

THE MISSING II

by
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EPISODE TWO 'The Turtle and The Stick'

FINAL TX SCRIPT

NEW PICTURES

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1 EXT. PARIS STREETS - DAY 2 (2002)

1

An unmarked police car with a siren on the roof zooms through the streets of Paris - darting round the traffic, in and out of the taxi lanes.

2 EXT. CLOSED-OFF STREET - DAY 2 (2002)

2

The car comes to a stop by a police cordon. An entire street has been closed off, and a small crowd of curious onlookers has already gathered. We're low down as the car door opens. A pair of feet emerge and run quickly, with purpose. We pan up to find JULIEN. Running without a limp.

CAPTION: Paris, France. 2002.

He looks much as he did in the 2006 sections of series 1. All business. He jogs up to a small knot of POLICE NATIONALE clustered outside a tall building. As he pulls out his badge to show his ID, a voice from behind -

REMY (O.C.)
Baptiste!

Julien turns to see a man in an expensive suit, a few years younger than him. REMY. He is glaring at Julien with fury.

REMY (CONT'D) (French; subtitled)
This is your fault. REMY (CONT'D) (French; translated)
C'est votre faute!

There are tears in his eyes as he talks. There's more than just anger here - he looks scared about something. Several uniformed officers are having to hold him at bay, to stop him launching himself at Julien. Julien holds his ID up to some officers at the doorway, ignoring Remy.

REMY (CONT'D) (French; subtitled)
If something happens to my wife it's because of you. You understand? REMY (CONT'D) (French; translated)
S'il arrive quelque chose à ma femme, c'est vous qui serez responsable. Compris ?

Julien enters the building. We stay in the street and tilt up, up the five-storey building with its ornate balconies, up to the top -

Where we can see the figure of a WOMAN. Standing on the edge. Ready to jump.

3 INT. STAIRWELL - DAY 2 (2002)

3

From the very top of the stairwell we can see JULIEN running upstairs, as fast as he can.

4 EXT. ROOFTOP - DAY 2 (2002)

4

JULIEN emerges onto the rooftop. He nods at another police officer as he walks towards the WOMAN.

JULIEN
Mrs Giroux.

MRS GIROUX turns to Julien. She's glamorous and immaculately dressed, her fastidious appearance at odds with her tear-stained makeup-streaked face. She has fiery red hair.

MRS GIROUX
Julien. Leave me alone.

She speaks softly. Almost sadly.

JULIEN
I promise you, I have not given up on Sophie. I will not give up until I find your daughter. Do you believe that?

Mrs Giroux doesn't reply as the tears roll down her face.

JULIEN (CONT'D)
Mrs Giroux, however bad things may seem... it will get better. I promise you... NO!

But suddenly Mrs Giroux just drops off the edge of the building, cutting Julien off mid-sentence. We expected it, but somehow it manages to feel unexpected. Heart-stopping. Julien rushes forward, and in one unflinching take he looks over the side of the building, horrified - at the dead body of Mrs Giroux.

Back on Julien - shaken and stunned by how quickly it happened. He looks down at REMY - her husband - sinking to his knees in raw, unvarnished pain. Julien hangs his head in his hands, and we realise there's something else in his expression... Guilt.

TITLES

EPISODE TWO: "THE TURTLE AND THE STICK"

5 OMITTED

5

6 EXT. SAM AND GEMMA'S HOUSE - DAY 8 (2014)

6

CAPTION: Eckhausen, Germany. 2014.

Outside Sam and Gemma's house.

7

INT. SAM AND GEMMA'S HOUSE. MAIN BEDROOM - DAY 8 (2014)

7

We're CLOSE IN on GEMMA, in her dressing-gown. The sound of the shower from the en-suite next door. She's walking towards the door out into the hallway when she stops. It's ajar, and through the crack she's noticed something...

8

INT. SAM AND GEMMA'S HOUSE. HALLWAY/STAIRS - DAY 8 (2014)

8

The morning winter sun pours in through the windows. ALICE is stood in the hallway, in front of a family photo. She's staring at it - like she's in some kind of a trance. We can see Gemma, through the crack in the door, watching her. Curious. There's something creepy about the whole scene.

9

INT. SAM AND GEMMA'S HOUSE. MAIN BEDROOM - DAY 8 (2014)

9

Back in the room with GEMMA, like she's examining some strange artifact in a museum. Broken by -

SAM

You okay?

GEMMA

Yeah.

She turns to see SAM emerging from the en-suite. Gemma looks back through the crack in the door. Alice is now heading downstairs. Gemma turns back to Sam, who is pulling his trousers on. We see his unburned torso.

SAM

Did you sleep?

GEMMA

Not really.

Sam notices the tone in her voice. Distracted. Laden with anxiety. Sam stops doing up his shoes and turns to her.

SAM

It's strange, isn't it? Another set of footsteps in the house. After all this time...

GEMMA

We used to be able to tell, didn't we? Who was going past the bedroom. Just by their footsteps.

Smiling at the memory.

SAM

She always took them two at a time, didn't she? Always in such a rush.

(MORE)

CONTINUED:

Sam pulls on his T-shirt. Gemma's thoughts are spiralling.

GEMMA

I've thought about it so many times. What it would be like, if she ever came back... I suppose somehow I expected it would just be the same as before.

SAM

It's going to take a while before she's back to being herself. Before any of us are.

He puts his arms around her. Speaking quietly into her ear -

SAM (CONT'D)

But in time... we'll recognise those footsteps again. I promise you.

He kisses her head. But Gemma still looks uneasy as she stands looking through the door, at the space where Alice was stood.

She heads past him, back into the bedroom, as he walks out.

INT. SAM AND GEMMA'S HOUSE. KITCHEN - DAY 8 (2014)

ALICE stands by the sink, looking out the window, drinking some water. She's staring at the trees and the sky. An alien landscape to her. There's curiosity and hope in her expression. But also a profound sadness. She twists the blinds so they're half closed - trying to protect her delicate eyes from the intense light. When she hears the sound of footsteps coming down the stairs she turns and sees SAM. He smiles awkwardly - walking on eggshells around her.

SAM

Y'alright love?

She turns, then looks at the floor, awkward, and nods.

SAM (CONT'D)

Do you want me to... Would you like a cup of tea?

ALICE

No. No thank you.

Sam nods. Goes over towards the kettle.

SAM

I just need to -

She moves out of the way and he takes the kettle to fill it at the sink. and turns it on. They're now both stood by the window. They look outside in silence for a moment. Sam goes to say something - hesitates. Then smiles awkwardly. This is hard.

SAM (CONT'D)

I've just got so many questions I keep wanting to ask. But I keep stopping myself.

ALICE

(beat)

You... can ask me things, you know.

SAM

(an awkward laugh)

Well I was just going to ask how you slept. That's all.

ALICE

I didn't.

SAM

Oh. I'm sorry...

He falls silent. Not sure what to say. He smiles at her - and to his surprise, she tentatively smiles back. A simple moment that fills Sam full of hope for the future. Interrupted by a knock at the door.

SAM opens the door to find JULIEN there.

JULIEN

Good morning...

GEMMA appears at the door. Instantly wary.

GEMMA

What's going on...?

JULIEN

My name is Julien Baptiste. In 2002, a girl called Sophie Giroux was abducted in Paris. I investigated her case. I have been informed your daughter Alice was held captive with her. If I could speak with Alice...

GEMMA

We've only just got our daughter back. She needs some time alone.

SAM

She's got people coming round today
that she needs to talk to, so
that's what's important. I'm sure
you understand...

He starts to close the door but Julien doesn't move.

JULIEN

Yes of course... But there is a man
just like you, whose daughter was
taken from him. Only this man
continues to live with the
uncertainty you must know so well.
That ever-present hope that today
might be the day the telephone
rings. That somebody has called to
say, "We have found her". The man's
name is Remy Giroux. He is Sophie's
father. Please, let me talk to
Alice.

There's something about the way he speaks - his quiet but
unshakable confidence - that's enough to overcome Sam and
Gemma's misgivings.

12

INT. SAM AND GEMMA'S HOUSE. LIVING ROOM - LATER- DAY 8

12

(2014)

ALICE is sat at the table, opposite JULIEN. SAM and GEMMA
are beside her.

JULIEN

You must be tired.
(smiling)
I know the last thing you feel like
is answering more questions... I am
just here to ask you about Sophie
Giroux.

A loaded silence from Alice. Broken by -

ALICE

I don't know what more I can say
about her...

JULIEN

Why didn't she escape with you?

ALICE

When I got ill, it happened so
fast. But Sophie... she'd been ill
for a while. He kept her away from
me, mostly. In the dark. Sometimes
he wouldn't feed her, for days on
end. Because she talked back.

(MORE)

(MORE)

12

CONTINUED:

12

ALICE (CONT'D)

She argued with him. He hated that.

(beat)

She could hardly talk, or stand...
Then... when I found the lock was
open... I tried to help her to her
feet but she couldn't. I promised
that I would get help... She didn't
even have the energy to move when I
left.

She looks teary at the thought.

JULIEN

And the place you escaped from...

ALICE

It was underground, I think. The
light was so bright, when I got
out. I just ran...

Gemma puts her hand on Alice's arm.

JULIEN

Well, perhaps if you were to return
to the woods, you might recall. You
might find the place you ran from.

GEMMA

In her state? She's only just come
out of the hospital. I mean, I've
spoken to the police about this...

JULIEN

Sophie was your friend. If she is
still alive...

SAM

(cutting across)

Look, I hate to say this, but
whoever did this - he'll know that
Alice is gone, won't he. So he
would have moved the other girl
already. Now, what's important is
for my daughter to get better... so
-He's trying to move Julien on, but Julien refuses to go. He
has to know. He keeps pressing Alice, despite Sam's obvious
discomfort.

JULIEN

Of course, but if your abductor was
in a hurry, perhaps he left
something.

ALICE

I don't know...

(MORE)

JULIEN

You must realise, Alice, you are
the only one who can help us find
your friend.

Alice is starting to look upset. The tension is mounting.

ALICE

I don't know...

JULIEN

How long before you reached the
road?

ALICE

I've already been through this -

A silence descends on the room as she starts to cry. A genuine, sincere sadness. Alice looks down at the table.

SAM

Alright, Mr Baptiste. That's enough
now.

ALICE

And I don't remember, okay?

SAM

I think it's time for you to leave,
okay?

Sam walks to the door. Alice starts to click her thumbnail against the nail on the tips of each of her fingers - one by one. A slow, deliberate, curious gesture. Julien is staring at her movements, fascinated.

SAM (CONT'D)

(firmly)

Oi, d'ya hear me? Are you
listening?

Julien snaps out of his reverie.

JULIEN

Yes. Forgive me. Thank you. Alice.

Julien leaves. Gemma puts her arms around Alice.

We're looking through the window of a butcher's shop in Eckhausen town. A jaunty sign hanging above the shop window that reads "METZGEREI HERZ".

14

INT. BUTCHER'S - DAY 8 (2014)

14

A cleaver rips into a large fore-rib of beef. We PAN UP to the butcher - KRISTIAN. He looks just like the man in the photofit in the previous scene. He weighs up the cut and the price of it lights up on the till display in front of him, where a sour-faced CUSTOMER nods curtly. Kristian passes him the meat in a bag and the man hands him some Euros.

KRISTIAN
(German; subtitled)
850g. Tell Agata I said
hello. I hope she feels
better.

KRISTIAN (CONT'D)
(German; translated)
850g. Richte Agata schöne
Grüße von mir aus. Ich hoffe,
es geht ihr besser.

The customer grunts and goes. A woman nearby has been rearranging the display in the meat counter. In her 40's, with a somewhat intimidating, no-nonsense attitude. The Englishwoman we glimpsed in ep one - NADIA.

NADIA
Poor Agata.

KRISTIAN
There is something going round.
That's all. She will be fine.

NADIA
I mean, having to put up with that
man as a husband.

KRISTIAN
You have to put up with me.

They share a smile. He picks up the remainder of the rib of beef and puts it back in the display area.

NADIA
Size of a bloody Auroch that thing.

Off Kristian's confused look, as she sorts their produce -

NADIA (CONT'D)
Ah! Something you don't know! They
were a large breed of cattle, went
extinct back in the 1600's
apparently... Horns up to a metre
long. Aggressive bastards. Goering
tried to genetically engineer them
back into existence during World
War 2. Tried to turn them into a
symbol of the party, apparently.

Kristian laughs.

NADIA (CONT'D)
People do the strangest things.

(MORE)

KRISTIAN

You always surprise me.

NADIA

(shrugs)

Well, I fell in love with a
butcher. I had to do my research.
Find some common ground before I
came over and talked to him...

KRISTIAN

So you were stalking me, hmm?
Trying to seduce me?

She smiles. Embarrassed.

NADIA

Maybe a little bit.

He looks at her.

KRISTIAN

So what did you find?

She looks at him, narrowing her eyes. Playful.

NADIA

I haven't figured it out yet.

Kristian's about to reply when he stops, distracted, because he's seen ANDREAS - a 24 year old with Down's Syndrome - stood behind the counter. Wearing an apron, he clearly works there. He's holding an armful of cans of drink and is starting to arrange them next to the cuts of meat. Kristian goes over to him -

KRISTIAN

KRISTIAN

(German; subtitled)

(German; translated)

That's very kind of you to
help Andreas. But these don't
go there.

Lieb von dir, dass du uns
hilfst, Andreas. Aber die
gehören nicht hier hin.

(beat)

(beat)

Tell you what, let's take
them out, hey? I'll help.

Weiβt du was, wir nehmen sie
wieder raus, ja? Ich helf
dir.

Andreas nods earnestly and they both set to work. Nadia watches and can't help but smile, watching how warm and easy Kristian and Andreas are together.

CELIA is drinking coffee when the phone goes. She picks up.

CELIA

Alo?

JULIEN (V.O.)

It's me - your loving husband.

CELIA

How are you?

JULIEN sits in his hotel room. The phone tucked under his chin, a chunky old PC laptop open in front of him, along with the open Sophie Giroux case-file. Intercut between him and Celia.

JULIEN

(French; subtitled)

I am making a nuisance of myself.

JULIEN

(French; translated)

J'emmerde tout le monde.

CELIA

(French; subtitled)

Some things never change.

CELIA

(French; translated)

Il y a des choses qui ne changent jamais.

JULIEN

Do you remember when Sophie Giroux went missing?

CELIA

Yeah. How could I not?

JULIEN

There was this video. Every time there was a report on the news, they would play this clip. I had a copy of that video. In with my case files, in the attic. Would you send it to me...

CELIA

Well, I could... if I could find it... but I'm sure it's online.

JULIEN

(hesitant)

Okay...

CELIA

For your next birthday, I'm going to buy you a computer course.

As she speaks she's pulling out her tablet and scrolling through.

CELIA (CONT'D)

There's bound to be some news reports from the time floating around somewhere, it's going to be a lot easier than me trawling through that mess in the attic... Ah.. Voila.

She taps in something and clicks send.

CELIA (CONT'D)

Here. Check your email. And click on the link.

Julien opens up his email and clicks on the link - and a YouTube-like site opens up. On-screen is a French news report from early 2003.

JULIEN

JULIEN

(French; subtitled)

(French; translated)

Aha! Brains as well as beauty.

Aha ! L'intelligence et la beauté.

CELIA

CELIA

(French; subtitled)

(French; translated)

Flattery will get you nowhere.

La flatterie ne te mènera nulle part.

CELIA (CONT'D)

(beat; English)

How's it going out there?

JULIEN

We are just at the beginning.

Julien presses play to watch the clip. A NEWSREADER looks gravely into the lens.

NEWSREADER

NEWSREADER

(French; unsubtitled)

(French; translated)

It's been 2 months since Sophie Giroux vanished, and although police say they have had well over a thousand calls and tip-offs in the matter, there are still no clues, and no traces whatsoever as to her whereabouts.

Deux mois après la disparition de Sophie Giroux, la police, qui a reçu plus de mille appels, n'a toujours pas la moindre indication d'où elle pourrait se trouver.

A beat. Then, sincerely -

CELIA

I love you.

JULIEN

Et toi.

As he talks, the newsreader is replaced by a video clip - Sophie Giroux standing on stage, surrounded by other children, looking nervous.

NEWSREADER (CONT'D)
(French; unsubtitled)
This video was taken just one week before the girl was abducted, and it is an image that has captured the hearts of the world...

NEWSREADER (CONT'D)
(French; translated)
Ces images, tournées une semaine à peine avant l'enlèvement de la fillette, ont bouleversé le monde entier...

The camera zooms in on Sophie. She's biting her lip, waiting for her big solo, and she's doing something with her hands. She's clicking her thumbnail against the nail on the tips of each of her fingers - one by one. A slow, deliberate gesture. Just like the one we saw Alice do.

Julien sits back, struggling to take in this new development.

CAPTION: Kirkuk, Iraqi Kurdistan. Present Day.

JULIEN is looking at a photo of DANIEL. We've gone from snow to bright sunshine and JULIEN sits in the passenger seat of an ageing people carrier. To his left, a wall of sandbags. Several guns are mounted on the makeshift wall, and behind it, a large group of peshmerga military. Straight ahead, a road bump has been created from earth and rocks, and in front of that is the open road. Julien glances out the window, over at STEFAN, who is talking to a peshmerga captain. We don't hear what they're saying. Julien wipes his brow and looks down at the phone card we saw him flicking at the opening of episode one. He stares at it, lost in thought. Broken when Stefan gets back into the car.

STEFAN
We're all set. For only five hundred dollars, you too can enter a war-zone.

He hands Julien a paper map and points to it.

STEFAN (CONT'D)
So the officer says there was a lot of fighting round al Mazwaa yesterday. He says if we stick to the north - and follow this road - then we should be within areas controlled by the peshmerga. But right now the larger villages to the south - Hawija and Abbasi - are all being held by ISIL.

(MORE)

(MORE)

STEFAN (CONT'D)

But it changes every second, ISIL
are pushing north for more
territory. Look, I say we head
straight for Azwya, no stopping,
and if there's anything at all -
anything that has us second-
guessing ourselves, we turn back.

JULIEN

I wouldn't have it any other way.

STEFAN

Okay then. And you're sure this
guy...

He looks at the photograph in Julien's hand of Daniel Reed.

JULIEN

Daniel Reed.

STEFAN

Yeah, Daniel Reed. Is he worth it?

JULIEN

If we find Daniel Reed, we will
find who took those girls.

(off his look)

It is a long story.

STEFAN

We have plenty of time. But first,
and foremost...

He turns on the radio and loud Bhangra music starts thumping
through the ancient speakers. Julien winces.

JULIEN

What is this?

STEFAN

Bhangra. My wife got me into it,
She's Punjabi.

JULIEN

It is... very loud.

STEFAN

(grinning)

I'm sorry. It is non-negotiable.

Julien holds up his hands - very well. Stefan starts the car
and drives slowly over the road-block, and then out onto the
open road, leaving the soldiers and Kirkuk behind them.

18 EXT. HOTEL BEHRENDT - DAY 17 (PRESENT DAY) 18

Caption: Germany.

We're looking at a plain, functional two-star kind of hotel.

19 INT. HOTEL ROOM - DAY 17 (PRESENT DAY) 19

The room is small and basic. Paper-thin sheets on the bed, an old-fashioned teasmaid in the corner. EVE is getting dressed while SAM lies in bed, watching her.

SAM

Do you have to rush off? I've got
the room all day...

EVE

(drily)

And what a room.

SAM

I'll let you book it next time.

A silence as Eve finishes getting dressed. Sam is still lying there, showing no inclination to move.

SAM (CONT'D)

We could come back tomorrow
morning. Gemma's at the school...
Not that she asks me where I'm
going these days...

EVE

(cutting him off)

I don't want to talk about your
family, Sam. Any more than you want
to hear me talk about the baby.

She looks at him. Matter-of-fact.

EVE (CONT'D)

Okay?

And she goes. Sam sinks back down onto the bed.

20 INT. HOTEL BEHRENDT. RECEPTION - LATER DAY 17 (PRESENT DAY) 20

SAM, now changed and showered, walks through the dining room and past the reception, putting his room card on the desk as he goes.

SAM

Thanks.

The RECEPTIONIST, passes a nearby leather book towards him.

(MORE)

RECEPTIONIST

You write. Please? The guest book.
We insist...

It's a visitors' book. Sam looks reluctant.

SAM

Well I haven't got a pen, so...

The woman hands him one. The way she's staring at him he feels pressured into signing. He quickly writes in it, puts the pen in his pocket and smiles. She looks at it, reading his name -

RECEPTIONIST

Thank you, Mr Jones.

Hearing the lie spoken out loud in that moment somehow drives it home - we can from the sadness in his eyes that it resonates deep within him.

We're back in the scorching sun of Iraq, watching on a WIDE as the battered people-carrier beats a lonely path down an empty road.

Inside the car, we hear the Bhangra music. STEFAN is driving fast, JULIEN beside him. Both men are quiet, alone with their thoughts. Both acutely aware that the quicker they get to their destination, the better. Stefan is the first to spot the village up ahead. He turns the music down. Woken from his reverie, Julien looks up, spots it too.

JULIEN

That is Azwya?

STEFAN

Should be.

The car slows as it enters the village. The first building it passes is in ruins. Judging by the size, this house must once have been quite grand. Now it's nothing but crumbling stone, just barely propped up by elaborate columns. The whole village is utterly quiet. The car has to slow right down, as the road is covered in debris.

25

EXT. AZWYA - DAY 17 (PRESENT DAY)

25

JULIEN and STEFAN emerge from the car and stand blinking in the sun and the heat. Looking out over the ghost village.

JULIEN

It is quiet.

STEFAN

I saw a few of these last time I was in these parts. Ghost villages. Caught in the crossfire...

STEFAN (CONT'D)

Wherever your boy Daniel Reed is... I don't think it's here. Not any more.

JULIEN

We have come this far. We must look.

They start walking through the rubble. Nothing but silence - abandoned cars wherever they look.

STEFAN

So if this girl wasn't Alice Webster - who was she?

JULIEN

I studied Sophie Giroux, for years and years. There is a gesture she makes - a nervous habit... This girl, Alice, made the same gesture.

STEFAN

So you think Alice was really Sophie? Because of a gesture?

JULIEN

Such things are unconscious. Habits. We do not know we do them. When I saw this... I thought of photographs of the girls when they were taken. Even at that age, they could have been sisters. The abductor was looking for a specific physical type.

STEFAN

What about the accent?

(MORE)

JULIEN

Sophie's mother was English. The girls spent almost half their lives with only each other for company. Is it impossible they should become like one another?

STEFAN

And what? Alice's parents - they just accept it?

JULIEN

Have you never fooled yourself into believing something, just because you wanted it so much to be true?

Silence as they walk on. Then -

STEFAN

Yeah, but I don't understand. Why would anyone...

Stefan's expression changes suddenly. Up ahead, flying from an undamaged building, is a black ISIL flag.

STEFAN (CONT'D)

Shit. That's an ISIL flag.

He and Julien share a look...

CUT TO:

A substantial detached house on the fringes of town. A woman in her twenties sits on the porch smoking. VERONIKA. A car pulls up and EVE gets out, holding two coffees in styrofoam cups. As she approaches, Veronika stands. She speaks with a heavy German accent.

VERONIKA

Miss Stone, please...

She hands her a letter, which Eve reads, frowning -

VERONIKA (CONT'D)

I am sorry. It is... too hard. He pushed me... I cannot.

EVE

I understand. Can you stay? Until I find another nurse?

VERONIKA

Two weeks.

(MORE)

EVE

Thank you

Eve nods. She half-expected it and she's not going to fight about it. Her steps a little heavier and slower now, she walks up the stairs and gets out her key to open the front door.

27

INT. STONE'S HOUSE. HALL - DAY 17 (PRESENT DAY)

27

EVE lets herself in with the key. Calls out -

EVE

Dad?

No reply - but she can hear the television next door.

28

INT. STONE'S HOUSE. LIVING ROOM - DAY 17 (PRESENT DAY)

28

A spacious living-room. Old-fashioned, with furniture that's seen better days, and clutter that's been ordered into piles. On the sofa sits STONE, and though he's in casual clothes, he's still has the stiff-backed bearing of an officer. He's watching an old 60's war movie as EVE enters and hands him a coffee.

EVE

Morning. Watching this again?

STONE

This is the first film I ever saw. I was just a boy. My father took me to the cinema. He had his arm in a sling, at the time. He'd broken it. So he took the day off work... I remember when it started. These figures, larger than life, appeared. Doing impossible, heroic things.

(beat)

I couldn't take my eyes off that screen. And when we left the cinema I talked a thousand miles an hour about how brave the people were. And he looked at me, at how entranced I was by it all... and he said. 'Son - how do you think I broke my arm?'

Stone lets out a laugh.

STONE (CONT'D)

He told me he was there. In the movie.

(MORE)

(MORE)

STONE (CONT'D)

And that I'd missed him in the background fighting alongside the others. I made my daughter Eve see it when she was a girl...

Eve's smile falls.

EVE

(gently)

Dad, it's me. It's Eve.

For a moment, Stone looks suddenly very confused and scared as he looks at Eve - but he forces himself to smile.

STONE

Yes. Yes, of course. I know.

It's impossible to tell if he really recognises Eve, or he's just pretending because he's embarrassed. Eve looks away, not wanting her father to see her upset.

STONE (CONT'D) (V.O.)

Engel.

CAPTION: 2014

The station is a hive of activity as EVE forces her way through the throng. On one wall, several enlarged maps of Eckhausen are pinned up. JORN stands beside them with ENGEL, both talking in German. Eve there too. STONE enters.

ENGEL

Brigadier Stone...

Stone turns to see Engel approaching him. Nods hello.

STONE

Any luck with the photofit?

ENGEL

It is with every major news outlet, in all the papers, and with every police department. The media might be more interested if we could tell them what this man was wanted in connection with...

STONE

Miss Webster needs her privacy right now. Where are we with the search?

ENGEL

The area is significant. We have covered only a small part of the woods around the town...

Eve's phone goes. Stone and Engel keep talking as Eve picks up, excusing herself from the conversation. We follow her.

ENGEL (CONT'D)

(in background)

... based on the girl's description, we are estimating at least half an hour from town - deep into the forest.

EVE

Mrs Webster...?

(after a beat)

Yes, of course. But... you're sure?

(beat)

Right. Thank you. I'll call right back.

She hangs up, then walks back over to Engel and Stone, still discussing the search. Interrupting -

EVE (CONT'D)

That was Gemma Webster.

They go silent and turn to her.

EVE (CONT'D)

Alice says she's ready to help us find the place she was kept.

A stunned silence.

STONE

Right then, let's go.

ENGEL (O.C.)

(German; unsubtitled)

Let's move, come on...

ENGEL (O.C.)

(German; translated)

Wir brechen auf, los geht's...

Jorn starts gathering up his colleagues. Eve heads for the door. As she walks, she passes a picture on the wall - a photofit of a man in his fifties.

JULIEN and EVE stand outside Sam and Gemma's place, both stamping their legs to keep warm as the snow falls.

JULIEN

Thank you for bringing me,
Sergeant.

Eve nods. Of course. Over by the doorway, ALICE emerges with SAM at her side.

SAM

You don't have to do this, y'know?
I mean, the psychologists are
coming and you just need to get
better.

(beat)

Or let me or your Mum come with
you. You're gonna need someone...

ALICE

(abrupt)

I don't want you to be there.

Sam goes quiet, taken aback. GEMMA emerges from inside the house holding a thick yellow scarf, rather scrappy and frayed.

GEMMA

Alice! Look what I found.

She wraps it round Alice's neck with a smile.

ALICE

Right. Yeah.

GEMMA

Don't you recognise it?

Alice thinks for a moment. Clearly unable to remember.

GEMMA (CONT'D)

You made it for me. Just before
your 10th birthday.

Alice smiles vaguely.

ALICE

Oh. Yeah.

Gemma looks at Alice. Right into her eyes. Searching for something.

GEMMA

With your Art teacher. Miss
Hammond?

Alice looks back at Gemma.

ALICE

You mean Mrs Barker?

(MORE)

GEMMA

Oh yeah. My mistake.

Something's happening between these two - a palpable sense of distrust from Gemma. Alice coolly batting it away. Eve and Julien - who has been observing the interaction - approach.

EVE

Are you ready? We'll take good care of her.

31 EXT. WOODS - DAY 8 (2014)

31

A WIDE shot of the woods outside Eckhausen. Trees reaching up to the sky, and a light mist hanging in the air like some weighted cloud. The sight is epic - a phalanx of officers, dogs on leads - stretching across the whole width of the frame, making their way through the forest step by step.

At the front, ALICE walks slowly, hesitant, retracing her steps. Officers hang behind her, keeping their distance. She keeps looking at the trees, at the ground, anything to remind her of the path she took out of there. A way back we pick out JULIEN and EVE, walking silently together.

JULIEN

It's quite some way from Eckhausen.
To walk that journey in the state
she was in... it is not an easy
task.

EVE

It's amazing what people can do
when they're trying to just stay
alive.

Eve looks at him, limping along. It feels less pronounced than it was in season one.

EVE (CONT'D)

You okay?

JULIEN

It's from an old case. There are
good days and bad, you know.
(beat; re: her bump)
And you?

EVE

I'm pregnant, not disabled.

Julien smiles, amused by Eve's snappishness. There's a lull as they walk on. They both look ahead - at Alice, making her way through the forest.

(MORE)

EVE (CONT'D)

I hear you went to see Alice. Right before she called us. What is it with you and the Giroux case?

A silence. Julien dodges the question, answering with one of his own -

JULIEN

I wonder - has anybody performed a DNA test on Alice Webster?

EVE

There was no need. Her own parents identified her. It's only standard procedure if you can't get an ID.

JULIEN

Perhaps if you asked her parents for something - a lock of hair maybe. Just to be sure...

EVE

What's going on, Baptiste?

JULIEN

I spoke with Alice Webster. There was something about her. The girl is lying.

EVE

What would she have to lie about?

JULIEN

I can't be sure. But...

EVE

It doesn't make sense.

Back with Alice. She stops and then begins to walk faster.

EVE (CONT'D)

She's picking up her pace.

With Alice - as she starts to break into a light jog - the crowd around her following suit. It's not until we're right over it that we see it -

- a metal trapdoor. Rusted with age and covered with moss and leaves and snow. Julien and Eve share a look...

SAM and GEMMA sit at the dining table, in silence. Sam looks agitated. He taps his knee, impatient and wound up.

GEMMA

Sam... Does she seem... Different to you?

SAM

Of course. How could she not be after what she's been through? But she'll get better.

GEMMA

Yeah, it's just... When I gave her the scarf she was...

SAM

What?

GEMMA

Nothing. I thought when we had her back... Well, it's all we've ever wanted. Isn't it? But now she's back... It's the way she is now..

Gemma trails off.

SAM

But she is back. And that's all the matters, isn't it?

ALICE is off to one side. JULIEN watches as JORN and EVE confer with a group of RMP and POL officers. Jorn nods, barks some orders to his armed men, and opens the metal hatch... JULIEN goes over to EVE, who is still above ground, peering down into the hatch.

JULIEN

What is this?

EVE

Looks like an old World War II bunker. They're all over Germany. No-one ever bothered to seal them off. They must have missed it in the original search.

The blackness is illuminated by torchlight. JORN is first down an old iron ladder until he's in a tunnel. There's a spooky, claustrophobic atmosphere down here. The walls used to be green but are now peeling. This place has seen very few visitors. Jorn leads the way down the corridor. There's a doorway off to the side. He looks through - another bare room.

There's a noise. Jorn holds up his hand - he wants silence from his men. He advances round the corner, cautiously, gun drawn -

- only to find a rat scurrying across the floor. He sighs. False alarm.

JULIEN stands with EVE. Eve's phone goes and she answers. As she's distracted by the call, Julien looks over at ALICE standing a distance away, her back to them. He walks over.

JULIEN

This must be hard. It was brave of you to come back.

Alice doesn't reply. But she's doing that gesture that Julien spotted earlier - that interlocking of her fingers.

JULIEN (CONT'D)

Sophie...

(beat)

I knew her parents. When she was taken. It was a tragedy, what happened to her mother...

Alice's eyes flick over to Julien. He's getting through. He's about to press on when he's interrupted -

EVE

Julien! Julien, They're coming up...

Julien turns to see JORN emerging from the hatch with the other POL officers. He's frustrated, as he felt he was getting somewhere. But Eve is off the phone now, and her expression says she wants him over there - away from Alice.

JULIEN

Excuse me.

We're outside the butcher's shop in town. Christmas decorations all along the high street.

38

INT. BUTCHER'S - DAY 8 (2014)

38

KRISTIAN and NADIA are in the back room, laughing and joking as they tidy stock. ANDREAS is with them. Nadia notices that someone has come in.

NADIA

There's somebody here. I'll go.

She walks into the shop and recognises DANIEL REED.

NADIA (CONT'D)

Hello. You're Henry Reed's son. I'm sorry about your Dad.

Daniel doesn't make any pleasantries. He's blunt and direct. Unnervingly so. He's possessed of an odd nervous energy. Like he's trying - and failing - to keep a lid on an explosive anger.

DANIEL

I saw you at the funeral. That's why I'm here. I'm speaking to everyone that knew him.

NADIA

I didn't know him all that well.

From the other side of the butcher's, Kristian looks over, frowning. Wondering what's going on.

DANIEL

They say he killed himself. Only, he didn't have any reason to. Me, if I was collecting my armed forces pension... that shitty amount for risking my life on behalf of some shirt in Whitehall... me, I'd be tempted. But not my dad. He was happy. So I've been going through his stuff. Trying to find something.

He reaches into his bag and starts rummaging around. He pulls out a tattered looking notebook and passes it to her.

DANIEL (CONT'D)

And, he kept a diary. And you're in it.

Nadia glances down at the notebook.

NADIA

Probably not the nicest account of me, I would imagine. I had... a reputation.

(MORE)

Daniel nods. Taking back the book.

DANIEL

Every day on ops, he'd write in this diary. Every day, no exception. Except when he fought in Iraq in 1991. It just... stops. So, what happened?

A beat - and a sudden coolness in Nadia's eyes. Daniel's too worked up to notice.

NADIA

Being in combat changes you. You'll learn soon enough.

Daniel shakes his head, scornful.

DANIEL

Don't patronise me. You're all the same, you officers, a bunch of idiots...

NADIA

(cutting in)

You're in pain. I understand. But you can't talk to me like that, Trooper.

Daniel fixes her with a look.

DANIEL

You're not in the Army any more. You don't give me orders.

He stares at her a moment longer - something almost unhinged and menacing about him. Kristian starts towards them, but Daniel turns and walks out. Nadia watches him go, an inscrutable expression on her face.

KRISTIAN (O.C.)

Who was that?

JULIEN stands in a larger room in the bunker. It's illuminated by a weak halogen bulb. The floor is covered in bits of rotten wood. EVE follows after.

EVE

It looks like no-one's been down here since it was built.

JULIEN

The girl says they were moved here, yes?

EVE

She says they were moved a few times over the years. Basements, cellars...

JULIEN

And then, most recently, here. For... several months?

EVE

As best as she can remember. It's not like she had any way of telling the time.

JULIEN

This abductor... He takes Sophie, The following year, Alice Webster. For 11 years he keeps them hidden from the world. And then... he takes them to this place. In the middle of a forest. Why?

EVE

We'll find out when we catch the bastard.

We stay on Julien - lost in thought as he looks around the dank room. There's something not right here, something he can't put his finger on.

CUT TO:

CAPTION: Azwya, Northern Iraq. Present Day.

From the dank bunker to the glaring sun and sand. We pick up where we last left JULIEN and STEFAN. Looking at the ISIL flag, anxious.

STEFAN

We should turn back. Julien.
Julien!

But before they can, they see THREE MEN walking towards them. Emerging from a nearby house.

STEFAN (CONT'D)

Julien. We need to turn back!
Julien! Julien!

Julien raises his arms.

JULIEN

We are looking for someone. We are not seeking trouble...

(MORE)

The older of the men, KHAMIS, spots the black flag and realises -

KHAMIS

No no, the jihadists are gone -
ISIL have fled for now. The
peshmerga came and drove them out.
Who is it you are looking for?

Julien pulls the photo of Daniel out of his pocket and shows it to Khamis.

JULIEN

His name is Daniel Reed. The
information I have says he was here
a month or so ago.

KHAMIS

I do not recognise him. But perhaps
someone else will. Follow me.

He starts leading Julien and Stefan up through the village.

KHAMIS (CONT'D)

I will show this photo around. ISIL
did not scare us all away.

We're in a smart doctors office. SAM sits opposite a plastic surgeon, DOCTOR BECK - a German man in his late 40's. He's looking through some photographs. Close ups of the burns on Sam's body.

DR. BECK

Because of the surface area of the
burns, I would suggest a split
thickness skin graft. It allows us
to cover larger areas. And because
the same site can be harvested
after six weeks, it is possible to
do the surgery in stages.

Sam hasn't been listening. He's been staring into the middle distance. He interrupts -

SAM

How much is it?

Dr. Beck smiles.

DR. BECK

Because of your situation, Mr.
Webster, I would do this work for
free.

It's hard to tell what Sam's reaction to this is. He doesn't smile. He just nods.

DR. BECK (CONT'D)

The scarring would be minimal at first. And, then, in time, you will not even be able to see it.

SAM

Back to the old me, then.

DR. BECK

So - is this something you would like to do? To continue with?

Sam lets out a deep sigh. Then, finally, shakes his head. Smiling.

SAM

No. Thank you. I thought it was what I wanted... but now I'm here... thank you, but no.

DR. BECK

May I ask why?

Sam looks at him. There's no way he wants to forget what has passed and his words are loaded with meaning.

SAM

There are some things it's better to just live with.

GEMMA sits on the bed with her laptop open. Onscreen, we see she's looking at a photograph of a grinning FAMILY on a rollercoaster. Just like the pictures in episode one - the same ride, from the same angle. She presses a button, and now there are two TEENAGERS on the rollercoaster, mid-scream. Another button. Another picture. Another...

SAM enters. Gemma closes the computer.

SAM

Hey.

GEMMA

Hey.

Silence. Every time we see the two of them in these present-day section's there's a tension in the air.

GEMMA (CONT'D)

What did the plastic surgeon say?

A beat. Then -

SAM

Yeah, he said he can do it.

GEMMA

Oh great...

SAM

(cutting her off)

But we can't afford it. I looked
into it. They're just scars. I'll
live with it.

Gemma nods. Then, the sound of footsteps as MATTHEW comes down from upstairs.

GEMMA

Matthew! Matthew, I want to talk to
you. Matthew!

But he sweeps past and out the front door, slamming it as he goes. Gemma looks at Sam.

SAM

Well. No change there then.

GEMMA

How about you talk to him?

SAM

(an empty laugh)

Me?

GEMMA

We can't just stop trying, Sam...

SAM

I haven't stopped trying. He just
doesn't care, does he? I nearly
lost my job because of him. Now I'm
stuck pushing papers around and for
what? So he can still hate me.

(angry; shaking his
head)

I'm going to go and work on the
car.

GEMMA

You'll never get it going again. Or
is that the point?

Before he goes -

GEMMA (CONT'D)

Oh. Don't get oil on your shirt
again.

(MORE)

Sam pulls off his shirt - we see a vest underneath - and hands it to her.

43 **EXT. GARAGE - DAY 17 (PRESENT DAY)**

43

SAM walks past the family car they use every day and lifts up a tarp to reveal a shitty, burned-out old classic car. He looks at it and sighs - and lifts up the bonnet to get to work on it.

44 **INT. SAM AND GEMMA'S HOUSE. LIVING ROOM - DAY 17 (PRESENT DAY)**

Back in the living room, GEMMA is loading the washing machine. As she empties the laundry basket, she takes out Sam's shirt. She rifles through the pocket, to empty them of any debris. She pulls out a pen, the one he signed the visitors book with. She looks at the words printed on the side - 'Hotel Behrendt'. And stares at it...

45 **EXT. ST ODILIA HAUS - DAY 17 (PRESENT DAY)**

45

Establisher of a facility on the outskirts of Hannover.

46 **INT. ST ODILIA HAUS - DAY 17 (PRESENT DAY)**

46

An assisted living home. EVE and STONE are led through a communal living room by a nurse - a soft spoken German woman in her late 40's - MINA. Numerous people are sat around, watching television, reading, playing games... At some point in history this place was plush, but time has taken its toll and the paint is peeling.

EVE

So what do you think, then?

STONE

We should get back. We'll be late.

EVE

Dad, you need to look around. See if you like the place...

STONE

I've seen it. Now let's go home.

EVE

Dad, you're not even looking.

STONE

I know where I am for Christ's sake. I know what we're doing.

A pause.

(MORE)

EVE

This is a place where you'll be looked after, Dad. You know, they'll be able to help you much better than I can.

STONE

These people gave their lives for their country and this is how we repay them? Scrabble sets with half the pieces missing and a shared toilet. This is what passes for the state taking care of those who took care of them? Stopped them talking bloody Arabic? It's not good enough.

EVE

Dad. This isn't a military hospital, this is a place where you can...

STONE

Henry knows what I'm talking about. Good old Henry Reed. He's got his head screwed on. He'll tell you.

He looks around, wildly, confused. Eve swallows hard, feeling sad and horribly guilty. She turns to push her father back out. Knowing he's not taking any of this in.

EVE

Dad. Come on.

Cut to:

We're CLOSE IN on JULIEN, who is sat on a stool, STEFAN beside him, watching some of the local children play football.

JULIEN

Remarkable, is it not? In the face of all this, people still go about their business. They adapt.

STEFAN

I guess it's the only way of taking control of your life, I suppose. Feeling like your fate is in your own hands for a change.

JULIEN

(nods)

I miss that feeling.

(MORE)

Stefan instantly knows what he means.

STEFAN

(re: the tumor)

Is there really nothing they can do?

JULIEN

Well. They say if I do not have it operated on there is a chance I will die. But if I have it operated on there is a chance I will die. So...

(beat; laconically)

You see my problem.

STEFAN

But with all that going on... Why here? Now?

JULIEN

Many years ago, I was given a case - a missing girl. Sophie Giroux. I made a mistake. The mother died. The father, Remy Giroux... he lost his entire family. And I carry that guilt with me always.

(thoughtful)

I once heard someone say that guilt is like a cancer - you can treat the symptoms but never the cause. Perhaps that is all I am doing.

STEFAN

(managing a smile)

No. You're doing it for yourself. Right? I mean, detectives are a bunch of nosy bastards with badges, right?

JULIEN

And journalists the same, non? Only - no badges...

Stefan smiles. Julien is about to say something else when his smile dies. As he spots something that makes his blood turn to ice -

In the distance, KHAMIS is returning. But he's accompanied by someone - the MAN with the beard. The same one that was following him in Kirkuk. The one who chased him through the market. A gun slung over his shoulder. They're walking towards them. Instantly the mood sours and the tension rises. Julien glances over at Stefan -

JULIEN (CONT'D)
We must leave.

STEFAN
Wait, what?

JULIEN
Right now.

Sensing the change in tone Stefan follows, out of the square, back to the car. They're silent until they get in.

CUT TO:

48 INT. CAR - DAY 17 (PRESENT DAY)

48

The car speeds off with STEFAN driving and JULIEN beside him. Julien looks back to the crowd, paranoid - looking for the man who followed him. As they speed through the desert, rocking back and forth on the rough terrain -

STEFAN
What just happened? What did you see?

Julien looks out the window. Another pause.

STEFAN (CONT'D)
There's something you're not telling me. Isn't there?

Julien turns to him. He owes him the truth.

JULIEN
I think somebody is following me. Twice, I have seen the same man - once in Kirkuk, at the bank, do you remember? And now again in the village.

STEFAN
You're sure? The same person followed you from Kirkuk all the way out here?

Stefan glances in the rear-view mirror. A car behind them - unusual, out here in the middle of nowhere.

JULIEN
Well maybe this explains why our hosts were so keen to keep us there. Maybe they know exactly where Daniel Reed is...

(MORE)

STEFAN

Julien, you need to be honest with me. Why are you being followed? And what's all this got to do with Alice Webster and Sophie Giroux?

Before Julien can answer, there's a noise, the sound of a vehicle accelerating fast. Before they know it, a large truck has pulled up alongside them. The MEN in the truck are all armed, mean-looking bastards. They're shouting at Julien and Stefan to pull over. Waving their guns around. It's intimidating and scary.

JULIEN

Look, look!

They have no choice. The moment they pull over the men are out of the truck with their guns trained on them. They're wearing military-type garb and have tan berets on.

JULIEN (CONT'D)

What's happening?

STEFAN

It's fine, they're peshmerga.

JULIEN

Okay.

But the men are shouting at them -

STEFAN

(Arabic; unsubtitled)
Please, we're just passing
through... Looking for someone...

He nods at the photo on Julien's lap - the photo of Daniel. A peshmerga SOLDIER appears at Julien's window, gun trained on him and reaches in, taking the photo. Barking in Arabic at Julien -

PESHMERGA SOLIDER 1

(Arabic; unsubtitled)
How do you know this man?

Like the photo has sparked something in him.

JULIEN

What is he saying?

STEFAN

He wants to know how you know that man.

Then, more shouting from the soldiers -

JULIEN
What is going on?

STEFAN
I have no idea. But that photo
means something to them.

The peshmerga yell at them and beckon them over. Both Julien and Stefan very aware that these men are armed.

SOLDIER
(Kurdish; unsubtitled)
Get in the truck.

STEFAN
(Kurdish; unsubtitled)
Why?

SOLDIER
(Kurdish; unsubtitled)
Get the fuck in, now.

They share an anxious look and walk towards the flatbed truck.

49 **INT. BUNKER - NIGHT 8 (2014)**

49

CAPTION: Eckhausen, Germany. 2014.

Back in the bunker where Alice was kept, a forensics team are going over every inch of it. A painstaking search.

In one tunnel, JULIEN is also part of the search. He spots something. Something incongruous against the dark damp floor - a crumpled up receipt. With a rubber-gloved hand, he picks it up, curious.

50 **OMITTED**

50

51 **INT. SAM AND GEMMA'S HOUSE. HALLWAY - NIGHT 8 (2014)**

51

ALICE walks down the hall quietly - and spots a light coming from underneath a door. She hesitates, then knocks. MATTHEW opens. He looks surprised to see her.

MATTHEW
Hey.

Alice lifts up her hand. In it is a clapping monkey toy.

ALICE
Do you remember this?

(MORE)

MATTHEW
(smiling)
Yeah. We had the biggest fight over
that.

ALICE
Here you go, Midget.

She hands it to him.

MATTHEW
Mine at last.

Alice hesitates in the doorway.

ALICE
I want to ask you something. I want
you to do something for me.

MATTHEW
(surprised)
Okay.

ALICE
I can't sleep. I... I just feel
like anyone could get in.

MATTHEW
No-one's going to hurt you now,
Alice...

ALICE
What's in the shed?

MATTHEW
I don't know. Nothing much...

ALICE
I want to sleep in the shed. The
floors here are too soft.

MATTHEW
It's cold out there.

ALICE
I want to sleep in the shed. And...
I need you to lock me in.

Matthew looks devastated at how messed-up this request is.
When he speaks, his voice is a whisper.

MATTHEW
Is that what he did to you?

ALICE
I haven't slept since I got here.

MATTHEW
No. Not like that, I'm not locking
you in like an animal.

ALICE
I'm asking you to help me.

The tears are streaming down Matthew's face.

ALICE (CONT'D)
It's what I want. Please.

On Matthew - horribly conflicted as he looks at his sister's imploring face.

52 EXT. SHED - NIGHT 8 (2014)

52

MATTHEW walks across the garden to the shed. ALICE gives him a hug then goes inside and lies down.

MATTHEW
I'll come and get you in the
morning. First thing.

ALICE
Thanks, Midget.

Reluctantly, Matthew closes the door and puts a padlock through it. He hesitates - then snaps it shut and walks away quickly, as if the faster he moves the more he can outrun what just happened.

53 INT. SHED - NIGHT 8 (2014)

53

On ALICE - lying on the cold wooden floor. For the first time, she looks at peace. And smiles as she closes her eyes.

54 EXT. EVE'S HOUSE - DAY 9 (2014)

54

A new day dawns. The frost is still hard on the ground this early in the morning.

55 INT. EVE'S HOUSE. BEDROOM - DAY 9 (2014)

55

EVE is asleep when the phone goes. She takes a moment to wake up, then picks up the receiver.

EVE
Hello.

56

INT. ECKHAUSEN POLICE STATION. OPEN PLAN - DAY 9 (2014)

56

JORN is in the main office. Intercut between him and Eve.

JORN

Sergeant, it's Jorn. I'm sorry for calling so early. But we have been combing through everything the search parties found at the bunker and I think we have something. Or rather, Detective Baptiste found something.

He nods at JULIEN who is sitting opposite.

JORN (CONT'D)

A receipt. Dated from a week ago. There was no other human debris down there. And as far as we know, no persons were aware of these tunnels.

EVE

Where's it from?

JORN

A clothes store. Here in Eckhausen. The receipt shows only the last few digits of the card, but we have called them, and...

(beat)

We have a name.

57

EXT./INT. BUTCHER'S - DAY 9 (2014)

57

KRISTIAN answers the door - NADIA behind him - to find JORN and several other POL officers standing outside. EVE has tagged along, but she's clearly not the one in charge here.

JORN

(German; unsubtitled)
Mr Herz. We'd like you to come with us.

JORN

(German; translated)
Herr Herz. Bitte kommen Sie mit uns.

KRISTIAN

(German; unsubtitled)
What is this about?

KRISTIAN

(German; translated)
Worum geht es denn?

JORN

(German; unsubtitled)
Come with us. Now.

JORN

(German; translated)
Begleiten Sie uns. Sofort.

Jorn puts a firm hand on Kristian's shoulder to lead him out. Kristian pushes him away.

(MORE)

NADIA

Kristian!

JORN

(German; unsubtitled)
Don't make this difficult,
Herr Herz.

JORN

(German; translated)
Machen Sie keine
Schwierigkeiten, Herr Herz.

Jorn grabs him again and with the other Polizei leads him out. Nadia turns to Eve, admirably composed.

NADIA (CONT'D)

What the hell's going on, Sergeant?

EVE

We need to question your husband
about the abduction of two little
girls.

She turns and goes. Nadia watches as Kristian is bundled into the back of a police car, powerless to do anything.

It's dark in here. We hear a noise. A lock turning. Then the door opens and the place floods with light and we see -

ALICE is lying on the floor, blinking in the light, woken up by it. In the doorway stand SAM and, behind him, GEMMA. They both look horrified to see her lying there. Alice meets their eyes, then looks back down.

ALICE

I'm sorry. Please don't blame
Matthew. I begged him to do it.

SAM

It's alright.

Sam goes over to Alice, tears in his eyes, and puts his arms around her.

ALICE

(muffled against his
shoulder)I don't like the light coming in -
waking me up. It burns my eyes.

SAM

It's going to get better, love. I
promise you, it'll get better.

He hugs her tight. Gemma watches from the doorway, looking uncertain. Unable to bring herself to go over to Alice. And nervous about saying what she's about to say.

GEMMA

You should come inside. It's
freezing. Something's happened.
There's been an arrest. The army
police want you to identify him.
The man who took you.

There's a silence as she looks up at Gemma. Then at Sam.

SAM

(quietly)

It's just a photograph. All you
have to do is look at a photograph
and say if it's him.

(beat)

Do you think you can you do that,
my love?

There's a silence, then Alice nods. Sam helps her to her feet. The two of them walk out of the shed, past Gemma. We stay on her, looking back into the dirty space, the rough concrete floor... Wondering how Alice could ever sleep here. Wondering what kind of hell this girl has been through.

EXT. GARDEN - DAY 9 (2014)

SAM leads ALICE across the garden. GEMMA walking behind them. Sam glances up - to see MATTHEW watching them from his bedroom window. A miserable, guilty look on his face. They head into the house, and the doors close behind them.

INT. SAM AND GEMMA'S HOUSE. LIVING ROOM - DAY 9 (2014)

ALICE walks with SAM and GEMMA into the living room. EVE, STONE and ENGEL are stood there.

EVE

Alice. I'm going to show you some
pictures. And I need you to tell me
if you recognise any of the men in
these photos.

Alice nods. Eve hands her a folder with a series of photos in. Alice takes it, starts to flick through them. Then stops at the one of Kristian. She stares at it. Everyone looks at her with baited breath. Then she starts to cry. Overwhelmed with emotion she turns, suddenly, and runs back out into the garden, where she sits on a bench. Stone sighs. None of them are enjoying this.

SAM

That's him. Must be. The way she
looked at it... This is him isn't
it?

ENGEL
We need a positive identification.

STONE
Let me try talking to her. It might
be less overwhelming.

Sam nods, Gemma does too. Stone heads outside -

61 EXT. GARDEN - DAY 9 (2014)

61

STONE emerges into the garden. He looks back at Sam and Gemma, to give them a conciliatory reassuring look. Then he goes over to Alice and sits down on the bench next to her.

STONE
So. The man in the photo...

ALICE
Yes. It's him.

Not looking at him. He nods slowly, following her gaze.
Looking out at the bare, wintery trees.

STONE
Must be something. All this.

Alice's thin frame tightens.

STONE (CONT'D)
Like being able to see again.

ALICE
(flatly)
I can see just fine. Always have.

A pause.

STONE
Did you ever hear that fable -
about the turtle?

She doesn't reply.

STONE (CONT'D)
He lived in a tiny pond at the foot
of the mountains, swimming in
circles. Playing with frogs. The
thing he loved most was when his
friends, the birds, came to visit.
They'd tell him about their
adventures, up snowy mountain
peaks, lush green valleys...
(beat)
He desperately wanted to go with
them. But he couldn't, they said.
(MORE)

(MORE)

STONE (CONT'D)

He didn't have any wings. He replied - 'You could be my wings'. And the birds came up with this idea. They got hold of a long stick - they clasped either end of it with their claws, the turtle would be in the middle of them and he'd clench his jaw around the stick. Then they'd be able to take him up into the sky.

He looks over at her - she doesn't look back.

Stone looks back out at the trees.

STONE (CONT'D)

Up he went. Higher and higher. And when he looked down, and saw the tiny place he used to call his home, he said 'Wow'... Opening his mouth.

(beat)

And he fell back down to earth. Cracking his shell into a million pieces.

ALICE

I've heard that story. I thought he fell into the ocean.

STONE

That's the fairy-tale version. The one for children. And you're not a child anymore. Are you?

She doesn't reply. We can see he's getting to her.

STONE (CONT'D)

You don't want to end up like that, Alice. Hold on to that stick.

Alice finally looks at him. Her eyes wet with tears. She looks upset. Angry. Brimming with a barely concealed rage.

ALICE

(cutting in)

How can you live with yourself?

(beat)

After what you've done...

She starts to cry. Stone glances back inside, shooting the assembled a comforting smile.

STONE

Don't stay out here too long. It's cold.

And he stands, pulling his jacket around him tightly. He sighs deeply and turns, heading back in towards the house. As we see him disappear in the background... out of focus... We stay on Alice, who clenches her jaw, trying to maintain her composure and wipes the tears from her eyes.

SNAP TO BLACK:

END OF EPISODE TWO

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