...

She sighs and rests one hand on her pregnancy bump, a totally unconscious gesture.

EVE (CONT'D)

We don't know how long it'll be until Alice will be in better shape to talk. I thought in the meantime, maybe you might look through your original case files, see if there was a link between the two girls.

JULIEN

I remember the abduction of Sophie Giroux. Very well. Do you believe the same person who took her also took Alice?

EVE

It's the most likely theory.

JULIEN

Which would mean there is a chance we could find Sophie. I am retired now but... Let me look at the files. I will see what I can learn.

EVE

Thanks for your time, Monsieur Baptiste.

She's about to hang up when -

(MORE)

JULIEN
How is she? The girl?

Eve hesitates. She says only -

EVE
Alive.

Julien nods and hangs up. Thoughtful.

50 OMITTED 50

51 INT. HANNOVER HOSPITAL. PRIVATE ROOM - NIGHT 6 (2014) 51

CU on ALICE. Her breathing is suddenly rapid as her eyes flicker open. She takes a moment to remember where she is. Looks around the room - and sees GEMMA, SAM and MATTHEW all asleep on chairs. They must have come back into the room after she slept. Gemma's hand is tucked into hers.

Alice looks at them - and smiles. And allows her eyes to close again.

52 INT. EVE'S FLAT - NIGHT 6 (2014) 52

Back with EVE who looks at the wine - sighs - then drains it into the sink, untouched. She grabs a depressing-looking German microwave meal out the fridge and bungs it in to reheat. Then she pulls a photo out of her pocket.

It's a foetal scan. Eve looks at it for a moment, and her expression's hard to read. It's not the simple joyfulness you might expect. She pulls out some sellotape, and tapes the picture to her fridge. Then picks up the phone again and makes a call. She makes a clear determined effort to inject some cheer into her voice.

EVE
Hey, it's me. Thought you'd like to
know how the scan went...

53 EXT. JULIEN'S COTTAGE - DAWN 7 (2014) 53

Dawn the next morning. JULIEN is loading a bag into his car. CELIA emerges from the house in a dressing-gown, sleepy.

CELIA
How long will you be gone?

JULIEN
I cannot say.

Celia doesn't say anything. But Julien knows exactly what she's thinking by the way she's looking at him. By her silence.

JULIEN (CONT'D)
You know what the Giroux case meant
to me...

CELIA
They all meant a lot to you. Every
single case you worked.

JULIEN
Sophie's father... what happened to
her mother... that was my fault.

CELIA
It's not good for you. Carrying all
that guilt around.

JULIEN
If you would rather I did not go -
say the word, my love.

CELIA
You don't mean that. And you
know I'd never stand in the
way of a case.
(French; subtitled)
I just wish you'd find a way
to be happy. Here. With us.

CELIA
(French translation)
Je voudrais juste que tu
trouves le moyen d'être
heureux. Ici. Avec nous.

Julien sighs as he gets into the car. He slams the door shut and we see Celia in the reflection of the window as Julien starts the engine and looks up at her.

JULIEN
(French; subtitled)
I will be home soon.

JULIEN
(French translation)
Je serais bientôt à la maison

Off his expression -

CUT TO:

54 - 55 OMITTED

54 - 55

56 INT. KIRKUK NATIONAL BANK - DAY 16 (PRESENT DAY) 56

CAPTION: Kirkuk, Iraq. Present Day.

The shaven-headed JULIEN of the present day stands opposite a TELLER who's counting out US dollars. Julien is sweating in the humid bank.

(MORE)

TELLER
Four thousand eight hundred, nine
hundred. Five thousand.

Julien nods and takes the money.

JULIEN
Thank you.

57 EXT. KIRKUK STREET - DAY 16 (PRESENT DAY) 57

JULIEN emerges from the bank, the sunlight pours into the frame and the bustling noise of the streets feels like a sudden overload of the senses. He walks through the crowd.

After a moment, he becomes aware of something. A man with his experience, he just knows. He glances behind him and glimpses a tall MAN with a thick beard, leaning against a wall and eating. He looks to us utterly innocuous. Julien, though, peels off and heads into a market.

58 EXT. MARKET - DAY 16 (PRESENT DAY) 58

JULIEN makes his way through the bustling, labyrinthine market and stops at one of the stalls. A stall selling ornate lampshades. In the reflection of one of the glass decorations of one of the lamp-shades he glimpses the tall man with the beard. Looking straight at Julien - though he can't tell that Julien can see him.

Julien smiles politely at the market stall owner and moves on, winding his way through the market. He takes a left, where the bodies seem to be thinning out. The bearded man is behind him, every step of the way. He takes a sharp left, left again, trying to move fast, shake his pursuer...

59 EXT. SIDE ALLEY - DAY 16 (PRESENT DAY) 59

JULIEN ducks into an alley beside the market. Breathing hard, he looks around for something to protect himself. He settles on a rusty half-length of pipe. He looks back out into the market - he can't find his pursuer anywhere. Finally, he catches a brief glimpse of him, disappearing in a different direction. Julien sighs with relief.

60 OMITTED 60

61 EXT. CAR PARK - DAY 16 (PRESENT DAY) 61

We're in a car park for a supermarket. Looking at the golf GTI we saw earlier, with MATTHEW, ULF and AXEL sat inside. Muffled rap from inside.

62

INT. CAR - DAY 16 (PRESENT DAY)

62

ULF and AXEL are rapping in German along to a track on their car stereo - there's something hypnotic, almost threatening about the violence with which they do it. Finally, Axel messes up one of the lines and Ulf smacks him round the head jokingly.

ULF
(German; subtitled)
You always mess that up.
(to Matthew; English)
Are you going to share that?

ULF
(German translation)
Jedes Mal versaust du das. *

MATTHEW
Sorry...

Matthew hands the meth pipe to Ulf.

ULF
Two years, we will be like Jay-Z,
you know? On a big stage, rapping
like beasts, with all the women we
can do sex with...

MATTHEW
When's he coming? He's fifteen
minutes late.

ULF
Drug dealers do not keep to a
schedule. Who knew?

He puts the rap track back on and he and Axel start practicing again. Matthew sighs as the drugs hit him. He looks around idly. Then he stops, he's seen something -

MATTHEW
Jesus.

POV we see a woman with a trolley, loading her shopping into her boot. Around 50, elegant, but something stern and unforgiving about her. We'll come to know her as NADIA. Matthew gets out of the car -

63

EXT. SUPERMARKET CAR PARK - DAY 16 (PRESENT DAY)

63

MATTHEW starts towards NADIA, who's a way off. The sound of rap music still pulsing from the car behind him. He's walking fast, determined - angry.

MATTHEW
HEY!

Nadia looks up, and instantly her expression shifts. A rabbit in headlights. She abandons her trolley and heads towards the car door, climbing inside.

(MORE)

MATTHEW (CONT'D)
Where are you going?

Nadia locks the door, scrabbling for the key, trying to turn the engine - to start it up. Matthew's gaining on her fast.

MATTHEW (CONT'D)
Come on! Huh!?

The car finally starts up and she pulls away. Matthew chases after it and kicks the back of it -

MATTHEW (CONT'D)
Where the hell are you GOING?

Matthew kicks it again and it revs off, out of reach.

MATTHEW (CONT'D)
BITCH!

He turns round, Ulf and Axel are looking back and laughing.

ULF (German; subtitled)	ULF (German translation)
Finally growing some balls, Matty?	Endlich Eier in der Hose, Matti?

Matthew's expression turns from one of an intense, focused rage into a smile. Which, though forced, is still genuine, because he's managed to impress the twins.

Then his phone rings. He looks at the caller ID. It reads 'Mum'. He glances at his watch and sighs.

64 INT. EVE'S HOUSE. BEDROOM - DAY 16 (PRESENT DAY) 64

The curtains are drawn - a thin beam of sunlight spills in through a crack in the fabric. We can see the back of a man - tattooed and scarred with burn-marks. It's SAM, and he's having sex with EVE - who is of course no longer pregnant. It's urgent. Almost animalistic.

CUT TO:

Later. They're in bed. The atmosphere is strained, awkward.

SAM
I can't keep coming round.

EVE
Then don't.

He looks at her. It's not like she's trying to offend him. It's just the way she is now. Cold.

(MORE)

SAM
Maybe we should go to a hotel next time...

EVE
Sure.

A silence passes between them.

SAM
Just be simpler, that's all.

Another silence. Until Eve pushes the perfunctory conversation forward -

EVE
Are you in today, then?

SAM
No. I've shuffled all the papers I need to this week.

(beat)
I'll probably work on the car. Try and get rid of the rust, you know? I'm taking out panels, trying to find ones to match, then welding them in... It's like pulling teeth.

EVE
So don't do it. I don't get the point of fixing up a lump of old metal.

SAM
You know where you are with a car. It either works or it doesn't. It's a simple thing. If you put it all together and it doesn't work, you do it again...

(beat)
It's just a simple thing.

It's not a conflict of any sort. Just people exchanging information. Eve is barely listening, and it's kind of a relief when Sam's phone starts ringing.

EVE
You should go.

Sam picks up his phone and looks at it. We see the caller ID - GEMMA. With a photo of the two of them laughing.

SAM
I'm going to take a shower.

And he goes to the bathroom. He puts the phone back on the side, as it continues to buzz. Eve gives the phone a sideways glance, and then, annoyed by the sound, gets up.

65

INT. EVE'S HOUSE. KITCHEN - DAY 16 (PRESENT DAY)

65

EVE - in her dressing gown - goes over to the fridge and opens it up to pull out some orange juice. As she closes the door, something flutters to the ground. She picks it up and we see it's the foetal scan picture. The same one we saw her tape up in 2014, and the tape is now yellow, dried up and old. She looks at it for a long time. Trying to decide whether to replace the tape.

She crumples it up - then changes her mind. She goes back next door -

65A

INT. EVE'S HOUSE. BEDROOM - DAY 16 (PRESENT DAY)

65A

The sound of Sam showering in the en-suite. EVE opens one of her drawers and takes out a folder hidden under some clothes. We don't see what's inside as she puts the picture in. Then puts the folder back under the clothes. Her expression giving nothing away.

66

INT. SAM AND GEMMA'S HOUSE. LIVING ROOM - DAY 16 (PRESENT DAY)

66

GEMMA sits in front of her laptop, looking at more rollercoaster pictures. Whatever she's looking so hard for, she's not finding it. She's engrossed in what she's doing, so engrossed she doesn't notice MATTHEW in the doorway. Looking pale and shifty. Irritable.

MATTHEW

Are we going then?

Gemma looks up, surprised.

GEMMA

Hey. You're coming. Great. Yes, yes, your Dad's not back yet...

MATTHEW

So?

GEMMA

I thought we'd all go together, love.

MATTHEW

You want to go and see Alice? I'm here. Let's go.

It's sullen, almost aggressive. Gemma looks torn - then stands.

GEMMA

Right. Yes, of course. I'll grab my coat.

67

INT. CAR - DAY 16 (PRESENT DAY)

67

Music plays. GEMMA drives with MATTHEW in the passenger seat. Both of them are somewhere else altogether.

GEMMA

You were out with those friends of yours again. The twins.

MATTHEW

Yep.

GEMMA

They're a lot older than you, love.

Matthew doesn't reply. Knowing what Gemma is getting at.

GEMMA (CONT'D)

I thought you were out looking for a job?

No reply.

GEMMA (CONT'D)

You quit the dishwashing job. The data entry. That bar...

(beat)

I know you think it doesn't mean anything. Sleepwalking through some nine to five. I know you think they're vacuous. Or that you're better than them, maybe. But filling that empty space can do a lot, you know. Just doing something. Turning the wheels and keeping moving.

She looks at him. And still he doesn't reply. She can't get through to him, however hard she tries.

68

EXT. FIELD - DAY 16 (PRESENT DAY)

68

The car's parked a way back, and GEMMA and MATTHEW are making their way down a path. They could be in the middle of the countryside, until we pull back and see that they're in a cemetery.

They slow down as they approach a grave. On it reads - 'ALICE WEBSTER. Beloved daughter and sister. 1992-2014'. Gemma looks at it for a long time. Her face betraying nothing. She puts her hand on Matthew's shoulder - and he doesn't move away. He looks utterly devastated as he stares at his sister's grave.

69

EXT. SUNSHINE TRAVEL - DAY 16 (PRESENT DAY)

69

JULIEN returns to the travel office in Iraq.

70

INT. SUNSHINE TRAVEL - DAY 16 (PRESENT DAY)

70

JULIEN enters the room. Sat there behind his desk is YARDIL, on the phone. He smiles when he sees Julien.

YARDIL
 (Kurdish; unsubtitled)
 I'll call you back.

YARDIL
 (Kurdish; translation)
 Tozeki ter telefonet bo
 Akamawa

He hangs up.

YARDIL (CONT'D)
 So! You have the money?

JULIEN
 I do. But first I want you to do
 something for me...

Casually, he pulls a chair and sits down. Leaning forwards -

JULIEN (CONT'D)
 Pick up the phone and call your
 brother.

On Yardil - what?

JULIEN (CONT'D)
 From what I can tell he runs an
 honest business here. You should
 apologise for muddying his good
 name by trying to rob me.

Yardil shakes his head, wearing a bemused half-smile.

YARDIL
 What are you talking about?

JULIEN
 (levelly)
 Your man was big but stupid.

YARDIL
 Man? What man?

JULIEN
 You send me to the bank to withdraw
 a large amount of money. Moments
 later, I am being followed.

YARDIL
 How can you be sure?

(MORE)

JULIEN

I have some experience of these things. I was followed.

YARDIL

Not by me, Sir. You think all of us are thieves, is that it? That's how you view this country?

JULIEN

Not at all, I am simply saying things as I see them...

YARDIL

Take your money. Take your damn money and get out of my office. If you were followed, it was not by me or anyone I know. So whatever you are mixed up in - I want none of it. Get out!

Julien looks shaken by the depth of Yardil's furious riposte, and silently he turns and walks out.

71 EXT. GRAVEYARD - DAY 16 (PRESENT DAY) 71

Back with GEMMA and MATTHEW by Alice's grave. Gemma looks up and sees a car up by the fence. In it sits SAM - looking down at them. Gemma frowns.

GEMMA

Scuse me, love.

She walks towards the car. We stay with Matthew, who barely acknowledges Gemma's departure. He is still staring intently at the gravestone. After a moment, he speaks quietly - almost a whisper.

MATTHEW

I haven't forgotten, Alice.

(beat)

I haven't forgotten what I promised you. Even though it makes me sick.

He looks down at the ground where she's buried. We PAN DOWN into blackness.

72 EXT. GRAVEYARD/ROAD - DAY 16 (PRESENT DAY) 72

GEMMA approaches the car and leans down. SAM looks at her through the window.

GEMMA

Are you not coming down?

(MORE)

SAM

I can't.

GEMMA

I know it's hard. But we haven't been, the three of us, at the same time. Not once, since she died.

SAM

He hasn't forgiven me. You see the way he looks at me.

GEMMA

He hasn't forgiven himself.

(beat)

We can't just sweep the last 18 months under the carpet and pretend it didn't happen. All of us, we need to be together...

SAM

Gem, I'm sorry. I just can't.

Gemma hangs her head and leans against the car. WIDE - the two of them, so close together, but so far apart. And in the background, behind them, MATTHEW. At his sister's grave.

Suddenly, Gemma's phone goes. She glances at the number and moves away from the car.

GEMMA

Hey.

73 EXT. ERBIL STREET - DAY 16 (PRESENT DAY) 73

JULIEN is in Iraq, on the phone.

JULIEN

Mrs Webster. I said I would call when I arrived.

Intercut now - back with Gemma -

GEMMA

Do you really think you'll find something out there?

JULIEN

I would not have come if I did not.

GEMMA

I know. I want to believe you, it's just... hard.

JULIEN

You are still doing what I asked?

(MORE)

GEMMA

I am. Sometimes, with everything that's happened, I wonder why I'm doing it - but I am.

She looks over at Sam in the car, and Matthew all the way down by the grave.

GEMMA (CONT'D)

Have you ever felt like your family are just... slipping away from you?

JULIEN

All the time. We feel that way only because we want to hold them so close.

74

INT. CAR - DAY 16 (PRESENT DAY)

74

Back with SAM in the car. He glances in the rear-view mirror, at GEMMA deep in conversation. Something secretive about it. He frowns.

75

INT. QISHLA PLAZA HOTEL. BAR - EVENING 16 (PRESENT DAY) 75

We're with STEFAN, sitting in the bar, laptop open. He's on his phone - and doesn't look happy.

STEFAN

Just wait, listen...

(beat)

Yeah. Okay, yes. I heard you.

He hangs up, angrily. He looks across the bar and spots JULIEN entering. Walking slowly, flicking the plastic phonecard in his hand. Stefan stands and walks over to him.

STEFAN (CONT'D)

Mr Baptiste. How'd it go?

JULIEN

I was followed. Someone hoping to steal from me. I thought perhaps I was set up... Now, I am not so sure.

STEFAN

Who else would follow you? Someone who saw you in the bank?

JULIEN

An opportunist, yes. Perhaps. But this man.. He had done it before. He had, I think, some experience. Who he was... well, that is the question.

(MORE)

He sighs heavily.

JULIEN (CONT'D)

Perhaps I was too rash accusing
Yardil. I usually like to try and
think the best of people.

(beat)

The trouble is that people continue
to disappoint me.

STEFAN

(beat)

I'll take you. To Azwya.

JULIEN

What changed your mind?

STEFAN

I thought about what you said. And
you were right. I'm here to file
stories. And you, Monsieur
Baptiste, have a habit of finding
them. If I didn't follow you I
wouldn't be doing my job.

Julien looks at him for a moment. Wondering if there's more
to his change of heart. But he hasn't been witness to the
phone-call we saw at the top of the scene, so he just nods.

JULIEN

Well then. This is why I like to
put my faith in people.

STEFAN

Good. Give me a few weeks to pull
this together...

JULIEN

It has to be sooner.

STEFAN

How soon?

JULIEN

Tomorrow morning.

Stefan looks at Julien.

STEFAN

I need to ask around for the best
route. Find out where the troops
are. Get a good fixer...

JULIEN

I may not have weeks. I have a
brain tumour. You are looking at a
dying man.

Stefan nods, feeling for Julien. He says it so casually.

STEFAN
I'm sorry.

JULIEN
You have nothing to be sorry for.
You did not put it there. So? Can
you take me tomorrow?

Stefan hesitates - then nods.

STEFAN
Yes. I can. Can you at least tell
me who we're looking for?

JULIEN
Right now, all we need is to find
this man... Daniel Reed.

Julien pulls the dog-eared photograph out of his pocket. Hands it to Stefan, and we see it for the first time - an intense-looking black guy in his mid-twenties wearing military garb. This is DANIEL REED.

CUT TO:

76 INT. ARMY CAMP. CHAPEL - DAY 7 (2014)

76

CAPTION: Eckhausen, Germany. 2014.

We're CLOSE IN on DANIEL REED. He's in a chapel, full of soldiers in formal dress uniform. Daniel is staring at a large photo of the deceased up at the front, beside a coffin. His father - HENRY REED. A VICAR speaks -

VICAR
Henry Reed was a soldier, yes, but
a father first. He leaves behind
his son Daniel, who followed him
into the service...

He nods at Daniel, who is barely listening.

VICAR (CONT'D)
We will never know why Henry took
his own life - but we can remember
the good he did, and the joy he
brought to those around him...

As the vicar's voice fades out, it's replaced by the ringing tinnitus sound. We CLOSE IN on Daniel, who stares at the photo intensely. His intense expression hard to read.

CUT TO:

(MORE)

Later. At the back of the chapel, Daniel is accepting condolences. As he talks to someone, we pick out NADIA - the woman we saw Matthew chasing in the present day. But she looks like a very different woman - healthy, smiling. The way Daniel looks at her is odd, impossible to read. Nadia doesn't even notice, but Daniel is clearly wondering something...

77 EXT. HOUSE - DAY 7 (2014) 77

DANIEL approaches a modest terraced house in the heart of the town. He pulls out a key.

78 INT. HOUSE. HALL - DAY 7 (2014) 78

DANIEL enters a narrow hall, and opens a door at the far end.

79 INT. LIVING ROOM - DAY 7 (2014) 79

A small but well-kept living room. In the far corner is a large, gift-wrapped item with a rip in it. DANIEL doesn't even glance at it. Instead, he puts a plastic bag on the floor. As he closes the door behind him we throw focus, beyond the bag, until we see -

- a deep red bloodstain on the floor.

CUT TO:

Later. Daniel is on his hands and knees, rubber gloves on, a bottle of bleach beside him, scrubbing at the bloodstain. Relentlessly just scrubbing and scrubbing. And as he works, tears are running down his face.

80 EXT. HANNOVER HOSPITAL - DAY 7 (2014) 80

Outside, the hospital still glistens with fresh snow. JULIEN walks towards the entrance.

81 OMITTED 81

82 INT. HANNOVER HOSPITAL. RECEPTION - DAY 7 (2014) 82

JULIEN approaches the busy front desk. He leans forward.

JULIEN
(German; subtitled)
Good morning - do you speak
English?

JULIEN
(German translation)
Guten Morgen - sprechen Sie
Englisch?

The receptionist nods.

(MORE)

JULIEN (CONT'D)
I am looking for Alice Webster.

The RECEPTIONIST looks at her computer and shakes her head.

RECEPTIONIST
I have no patient in that name.
Please spell for me.

Julien's about to comply - but then there's a look on his face. Like he's realised something.

JULIEN
I think I have made a mistake.
Forgive me.

He looks thoughtfully down the hall and we track forwards, down the corridor, into the heart of the hospital -

83 INT. HANNOVER HOSPITAL. PRIVATE ROOM - DAY 7 (2014) 83

SAM and GEMMA sit either side of ALICE - who faces several POL officers, JORN among them, and EVE with another MP officer in his mid-40's, O'SULLIVAN. MATTHEW in the corner. The atmosphere is painfully tense and everyone utterly quiet except Alice, who talks in a low monotone without looking anyone in the eye. The cops are itching to ask questions but letting Alice talk in her own time, not wanting to push her.

ALICE
After the van stopped, he opened the door. He put a bag over my head, a dark plastic bag, and he tied it over. I couldn't see and I couldn't breathe. Every time I screamed, I sucked the plastic into my throat. He put me over his shoulder and carried me. I felt him tie my hands behind my back. And he told me, do what I say and I'll take you back to your Mum and Dad.

EVE
This was the man who kept you?

Alice nods.

EVE (CONT'D)
And he spoke in English?

Alice nods.

O'SULLIVAN
Did he have an accent?

A beat as Alice looks O'Sullivan. Then -

(MORE)

ALICE
Yes. He's German.

EVE
Did you ever see his face? Can you
describe...

But Alice carries on as if she hasn't heard. Like this is
something she has to get out.

ALICE

I said please take me home, and he told me to stop crying. But I couldn't. I was so scared. So he hit me.

It's almost matter-of-fact the way she talks about this. Like it happened to someone else.

GEMMA

Love, you can stop this whenever you want..

ALICE

He hit me twice. Then he pulled off my skirt. That was the first time he raped me. He hugged me after. Just put both arms around me and started stroking my hair. He told me he'd always be my first.

There's a horrified silence. Sam and Gemma are silently crying. Matthew can't believe what he's hearing. But Sam simply can't take any more and stands up and walks out.

84 INT. HANNOVER HOSPITAL. CORRIDOR - DAY 7 (2014) 84

SAM leans against the door and breathes lungfuls of air, like it can purge what he's just heard.

85 INT. HANNOVER HOSPITAL. PRIVATE - ROOM - DAY 7 (2014) 85

Back in the room, GEMMA - shaking with grief and anger - refuses to leave her child's side. No matter how hard it is. EVE speaks gently to ALICE -

EVE

Alice, when the paramedics picked you up, you mentioned Sophie Giroux. You were asking for her.

ALICE

I don't remember...

EVE

Do you have any idea where she might be right now?

Alice looks haunted.

ALICE

She was so weak. He hadn't fed her in weeks, she couldn't even stand. I promised I'd come back...
(tearful)
Sophie. Poor Sophie...

86

EXT. HANNOVER HOSPITAL - LATER - DAY 7(2014)

86

JULIEN waits patiently outside the hospital, stamping his feet in the snow to keep warm. He's looking through a case file as he waits. As he pores through, we catch glimpses of what he's looking at -

A picture of a smiling 11-year-old girl, who we can only presume to be Sophie Giroux. News clippings, all in French. In one, we see a grainy picture of Julien as a young man entering the police station. It's clear that this case was major in the headlines. And we may even glimpse the dates in the papers, and the year - 2002.

Among the pictures, we might also glimpse one of a yellow VW campervan - similar (if not quite identical) to the one we saw in the opening scenes.

Finally, Julien hears the glass doors slide open and looks up - to see a group of POL officers emerge, on their radios. JORN beside them. Then EVE emerges and goes over to speak to some MP officers waiting nearby. She briefs them. It's a sudden burst of energy. Julien waits until Eve is done and then approaches her.

JULIEN

Are you Sergeant Stone?

Eve looks startled to see Julien.

EVE

Who's asking?

JULIEN

I am Julien Baptiste. How far along are you? Seven months I would guess?

EVE

Eight.

JULIEN

I think - a girl. Non?

Eve ignores the friendly overtures.

EVE

What are you doing here? I thought you were retired.

JULIEN

(ignoring this)

The receptionist had no record of Alice Webster. And since I see no journalists, I must presume the girl's return has been kept secret.

(MORE)

EVE

The last thing that girl needs is any more stress.

JULIEN

Of course. But there is only so long the flow of police into this hospital can go unremarked upon.

He nods at the POL officers and MP officer getting into their cars.

JULIEN (CONT'D)

I wish nothing but peace for the girl, but this, you know, is not the way of the world.

EVE

I asked you to look into the Giroux case-file, not come out to Germany.

JULIEN

I am asking only to speak with her.

EVE

She's dangerously underweight and malnourished. She has bruises all over her body, scars that are years old. And those are just the ones we can see. The last thing she needs is more people questioning her.

Julien looks at her. He knows, by the way she's acting, that something's up. That there's been news.

JULIEN

But she has spoken, non?

Eve sighs.

EVE

She's been telling us everything she can remember. Bits and pieces... not in any kind of order, even. But she did confirm - she was held captive with Sophie Giroux.

JULIEN

Sophie? Where were they kept?

EVE

They were moved around. All Alice remembers is being in the forest. She walked hours until she found the road. Where exactly, she's not sure.

(MORE)

(MORE)

EVE (CONT'D)

We're going to start searching the forests but...

She stops herself.

EVE (CONT'D)

I shouldn't be telling you this.

JULIEN

Was there a yellow van mentioned in Alice's abduction? That was the only clue we had in Sophie's case.

EVE

Baptiste, I've said enough already.

JULIEN

I do not wish to interfere with your investigation. But years ago I made the parents of Sophie Giroux a promise, and there is no-one who knows that case better than I. You looked me up, Sergeant, you know who I am. What I have done. Let me help.

EVE

She's working with a sketch artist right now. A picture of the man who took her and Sophie will be in every police station in Germany by tonight.

SAM emerges from the hospital and approaches Eve.

SAM

Sergeant.

EVE

(to Julien)

Go home, Mr Baptiste.

She walks towards Sam. Julien and Sam exchange a look, and then Eve leads Sam back inside. As the POL and MP all disappear, Julien is left entirely on his own. Powerless to do anything and frustrated.

86A INT. HANNOVER HOSPITAL. PRIVATE ROOM - DAY (2014)

86A

We enter the room with GEMMA - to find SAM with ALICE. There's an atmosphere in the room she can't quite read.

SAM

Gem, we need to get her some clothes. She's coming home with us tonight.

(MORE)

Gemma looks stunned.

GEMMA

Tonight? That's...

(to Alice)

You don't need to rush. We can stay here, as long as you need...

ALICE

What I need is to go home.

SAM

I spoke to the docs. They said she's fine. This appendix operation, it's routine, one night is easily enough...

GEMMA

But you need... other help, love. Help we can't give you.

SAM

The shrink will come by. Every day. She's made up her mind.

Gemma is not quite as convinced as Sam. Seeing this -

SAM (CONT'D)

It's been 11 years since she's been somewhere safe. Somewhere she doesn't have to be scared. Don't you think she's been through enough? It's time she came home. Where she belongs.

We're outside an unassuming building with a blue sign on it that reads "POLIZEI". Outside, several cars that have been refurbished in the distinctive silver and blue of the German Police force.

88

**INT. ECKHAUSEN POLICE STATION. ENGEL'S OFFICE - DAY 7
(2014)**

88

We're in the office of Senior Police Director ENGEL. Opposite sits the man we saw earlier, BRIGADIER ADRIAN STONE, his uniform only adding to his patrician air of superiority. Standing in the room are EVE, O'SULLIVAN, JORN a couple of other POL officers. And another English man in a Major's uniform. ADAM.

Engel is speaking. He's holding up a sketch of a man, though we barely get a proper look at it.

ENGEL

The photofit is being sent to every single police station in Germany. It will be in every newspaper by the evening edition.

ADAM

We're not issuing Alice Webster's name along with it, are we?

ENGEL

We agreed to keep her identity private, and so we have done. What do you take us for, Major Gettrick?

ADAM

I'm just asking the question. I've had calls already to my office about the Army presence in Hannover hospital...

ENGEL

Refer them to my department.

ADAM

That's not going to make the story go away. If we're going to keep Alice Webster's identity withheld as long as possible we need a consistent strategy...

ENGEL

Your department deals with local politics, community relations, not abductions...

STONE

Okay, can we take the temperature down here? Alice Webster's identity will break, at some point. That's inevitable. We can spare her and her family the intrusion for as long as possible if work together.

(MORE)

(MORE)

STONE (CONT'D)

Adam, your press office needs to be in constant contact with the Polizei team. Find out if any of the press are onto this.

He looks at Engel.

STONE (CONT'D)

Now, back to the photofit. I have over 5,000 men and women in this garrison ready to help. You want them to hand the sketch out, show it in town...?

He points at the photofit on Engel's desk.

ENGEL

Thank you, Brigadier, but I have support from Hannover, the matter is in hand.

STONE

Were you listening just now? This is what I mean about working together. You were here, weren't you, when the girl was taken? You were a detective on the case?

Engel nods.

STONE (CONT'D)

Then you saw how it shook this whole damn place. And I watched while the Army and the Polizei butted heads time and again over who was bloody in charge. This is no time for egos. And you and I, now we're the grown-ups. We're in a position able to do something about it.

ENGEL

(thoughtfully)

You are right, Brigadier. You are right. We need to set jurisdiction aside. What matters here is finding the person who took these girls.

(MORE)

STONE

Okay then..

EVE, STONE, O'SULLIVAN and ADAM emerge. There's an AIDE waiting for Stone by a car.

O'SULLIVAN

(to Eve)

I'll see you back at base.

Eve nods as he goes.

ADAM

Terrible bloody business.

STONE

I know.

ADAM

If I hear anything at all from the press, I'll call.

And Adam heads off. Eve turns to Stone.

EVE

You think he means it? About working together?

STONE

He can be a stubborn bastard, Engel, but he's got his head screwed on right. He knows how important this case is.

Stone looks at her, standing with her hand on her pregnant belly.

STONE (CONT'D)

You should really be on leave by now. Not caught in the middle of something like this.

EVE

I'm fine, Dad. Really.

Stone smiles. It's only now we realise he's her father.

STONE

I know. But your sister would've killed me for not at least saying it.

EVE

Have you told her yet?

STONE

I will.

EVE

Dad...

STONE

(gently)

I will. It's my job to worry about you remember? Not the other way round.

Stone kisses her on the cheek and gets into the car waiting for him and Eve watches it drive off.

SAM drives. GEMMA beside him. MATTHEW and ALICE in the back. Alice is staring out the window.

It's so dark all she can see is her own reflection looking back at her. The silence is too much for Sam, and he turns the radio on. Instantly -

ALICE
Turn it off.

Sam does it right away - and Alice instantly seems to relax Enjoying the silence as she stares out the window.

91 **EXT. SAM AND GEMMA'S HOUSE - NIGHT 7 (2014)** 91

We're outside with SAM, GEMMA and MATTHEW as they guide ALICE down the front path leading to the house. They're giving her space and letting her take her time. It's a big moment and they don't quite know how to act. Sam unlocks the door and Gemma guides her inside.

92

INT. SAM AND GEMMA'S HOUSE. LIVING ROOM - NIGHT 7(2014) 92

Inside the house, SAM enters, followed by GEMMA and MATTHEW and then ALICE. Alice looks around, wide-eyed. Taking it in.

GEMMA

It looks a bit different now...

Another painful, difficult silence. Matthew can't deal with it.

MATTHEW

I'll, uh... I'll put the kettle on.

He crosses the room and enters the kitchen. Gemma looks at Alice.

GEMMA

Love, I understand if you don't want to... but... the doctor said... I mean, he said there were signs... that you had a baby.

Alice looks at Gemma. Blank.

ALICE

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

It's a weird, horribly tense moment. Gemma's not sure what to say to this. Was the doctor wrong? Or is Alice in denial?

SAM

D'you want something to eat...

ALICE

I'm tired.

SAM

Right. Right, of course.

93

INT. SAM AND GEMMA'S HOUSE. HALLWAY - NIGHT 7 (2014) 93

SAM and GEMMA lead ALICE down the hallway towards a door, which Sam opens. Alice looks in.

94

INT. SAM AND GEMMA'S HOUSE. ALICE'S ROOM - NIGHT 7(2014) 94

ALICE looks into the room and we see her POV. A neatly dressed bed. Boxes piled up by the window. Inside, we glimpse clothes, things that used to belong to 11 year old Alice. SAM and GEMMA enter behind her. Quietly -

GEMMA

We kept your things...

(MORE)

Alice crosses over to one of the boxes and starts rifling through it. Gemma picks up a bundle of letters from one box.

GEMMA (CONT'D)
Every Christmas, we wrote you a letter. To wherever you were. Everything we were doing that year, and.. Well. They're here. If you want them.

Sam goes to Alice.

SAM
You're home now. And I promise, no-one will ever hurt you again.
(hesitant)
Is it okay? If I give you a hug?

ALICE
Of course you can.

But the way she says it, it's not like it's fine. Sam awkwardly embraces her, gently. Alice doesn't reciprocate at all. He and Gemma both turn to go. Before they do -

ALICE (CONT'D)
Mum...

Gemma turns, her heart racing, just to hear herself be called that by Alice again.

GEMMA
Yes, love?

For a moment Alice looks like she's about to say something. But she changes her mind. Drops her head.

ALICE
Goodnight.

Gemma looks disappointed but tries not to show it.

GEMMA
Night love.

She and Sam go and we stay in the room with Alice. We go in close on her hand, with her tattooed wrist. She clicks her thumbnail against the nail on the tips of each of her fingers - one by one...

Then she looks around the room, slowly. Goes to the end of the bed and sits on it. Picking up one of the boxes, she starts to look through it. And as she does, we see her smile.

95

INT. SAM AND GEMMA'S HOUSE. BEDROOM - NIGHT 7 (2014)

95

GEMMA is lying in bed looking at old family photos of Alice and the family all together. SAM gets in beside her. Neither look remotely tired.

GEMMA

She looks so different.

She puts the photos down and for a moment, the two of them just lie there, side by side, staring into nothingness.

GEMMA (CONT'D)

I keep wanting to go next door.
Just to check she's still there.

SAM

I know. There's so much I want to say to her. Where do you start?
After eleven years?

GEMMA

There's time, love. There's time now.

A silence.

GEMMA (CONT'D)

What happened to her baby, Sam? Why is she pretending it never happened, when the doctors know it did?

SAM

She'll tell us when she's ready.

We stay on Gemma - staring at the picture - but she's not looking at it because she's enjoying the memory. She's looking at it much more closely than that...

96

INT. SAM AND GEMMA'S HOUSE. ALICE'S ROOM - LATER -NIGHT 7 96 (2014)

2 o'clock in the morning according to the flashing red display on the bedside table. ALICE is alone in her room. The rest of the house is asleep. She's curled up on the bed. Trying to sleep. But she's fidgeting. Looking round the room like a frightened child. Finally, she gets up and sits on the floor and curls up in the corner. We go in close on her eyes - staring into the darkness. We pan up to the ceiling - to see it's been painted with fluorescent stars.

(MORE)

JULIEN (PRE-LAP)
When Alice Webster returned, I
remember...

CUT TO:

97 EXT. QISHLA PLAZA HOTEL - DAY 17 (PRESENT DAY) 97

CAPTION: Kirkuk, Iraq. Present Day.

JULIEN and STEFAN are loading up a car with supplies.

JULIEN
... people, they said - 'finally,
she is free from this madman'. Free
as a bird, you know?

He looks up, at a bird, making its way across the sky.

JULIEN (CONT'D)
I never understood that saying.
People think birds are these free
creatures. That they are flying
around, without a care in the
world. And yet, they build their
nests high up in the trees, to
protect themselves from predators.
Because these free birds must keep
looking over their shoulders the
same way all of us have to.

(beat)
Nobody is free in this world.

Stefan's looking at him - patient, knowing Julien's building
to something.

JULIEN (CONT'D)
That girl who came back after all
those years kept in a basement...
She was not free when she left that
place. She was still a prisoner.
But most importantly, I believe...

Julien throws the last bit of luggage in the boot. Then
looks at Stefan.

JULIEN (CONT'D)
That girl was not Alice Webster...

98 INT. SAM AND GEMMA'S HOUSE. ALICE'S ROOM - NIGHT 7(2014) 98

Back on ALICE, lying, curled up in the corner, her back to
the door. We see the door silently open a fraction. GEMMA is
stood there, and she looks in at her daughter, curious. A
slow but very real feeling that something's not right
dawning upon her...

(MORE)

And then we see Alice, her eyes open, staring ahead into nothingness, not asleep.. And in the dark there's something almost sinister about the way she looks...

SNAP TO BLACK:

END OF EPISODE ONE