

THE MISSING II

by
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EPISODE THREE 'A Prison Without Walls'

FINAL SHOOTING SCRIPT

20 – 07 - 16

NEW PICTURES

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1 EXT. ROAD/MOUNTAIN - DAY 17 (PRESENT DAY)

1

CAPTION: Switzerland, Present Day.

A car rolls along through a wild landscape. Rugged mountains to one side, with a thick forest at the foot of it.

2 INT. CAR - DAY 17 (PRESENT DAY)

2

We're in the car with a Dutch family. A MAN and a WOMAN, with their little BOY of around six. Clearly on holiday, with suitcases piled up in the boot.

WOMAN
(Dutch; subtitled)
Come on!

WOMAN
(Dutch; translated)
Vooruit!

MAN
(Dutch; subtitled)
Alright, alright. I've got it.

MAN
(Dutch; translated)
Oké, oké. Ik heb het.

BOY
(Dutch; subtitled)
Come on then!

BOY
(Dutch; translated)
Toe nou!

MAN
(Dutch; subtitled)
I spy with my little eye, something beginning with... C.

MAN
(Dutch; translated)
Ik spied rond en zie... iets dat begint met een C.

Almost immediately -

BOY
(Dutch; subtitled)
Crisps!

BOY
(Dutch; translated)
Chips!

MAN
(Dutch; subtitled)
Where? I can't see any crisps.

MAN
(Dutch; translated)
Waar? Ik zie geen chips.

BOY
(Dutch; subtitled)
They're in mum's pocket.

BOY
(Dutch; translated)
Ze zitten in mama's zak.

Rolling his eyes -

MAN
(Dutch; subtitled)
Right. Well I can't see them. And it's not crisps.

MAN
(Dutch; translated)
Kan zijn. Maar ik kan ze niet zien. En het zijn geen chips.

A moment of silence as the mother looks around with her boy.

(MORE)

WOMAN
(Dutch; subtitled)
Cloud?

WOMAN
(Dutch; translated)
Cumuluswolk?

The dad pulls a face. Nearly.

WOMAN (CONT'D)
(Dutch; subtitled)
Camera?

WOMAN (CONT'D)
(Dutch; translated)
Camera?

BOY
(Dutch; subtitled)
Campervan!

BOY
(Dutch; translated)
Camper!

The man frowns.

MAN
(Dutch; subtitled)
What campervan?

MAN
(Dutch; translated)
Welke camper?

BOY
(Dutch; subtitled)
The red one, by the trees...

BOY
(Dutch; translated)
De rode, bij de bomen...

MAN
(Dutch; subtitled)
You can't just make things
up, Vincent.

MAN
(Dutch; translated)
Je kan niet zomaar dingen
verzinnen, Vincent.

BOY
(Dutch; subtitled)
But I saw it...

BOY
(Dutch; translated)
Maar ik heb hem gezien...

3 EXT. ROAD/FOOT OF MOUNTAIN - DAY 17 (PRESENT DAY) 3

We cut to outside the car as it speeds off into the distance. Then slowly pan round, and zoom into the trees, closer, closer -

- until we see a red VW campervan. Seemingly abandoned. Nearby, a dog is tied up and barking. We TRACK ALONG, low down, so we're about the same height as the wheel. We CLOSE in, on the area that sits just behind the back left wheel, and we see an area of the paintwork that's scuffed and weathered. At some point the van's been knocked by something and it's worn away at the paint, flaking off - and also revealing what used to lie beneath it... A small smattering of yellow. This is the van we saw Alice abducted in.

SNAP TO BLACK:

TITLES

EPISODE THREE: "A PRISON WITHOUT WALLS"

4

EXT. ECKHAUSEN STREET - DAY 9 (2014)

4

EVE drives through Eckhausen. She passes a family, a squaddie with his wife and kid. The kid is pointing at one of the Christmas decorations in a shop window excitedly. Eve directs her eyes back to the road, her expression ever so slightly pained.

CAPTION: Eckhausen, Germany. 2014.

5

INT. MILITARY CAMP. STONE'S OFFICE - DAY 9 (2014)

5

STONE stands in his office. He's looking at a large group photo - clearly quite a few years old. It's a squad picture, lots of men in uniform grinning for the camera. We don't see what he's looking at, but we can see he's lost in thought.

He's startled by a beeping sound. He glances down at his watch and presses a button. Crosses to a desk and pulls out a piece of paper. On it is a list - a long, neatly written list of things to be done. He pulls out two bottles of pills, gets one from each and swallows them. Then crosses an item off the list - "Pills".

A knock at the door and EVE enters. Stone quickly hides the list and the pills, not wanting his daughter to see.

EVE

He's denying everything. And he's refusing to have a lawyer.
(cynically)
Says he's got nothing to hide.

For a moment, Stone just looks at her. Struggling to think what she's talking about.

EVE (CONT'D)

Kristian Herz? He's still being questioned Eckhausen station.

Stone forces a smile. Trying to look like everything's fine.

STONE

Good. That's good.

EVE

(picking up on it)
Are you okay?

STONE

Can you stop asking me that?
(pressing on -)

(MORE)

STONE (CONT'D)
I bought those mince pies you like.

EVE
'Like' is debatable...

STONE
We have to have them. You and me in front of some history documentary with some scotch and mince pies on Christmas Day. It's a tradition.

EVE
So was human sacrifice once upon a time.

Stone laughs. Eve changes the tone, bringing it back to the case -

EVE (CONT'D)
It's really something isn't it?
That we got him... That he's going to answer for what he did to that poor girl.

Stone nods, thoughtful. His words ringing ominously after what we saw of him at the end of episode 2.

STONE
Yes. It's more than we could have ever hoped for.

6 INT. SAM AND GEMMA'S HOUSE. ALICE'S ROOM - DAY 9 (2014) 6

KARLA - the psychologist we met in episode one - sits opposite ALICE. Alice isn't making any eye contact with Karla. Very slowly and gently -

KARLA
We haven't yet talked about the man who took you.

Alice doesn't say anything.

KARLA (CONT'D)
And we don't have to. But... seeing his picture... knowing he is locked up now... I wonder how that makes you feel?

Beat.

ALICE
The truth - the honest truth - is that I feel sorry for him.

(MORE)

Karla nods understandingly.

KARLA

In these circumstances... it is normal to feel these things. For years, this man, Kristian Herz, has kept you prisoner. He has been your world. You must not feel any guilt for having some sympathy for him. There is a bond...

Alice looks up at Karla. Matter-of-fact.

ALICE

There's no bond. There's nothing.

KARLA

You had a child with him.

ALICE

(belligerent)

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

Alice is tensing up, almost a physical reaction to the question, the horror of what's happened. Karla leans in. Gently -

KARLA

You can talk to me. About this. It is okay...

Karla doesn't want to push Alice on this and just nods.

KARLA (CONT'D)

I am only trying to reassure you, that whatever you're feeling - it's normal. There are often moments, when he might not have been cruel, but instead shown you some kindness. When you are deprived of all else, this can feel very much like affection. Love, even...

Hitting a nerve -

ALICE

(cutting her off)

Do you know what? I don't think I want to talk about him after all, if that's okay with you?

Karla nods, empathetic, as they both fall silent once more.

7

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

7

We are with JULIEN as he approaches the front door of the house. Knocks twice - and GEMMA opens. She looks like she's expecting him.

(MORE)

GEMMA

Detective Baptiste. Thank you for
coming.

She leads him into the house.

8 INT. SAM AND GEMMA'S HOUSE. LIVING ROOM - DAY 9 (2014) 8

JULIEN follows GEMMA inside. SAM is waiting there. He nods warily at Julien. Then, after an uncomfortable pause -

SAM

You upset her, you know? Last time you were here.

JULIEN

It was not my intention...

SAM

We only called you because she asked. I don't know what she wants to speak to you about. But keep it short, yeah? She needs peace. And rest.

JULIEN

Of course.

After a silence, the sound of a door opening. KARLA emerges with ALICE.

KARLA

I will see you soon, Alice.
Goodbye.

Alice gives Karla a wan smile as she leaves. Julien looks over at Alice.

JULIEN

I am told you wished to see me?

Alice nods. Not making eye contact with Julien.

ALICE

Last time you were here, you asked about Sophie.

(beat)

And I wasn't honest.

Julien leans forward. The tension palpable.

ALICE (CONT'D)

(tearful)

I was... I don't know, just... too ashamed to say.

JULIEN

To say what?

ALICE

When I left... Sophie hadn't been fed in weeks. Her eyesight was going, she couldn't stand...

(MORE)

She bites her lip.

ALICE (CONT'D)

He said he didn't care about what happened to her any more. I sneaked her food. Whenever I could. But without me there, to try and look after her...

She swallows a cry.

ALICE (CONT'D)

I left her to die.

Julien nods sympathetically. Puts his hand on hers.

JULIEN

You did what you had to.

A silence. Then -

JULIEN (CONT'D)

I wonder... Perhaps there is some story you know of Sophie, about a time when she was not afraid. When she showed courage...

(beat)

Something that I can tell her father. Something that will bring her to life in his mind, where she is not scared and alone.

Alice looks back down, at the table. A long pause.

ALICE

I... I can't think of anything.

A pause.

JULIEN

Really? There is nothing?

Alice shakes her head. Julien narrows his eyes. The way she's acting - she's hiding something.

JULIEN (CONT'D)

Try to think.

Another silence. Alice shrugs, staring down at the table.

ALICE

I'm sorry, I don't know what it is you want.

A beat. A quick glance at Sam. Then, softly, and ominously -

JULIEN
(French; subtitled)
Why are you lying to me,
Sophie?

JULIEN
(French; translated)
Pourquoi me mens-tu, Sophie ?

The room goes cold and the atmosphere tightens. Immediate tension. You can practically hear her heart beating. Alice looks up at Julien. A glimmer of something in her eye. But she's giving nothing away. Gemma and Sam shoot each other a look. What's going on? But they're too busy trying to process this to interrupt. Julien speaks calmly -

JULIEN (CONT'D)
(French; subtitled)
You understand what I'm
saying, don't you?

JULIEN (CONT'D)
(French; translated)
Tu comprends ce que je te
dis, n'est-ce pas ?

This hangs in the air, the tension thick. Alice doesn't respond. She just looks at Sam, confused -

ALICE
Dad, please. I'm not sure I'm...

SAM
(to Julien)
What the hell are you doing?

Julien raises his hands in defeat.

JULIEN
I am sorry to have troubled you.

As he stands, he can't help himself, and he looks straight at Alice. Calmly -

JULIEN (CONT'D)
(French; subtitled)
Why don't you tell me where
Alice is, Sophie?

JULIEN (CONT'D)
(French; translated)
Pourquoi ne leur dis-tu pas
où est Alice, Sophie ?

SAM
(harder)
Leave off. That's it, you're done.

Julien stares at her. Alice's expression remains flat - but there's something in her eyes...

SAM (CONT'D)
(to Julien)
Get out of my house.

Alice stands abruptly, hand over her mouth, and runs away down the corridor, to her room.

SAM (CONT'D)
(to Julien)
You listening? I want you out.
Right now.

Wound up, aggressive, Sam shoves Julien, hard. Julien slams against the wall. He winces.

GEMMA

(firmly)

Stop, love. Please.

Sam glares at Julien.

SAM

I'm going to check on my daughter.
By the time I get down - I want you
out of my damn house.

Julien holds up his hands, placating.

JULIEN

Forgive me.

Sam goes upstairs. Julien turns to go. Just before he does, he turns to Gemma.

JULIEN (CONT'D)

I see how you look at Alice. You
know she is different. Do you not?

Gemma is instantly defensive.

GEMMA

What do you mean?

Julien looks at her, measured.

JULIEN

Have you considered a DNA test?

GEMMA

What, why? Why would we...

JULIEN

(knowing)

You are her mother.

(beat)

You would feel it more than anyone.

Gemma doesn't say anything. It's like Julien is seeing into her innermost thoughts, the ones she won't even allow herself to have. Julien turns and walks away.

JULIEN walks away from the house as the door closes behind him. He pulls out his phone and dials a number -

10

EXT. TANK PARK - DAY 9 (2014)

10

EVE walks along, a group of soldiers marching past her as she goes. Her phone rings and she picks up. The scene is intercut between the two as Julien heads towards his car.

EVE

Baptiste.

JULIEN

We must talk. This morning I have been at the house of...

EVE

(cutting in)

You haven't heard?

JULIEN

Heard what?

EVE

Alice gave a positive ID. He's in custody now. We've got the guy who took her.

On Julien - shocked.

11

EXT. ECKHAUSEN POLICE STATION - DAY 9 (2014)

11

An expansive WIDE of the police station in Eckhausen.

12

INT. ECKHAUSEN POLICE STATION. DETECTIVE'S OFFICE-DAY 9 (2014)

12

KRISTIAN sits alone in a detective's office. Looking through the window at the snow outside. Tired and anxious. The door opens, startling him. It's JORN, bringing him a glass of water. Kristian takes it gratefully.

KRISTIAN

(German; subtitled)

Thank you.

KRISTIAN

(German; translated)

Dankeschön.

As Jorn starts to leave -

KRISTIAN (CONT'D)

(German; subtitled)

How long will I be here?

KRISTIAN (CONT'D)

(German; translated)

Wie lange muss ich hier
bleiben?

Jorn thinks about not replying - it's not really his place - but some part of him wants to be the one to let Kristian know he's not going to get away with it.

(MORE)

JORN
(German; subtitled)
The girl has confirmed that
you are the one who took her.

JORN
(German; translated)
Das Mädchen hat bestätigt,
dass Sie derjenige sind, der
sie entführt hat.

On Kristian - a million thoughts racing through his head at once. And he's unable to process a single one. Droplets of tears spring to his eyes.

KRISTIAN
(German; subtitled)
How... I don't...
(clears throat;
composing himself)
It makes no sense.

KRISTIAN
(German; translated)
Wie... ich war nicht...
(clears throat;
composing himself)
Das ergibt doch keinen Sinn.

JORN
(German; subtitled)
If that is the case, then you
must have an alibi? For the
day Alice Webster or Sophie
Giroux were taken?

JORN
(German; translated)
Wenn das so ist, dann haben
Sie ja bestimmt ein Alibi?
Für die Tage, an denen Alice
Webster oder Sophie Giroux
entführt wurden?

KRISTIAN
(German; subtitled)
It was so many years ago...
How the hell am I supposed
to...

KRISTIAN
(German; translated)
Das ist so viele Jahre her...
Wie zum Teufel soll ich
mich...

He hangs his head, deflated. In a small voice -

KRISTIAN (CONT'D)
(German; subtitled)
I can't believe this. Why
would she say I did this? I
have never even so much as
seen the girl. In the paper,
only, years ago when she went
missing...

KRISTIAN (CONT'D)
(German; translated)
Das kann doch gar nicht sein.
Warum sollte sie sowas
behaupten? Ich habe das
Mädchen noch nie gesehen. Nur
in der Zeitung, vor Jahren,
als sie als vermisst gemeldet
wurde...

Jorn doesn't reply. He has his hand on the door to leave
when -

KRISTIAN (CONT'D)
(German; subtitled)
Don't you remember, as a child, how impossible things would happen all the time. Things you cannot explain. The tooth fairy. The Easter Bunny. Santa Claus. And you accepted it. Then, in time, you realised it was simply the world, wrapping you up in cotton wool...
(beat)
This is what the impossible looks like when you are a grown up.

KRISTIAN (CONT'D)
(German; translated)
Erinnern Sie sich, als Kind passieren andauernd unmögliche Sachen. Sachen, die man sich nicht erklären kann. Die Zahnfee. Der Osterhase. Der Weihnachtsmann. Und man akzeptiert das. Dann, mit der Zeit, begreift man, dass es einfach die Welt ist, die dich in Watte einpackt.
(beat)
So sieht das Unmögliche aus, wenn man erwachsen ist.

He stares out the window, lost. Jorn looks at him.

JORN
(German; subtitled)
A confession changes everything. This is your chance to speak out before they get the evidence together.
(gently)
Think about your wife. Wouldn't you rather spare her a long, protracted trial?

JORN
(German; translated)
Ein Geständnis verändert die Sachlage entscheidend. Das ist Ihre Chance, ein Geständnis abzulegen, bevor genug Beweise zu Ihrer Überführung zusammen getragen werden.
(gently)
Denken Sie an Ihre Frau. Möchten Sie ihr nicht ein langwieriges, verschlepptes Gerichtsverfahren ersparen?

Kristian looks at him, exhausted and frustrated, but not taking the bait.

13 INT. BUTCHER'S - DAY 9 (2014) 13

The butcher's shop in the heart of Eckhausen. NADIA is calmly slicing meat as the bell goes and ANDREAS enters. He smiles, cheerful, then looks around. Frowning.

ANDREAS
(German; subtitled)
Where is Mr Herz?

ANDREAS
(German; translated)
Wo ist Herr Herz?

Nadia doesn't look up from what she's doing.

NADIA
Mr Herz is with the police. They are accusing him of a crime. They say he abducted two girls.
(MORE)

(MORE)

NADIA (CONT'D)
You might as well know. Everyone
else will soon enough.

She seems utterly detached as she says this, continuing to
go about her work. Andreas looks stunned.

ANDREAS
What do you mean? Why? Why would
they say that about him?

NADIA
Just go home, Andreas. We carry on.

Andreas, uncomfortable, leaves. After he's gone, Nadia takes
out her phone. Scrolls through her photographs. Cats,
friends on holiday, then - one in their bedroom. Her, tied
to the bed. An S&M photo, Kristian taking a picture in the
reflection in the mirror. Nadia is grinning with pleasure in
the photo, enjoying it.

As Nadia looks at the photo now, it suddenly has a very
different meaning. She deletes it.

14 INT. SAM AND GEMMA'S HOUSE. LIVING ROOM - DAY 9 (2014) 14

GEMMA is in the living room as SAM emerges from the hall
shaking his head.

SAM
She won't come out the room now.
What the hell was that detective
doing? What did he say to her?

GEMMA
(quietly)
He called her Sophie. He asked her
why she was lying.

Both Gemma and Sam are very still now. The sense that
something's changed. Sam is angry, indignant about what
Julien's done. But Gemma is in another gear altogether.
Reflective. Anxious. Turning it over in her head.

GEMMA (CONT'D)
Sophie. That was the other case he
talked about. That other girl...

Gemma still looks faraway. Speaking out loud, but it's as
much to herself as it is to Sam.

GEMMA (CONT'D)
When I look at her... when I talk
to her... when I hold her, all I
can think is... I don't feel it. I
don't feel like it's her.

(MORE)

SAM

(cutting in)

How can you... Don't say that.

GEMMA

That detective asked about a DNA
test.

Sam is floored by this. He looks at Gemma like she's crazy.

SAM

Are you serious? I mean, are you
listening to yourself? The way she
talks. Everything she remembers...
Don't you think I know my own
daughter?Gemma pushes back, desperate, the conversation escalating
through to the end -

GEMMA

There is something wrong with her
Sam!

SAM

(baffled)

Of course there is, she's been in a
living hell for the last...

GEMMA

(pleading)

I want to love her, the way you do,
but... I don't know. It's like
there's a stranger in the house.
Don't you feel it? Don't you...?

SAM

(cutting her off)

STOP IT! Jesus! Just stop it! After
all she's been through! How can
you...There's so much more Sam wants to say, but he can't even
look at Gemma now. He turns and walks outside, into the
garden, slamming the door behind him and lights a cigarette.
On Gemma - she can't take back what she's said now. And
maybe that's for the best.

15 EXT. MILITARY CAMP HQ - DAY 9 (2014) 15

We're outside the Army HQ.

16 INT. MILITARY CAMP HQ. CORRIDOR - DAY 9 (2014) 16

A stark looking corridor. JULIEN sits on a chair, his head resting against the wall, lost in thought. He looks at a poster on the wall in front of him. Some war somewhere with soldiers fighting - a chaotic battle scene. He nods at it, catching the RECEPTIONIST's eye.

JULIEN

I read a line in a book once.

(remembering)

'Whoever said the pen is mightier than the sword obviously never encountered automatic weapons'.

The receptionist smiles politely. The phone beside her gurgles into life, and she picks up.

RECEPTIONIST

Yes?

(beat)

Okay.

She hangs up and nods to Julien.

RECEPTIONIST (CONT'D)

The Brigadier will see you now.

Julien stands and makes his way through the door -

17 INT. MILITARY CAMP HQ. STONE'S OFFICE - DAY 9 (2014) 17

JULIEN enters. BRIGADIER STONE is scribbling away on a piece of paper. Julien looks around as he enters, scanning the walls - the awards, the photos, the commendations...

STONE

Please.

He gestures towards the chair facing his desk. Julien takes a seat.

JULIEN

You have many, uh...

He points to the wall.

STONE

Been in the army all my life. Dad was in the army. As was his...

(beat)

Par for the course.

(MORE)

A beat - he glimpses Julien's confused expression.

STONE (CONT'D)
It's expected. Is what I mean.

JULIEN
(nods)
Still. It is most impressive.

Stone stops scribbling and looks up at him. Done with the pleasantries.

STONE
So. How can I help?

JULIEN
You have a suspect in custody. I wish to speak with him. I asked already the German police but they refused. I was hoping...

STONE
Mr Baptiste, the Military Police are working on this case with the German Polizei. With respect, you have no jurisdiction...

JULIEN
Twelve years ago I promised the parents of a little girl I would find out what happened to their daughter. Now I may have a chance of delivering on that promise. So, jurisdiction - you understand it is no more than a word to me...

STONE
Your disregard for it is immaterial.

JULIEN
I have experience in this field, would you agree? All I want is an opportunity to talk with the suspect.

STONE
What is it you intend to ask that hasn't already been put to him?

JULIEN
It is not the question that matters, Brigadier. Observing how it is answered... Well. With experience comes a feeling, you might say. Whether someone is telling the truth or lies.

STONE

(dry)
A 'feeling'.

JULIEN

You mean to tell me that on the battlefield, you have never made decisions on such a feeling? What did you call it then - 'instinct'? 'Experience'? It is the self-same thing. I am a detective for thirty years now. And the girl who calls herself Alice... She is not telling us something.

STONE

Such as?

Julien doesn't answer the question directly -

JULIEN

Your daughter tells me a DNA test has not yet been performed.

STONE

Alice's parents haven't asked for one. Don't you think a parent knows their own child?

JULIEN

It has happened before. All I ask is the certainty that science offers...

STONE

I've been polite, Mr. Baptiste. But I'm afraid some of us still have jobs to do. You're retired.

(beat)

Embrace it.

JULIEN emerges from Stone's office, slamming the door behind him. The receptionist calls after him -

RECEPTIONIST

Monsieur Baptiste, a military escort is on their way to sign you off the premises, you can't just...

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JULIEN
(short; cutting her
off)
Then let them find me.

And he walks off, limping down the corridor. Fuming. He flings open a door and almost smashes it into the face of the person coming the other way - DANIEL. Holding the diary we saw him hold in ep 2 in the butcher's.

JULIEN (CONT'D)
Excuse me.

DANIEL
S'alright.

And they both walk on their separate ways. We follow Daniel over to the receptionist.

DANIEL (CONT'D)
Hi. I'm here to see the Brigadier?
Trooper Reed.

The receptionist nods and leads him inside.

19 OMITTED 19

20 INT. SAM AND GEMMA'S HOUSE. HALLWAY - DAY 9 (2014) 20

SAM walks up the hall and knocks on Alice's door.

SAM
Alice, love. Alice?

Silence.

SAM (CONT'D)
Come on out, love. Come out and
we'll talk. He's gone now. You're
safe.

Still nothing. Sam looks anxious now. Another knock.

SAM (CONT'D)
I'm coming in, love...

Then he opens the door, tension building as the fear rises in Sam's chest -

21 INT. SAM AND GEMMA'S HOUSE. ALICE'S ROOM - DAY 9 (2014) 21

SAM enters and straight away he can see the room is empty. And the window is open. Alice is gone. The blood drains from his face and the world goes on mute.

22 **INT. SAM AND GEMMA'S HOUSE. MATTHEW'S ROOM - DAY 9 (2014)** 22

SAM barrels into Matthew's room. No sign of her.

23 **INT. SAM AND GEMMA'S HOUSE. LIVING ROOM - DAY 9 (2014)** 23

SAM walks back quickly through the living room. GEMMA looks confused.

GEMMA

Sam? What?

Sam ignores her and keeps walking.

24 **EXT. SAM AND GEMMA'S HOUSE. GARDEN - DAY 9 (2014)** 24

SAM walks quickly across the garden and opens the shed door - but it's empty inside. Tears spring into Sam's eyes as the full horror of what's happened hits him. GEMMA is out in the garden now.

GEMMA

Sam, what is it?

SAM

Alice. She's gone. Must've climbed out the window.
(shaking)
Call the police... now!

Gemma rushes inside as Sam heads round the side of the house.

25 **EXT. STREET - DAY 9 (2014)** 25

SAM and GEMMA emerge from the side of the house into the street. Running along the pavement, music pounds and our hearts start to race -

CUT TO:

25A **EXT. SAM AND GEMMA'S HOUSE - DAY 18 (PRESENT DAY)** 25A

CAPTION: Eckhausen, Germany. Present Day.

SAM is looking in the open hood of his beaten-up classic car. Working on it. GEMMA emerges and heads to the car.

GEMMA

I'm off. I don't know when I'll be back.

(MORE)

25A THE MISSING II EP 3 FINAL SHOOTING SCRIPT 20/07/16 19A.
CONTINUED: 25A

SAM
Alright. See you.

(MORE)

THE MISSING II EP 3 FINAL SHOOTING SCRIPT 20/07/16 20.
25A CONTINUED: (2) 25A

Sam's phone beeps. Gemma looks at Sam just a beat too long - something going through her mind - then smiles perfunctorily, gets in the car and goes. Once the car has left the street, Sam glances at his watch. And walks quickly back into the house.

26 EXT. HOTEL SCHULZ - DAY 18 (PRESENT DAY) 26

SAM walks quickly up to the entrance.

27 INT. HOTEL SCHULZ. ROOM - DAY 18 (PRESENT DAY) 27

EVE lies under the covers in the very basic room, staring up at the ceiling. She's half-reading a magazine, but not really. The door opens and SAM enters. Breathless.

SAM

Sorry. Summer term at school, I forgot that Gemma would be around more...

He sighs, looking at her.

SAM (CONT'D)

Anyway. I'm sorry.

EVE

It's fine. We've got the room till mid-day don't we?

He looks at her and nods. There's an awkwardness between them. Sam takes off his trousers and gets into bed. He pulls the sheet over himself and climbs on top of her. They kiss - but it's perfunctory. Desperate. There's no passion there. It's two lost souls trying to find something to live for. They start to have sex, but neither one looks the other in the eye. Both are completely lost.

28 OMITTED 28

29 EXT. BOMBED-OUT VILLAGE - DAY 18 (PRESENT DAY) 29

CAPTION: Northern Iraq.

A village right on the front line, caught in the crossfire. The flat-bed with JULIEN and STEFAN inside pulls up. Julien - as he flicks around the battered phonecard - turns to Stefan as he wakes up.

(MORE)

STEFAN

How long have we been driving?

JULIEN

All night. We have come a long way.
I could not follow which direction.

A peshmerga SOLDIER - the one who's been driving -
approaches and gestures at Stefan and Julien to follow.

STEFAN

(Arabic; subtitled)

What's going on? Where are you
taking us?

PESHMERGA SOLDIER 2

(Arabic; subtitled)

Follow.

JULIEN

Where are we going?

Stefan just shrugs as the two of them follow the soldier.
Through the village, which is teeming with peshmerga forces.
They've clearly taken the place over and are using it as a
staging post. Julien takes in the scene as they walk.

STEFAN

This place has seen some hard
fighting.

JULIEN

These men look as if they are
waiting for something.

STEFAN

Whatever they know about your guy
Daniel Reed, let's find out what it
is then get out of here.

They keep walking in silence for a moment, through the
village. Then -

STEFAN (CONT'D)

You asked me before we left what
changed my mind? I got a phonecall.

Off Julien's querying look -

STEFAN (CONT'D)

My office want me to return. I'm
not ready. I thought...

(MORE)

(MORE)

STEFAN (CONT'D)
if I came with you, I'd find
another reason to stay.

JULIEN
(dry)
I can see the appeal.

Stefan smiles. Now, finally, they are reaching a clearing of sorts. The soldier barks an order at them - stop - and then walks off. Julien and Stefan wait there, awkward, surrounded by other soldiers who stare at them openly. A reflective silence hangs over them. Stefan glances at the phonecard.

STEFAN
What is that?

JULIEN
My good luck charm.

STEFAN
Does it work?

JULIEN
The, what do you say... the jury is
out.

Stefan smiles wryly. A silence. A bunch of armed peshmerga march past. More gunfire in the distance. This clearly isn't a safe place to be waiting. Then they turn - the peshmerga SOLDIER is returning. And beside him, another soldier, in the same uniform. But he looks familiar. It's DANIEL. As he gets close, Julien can hardly believe it -

JULIEN (CONT'D)
Daniel Reed.

DANIEL
Who the hell are you and why are
you looking for me?

With his gun slung over his shoulder and his no-bullshit expression, there's something menacing about Daniel...

30 EXT. PRISON - DAY 18 (PRESENT DAY)

30

We're outside an imposing building. Tall brick walls. But we can't see what it is. MATTHEW is in frame, looking at it, a bundle of nervous energy. He stares and stares. Psyching himself up for something. He pulls out a cigarette and starts smoking it.

Then, suddenly, he's startled by the ringing of his mobile phone. He takes it out of his pocket and picks up.

MATTHEW
Hi.

31

INT. CAR - DAY 18 (PRESENT DAY)

31

GEMMA is sitting in her car, on the phone now. We intercut now between her and Matthew. Throughout the scene Gemma is toying with a pen, flicking it idly back and forward between her fingers.

GEMMA

Where are you?

MATTHEW

Why?

GEMMA

I'm just asking.

(beat)

I'm worried about you. I feel like we don't talk any more.

(beat)

Those Adler twins...

Matthew laughs. Short, sharp, humourless.

MATTHEW

I think I'm a bit old for you to be choosing my friends, Mum.

Matthew hangs up and slips the phone into his pocket. He stands, staring at the building in front of him, smoking. We PAN OVER to reveal a GUARD stood in a booth by the entrance. And from the sign beside it we can see that it's a prison he's waiting outside. The guard looks at him, loitering.

GUARD

(German; subtitled)
You coming in or what?

GUARD

(German; translated)
Kommen Sie jetzt rein oder was?

Matthew looks at him, about to speak, but decides he's not going in after all. He flicks his cigarette on the ground in front of him and turns, walking off.

32

INT. HOTEL SCHULZ - DAY 18 (PRESENT DAY)

32

EVE and SAM are lying in bed, post-coital. Eve idly leans over and turns on her phone. She frowns when she sees a message. She listens to it, and as she does she turns instantly tense. She gets out of bed and starts pulling on her clothes.

EVE

Shit.

SAM

What's wrong?

(MORE)

EVE

My Dad's nurse never made it in.
I've had my bloody phone off,
missed all her messages. He's been
on his own all morning.

She shakes her head, furious at her own selfishness.

EVE (CONT'D)

SHIT.

EVE, now dressed, leaves the hotel in a hurry. Then SAM appears behind her, buttoning up a shirt. He grabs her arm, to slow her down.

SAM

Really... Let me come with you.

EVE

I'm sure he'll be fine.

SAM

I can help. It's not like anyone notices if I'm not there...

EVE

I said it's fine.

She looks back at him, confused and taken aback by his desperation. She has to say it -

EVE (CONT'D)

That's not what this is, you know?

And she walks off quickly. Sam bites his lip as he watches her go. We track back from him, across the road, through a car window -

And inside we find GEMMA, sitting in the car we saw her in earlier. We realise now she's been waiting outside the hotel. The pen she was playing with earlier is in the foreground. We see now it's a pen bearing the logo of the Hotel Schulz - the one she found in Sam's clothes in the last episode.

On Gemma - surprise on her face, but also an odd sense of relief. Of inevitability. She expected to find something like this, and part of her is glad to have an answer.

35 **INT. NADIA'S HOUSE. BEDROOM - DAY 18 (PRESENT DAY)** 35

An unkempt, disorderly bedroom. A figure stirs in bed - NADIA. She glances at the time on her bedside clock and rolls her eyes. Then she reaches for a set of dentures, and opens her mouth - and we see that in the present day she has no upper teeth at all. She fits the dentures.

36 **OMITTED** 3637 **OMITTED** 3738 **INT. BUTCHER'S - DAY 18 (PRESENT DAY)** 38

NADIA comes downstairs and stops as she sees -

- graffiti scrawled across the wide glass window. In big, black, ugly paint. On a nearby bench, a group of TEENAGERS are smoking and glaring at her, defying her to challenge them. Clearly the perpetrators.

Maybe once Nadia would have challenged them. Now, though, she just hangs her head and goes further inside to fetch a sponge. From outside the butcher's we can see a purple German 'for sale' sign.

CUT TO:

39 **EXT. BUTCHER'S - DAY 9 (2014)** 39

A different looking butchers to the vandalised one we saw in the present. Lights on and fully functional with plenty of meat in the window. We see NADIA inside, serving a customer. A figure walks towards the front door, their heels click-clacking on the concrete.

CAPTION: Eckhausen, Germany. 2014.

40 **INT. BUTCHER'S - DAY 9 (2014)** 40

We're inside the butchers with NADIA serving a customer, but her head's not really in it.

CUSTOMER (German; unsubtitled)	CUSTOMER (German; translated)
Thank you Nadia, love to Kristian.	Danke, Nadia, Grüße an Kristian.

Nadia half-smiles, not really listening or engaging. As the customer leaves, EVE enters. Nadia immediately snaps out of it when she sees the uniform. She knows what this is about.

(MORE)

EVE

Mrs. Herz... Uh, I wanted to let you know that the girl who came back, Alice Webster, identified your husband as the man who abducted her.

A silence as Nadia continues to go about her business, preparing meat. Then -

NADIA

People ask sometimes if it was hard. Deciding to make my life here. But it really wasn't. Kristian - his friends - his family - they welcomed me. I became one of the locals down the road. One of the village idiots, we used to sometimes call them on the base.

(beat)

And you're saying, Sergeant, that this whole time... he has been living some kind of double life. And I didn't even notice?

EVE

(calmly; pushing on)

Alice says she was moved around several times during her imprisonment. Did your husband travel much?

Nadia is glacially calm in her response.

NADIA

We liked it here. I travelled enough in the Army.

EVE

On his own, then?

(beat)

The German police tell me your husband's a keen birdwatcher. Does he make many trips? Weekends away?

NADIA

Some. So what?

EVE

Does your husband have any other properties? A storage unit, even? Because to do what he's been doing, all these years, you must have noticed things...

NADIA

(cutting in; abrupt)

Do I need a lawyer, Sergeant?

(MORE)

(MORE)

NADIA (CONT'D)

Because this is starting to feel
like an interrogation.

EVE

I'm just trying to understand - is
there anything in his character
that suggests he's capable of
something like this?

A beat. Then, levelly -

NADIA

Of course not.

The moment of tension between them is broken when someone walks through the door. STONE. Eve looks surprised.

STONE

(to Eve)

Morgan told me you'd be here. I
need a word.

Nadia spots Stone.

NADIA

Colonel.

STONE

Brigadier now, Nadia.

NADIA

Sorry. Force of habit.

STONE

Excuse us.

Eve follows Stone out the shop.

EVE and STONE emerge into the street, heading towards a military vehicle with a driver parked down the road. He clearly has something to say but she gets right in there -

EVE

You know Mrs Herz?

STONE

(dry)

I've had the pleasure. Back in Iraq
she was a mess. Drank and
sleepwalked her way through the
whole damn thing.

EVE
All those years living with
Kristian Herz. How could she not
have any idea?

A look from Stone – her words resonating with him more than
she could ever know. So he changes the subject –

STONE

Right now that will have to wait.
Alice Webster has disappeared
again.

42 INT. CAR - DAY 9 (2014)

42

JULIEN driving. He's on the phone.

JULIEN

How are things at home?

42A INT. JULIEN'S COTTAGE - DAY 9 (2014)

42A

CELIA on the phone. Intercut between the two.

CELIA

I feel like I'm getting in Sara and
Jacques' way.

JULIEN

Give me strength.

CELIA

He's a good man, Julien, give him a
chance. So how long do you think
you'll be in Paris for?

JULIEN

I do not know. I am only here
because in Eckhausen, the doors are
closing on me one by one. I am
little more than a pest to them.

(beat)

Am I doing the right thing? It has
been a long time since I saw Remy
Giroux.

CELIA

I don't know, love. I'm not the
detective. Are you sure this girl
is really Sophie?

JULIEN

I cannot be. But perhaps with her
father's help, we will know. The
instinct of a parent is the
strongest there is, no?

CELIA

Ever see the irony? You
investigating these cases and the
whole time you're missing from my
life. From our family. Even in
retirement...

(MORE)

On Julien - this is killing him.

JULIEN
I have to do this, my love.

CELIA
(French; subtitled)
Like you always do.

CELIA
(French; translated)
Comme tu fais toujours.

43 EXT. COUNCIL HOUSE - DAY 9 (2014) 43

An establisher of a shitty council house. A lone figure makes their way towards it, through the December frost. They're wearing a rucksack. ANDREAS. We hear a voice -

ULF (O.C.)
(German; subtitled)
Hey, SLOWCOACH!

ULF (O.C.)
(German; translated)
Hey, SPASTI!

Andreas turns to see Ulf in the doorway of a house. He comes over, followed by AXEL.

ANDREAS
(German; subtitled)
Hello Ulf. Hello Axel.
(beat)
Do you need me to get you anything today?

ANDREAS
(German; translated)
Hallo Ulf. Hallo Axel.
(beat)
Soll ich heute was für euch besorgen?

He's still looking at the floor. Avoiding eye contact.

AXEL
(German; subtitled)
Hey, what are you looking at?

AXEL
(German; translated)
Hey, wo glotzt du denn hin?

ULF
(German; subtitled)
Why are you staring at your shoes, slowcoach?

ULF
(German; translated)
Warum starrst du auf deine Schuhe, Spasti?

A pause. Then Andreas lifts his head. We see his eyes are red - he's been crying. Ulf and Axel laugh.

ULF (CONT'D)
(German; subtitled)
What's up with you? You finally look in a mirror?
Huh?

ULF (CONT'D)
(German; translated)
Was ist denn mit dir los?
Hast du endlich mal in den Spiegel geguckt? Häh?

Axel laughs even harder. But Andreas is getting upset.

ANDREAS
(German; subtitled)
The police have arrested
Kristian. They... they say he
hurt little girls. Kept them
prisoner.

ANDREAS
(German; translated)
Die Polizei hat Kristian
verhaftet. Die... die sagen,
er hat kleinen Mädchen
wehgetan. Hat sie gefangen
gehalten.

Ulf and Axel stop laughing.

ULF
(German; subtitled)
Are you serious? There's a
paedophile freak? Here, in
Eckhausen?

ULF
(German; translated)
Ernsthaft jetzt? Es gibt
einen Pädo-Freak? Hier in
Eckhausen?

Ulf and Axel look at each other, clearly thinking the same
as one another. Axel stands and approaches Andreas, putting
an arm around his shoulder. Leading him inside.

AXEL
(German; subtitled)
You're going to tell us
everything you know about
this, slowcoach.

AXEL
(German; translated)
Du erzählst uns jetzt alles,
was du darüber weißt, Spasti.

ANDREAS
(German; subtitled)
But...

ANDREAS
(German; translated)
Aber...

AXEL
(German; subtitled)
Everything.

AXEL
(German; translated)
Alles.

44 EXT. SAM AND GEMMA'S HOUSE/STREETS - DAY 9 (2014) 44

In the streets near the house, a search is underway. A
succession of images as we pick out POL OFFICERS in groups,
scanning the area. Some with police dogs. JORN with another
OFFICER. All looking for any sign of Alice.

45 OMITTED 45

46 INT. SAM AND GEMMA'S HOUSE. LIVING ROOM - DAY 9 (2014) 46

SAM is on the phone. Anxious, worked up.

SAM
What if something's happened to
her? She's been gone two hours
already, what if...

ENGEL (O.C.)
We are using every resource...

(MORE)

SAM

Then bloody find her. Do your job.

Sam slams the phone down, frustrated. He paces like a caged animal and looks over at GEMMA, who is sitting, numb, in the corner.

SAM (CONT'D)

Nothing. They've got cars out, but... She could be anywhere. She shouldn't be out there on her own. Not in her state...

GEMMA

Why would she run away? I don't understand...

Sam looks at Gemma. Loaded -

SAM

Why do you think?

Gemma knows what he means but she's not taking the bait. Sam won't let it go.

SAM (CONT'D)

She heard us arguing. Heard you saying there was something wrong with her. She heard you and she wanted to get the hell out of the house. Who can blame her?

Gemma isn't looking at Sam. There's nothing she can say. She just wants him to stop. But he won't. He's vicious, going for the kill. Absolutely furious.

SAM (CONT'D)

Christ's sake, Gemma. We had our little girl back. Back at home where she belonged.

(then; venomous)

If anything happens to her now, it's on you. You hear me? It's on your head.

Gemma collapses in sobs, sinking her head in her hands. Sam turns away from her, unrepentant.

48

EXT. BRICOMAT - DAY 9 (2014)

48

We're outside a garish blue building in an industrial estate on the fringes of Paris. A blue sign announcing BRICOMAT. JULIEN climbs out of his car and walks towards it.

49

INT. BRICOMAT - DAY 9 (2014)

49

Inside, the place is like a French B&Q. They've attempted to make it more colourful and inviting, but the results are mixed to put it charitably. We're out WIDE, taking in six entire aisles. At the far end of one, we see JULIEN talking to an ATTENDANT. We're too far away to hear what he says. Then he walks off to the left, several aisles down, until he finds the one he's looking for.

He walks up, past screwdrivers and hammers, until he comes to a man in his fifties. A big man, in good shape in a previous life, but now he just looks exhausted. Like a man who's given up. He's too old and too smart to be working here. We might just recognise him from episode 2, though time has been so cruel that he looks very different.

JULIEN

Remy.

REMY turns. He's been unpacking some hammers from a box onto the shelf. He now straightens up and faces Julien dead-on. He stares at him unblinking. When he talks, it's with a deliberately controlled calm.

REMY

(French; subtitled)

I seem to remember last time I saw you, I told you I would knock the teeth out of your gums if you ever came near me again.

REMY

(French; translated)

Je crois me souvenir que la dernière fois qu'on s'est vus, je vous ai dit que je vous casserais la gueule si vous m'approchiez encore.

JULIEN

(French; subtitled)

I remember. But I needed to see you.

JULIEN

(French; translated)

Je me souviens. Mais il fallait que je vous voie.

Remy sighs. Bitter.

REMY

(French; subtitled)

Look at me, Baptiste. You know what I used to be. And now I have to wear a bright green apron to work. Clock in and out with a key-card. It is the only job I could get, thanks to you. And I would rather not lose it.

REMY

(French; translated)

Regardez-moi, Baptiste. Vous savez qui j'étais. Maintenant, je dois porter un tablier vert pétant pour travailler. Pointer avec une carte. C'est le seul boulot que je puisse faire, à cause de vous. Et je préfère ne pas le perdre.

(MORE)

JULIEN (French; subtitled)
I need just a few minutes of your time.

JULIEN (French; translated)
Je dois vous parler, juste quelques minutes.

Remy already senses why Julien is here. It can only be about one thing. He barely dares to ask -

REMY (French; subtitled)
What about?

REMY (French; translated)
De quoi ?

JULIEN (French; subtitled)
About your daughter, Monsieur Giroux. About Sophie.

JULIEN (French; translated)
De votre fille, monsieur Giroux. De Sophie.

50 EXT. STREET - DAY 9 (2014) 50

ALICE walks along the street, wearing a cap to help hide her face. She's breathing heavily, sweating, moving fast, an almost manic gleam in her eye. Tears run down her face, which she wipes away angrily. Not wanting to be distracted.

51 EXT. PETROL STATION - DAY 9 (2014) 51

A petrol station on the fringes of town. The first thing you see when you enter, the last when you leave. In a WIDE we watch a figure standing by a pump. Go in close -

It's ALICE. Filling up a canister with petrol.

52 INT. DINING BLOCK - DAY 9 (2014) 52

A utilitarian canteen area. Dinner time. We're on a kindly-looking German girl in her early 20's, MARLENE. She's spooning out food when she glances out the window and sees DANIEL walking past, a little unsteady. Marlene turns to her co-worker -

MARLENE (German; unsubtitled)
Hilde, can you cover? Thanks.

MARLENE (German; translated)
Hilde, übernimmst du mal?
Danke dir.

She pulls off her apron and heads outside.

53 EXT. DINING BLOCK/MILITARY CAMP - DAY 9 (2014) 53

MARLENE emerges and runs to catch up with DANIEL. Wrapping her coat around her with the snow crunching under her feet -

MARLENE
Daniel. DANIEL!

(MORE)

Finally he turns and sees Marlene. He manages a nod. But his mind is clearly elsewhere.

MARLENE (CONT'D)
I haven't heard from you for days.
(beat)
I'm worried.

DANIEL
I'm fine.

MARLENE
You do not look it.
(gently)
I called you this morning...

Daniel keeps walking, pent up with anxiety and tension. Marlene falls into step with him.

DANIEL
Went to see my Dad's lawyer, didn't I? Sign a certificate of inheritance. Cause even though he lived here, he's still not treated like a native. He's still a bloody guest. Got to wipe his feet at the door. Take his shoes off in case he gets shit on the carpet. He should've left Germany the moment he retired.

Shaking his head, an empty laugh -

DANIEL (CONT'D)
But he loved the Army, didn't he?
God bless the Army.

MARLENE
What has happened? Tell me.

Daniel sighs. Like he's been going over this all in his head too much and he needs to get it out.

DANIEL
I've been going through Dad's financial records. Cancelling his direct debits. And I found something... something weird.

MARLENE
What do you mean?

Daniel is barely listening to her. He looks emotional - and angry.

DANIEL
I thought I knew Dad. Henry Reed.
Everyone's mate.
(MORE)

(MORE)

DANIEL (CONT'D)

Never going to surprise you, but a decent guy, you know? Always does the right thing. Always there when you need him. Then, out of the blue, he puts a gun in his mouth and checks out. Why? Why would he do that?

MARLENE

Daniel...

DANIEL

And the Army don't give a shit. As far as they're concerned, case closed. I ask them why - find me one good reason - and they say back in line. Don't ask questions. Clean your weapon. Stand up straight. Keep those boots shiny. Be a soldier. Because that's what it means... doesn't it?

(with contempt)

Shining your boots.

Tears are starting to form in his eyes, Marlene puts her hand on his arm, but he pushes it away, suddenly turning and snapping himself out of it -

DANIEL (CONT'D)

Get off. Stop trying to put me in a box - stop trying to make me feel and mourn and all that shit. Like I've got some condition that needs to be treated.

He's spitting, furious.

MARLENE

Please. Don't be like this. Come round tonight. I will cook for you. We can talk. Or not talk.

Daniel exhales. Her rational demeanour forcing him to finally calm himself down.

DANIEL

I don't know.

(beat)

I don't know anymore.

And he walks off again, trudging through the snow. Marlene watches him go - a look of concern on her face.

CUT TO:

55

EXT. BOMBED-OUT VILLAGE - DAY 18 (PRESENT DAY)

55

CAPTION: Northern Iraq, Present Day.

We pick up exactly where we left off the previous present-day section. DANIEL, stood opposite JULIEN and STEFAN.

JULIEN

Mr Reed, my name is Julien
Baptiste, this is Stefan
Anderssen...

A shout from one of the nearby peshmerga soldiers. Daniel glances over to see a group of soldiers are moving out.

DANIEL

I'm meant to be in position.

He starts to follow the other soldiers, and Julien and Stefan walk alongside him.

STEFAN

Why the hell didn't the soldiers
who brought us here say you were
with them?

DANIEL

If you come looking for me, you
must know who I am. I'm AWOL. The
Army want me back. Even though I'm
out here, doing something. Putting
my neck on the line. These boys,
they look out for me. That's all.

STEFAN

We just spent eight hours in the
back of a truck. Your 'boys' could
use some work on their bedside
manner.

DANIEL

Why are you here? What kind of
fools walk into Rome when it's
burning down?

STEFAN

We could ask you the same question.

A group of SOLDIERS coming the other way almost barge into Stefan and Julien -

SOLDIER

(Kurdish; unsubtitled)

Get out the way!

They narrowly avoid the armed men.

(MORE)

JULIEN

We only wish to talk with you. It
is about your father.

Daniel stops dead then and looks at Julien. Startled to hear it.

DANIEL

My Dad?

He shakes his head in disbelief and gives a dry, mirthless laugh.

DANIEL (CONT'D)

You know where we are, right now, we're the front line, yeah? Every day, ISIL are attacking, we're pushing them back. You come here, all this way, you put your life on your line... to talk about that piece of shit?

(MORE)

He shakes his head. No time for this.

DANIEL (CONT'D)
My Dad's dead. And the world's a
better place for it. You've wasted
your time coming here.

He keeps on walking. Julien and Stefan share a look and
hurry to keep up with him.

56 EXT. STONE'S HOUSE - DAY 18 (PRESENT DAY) 56

EVE hurries up to her father's house. Uses her key to let
herself in.

57 INT. STONE'S HOUSE. HALLWAY - DAY 18 (PRESENT DAY) 57

The moment EVE enters the house, we hear the sound of
rushing water. She looks down to see water is starting to
pool in the hall, soaking her feet.

EVE
Dad!?

She rushes through a door.

58 INT. STONE'S HOUSE. KITCHEN - DAY 18 (PRESENT DAY) 58

In the kitchen, both taps have been left on full. The sink's
overflowed and now starting to flood the kitchen. There,
sitting in the middle of all the water, is STONE, sobbing
like a child. He looks scared, helpless and pathetic.

EVE
Oh, Dad.

She turns off the taps, and wades over to her father.
Crouches down and puts her arm around him.

STONE
What's happening?

EVE
Ssh, Dad. It's alright. I'm here
now.

STONE
What's happening?

He keeps repeating it, over and over, as Eve holds him
tight, tears in her eyes.

58A **INT. BARRACKS - DAY 18 (PRESENT DAY)** 58A

In a cramped office, with lots of other lower ranked soldiers doing clerical work, SAM sits in front of a computer. Staring into the middle distance. Outside he sees a group of soldiers on parade. He watches, wistful.

59 **INT. LEESON'S OFFICE - DAY 18 (PRESENT DAY)** 59

CAPTAIN LEESON, the Army psychologist we met in episode one, sits at his desk. A knock at his door. Without looking up from his computer -

LEESON

Come in!

The door opens. It's SAM. Leeson looks surprised.

LEESON (CONT'D)

Sam. I didn't think we were meeting
for a few days...

SAM

We're not. I just came by. If
that's ok.

LEESON

Yes. Yes, of course. Always. Sit
down. Please.

He comes out from behind his desk and sits down opposite Sam. He doesn't say anything. Waiting patiently for Sam to begin when he's ready.

SAM

How long d'you think it'll be, till
I'm back at work?

LEESON

How are things at home? Everything
between you and Gemma okay?

Sam shrugs it off.

SAM

Just answer the question. All I
want to know is how long. That's
all. I'm not here to be fixed,
thanks.

LEESON

What you did, Sam, was a cry for
help. I can't put you back on
regular duty until you let us help
you.

(beat; then)

There is something I could do. I
see you applied to be posted back
to England. A while back.

SAM

I changed my mind.

(beat; then)

We changed our minds.

LEESON

I heard there are training
positions opened up in Aldershot.
If I write a recommendation, I can
make it happen.

(MORE)

(MORE)

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CONTINUED: (2) 59

LEESON (CONT'D)
This place will be closed in 3
years anyway. Why not make the leap
now?

SAM
We could go home?

LEESON
You don't need to decide anything
right now. Talk to your wife. And
let me know.

Sam stands. Trying to process what he thinks about this.

SAM
Okay. I will. Thanks.

60 OMITTED 60

61 OMITTED 61

62 INT. STONE'S HOUSE. HALLWAY - DAY 18 (PRESENT DAY) 62

EVE is walking through the waterlogged hallway with a
suitcase of her Dad's stuff. On the phone.

EVE
(into phone)
Listen, I am desperate here. I'll
pay double... They don't have to be
an experienced carer, I just...

She sighs. Deflated.

EVE (CONT'D)
Okay. I understand. Thank you.

62A EXT. STONE'S HOUSE - DAY 18 (PRESENT DAY) 62A

EVE emerges outside where STONE is sitting on the front
step.

EVE
Hey, Dad. We're all ready. You're
going to stay at mine for a bit,
while we sort your house out. And I
try and find someone to help look
after you.

She helps Stone to his feet. He suddenly grabs her hand.

STONE
You're a lovely girl.

(MORE)

A faraway look comes into his eyes -

STONE (CONT'D)
I knew a girl like you. A long time ago. She was beautiful. Alabaster skin, just like you.

EVE
Thanks, Dad.

STONE
I'm not talking about you darling. Though you have inherited my good looks.

Eve looks at him and smiles, surprised and delighted to be recognised.

EVE
It's nice to see you, Dad.
(beat)
So if it's not me, who are you talking about? Mum?

Stone slowly shakes his head. Something almost sinister about the way he does it. Eve frowns.

EVE (CONT'D)
Who then?

STONE
(vaguely)
Sorry, darling, I... I...

Stone sighs, trailing off and looking confused again. Like he's lost the thread. Eve doesn't think anything more of it. She's used to this by now. But to us, who have seen the end of episode 2, and know Stone is mixed up in this - we realise his words have a far darker connotation...

63 EXT. SHITTY PLACE - DAY 18 (PRESENT DAY) 63

MATTHEW sits with AXEL. He's smoking from a meth pipe, his leg jiggling up and down uncontrollably.

MATTHEW
I went to the prison and I chickened out. Again. I really thought I could do it. I promised Alice, you know? I made her a promise. So why can't I? Why can't I go through with it? Pathetic.

He shakes his head. The drugs coursing through his veins, making him fidgety and garrulous. Axel stares at him.

(MORE)

AXEL
(German; subtitled)
You talk a lot.
(beat)
Pass the pipe.

AXEL
(German; translated)
Du laberst ganz schön viel.
(beat)
Gib mal die Pfeife.

He holds out his hand and Matthew hands him the pipe.

ULF
Did I ever tell you about our
father? Oh man, he was something.
Funny, Matty, he was a funny guy.
But you say the wrong thing... POW.

He slams his fist into his palm.

ULF (CONT'D)
Mama kept forgiving him, of course.
Not his fault, she would say. He is
under a lot of stress. POW, POW,
POW.

Slamming his fist into his palm again.

ULF (CONT'D)
One day she went down a flight of
stairs. Now she has brain damage.
She has to be changed. Like a baby.
Forgiveness is weakness. This
world, Matty, this is war. "Those
who want to live, let them fight.
Those who do not want to fight do
not deserve to live".

MATTHEW
I know. I know.
(beat)
But... she was my sister. And I owe
her.

Ulf claps Matthew on the shoulder and passes him the pipe
again. Stay on Matthew - lost in thought.

64 INT. SCHOOL. CLASSROOM - DAY 18 (PRESENT DAY) 64

GEMMA sits in a classroom. She's on her laptop, flicking
through pictures of people on a roller coaster again. Her
eyes dart over to the Hotel Schulz pen, sitting on the
table. She goes back to the screen, when the door opens,
surprising her. She looks over to see SAM.

SAM
Hey. Sorry to disturb you...

Gemma closes the laptop.

(MORE)

GEMMA

No. I was... curriculum for next term. Getting a head start.

He walks over to her and puts some keys on the desk.

SAM

You left them at home. Thought I'd drop them off.

GEMMA

Thanks.

It's their usual frosty atmosphere, both unsure what to say to each other. Sam turns to go. But then stops.

SAM

You ever wonder what it might be like to just pack up and leave?

GEMMA

Why?

SAM

We only stayed for her. Eleven years, waiting, hoping... and we kept it together didn't we? We stayed being a family. But there's nothing left here now. She's gone. Maybe if we went back to England we could make a fresh start? I know I've made mistakes...

GEMMA

What do you mean?

A tense beat. Then -

SAM

Me and Matthew.

A long moment. Sam's putting himself out there and feels vulnerable. Gemma glances down at the Hotel Behrendt pen, looks away from Sam.

GEMMA

This is our home, Sam. For better or worse.

Sam nods. Despondent. His attempt to reach out to her shut down. Then he exits. Gemma sighs. Opens up her laptop again, idly clicking through the roller-coaster images again. Then she stops. We don't see the screen, but we can tell from her reaction that she's found something. Something big. Tears form as her hand covers her mouth.

65

EXT. BOMBED-OUT VILLAGE - DAY 18 (PRESENT DAY)

65

DANIEL has reached the outer limits of the village and is taking up position with his unit. JULIEN and STEFAN are right behind him.

65aA

INT. FRONT-LINE HOUSE - DAY 18 (PRESENT DAY)

65aA

JULIEN and STEFAN follows DANIEL into a house. Daniel takes up position at a window with a view to a hill.

DANIEL

You two shouldn't be here.

JULIEN

Your father did not take his own life.

Daniel looks at him. Finally, Julien's piqued his interest.

DANIEL

What are you talking about?

JULIEN

In 2014 I went to Eckhausen, to investigate the abduction of...

DANIEL

(cutting him off)

I've been down this road, mate. I couldn't believe it either. I drove myself crazy with it, wondering why someone as happy as him would just put a gun in his mouth one day. But you're wasting your time.

Suddenly, a rattle of gunfire in the distance. Daniel readies himself. He starts to move off but Stefan grabs him.

STEFAN

This man's come a long way to see you.

JULIEN

In December 2014, a girl named Alice Webster returned to Eckhausen. At the same time, you went Absent Without Leave. Because you found something, no? I need to know - why did you flee here, to Iraq? What did you learn about your father? I know the two of these incidents are connected. I need to understand how...

Daniel looks at him. Shakes his head sadly.

(MORE)

DANIEL
Like I said. You wasted your trip.
I came out here looking for
answers.

(MORE)

(MORE)

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65aA CONTINUED: (2) 65aA

DANIEL (CONT'D)

Then I found out my dad had been transferring money - regularly, for years, to a guy called Mirza Barzani, up in Erbil. And when I learned why... made me sick, man. To my guts. I didn't know what to do. Joining these guys, that's the only thing that saw me through. Fighting a fight on our own terms...

But he's cut off mid-sentence when suddenly a mortar EXPLODES, dangerously close, right outside the window and ISIL soldiers can be glimpsed cresting the hill. Gunfire echoes across the still air.

DANIEL (CONT'D)

Get out! Fall back, now!

JULIEN

What did you learn? Tell me... What did you learn?

The nearby peshmerga open fire and Stefan grabs Julien. They share a look - Stefan letting him know they need to get the fuck out of here. They turn and make their escape.

65aaA EXT. BOMBED-OUT VILLAGE - DAY 18 (PRESENT DAY) 65aaA

STEFAN and JULIEN run down the street as two more big mortar explosions hit. They take cover in a nearby house...

65A INT. RUINED HOUSE - DAY 18 (PRESENT DAY) 65A

JULIEN and STEFAN look at one another. The sound of bullets striking brick, of mortars landing... They're now stuck right in the middle of a battle...

JULIEN

I am sorry. I should not have asked you to bring me here.

STEFAN

Like I told you, I make my own choices. You have your reasons for being here. Times like this, you just have to remind yourself what they were.

(beat; smile)

It's not like we have many alternatives.

Julien nods, grateful for the reminder, as he thinks about the reasons he came here...

CUT TO:

66 **EXT. BRICOMAT - DAY 9 (2014)**

66

CAPTION: Paris, France. 2014.

The outside of the DIY store.

67 **INT. BRICOMAT - DAY 9 (2014)**

67

Inside, JULIEN walks alongside REMY, as he packs shelves.

(MORE)

REMY

(French; subtitled)
 The police called me, when
 this girl Alice came back.
 They told me she was kept
 with my daughter.

(accusing)

And yet here you are, telling
 me Sophie is one who has
 returned. That she is
 pretending to be someone
 else?

JULIEN

(French; subtitled)
 It is a feeling I have...

REMY

(French; subtitled)
 Like last time?

JULIEN

(French; subtitled)
 I was doing my job. Please,
 Mr Giroux, come to Germany.
 Meet her. See for yourself.

REMY

(French; subtitled)
 You do not have a photograph?

JULIEN

(French; subtitled)
 Her return is being held from
 the press. No photo. But if
 there is a chance it is
 Sophie, no matter what you
 think of me. I understand how
 hard it must be...

REMY

(French; subtitled;
 suddenly angry)
 Do you? Do you understand how
 it feels to lose your child?
 Your wife? Do you understand
 how...

A MANAGER approaches, looking concerned at his employees outburst.

REMY

(French; translated)
 La police m'a appelé, quand
 cette fille, Alice, est
 revenue. Ils m'ont dit
 qu'elle avait été prisonnière
 avec ma fille.

(accusing)

Et pourtant vous êtes là, en
 train de me dire que c'est
 Sophie qui est revenue.
 Qu'elle se fait passer pour
 quelqu'un d'autre?

JULIEN

(French; translated)
 C'est une impression que
 j'ai...

REMY

(French; translated)
 Comme la dernière fois ?

JULIEN

(French; translated)
 Je faisais mon travail. Je
 vous en prie, Mr Giroux,
 venez en Allemagne.
 Rencontrez la. Vous verrez
 par vous-même.

REMY

(French; translated)
 Vous n'avez pas de photo?

JULIEN

(French; translated)
 Son retour est caché à la
 presse. Pas de photo. Mais si
 par hasard c'est Sophie, peu
 importe ce que vous pensez de
 moi. Je comprends combien
 c'est difficile...

REMY

(French; translated;
 suddenly angry)
 Ah oui ? Vous savez ce que
 c'est que de perdre un enfant
 ? Vous comprenez ce que...

(MORE)

MANAGER
(French; subtitled)
Is everything okay here? Sir,
I must apologise for...

MANAGER
(French; translated)
Tout va bien ici ? Monsieur,
je vous présente mes excuses
pour...

Julien looks at Remy. Then to the manager.

JULIEN
(French; subtitled)
No, no. It was my fault.
Please. Accept my apologies.

JULIEN
(French; translated)
Non, non, c'est ma faute.
Veuillez m'excuser.

The manager looks uncertain but backs away, leaving Julien and Remy alone.

REMY
(French; subtitled)
No-one, not the German police, not the Army, no-one but you believes this could be Sophie. Why should I trust you, Baptiste? After what you did?

REMY
(French; translated)
Personne, ni la police allemande, ni l'armée, personne à par vous ne croit que ça puisse être Sophie. Pourquoi devrais-je vous faire confiance, Baptiste ? Après ce que vous avez fait ?

JULIEN
(French; subtitled)
I wish I could change the past, but do not let that...

JULIEN
(French; translated)
Je voudrais pouvoir changer le passé, mais que ça ne vous...

REMY
(French; subtitled)
The moment you accused me of being involved in Sophie's disappearance, you might as well have pushed my wife off that ledge. Her death is on your conscience. I will never forget that. Neither should you.

REMY
(French; translated)
En m'accusant d'être impliqué dans la disparition de Sophie, c'est comme si vous aviez poussé vous-même ma femme dans le vide. Je n'oublierai jamais ça. Et vous, ne l'oubliez pas non plus.

And Remy turns and walks away. On Julien - shaken by this reminder of the past. And frustrated.

68 EXT. SAM AND GEMMA'S GARDEN/SHED - EVENING 9 (2014) 68

Evening has fallen. We're looking at Sam and Gemma's shed. A scratching sound, and ALICE appears at the top of the fence. Climbing over. She drops down to the ground - a plastic bag in her hand.

69

INT. SHED - EVENING 9 (2014)

69

ALICE puts the bag down and takes out several patrol cannisters. She looks at them for a long time - then covers them with an old piece of tarp.

70

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

70

GEMMA, a drink in front of her, numb with panic. The sound of a door opening. Gemma stands, suddenly filled with anxiety. She looks up to see ALICE entering from the garden. Gemma clasps her hand over her mouth and rushes over to Alice, embracing her. Alice barely returns the hug.

GEMMA

I'm sorry, love. I'm so sorry.
Where have you been?

Over Gemma's shoulder, Alice's eyes are dead.

ALICE

I needed to get out.

GEMMA

Sam! SAM!
(to Alice)
Where did you go?

ALICE

It doesn't matter.

We go in CLOSE on Alice - and from her expression we see that clearly it does. Sam enters from upstairs - looks hugely relieved to see Alice.

SAM

Love, where did you go? We've been going out of our minds...

ALICE

I said I had to get out.

SAM

You can't just... after what happened. Don't you see that? We're trying our hardest not to crowd you, you... You can't ask us not to worry about you. That's not fair, that's not bloody fair!

He's upset, involuntarily angry at her. Alice, for her part, is more emotional than we've ever seen her.

ALICE

This isn't my life!

(MORE)

SAM
Don't say that.

ALICE
Sophie. Four walls and no windows.
Him. That's my life. That's what I
know.

GEMMA
I'm sorry for what I said. You
heard, didn't you?

ALICE
What, that I'm not your daughter?
Yeah. I heard.

On Sam - biting his tongue.

GEMMA
It's hard for all of us, I
didn't...

ALICE
Leave me alone.

Alice turns, rejecting Sam's outstretched arms, and walks
away to her room. Gemma collapses onto the sofa, drained.
Sam looks at her - wanting to comfort her, but can't - part
of him still blames her for what's happened.

71 INT. NADIA'S HOUSE. HALLWAY - NIGHT 9 (2014) 71

A land-line rings and rings. The door opens and NADIA
enters. Rushes over to the phone and answers.

NADIA
(German; unsubtitled)
Hello? NADIA
(German; translated)
Hallo?

72 INT. ECKHAUSEN POLICE STATION - NIGHT 9 (2014) 72

KRISTIAN is calling from the police station. Intercut now
between him and Nadia.

KRISTIAN
It's me. They finally let me make a
call.

NADIA
How are you?

KRISTIAN
I'm fine. This... this will all be
straightened out. I did not do what
they accuse me of. You know that.
Don't you?

(MORE)

NADIA

The girl identified you, Kristian.

Kristian hangs his head. Desperate for his wife to believe him.

KRISTIAN

My love... I would never... It is not in my nature... You know that. Don't you?

On Nadia - thinking about the photographs we saw her delete.

NADIA

Then why would she say such a thing?

KRISTIAN

What they say she has been through is the darkest kind of hell. Anybody who has seen the things she has... they are so scarred, that perhaps they will not see so clearly afterwards. One day - you'll see - this will be just a terrible story that we tell.

Nadia closes her eyes. Her expression is unreadable - whether she's holding her emotions in check or repressing something else, it's impossible to say.

NADIA

I hope so.

A knock at the door.

NADIA (CONT'D)

I have to go.

KRISTIAN

I love you.

With just a moment of hesitation -

NADIA

I love you too.

And finally Kristian manages to smile, as they both hang up. We stay with Nadia, looking thoughtful as she opens the door. A COURIER is outside. She signs for a large parcel. Frowns as she looks at it, wondering what it could be.

74

INT. NADIA'S HOUSE. LIVING ROOM/KITCHEN- NIGHT 9 (2014) 74

NADIA walks into the open-plan space at the back of her house, putting the parcel on the kitchen table. Then she turns -

- to see two figures, both wearing animal masks. One is hunched over the open fridge, hunting for food. For a long moment, they just look at one another. Then Nadia SCREAMS -

- she goes to run, but one of them grabs her and pushes her to the floor. We watch through the doorway as the other figure drags her across the ground by her hair. And then, one of the figures slams the door shut, and we can no longer see what's happening inside...

75

INT. SAM AND GEMMA'S HOUSE. KITCHEN - NIGHT 9 (2014) 75

ALICE, GEMMA, MATTHEW and SAM sit at dinner. Alice hasn't touched anything. No-one knows quite what to say. Sam looks round at his family.

SAM

You know, tomorrow... If you're up to it, I thought maybe we could go to the Christmas market? Like we used to. Then a full English at Magda's.

Matthew smiles. Playing along.

MATTHEW

Sounds good, Dad. As long as you don't make me try the liver sausage again.

SAM

(laughing)
I didn't make you.

MATTHEW

You told me it was Marmite.

SAM

(smiling)
What d'you say?

He looks at Alice.

SAM (CONT'D)

We could even get some Gluhvein after. That's one thing they get right over here...

Alice smiles - remembering something. Sam latches on to it.

(MORE)

SAM (CONT'D)
What? What is it?

ALICE

It's... The last time I had that, I'd just been on the highest rollercoaster I've ever been on. It was this huge, yellow one... At the top, it was such a clear summer's day I could see for miles. I was so high I could see the autobahn. I screamed the whole way down, and I felt like all the air had been sucked out of me, like I'd never be able to breathe... I felt sick and terrified and...

She laughs.

ALICE (CONT'D)

And the moment we stopped I wanted to do it again. But instead we sat, we drank Gluhwein... It was a good day.

There's a horrible silence that follows as Sam and Gemma look at one another.

GEMMA

What are you talking about?

Alice's expression changes - no longer calm and relaxed as the happy memory is gone. Instead she looks like she's withdrawing, back into the girl we met in episode one. Sam has realised what's just happened, moments after Gemma.

SAM

(to Gemma, quietly)

Leave it be...

GEMMA

(getting anxious)

You never did that with us. We never took you on a rollercoaster here in Germany...

SAM

Love, stop it...

GEMMA

(shocked)

Jesus... You're talking about something you did with him. With the man who took you. Aren't you?

Alice nods, unperturbed by her tone.

ALICE

Yes.

The silence that follows is unbearably tense. Matthew has no idea how to deal with this and looks like he just wants to be anywhere but here. Gemma knows she shouldn't push - but she can't help herself.

GEMMA

How the hell can you...

Alice speaks at almost the same time, across her -

ALICE

You know, sometimes, only in the last few years, he'd let us out. Me and Sophie. He said if we talked to anyone, if we tried to run, he'd hurt us. And we believed him. But... we were so grateful to be outside. And yeah, there were times when we were happy.

(beat)

You should know that.

GEMMA

(aghast; under her breath)

I can't believe what I'm hearing.

She's doing that thing with her fingernail and fingers, the one Julien noticed at the end of episode two.

ALICE

It was eleven years. Half of my life. It wasn't all hell.

GEMMA

You don't mean that. You can't mean that.

SAM

We don't know what it was like, Gem, drop it.

GEMMA

You're talking about being allowed some small pathetic measure of freedom by the man who took you, who attacked you, who kept you a prisoner -

SAM

(firmly)

Leave off it...

GEMMA

- and you're talking like it's some happy memory. But it isn't. That man's poisoned your mind, you have to be able to see that...

Alice is angry, emotional, almost manic -

ALICE

Life isn't as simple as you want to make it, Gemma. There were times I was happy with him, okay? I shouldn't have to apologise for that.

GEMMA

How can you...

ALICE

I had a baby. And she made my life worth living, no matter where I was. And then she died. So now... I'm 'free', am I? But I don't feel free. I don't feel anything.

Alice stands and walks out. The remaining three members of the family are left in stunned silence.

76 INT. JULIEN'S COTTAGE - NIGHT 9 (2014) 76

CELIA picks up the ringing phone.

77 EXT. BUILDING - NIGHT 9 (2014) 77

CAPTION: Paris, France.

JULIEN is looking up at a building, right up at the roof. His mobile to his ear. Intercut between him and Celia.

CELIA

How did it go?

JULIEN

I am standing at the spot where Mrs Giroux killed herself. And I begin to feel like the prophet, Baptiste, you know?

CELIA

St John the Baptist.

JULIEN

Yes! The lone voice in the wilderness. A dog that barks and hears only his own echo.

(MORE)

(MORE)

JULIEN (CONT'D)

And I begin to wonder - is it
reason and truth that I preach? Or
am I simply an old, tired man? Does
my brain seek employment and see
conspiracy where there is none?

(MORE)

CELIA

I don't know, my love. Could you be wrong, about Sophie, about Alice? Yes. But you yourself know better than anyone never to stop until you know for sure. Because, my love, you are not often wrong.

Julien smiles.

JULIEN

(French; subtitled)
Thank you, my love. And so we go on. Goodbye.

JULIEN

(French; translated)
Merci ma chérie, tu sais me parler toi... On ne lâche pas le morceau... Je t'aime.

He hangs up and keeps looking up at the roof - and frowns. There's a red-headed figure up there - could that be Mrs Giroux? Julien blinks - and the figures gone. He blinks again, and his world starts to spin... His legs buckle and he falls to the ground. A passing YOUNG MAN rushes to his aid.

YOUNG MAN

(French; unsubtitled)
Are you okay?

YOUNG MAN

(French; translated)
Oui... Oui... Ne vous inquiétez pas...

JULIEN

(French; unsubtitled)
Yes... yes, sorry...

JULIEN

(French; translated)
Oui... oui, désolé...

The blurriness in front of his eyes resolves slowly back into sharp images once more. He shakes his head - putting it down to exhaustion. Not the harbinger of the tumour we may understand it to be.

ALICE stands inside the shed. MATTHEW at the door. He glances down by her feet and sees a box of her old stuff. Looks back up at her -

MATTHEW

Please don't make me do this again. Dad was so angry at me last time, I said I wouldn't...

ALICE

It makes me feel safe. I need you to do this.

Matthew looks reluctant. But she's looking at him, desperate.

ALICE (CONT'D)

I used to worry, you know. How
you'd get on without me there to
look out for you. But here you are.
You didn't need me.

(MORE)

(MORE)

ALICE (CONT'D)

You'd go on being fine without me.
Wouldn't you?

MATTHEW

Don't say that.

ALICE

Midget... I want you to promise me
something... You're not going to
like it... but I need you to do it.
Okay?

79 INT. SAM AND GEMMA'S HOUSE. MAIN BEDROOM - LATER-NIGHT 9 79
(2014)

It's the middle of the night. We're CLOSE IN on SAM, who's asleep. He turns over, stirring, waking himself up. When he opens his eyes he sees GEMMA lying there awake. Staring into the darkness. He rubs his eyes.

SAM

You should try to sleep.

GEMMA

Maybe she shouldn't be here with us.

SAM

What?

GEMMA

Maybe there's... somewhere she'll be looked after. Just for a while. She needs help.

SAM

She needs her family.

GEMMA

The doctors say she had a baby, she won't even talk about it. We're not prepared, we don't know how...

SAM

Stop. Just stop.

(beat)

Christ, what's that smell?

He stands and looks through the blinds.

(MORE)

CONTINUED:

GEMMA

What is it?

Sam looks out. Reveal -

The shed, in the middle of the garden - completely engulfed in flames stretching higher than the trees surrounding it. Sam looks shocked - and then, a horrible thought starts to form. It hits Gemma at the same time and they both run out of the room.

80

INT. SAM AND GEMMA'S HOUSE. ALICE'S ROOM -NIGHT 9 (2014) 80

SAM throws open the door - and sees the bed. Unslept in.

SAM

No... NO!

81

EXT. GARDEN - NIGHT 9 (2014)

81

SAM runs outside, wearing only his boxers. GEMMA follows right after. Sam runs towards the flames.

GEMMA

Sam, no!

But Sam's not thinking. He runs up to the door. Even though the flames and smoke are licking out from underneath, he quickly unlocks it, opens it up -

- and he's engulfed by a backdraft, as the oxygen-starved fire cascades outwards in a fireball.

GEMMA (CONT'D)

(screaming)

SAM!!

MATTHEW emerges behind Gemma. Instantly realising that he's the one who locked her in there, he starts to cry. We see his POV - the shape of a body, burning in the flames.

Sam collapses onto the ground, his flesh singed, screaming in pain. We see now in his charred skin just how he got his burn-marks in the present day. Gemma, her hands shaking, calls the fire brigade as she runs over to Sam.

WIDE - Sam on the ground, Gemma kneeling beside him, Matthew watching in horror as the shed is consumed by flames, dancing and roaring - so dramatic and surreal it's almost beautiful.

CUT TO:

82 INT. CAR - DAY 18 (PRESENT DAY) 82

CAPTION: Eckhausen, Germany. Present Day.

GEMMA drives along, lost in thought. She pulls over outside a building we might recognise as Eve's. She takes a deep breath. Opens the car door... Is she going there to confront her about the affair?

83 EXT. BUILDING - DAY 18 (PRESENT DAY) 83

The same prison we saw Matthew waiting outside earlier.

84 INT. HANNOVER PRISON. VISITORS ROOM -DAY 18 (PRESENT DAY) 84

MATTHEW sits in the visitors room, dead-eyed. The gate opens and KRISTIAN is led in. He looks a changed man in the present-day. Thin, broken, with bruises all over his face. He looks surprised as he sits opposite Matthew.

KRISTIAN
You are Alice's brother.

Matthew is breathing heavily. Whatever he's here to do, it's far from easy for him.

MATTHEW
I've tried to come here so many times. Forgiveness is weakness, that's what I've been told. "Those who want to live, let them fight. Those who do not want to fight do not deserve to live".

KRISTIAN
The ramblings of a madman. Mr Webster, what do you want...?

MATTHEW
It's my fault Alice isn't here any more. I have to live with that.
(beat)
Before my sister killed herself, she made me promise her something. And I don't know why but - I owe it to her. She made me promise to tell you - that she's sorry.

Kristian frowns.

KRISTIAN
Alice told you this?

MATTHEW
"Tell Mr Herz that I'm sorry". She insisted on it.
(MORE)

(MORE)

MATTHEW (CONT'D)
After everything you did - she's
the one who's sorry.

He stands suddenly, his chair scraping the floor.

MATTHEW (CONT'D)
But I'm not. I hope you die in here
you sick piece of shit.

He spits on the floor and walks out.

85 INT. EVE'S HOUSE. KITCHEN - DAY 18 (PRESENT DAY) 85

EVE is cooking. STONE sits watching the TV in the corner.
Eve's surprised by a knock at the door.

86 INT. EVE'S HOUSE. HALLWAY - DAY 18 (PRESENT DAY) 86

EVE opens the door to find GEMMA there. Eve looks anxious.

EVE
Gemma. Why... what are you doing
here?

Eve braces herself for the confrontation she's sure is
coming. But -

GEMMA
I called Jorn Lenhart, you know
Detective Lenhart?

Eve nods.

GEMMA (CONT'D)
I couldn't get hold of him. So...
I'm sorry, I didn't know where else
to go. I had to talk to someone.
I found something...

She reaches into her pocket and pulls out her phone. She
starts rifling through the photos.

GEMMA (CONT'D)
When Alice came back, she told us
she went on a rollercoaster. With
Kristian Herz. The highest one
she'd ever been on. She could see
the autobahn from it.

EVE
She was taken outside...? She never
said...

GEMMA
I didn't think anything of it. It
was just a story.
(MORE)

(MORE)

GEMMA (CONT'D)

But it turned out it was one of those... you know, you get to the top, it takes your picture? Julien Baptiste had the idea of asking Jorn to get hold of the hard drive from the theme park. The pictures were deleted, of course, but nothing's ever really gone. Not these days. So I've been looking and looking, day after day, endless photos. I've wondered if it was just something to do. Something to make me feel like I had some kind of purpose. Except today...

She holds up her phone. We see the photo. It's another one of those shots taken of people just as they're about to hit a big dip. We CLOSE IN on the image, and we can see Alice.

EVE

(shocked)

That's Alice.

GEMMA

No. It's not. Look at the girl sitting in front of her...

We go in CLOSER, and we see she has her arms around a very thin, pale girl, wearing a bandana. Like someone in recovery.

GEMMA (CONT'D)

That's Alice. That's my daughter.

She puts her head in her hands. Shaking and beside herself with grief. On Eve, looking concerned and not knowing how to deal with this. We TRACK BACK through the hall, back into -

87 INT. KITCHEN - DAY 18 (PRESENT DAY) 87

- the kitchen, where STONE sits, watching the TV. Rocking back and forth...

END OF EPISODE THREE