

# THE MISSING II

by  
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## EPISODE SIX 'Saint John'

### FINAL SHOOTING SCRIPT

20 - 07 - 2016

## NEW PICTURES

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1 EXT. MULTI STOREY CAR-PARK - NIGHT 20 (PRESENT DAY) 1

CAPTION: Hannover, Germany. Present Day.

A car pulls into a bland multi-storey car park.

2 INT. CAR-PARK - NIGHT 20 (PRESENT DAY) 2

ADAM pulls into a space and gets out of the car. He walks round the side and pulls on the boot - it's slightly loose. Like the catch didn't properly take. So he looks around, opens it briefly and slams it down. Before he does, we get a glimpse of something inside. A lifeless hand covered in blood. Jorn's hand.

3 EXT. STREETS - NIGHT 20 (PRESENT DAY) 3

ADAM walks back through the empty streets. Exhausted, forcing himself to put one foot in front of the other.

4 EXT. ADAM'S HOUSE - NIGHT 20 (PRESENT DAY) 4

It's the dead of night as ADAM finally returns to his house.

5 INT. LUCY'S ROOM - NIGHT 20 (PRESENT DAY) 5

LUCY sits on the edge of her bed. Toys from charity shops scattered around. Lucy hugs a doll tight as we hear the front door slam. Steps up the stairs. And then the heavy sound of locks being turned before the door opens -

And ADAM enters the room. He looks beyond shattered.

ADAM

Have you been a good girl?

Lucy nods, half asleep. Adam smiles without warmth. His eyes are wide and he's looks like a man on the edge. She looks at him as he stands in the doorway, jittery and on edge.

LUCY

I had a nightmare.

ADAM

Because of what you saw?

She nods, afraid.

ADAM (CONT'D)

I had to protect us.

LUCY

From the bad men?

(MORE)

ADAM

Yes. They want to take you from me, you and your Mummy. That's why we have to be careful. I'm the only one who can protect you. They're everywhere, Lucy. You know that.

LUCY

I know.

(beat)

Can you read me a story?

Adam looks at his watch, anxious.

ADAM

Not now. Daddy just has to finish something.

LUCY

What?

ADAM

I have to tidy something up. Why don't you go back to bed? Try and get some more sleep?

She nods obediently. Then -

LUCY

Do you promise the bad man's gone?

ADAM

Yes. I promise. He's gone.

### TITLES

#### EPISODE SIX: "ST JOHN"

6

INT. SAM AND GEMMA'S HOUSE. KITCHEN - NIGHT 20  
(PRESENT DAY)

CAPTION: Eckhausen, Germany. Present Day.

GEMMA sits at the table, a glass of wine in front of her. Staring at the rollercoaster picture on her laptop - the three girls. She stares and stares as if somehow the more she looks at it, the more it will reveal. The sound of the front door opening and shutting, and moments later SAM enters. Gemma looks up. The way she's sitting, Sam can't see the laptop screen.

GEMMA

You're back late. Here, I wanted you to see this...

(MORE)

She's about to show him the screen but Sam's got other things on his mind.

SAM

No, listen, I've...

Sitting down opposite Gemma he's got something to say and he just dives straight in -

SAM (CONT'D)

Eve came by the pool.

After a long silence, Gemma looks away.

GEMMA

We don't have to discuss this. We just don't. I know what you're going to say...

SAM

She's pregnant.

Gemma looks like she's been struck. Her voice, when she speaks, is an involuntary whisper -

GEMMA

What?

SAM

I'm sorry. I...

He stops dead as Gemma stands abruptly. She doesn't go anywhere, just stands there. Full of a frustrated pent-up energy with no outlet. Sam stands. Feeling horribly guilty for what he's doing to her.

SAM (CONT'D)

I never meant for this to happen.

GEMMA

You never do. You never think, you just... act. As if you can approach like it's the Army. Don't think, don't question, just do. Keep on moving.

SAM

I needed... something. Alright? I needed you. But you haven't been here, ever since you spoke to that bloody detective...

Sam shakes his head. Biting his tongue. Knowing this isn't helping.

SAM (CONT'D)

Look, if I could take it back, I would. Every time. I'm so sorry...

GEMMA  
(cutting him off)  
Don't bloody touch me.

Gemma slams the laptop shut and walks out of the room, unable to look at her husband any more.

## 7 EXT. MILITARY CAMP. COOKHOUSE - DAY 22 (PRESENT DAY) 7

A new day dawns over the military barracks. JULIEN approaches the canteen with a SOLDIER escorting him.

## 8 INT. ARMY CAMP. COOKHOUSE - DAY 22 (PRESENT DAY) 8

EVE sits on her own. Lost in thought. The place is busy for breakfast and squaddies mill around her. She's oblivious to any of them. Then we see JULIEN enter, the SOLDIER beside him. He approaches Eve.

EVE

What do you want?

She nods at the soldier, dismissing him. He returns to wait by the front door. Julien sits beside Eve.

JULIEN

I need your help. I was hoping to look at Army personnel files from 1991. The units stationed out in Iraq during the Gulf War.

EVE

(cold)

Those are classified.

JULIEN

I am close. Close to understanding the truth of what happened with Alice and Sophie. What if one of the girls is still alive? If I can just see these records...

EVE

Why?

Julien sighs. Knowing what he says is not going to be popular -

JULIEN

I spoke to your father.

Eve stops eating and fixes Julien with a look. Her voice is quiet but icy.

EVE

You did what?

(MORE)

JULIEN  
Your father and Henry Reed  
committed a crime when they were in  
Iraq, back in 1991.

EVE

Christ, Baptiste, not this shit  
again...

JULIEN

... but when I talked to him, he  
said there was a third person. If I  
could find out who this third  
person was...

Eve grits her teeth. Doing her best to stay calm.

EVE

My father can't remember who I am  
from one day to the next. Whatever  
you think he said...

JULIEN

What harm can it do for me to look?

EVE

No, Baptiste. No. You don't accuse  
my father of killing someone and  
then ask me for a favour. Do you  
understand?

But Julien is no longer looking at her. He's spotted  
something on the other side of the room. Following his gaze -

EVE (CONT'D)

Are you listening?

Julien gets abruptly to his feet. Now we see what he's  
looking at -

Two tables away, sat down and staring at him, surrounded by  
young soldiers, chatting away, is the BEARDED MAN who  
followed him in episode one. He's dressed in soldier's gear,  
and as Julien catches his eye he holds his gaze for a  
moment, then picks up his tray and stands, turning around  
and heading for the tray drop-off stand.

JULIEN

(shock)

Come back. Come back!

Julien heads towards him, determined and focused. He grabs  
the guy by his shoulders and slams him against the wall.

(MORE)

JULIEN (CONT'D)  
(French; subtitled;  
shouting)  
Who are you? What are you  
doing here? Huh? Why are you  
following me?  
(English)  
Why were you in Kirkuk? What  
were you doing out there?

JULIEN (CONT'D)  
(French translation)  
Qui es-tu? Qu'est-ce que tu  
fous ici? Hein? Pourquoi tu  
me suis?

BEARDED MAN  
Get off me! What are you doing, you  
crazy bastard?

JULIEN  
WHO ARE YOU?

Other soldiers are pulling Julien off, Eve among them, and  
only when they clear does Julien see -

- the bearded man is no longer there. Just a young soldier,  
looking at him, confused and scared. The whole canteen has  
gone quiet. All eyes on Julien.

YOUNG SOLDIER  
Look, I don't know you, man. I  
never seen you, yeah?

JULIEN  
It was him... he...

He looks round, desperately hoping to see the bearded man.  
He's reeling, like he's dizzy. Ashamed.

JULIEN (CONT'D)  
I... Sorry. I am sorry.

He sinks into a nearby chair. Still stunned by what's  
happened. As much to himself as anything -

JULIEN (CONT'D)  
It was never him. He wasn't real.

He looks up at Eve, who is now standing over him.

JULIEN (CONT'D)  
Forgive me. I have been... I  
thought there was a man in Iraq...

He shakes his head. Trying to muster his same confidence -

JULIEN (CONT'D)  
This does not change anything.

EVE  
You need to go home.

JULIEN  
We both want the same thing, you  
and I. Searching through all the  
white noise, in search of the  
truth. If we just...

EVE  
You're not well, Baptiste. You're  
done. Do you hear me? Go home. And  
don't come back.

Julien looks defeated, tired - angry. But he gets to his feet and walks out. The whole room watches him as he goes.

9 **EXT. ARMY CAMP. COOKHOUSE - DAY 22 (PRESENT DAY)**

9

JULIEN walks away, fast, his military escort sticking closer to him now, eyeing him warily. Julien looks shocked at what's just happened - but he makes a visible effort to collect himself. This can't get in his way. He pulls out his phone and dials a number. Frustration as he hears a German message.

JULIEN

Jorn. Detective Lenhart, it is  
Julien Baptiste... I hate to bother  
you, but if you could find time to  
call me... it is of the utmost  
importance.

He hangs up. Frowning - wondering where he can go now.

10 **INT. SAM AND GEMMA'S HOUSE. LIVING ROOM - DAY 22 (PRESENT DAY)**

GEMMA has a basket of washing and is taking some out to iron. She takes out one of Sam's Army dress shirts and starts to iron it. But as she looks at it, it's like she's being reminded of him. She puts the iron flat on the shirt - and presses hard. And waits. Until smoke starts to curl up from beneath the iron - and the shirt starts to smoulder. As the shirt burns, anger in her eyes - she's startled by a knock at the door. She lifts up the iron, looks at the burnt shirt. Then walks to the door.

11 **EXT. SAM AND GEMMA'S HOUSE - DAY 22 (PRESENT DAY)**

11

GEMMA opens - her eyes still red - to find JULIEN outside.

JULIEN

Mrs Webster. My apologies for  
disturbing you...

GEMMA

It's fine.  
(forcing a smile)  
How are you doing?

JULIEN

I am still here. And you?

GEMMA

I'm...  
(beat; then)  
I don't know any more.  
(MORE)

(MORE)

11 CONTINUED:

11

GEMMA (CONT'D)

(realising)

Sorry, come in. Come in.

12 INT. SAM AND GEMMA'S HOUSE. LIVING ROOM - DAY 22 (PRESENT DAY)

As GEMMA leads JULIEN in -

GEMMA

I did what you asked. I spoke to Jorn Lenhart. And I found something.

She opens her laptop and shows Julien the rollercoaster picture.

GEMMA (CONT'D)

That's the girl who came back - and the girl beside her is Alice.

That's my daughter. Behind them is another girl, wearing my daughter's necklace.

JULIEN

Remarkable. Can you print this picture for me? It might be of help.

GEMMA

Course. Staff Sergeant Stone's looking into the identity of the third girl, along with the German police. Maybe, if they find who she is...

JULIEN

Good. Good, then there is hope. But Mrs Webster - that is not why I am here...

On Gemma's puzzled reaction.

13 INT. SAM AND GEMMA'S HOUSE. HALLWAY - DAY 22 (PRESENT DAY)

We see MATTHEW leaving his room, then follow him down the hallway. We can hear the muffled voices of Julien and Gemma downstairs. MATTHEW is going down there and slows as he hears. He gets closer and the words become audible -

JULIEN (O.C.)

... the other soldier was Brigadier Stone. Eve Stone's father. I believe he knows more about your daughter's abduction.

(MORE)

Matthew walks quietly, closer to the door, so he can listen.

14

**INT. SAM AND GEMMA'S HOUSE. LIVING ROOM - DAY 22 (PRESENT DAY)**

With JULIEN and GEMMA now. Gemma looks quiet and thoughtful.

JULIEN

It is a lot to take in. I know.

GEMMA

(horrified)

When you called to tell me you were going to Iraq - you said you were going to find the man who took Alice. Are you saying that's... Are you saying Brigadier Stone did it?

JULIEN

Only that he was involved, in some way...

MATTHEW (O.C.)

Involved? How?

Gemma and Julien turn to see MATTHEW standing there. Gemma looks trapped and anxious.

GEMMA

Love, don't worry, this is just...

MATTHEW

What does Stone know about what happened to Alice?

JULIEN

The wrong man sits in jail for this crime. I believe former Brigadier Stone knows something.

Matthew is horrified.

MATTHEW

(to Gemma)

You believe this?

She thinks about lying to him. But she does him the respect of telling the truth.

GEMMA

I do. I'm sorry, I didn't want you hearing this...

MATTHEW

Jesus Christ.

(MORE)

He storms out, slamming the door as he goes. Julien looks at Gemma.

JULIEN

Do you need to follow him?

GEMMA

(shaking her head)

It won't help. He's still so angry.  
I don't even get the worst of it,  
Sam does. If he could take back  
what he said at the hospital...

(sighing)

Sorry. Carry on.

JULIEN

Brigadier Stone told me there was a  
third person involved in the  
terrible events of 1991. I need to  
find out who this was. For that, I  
need access to Army records. The  
name of every single person in  
Stone's unit back then.

(beat)

These records are confidential. But  
you, with your husband's  
connections... perhaps you could  
find a way to look at them. Perhaps  
with your husband's help...

GEMMA

No. I can't talk to him about this.  
I can't talk to him about anything  
any more.

JULIEN

There must be some other way of  
getting those files. You teach on  
the camp...

GEMMA

I'm just a civilian.

JULIEN

We need those files, Mrs Webster.  
Somehow, we need them.

GEMMA

I can't help you. I'm sorry.

(beat)

Maybe Eve will find something in  
that picture.

Julien closes his eyes and sighs.

JULIEN

So we sit and we wait. And we hope.

(MORE)

He gets to his feet. Looking frustrated.

JULIEN (CONT'D)

Thank you anyway, Mrs Webster.

ULF and AXEL are practicing their rapping as MATTHEW approaches. Ulf shuts off the music. He sees instantly Matthew's unsettled, angry.

ULF

Matty. What is wrong?

MATTHEW

That French detective, Julien Baptiste, came to my house. He thinks the guy who used to run the Army garrison was involved in my sister's disappearance. Stone.

ULF

You believe this?

MATTHEW

I... I don't know. But my Mum does. And the French cop does. He found out what happened to that kid a couple of years ago, Oliver Hughes. He knows what he's doing.

(angry)

But no-one's going to listen to him are they? The Army always takes care of their own. That family. Brigadier Stone. Smarmy prick, and all along he's...

(shaking his head)

I'm not surprised. His daughter's a dumb cow.

ULF

So much hate. What did she ever do to you?

Matthew doesn't answer. Ulf just smiles.

ULF (CONT'D)

So what are you going to do about it?

MATTHEW

What do you mean?

ULF  
(German; subtitled)  
"The plough becomes the  
sword..."

ULF  
(German translation)  
"Pflugscharen zu  
Schwertern..."

AXEL  
(German; subtitled)  
... and the tears of war will  
produce the daily bread for  
generations to come".

AXEL  
(German translation)  
...Und die Tränen des Kriegs  
werden kommender Generationen  
täglich Brot."

ULF  
The weak sit by. The strong move  
only forward. Maybe now you stop  
being a boy and start being a man.

Matthew slowly nods and Ulf claps him hard on the shoulder.

ULF (CONT'D)  
Action, Matty. Just like me and  
Axel did with that bitch. Remember?

MATTHEW  
Except if this French guy's  
right... maybe she wasn't involved.

ULF  
These Army arseholes, you know it  
Matty, they keep each other's  
secrets. That bitch, this guy -  
what's he called...

MATTHEW  
Stone.

ULF  
Probably in it together.  
(smiling)  
One way to find out.

CUT TO:

A slightly crumbling, rundown kind of a place. Linoleum  
floor and walls covered with bureaucracy. We're with a  
German PHYSIO talking to a DOCTOR.

PHYSIO

(German; subtitled)

Her movement's coming along excellently. Her memory is perfect. Some aphasia but speech returned within a few weeks. It's unbelievable, this kind of recovery... I've never seen anything like it. Right now, you wouldn't know she only came out of a coma a few months ago unless she told you!

PHYSIO

(German translation)

Ihr Bewegungsapparat regeneriert sich hervorragend. Ihr Erinnerungsvermögen ist perfekt. Leichte Wortfindungsstörungen, aber nach wenigen Wochen konnte sie wieder sprechen. Solch eine Gesundung ist einfach unglaublich... So was habe ich noch nie gesehen. Keiner würde heute vermuten, dass sie erst vor ein paar Monaten aus dem Koma erwacht ist, außer sie würde es sagen. Unterzeichnen Sie bitte diese Entlassungspapiere...

The physio shakes their head, marvelling at it.

PHYSIO (CONT'D)

(German; subtitled)

Could you sign the discharge...

PHYSIO (CONT'D)

(German translation)

Unterzeichnen Sie bitte diese Entlassungspapiere...

The doctor nods, businesslike, and signs the discharge sheet. The physio turns right, down another corridor.

17

**INT. PRIVATE ROOM - DAY 12 (2015)**

17

We follow the PHYSIO inside - to find NADIA sat on an armchair. Looking pale and thoughtful. The physio smiles.

PHYSIO  
(German accented  
English)

Mrs Herz! You are going home today.

Nadia manages a smile of her own in return.

CAPTION: Eckhausen, Germany. 2015.

18

**EXT. NADIA'S HOUSE - DAY 12 (2015)**

18

It's pouring with rain. NADIA, on crutches, gets out of a taxi and looks at her house. Remembering what happened to her. There are press camped outside her door. She moves quick as she can to get inside.

19

**INT. NADIA'S HOUSE. LIVING ROOM/KITCHEN - DAY 12 (2015)** 19

NADIA makes her way to the dining-room table. She glances at the floor as she goes - specks of dark, dried blood still visible. She shakes away the thought and looks through the stacks and stacks of letters and magazines that have been piled up. Then she looks at a parcel. Those paying attention will notice it's the same one she got in ep 3, right before being attacked. She picks it up and opens it.

Inside is an SLR camera, along with a letter in German, and several unopened letters addressed to her. She looks at the letter, then the camera. Turns it on - and on the display, a picture of a bird. She flicks to the next picture. Another beautiful bird image. This, clearly, is Kristian's camera. Idly, she flicks to another photo - and she nearly drops the camera in shock.

Because there, on-screen, is a picture of a girl wearing a nightie. A dead look in her eyes. ALICE.

19A

**INT. MILITARY JEEP - DAY 12 (2015)**

19A

The tinny sound of rap music blaring from a smartphone's speaker. ULF is driving, AXEL beside him, and both are rapping along to one of their tracks. Ulf is drinking from a bottle of whiskey as he drives and passes it back to Matthew to drink from.

ULF  
(German; unsubtitled)  
Let's see how fast this  
bastard can go!

ULF  
(German; translation)  
Laß checken, was die Kiste  
drauf hat!

(MORE)

19A CONTINUED:

19A

And he steps on the accelerator.

20 **INT. SAM AND GEMMA'S HOUSE. LIVING ROOM - EVENING 12 (2015)**

GEMMA is sat in the living room, watching some trashy TV show. But she's not even watching it. She's staring into nothing. We hear the sound of tinnitus, ringing in her ears. SAM enters, in uniform. Back from work. He looks at her sadly. His voice muffled under the ringing sound -

SAM

Love...

She doesn't reply. Then, louder, cutting out the ringing -

(MORE)

SAM (CONT'D)

Gemma.

GEMMA

Mm..

SAM

You've got to turn that off, love.

She doesn't reply.

SAM (CONT'D)

You were staring at that when I  
went to work.

She doesn't reply. He goes over to her. Puts his hand on her shoulder. But she moves away. Flinching. Not wanting to be touched. Sam sighs.

SAM (CONT'D)

You can't keep calling in sick.

Another sigh. He walks round. Sits in front of her, catching her eye. Blocking the television.

SAM (CONT'D)

Gem. You can't...

(beat)

It's been a year now. You can't  
keep blaming yourself for what  
happened. For what Alice did to  
herself.

(beat)

Maybe you should see someone,  
love...

Gemma meets his eye. Speaking slowly, absently -

GEMMA

Could you move?

Sam hangs his head. Unable to get through to her.

A military jeep has crashed into a tree by the roadside. Smoke billows from the front of the vehicle. We go in CLOSE and see ULF and AXEL in the front and MATTHEW in the back. They look dazed and there's a cut on Axel's head.

All of them look a bit high or drunk. After a pause, as they get their bearings, Ulf starts to laugh.

ULF  
(German; subtitled)  
You're an idiot, Axel.

ULF  
(German translation)  
Du bist echt ein Depp, Axel.

MATTHEW  
(realisation dawning)  
Jesus, guys...

AXEL  
(German; subtitled)  
I was just trying to take the wheel. You were driving like Stevie Wonder.

AXEL  
(German translation)  
Ich wollte grad ans Steuer.  
Du bist echt wie Stevie Wonder gefahren.

MATTHEW (CONT'D)  
What are we going to do?

Ulf and Axel look back at him as he starts to panic.

ULF  
Listen - driving a stolen military vehicle under the influence isn't going to help my police record.  
So...

He takes off his seat-belt, as does Axel. They get out of the car. Matthew follows suit. Then the brothers start to walk off without him. Stuttering, anxious and wired -

MATTHEW  
But... They'll know it's me that nicked it, I used my dad's pass when we broke in... Where are you going?

Not looking back as they walk away -

ULF  
You need to relax, Matty. Or maybe just man up, yes?  
(German; subtitled)  
You're still a little boy.

ULF  
(German translation)  
Du bist noch klein.

Matthew's wound up. He looks back at the car, beside himself with worry. Fuck.

SAM and GEMMA lie asleep - the buzzing of Sam's mobile wakes him up. He answers, groggy.

SAM

Yeah?

(beat; surprised)

Matthew? Slow down, slow down...

SAM pulls up in a car, by the wrecked Jeep. MATTHEW's waiting there for him, anxious. Pacing back and forth. Sam looks at the wreck, trying to get his head around it -

SAM

Jesus Matthew...

MATTHEW

I didn't know who else to call.

Shit Dad, shit, this is so bad, I messed up...

Sam looks at him. Looks in the car, in the backseat, where an open bottle of vodka has spilt across the floor -

SAM

You're drunk.

MATTHEW

I used your pass. They'll know it was me who nicked it.

SAM

What the hell? D'you realise what you've done?

(getting angry)

What if something had happened to you? You could've died! Don't you care any more?

Matthew looks at him. And for a moment he looks like a vulnerable, scared little boy. Sam's anger evaporates, replaced by the emotion it was masking - fear. Terror over what could have happened. He looks at his son and finds himself saying -

SAM (CONT'D)

Go home. Let me deal with it.

MATTHEW

Really? What are you going to do?

SAM

I'll tell them it was me.

MATTHEW

What will they do to you?

(beat)

(MORE)

(MORE)

MATTHEW (CONT'D)

Dad, you can't.... what will they  
do?

SAM

Just keep your Mum out of this. She doesn't need this kind of worry, not now. Okay?

MATTHEW

Okay. Yeah. I won't tell her.

Sam looks at his son.

SAM

I've lost count of the number of times I've apologised. For what I said in the hospital. Telling you I don't blame you for Alice.

MATTHEW

Dad...

SAM

But I meant it. That's the truth. I do blame you. I blame your Mum. And mostly I blame myself. When she walked back into our lives, we weren't ready. None of us knew what to say, how to act...

He shakes his head, angry with himself.

SAM (CONT'D)

It doesn't mean I don't love you. And that I don't wish things could be like they were again.

Matthew nods. Drunk, scared, tired, exhausted, not ready for this kind of heart to heart.

MATTHEW

You don't have to do this, Dad. This will go on your record, it'll mess up your career...

SAM

So buy us a pint? Tomorrow night, you and me. Like we used to.

(beat)

I know we can't all just... start again after everything that's happened. But we can try, eh?

Matthew nods.

MATTHEW

Yeah. Sure. Thanks.

SAM

Go on. Get out of here.

23 CONTINUED: (3)

23

And Matthew heads off. Sam pulls out his phone. Takes a deep breath before dialling, ready to face the consequences.

24 **EXT. PRISON - DAY 13 (2015)**

24

A new day dawns over the prison in Hannover. The rain continues to fall.

25

**INT. PRISON. VISITORS ROOM - DAY 13 (2015)**

25

KRISTIAN enters the visitors' room - and smiles when he sees NADIA is waiting for him. He walks over to her - goes to embrace her, but she turns away. The two of them sit facing one another.

KRISTIAN

No-one told me. No-one told me you were better.

NADIA

I came out of the coma a few months ago. I couldn't work. Couldn't string a sentence together. Yesterday, they finally let me go home.

KRISTIAN

(tearful)

I am so, so sorry for what happened to you. People... I will never understand how they can be so cruel...

NADIA

Nor will I.

There's something loaded about the way she says this. Kristian frowns -

NADIA (CONT'D)

Remember you lost your camera last year? A few days before you were arrested? Turns out it was handed into lost property in Anstrom Park.

KRISTIAN

Anstrom Park? Why, I...

NADIA

(cutting across him)

There was no address. Just some letters addressed to me. You must've picked them up by mistake. So the camera got sent back to me. I was attacked before I could open it. So I only saw it today.

KRISTIAN

My love, I do not understand...

NADIA

I found pictures, Kristian. Pictures... of the girl...

Kristian looks horrified.

(MORE)

KRISTIAN

But... how? I do not understand...

Nadia hangs her head.

KRISTIAN (CONT'D)

It was not me. Love, I never... you must believe me. There are city birds only in Anstrom park, why would I go there...

Nadia looks at him in silence.

KRISTIAN (CONT'D)

(desperate)

This is somebody, trying to make it seem I am guilty. One year now, they have nothing. No proof. Only the word of a poor girl who was driven to madness and suicide. And now, with the trial weeks away, this camera shows up. Damning me, out of nowhere...

NADIA

I want to believe you, Kristian. But when I think about us, the things we did... in the bedroom...

KRISTIAN

It was fantasy, you cannot be saying...

Finally Nadia has to tell him, and there's something brutally calm about the way she says -

NADIA

It's too late. I gave the camera to the police. It's up to them now. People need to know who you are.

And she stands and walks out.

26

**EXT. STREET - DAY 13 (2015)**

26

ADAM walks down the street, carrying a bag of shopping, and an umbrella in his other hand. He looks uptight. Stressed. As he walks, he turns around, looking at a MAN walking behind him, walking his dog. He looks forward, walking on. Then, after a moment, looks back. Paranoid. His expression growing ever more concerned. Eventually he reaches his house, turns towards the door. He pulls out his keys, going to unlock the door. But hesitates, turning again to see the man as he walks past his house, glancing at Adam as he goes. Adam stalls a moment, waiting for the man to pass. When he's finally walking away and is a fair distance, he enters the house. Shooting him one more look before he goes in.

27

**INT. ADAM'S HOUSE/HALLWAYS - DAY 13 (2015)**

27

We follow ADAM as he enters the house. He locks the door behind him. Then walks up the stairs. Stopping outside a door and pulling out the keys again. He unlocks the door.

28

**INT. ROOM - DAY 13 (2015)**

28

ADAM enters a dark room, lit only by a lamp which sits by a bed. Sat on the bed are ALICE and LUCY. Lucy's asleep. Adam holds his nose and goes over, picking up a bucket with toilet paper next to it. He puts what must clearly be their toilet outside and goes back into the room. Closing the door behind him. The whole conversation is hushed - to keep Lucy from waking up.

ADAM

I'll get you a clean one in a minute. Here...

He pulls a sandwich out of the bag and hands it to Alice.

ALICE

Thanks, love.

Adam smiles and sits in a chair near the bed. We get a proper look at the room. The shutters are closed, and wooden planks have been nailed across them to keep them shut. Alice starts to eat.

ADAM

Good day?

ALICE

Yes.

(beat; smiles)

Lucy did a picture of you.

She nods at a crayon drawing on the floor which Adam picks up and grins at. It's a scrawl.

(MORE)

ADAM

Well... she definitely got my nose right.

Alice smiles. Adam can't help but wince -

ADAM (CONT'D)

It stinks in here.

ALICE

You know... you don't need to lock the door. Then we could use the bathroom. You can trust me. After everything I've done...

ADAM

It's not that I don't trust you. Or I'm trying to lock you in. It's to keep anyone else out.

ALICE

Who'd come in?

ADAM

You never know. But we have to be careful. Especially now... with Kristian Herz' trial about to start...

(beat)

Anyone could recognise you.

He hangs his head in his hands. Rubs his eyes.

ALICE

You look exhausted, love.

ADAM

I saw that man. In the street, just now. Same one I saw before. He kept looking at me, like... just looking at me...

ALICE

He probably just lives around here. Probably just walking his dog.

ADAM

'Probably' isn't good enough. 'Probably' gets you taken away, now, doesn't it? 'Probably' is a bloody tripwire.

Adam's voice getting louder, Lucy turns, stirring.

(MORE)

ALICE  
(quietly)  
We can't live like this. It's not  
good for you. Or me. Or Lucy.

ADAM

Before it was... it was simpler. I thought, everything we did after you went to hospital... I thought it would mean people stopped looking for you. That we could be safe. Be a family. But now...

(beat)

Every time the doorbell rings my heart feels like it's trapped in my throat.

ALICE

So let's go. Let's go somewhere we can be together. Be free. I keep asking...

ADAM

It's not that simple, our lives are here...

ALICE

It could be. We could start again. Take a leap of faith.

ADAM

You'd run, Sophie. You'd leave me.

ALICE

(tearful)  
I've proved myself, haven't I?

ADAM

Because I had Lucy with me. Because you were with another family.

ALICE

Please. I need to be outside again. Lucy needs to...

ADAM

Stop.

He says it in a normal tone of voice, with just enough edge – and Alice instantly falls silence. Accustomed to doing what he wants.

ADAM (CONT'D)

I do all this for you, you know?

ALICE

I know.

ADAM

Good girl.

And he walks out. We stay with Alice as we hear the key turn in the lock. Trapping her in there. She stares at the keyhole, terrified.

CUT TO:

29

**INT. JORN'S FLAT. BEDROOM - DAY 22 (PRESENT DAY)**

29

CAPTION: Eckhausen, Germany. Present Day.

ADAM is in Jorn's flat, throwing some of his clothes into an overnight bag.

30

**INT. POL STATION. OFFICE - DAY 22 (PRESENT DAY)**

30

Two German POL OFFICERS sit opposite each other at a desk.

POL OFFICER 1  
(German; subtitled)  
I'm not 'replacing' him.  
I'm... building a  
relationship. With someone  
new.

POL OFFICER 2  
(German; subtitled)  
It's a dog.

POL OFFICER 1  
(German translation)  
Ich 'ersetze' ihn nicht.  
Ich... baue eine neue  
Beziehung auf. Mit jemand  
Neuem.

POL OFFICER 2  
(German translation)  
Wir reden von einem Hund.

Officer 1 smiles. Amused by his indifference. Then -

POL OFFICER 1  
(German; subtitled)  
So - how long before I can  
replace my wife?

POL OFFICER 1  
(German translation)  
Also - wie lange noch bis ich  
meine Frau ersetzen kann?

Before the other long-suffering officer can reply, the first officer's phone beeps. He looks at it.

POL OFFICER 1 (CONT'D)  
(German; subtitled)  
Jorn Lenhart just texted.  
He's not coming into work for  
a few days. Some shit about  
needing to go and clear his  
head. He wants me to cover  
for him.  
(shaking his head)  
The lazy bastard owes me...

POL OFFICER 1 (CONT'D)  
(German translation)  
Jorn Lenhart hat eine SMS  
geschickt. Er kommt ein paar  
Tage nicht zur Arbeit.  
Irgendein Scheiß von wegen,  
dass er sich den Kopf lüften  
muss. Ich soll für ihn  
übernehmen.  
(shaking his head)  
Der faule Sack ist mir was  
schuldig...

He starts typing a response.

31

**INT. JORN'S FLAT. BEDROOM - DAY 22 (PRESENT DAY)**

31

ADAM glances at the phone in his hand, which buzzes as the officer sends a reply. He glances at it, then slips it back in his pocket. He zips up the bag.

32 **INT. JORN'S FLAT. LIVING ROOM - DAY 22 (PRESENT DAY)** 32

ADAM enters the living room and as he's looking around - a knock at the door. Immediate tension.

33 **INT. HALLWAY - DAY 22 (PRESENT DAY)** 33

JULIEN is stood outside the door knocking. The scene is intercut between the two.

JULIEN

Jorn?

Adam stays deadly still. We can see the paranoid sweat start to drip from his brow. An edge-of-your-seat silence. And finally, eventually, Julien sighs. He turns and walks away. As he goes, he pulls out his phone and dials -

- and inside the flat, Jorn's phone starts to ring. Adam hastily presses it to silent. For just a beat, Julien frowns - but he's too far away. He hasn't heard it through the door. Instead, he waits for Jorn's voicemail.

JULIEN (CONT'D)

(into phone)

It's Baptiste. I need your help once again, my friend. Call me.

Adam breathes a sigh of relief, and looks over at the door.

34 **INT. TOILET - DAY 22 (PRESENT DAY)** 34

EVE throws up violently into the toilet.

35 **INT. HALLWAY - DAY 22 (PRESENT DAY)** 35

EVE walks back, a little shaky, towards her office - and slows when she sees GEMMA waiting there. Tense - wondering why she's here. But there's no way she can just turn around and walk away, much as she wants to.

EVE

Gemma. Hi...

GEMMA

I need to speak to you.

EVE

Right. Come in.

She ushers Gemma into her office, anxious.

36

INT. EVE'S OFFICE - DAY 22 (PRESENT DAY)

36

EVE gestures but GEMMA doesn't sit.

GEMMA

I won't be long. I wanted to  
know... are you able to get hold of  
some personnel files? From 1991?

Eve looks levelly at Gemma. Relieved it's not about the pregnancy - but knowing exactly what this is about. And not liking it one bit.

EVE

You've been talking to Julien  
Baptiste.

GEMMA

He believes it wasn't my daughter  
who came back.

Eve hangs her head.

EVE

Baptiste came to see me this morning. Asking the same thing, about those files? He then threw one of the corporals up against a wall. You know he's ill right? He's been having hallucinations. Seeing things that aren't there.

GEMMA

He was well enough back in 2014.  
When he first came here...

EVE

He's convinced my Dad had something to do with Alice's abduction. He tell you that?

GEMMA

He did.

Eve nods.

EVE

Then you've seen it. How irrational he's become.

GEMMA

What if he's right?

Eve looks angry at the implication her Dad could be guilty. She looks suddenly cold.

(MORE)

EVE

Those files are confidential. You don't have the security clearance to look at them. Now, I'm sorry, but if that's all...

A moment - then Gemma nods.

GEMMA

Yeah. That's all.

She goes and Eve breathes a sigh of relief. The strain of the conversation too much for her.

**EXT. STREET - EVENING 22 (PRESENT DAY)**

JULIEN sits on a bench on the main shopping street. He's looking down at a photograph - the picture of the rollercoaster. The one Gemma found. He's staring at it, lost in thought. Then -

CELIA (O.C.)

When, Julien?

Julien looks around to see CELIA beside him on the bench.

CELIA (CONT'D)

When do you say 'enough'?

His expression is blank as he stands and walks off. She's no longer sat on the bench. Another hallucination.

**EXT. ST ODILIA HAUS. GARDEN - EVENING 22 (PRESENT DAY)**

STONE is sitting outside staring ahead, lost in his own world. JULIEN approaches and sits beside him.

JULIEN

Mr Stone. Do you remember me?

When Stone doesn't reply -

JULIEN (CONT'D)

I wanted to talk with you more about your time in Iraq.

Stone just stares at Julien.

JULIEN (CONT'D)

Think about the sand. The heat. I know what it's like - that heat, suffusing every part of the atmosphere, drying your throat with each breath...

STONE

Who are you?

JULIEN

My name is Julien Baptiste. I am a friend of your daughter's...

STONE

Leave me alone.

Stone is getting worked up and agitated. Julien keeps talking calmly, trying to keep the tone light -

JULIEN

There is nothing to worry about, Mr Stone, I only want to talk with you. I want you to think about the desert - how you felt as a young man, on operations in Iraq...

STONE

I said GET OUT.

He stands, suddenly, his eyes ablaze.

STONE (CONT'D)

I don't know who you are but you are addressing a superior officer!

JULIEN

(firmly)

There were three of you, that is what you said. "What the three of us did to that poor girl". You and Henry Reed. Who else?

STONE

Show some RESPECT!

JULIEN

Look at this photograph, tell me what you know about the girls in this photo...

He holds up the rollercoaster picture that Gemma gave him and it enrages Stone yet further.

STONE

I said GET OUT.

(MORE)

He grabs Julien's arms, trying to get him out of there. Stone's mind may be nearly gone, but he's still incredibly strong - he's not feeble old man. Julien's finding it a huge strain to keep him at bay.

JULIEN

Stop, STOP...

STONE

STAND DOWN SOLDIER!

Julien grabs Stone and pushes him backwards. He's sent reeling. Julien's in control of the situation. Raising his voice -

JULIEN

Henry Reed. 1991. Who was with you?  
Who WAS it, Mr Stone?

But Stone lurches forwards, at Julien again, and Julien grabs him, twisting his arm behind his back and pushing him up against the stone wall of St Odilia's. His years of experience on show. Julien is furious now.

JULIEN (CONT'D)

WHO? Tell me, give me the name!

As Stone struggles to get free, several NURSES run towards them from inside, and look shocked at what's happening.

ST ODILIA NURSE 1

(German; subtitled)

Get off him! What are you  
doing?

ST ODILIA NURSE 1

(German translation)

Lassen Sie ihn los! Was tun  
Sie denn da?

The male nurse pulls Julien away and glares at him.

MALE NURSE

(German; subtitled)

This man is not well, why are  
you upsetting him?

MALE NURSE

(German translation)

Diesem Mann geht es nicht  
gut, was fällt Ihnen ein, ihn  
so aufzuregen?

JULIEN (CONT'D)

I merely... I wanted to talk...

Julien looks a little shocked at how he's let himself rise to the bait and lose control. And as for Stone, his whole attitude has changed now. Instead of angry, he looks helpless and confused. He clutches his arm, in pain.

STONE

He attacked me. He hurt me...

JULIEN

The man got upset, that is all...  
He was confused.

(MORE)

NURSE

Out. Get out! Now!

Julien thinks about trying to explain himself again but just sighs. He turns and walks out, deeply frustrated.

39 EXT. ST ODILIA HAUS - EVENING 22 (PRESENT DAY)

39

JULIEN emerges, and clutches his head in pain. Brought on by the stress. When he opens his eyes he sees the BEARDED MAN again. He ignores the hallucination and presses on to the car.

40 INT. JULIEN'S CAR - EVENING 22 (PRESENT DAY)

40

JULIEN sits down heavily. Still hugely frustrated. He bangs the steering wheel in impotent rage. In pain, feeling let down by his own body, his own fading ability. Tears spring into his eyes.

41 EXT. ARMY CAMP - EVENING 22 (PRESENT DAY)

41

SAM emerges from the swimming pool building. He looks surprised to see EVE waiting outside.

EVE

Hey. Mind if I walk with you?

SAM

Yeah. Yeah, of course.

An awkward tension hangs between them as they walk.

42 EXT. ARMY CAMP PERIMETER - EVENING 22 (PRESENT DAY)

42

EVE and SAM are along the camp perimeter now. There's no-one here but them - which is of course the reason they're here. No-one around to listen. Here, at the edges of the base, you can see the base is on top of a hill. The town of Eckhausen is laid out below, in all its uninspired 1950s-built glory.

EVE

How was your session with Leeson this afternoon?

SAM

He seems happy. Happy as therapists get anyway. There's talk of going back to England...

Eve nods.

EVE

(MORE)

I thought you should know... I've been thinking and... I'm not keeping it.

Sam stops and looks at her, surprised by the suddenness of the statement.

SAM

Shouldn't we talk about this?

EVE

Do you want a baby, Sam? Does your wife?

Sam doesn't know how to respond. The relief is written on his face, but with it comes guilt.

SAM

It's not that simple...

EVE

Yeah, it is.

SAM

I told her. I told Gemma. I had to. I didn't want to lie any more.

EVE

(frowning)

She came to see me earlier. She didn't say anything.

(beat)

Why would you tell her, Sam? Jesus, after everything you've both been through...

(sadly)

She doesn't deserve any of this.

Eve nods. Silence as she looks out through the fence, out at the town below, a cluster of buildings surrounded by forest.

SAM

Eve, this is your decision. I want you to be okay with it.

EVE

Look at that. All this space... and we choose to live crammed into a few square miles. High-rise buildings, gardens barely big enough for a barbecue and a few chairs, knees knocking against each other under the table...

She looks at Sam.

EVE (CONT'D)

People need people. That's why we do it. We're all afraid of being alone. And the things we put up with, just so we don't have to be. Cheating wives... abusive husbands...

(MORE)

SAM

That's not us.

EVE

I'm not saying that. I'm just saying... It was never about you and me. We were lonely. We were a mistake. And it's time to put the mistakes behind us.

Sam exhales hard. Shakes his head and smiles crookedly.

SAM

You think it's that easy, do you? Just draw a line under it? Move on? Cause I've tried that. Keep the baby, don't keep it... it doesn't change what we were. Call it a mistake if you want. But isn't that all we are? Every dumb, petty, senseless mistake we ever made.

Eve looks at him - his pain, his bitterness, his anger. As if seeing him for the first time. And maybe it's with relief that she says -

EVE

Goodbye, Sam.

SAM

Yeah. Goodbye.

Eve turns and walks away. Leaving Sam staring out over the town below.

The middle of the night. All is quiet and still outside the care facility. Suddenly, three silhouettes cross the frame. No sooner have we seen them then they're gone.

We're round the back of the building now. On a wide we watch a couple of nurses standing having a cigarette, illuminated by a single bulb above the back door. When they're done, they head back through the door. As it swings shut, a silhouette crosses frame again -

ULF. He moves fast and puts his hand in the door to stop it shutting. He holds the door open with a grin and AXEL enters. Followed by MATTHEW.

45 **INT. ST ODILIA HAUS. HALLWAY - NIGHT 22 (PRESENT DAY)** 45

We can hear the nurses still chatting to each other in German, now that we're in the bland, carpeted hallway. ULF, AXEL and MATTHEW walks slowly down, as the voices recede. Their movements are deliberate, unhurried, as they look in the doors as they pass. They round a corner.

46 **INT. ST ODILIA HAUS. STONE'S ROOM - NIGHT 22 (PRESENT DAY)**

STONE is in bed asleep. We stay on this image for a moment. The silence, broken only by the sound of Stone's light snoring. We hear but don't the door being gently opened and closed. Then the hulking silhouette of ULF crosses frame.

(MORE)

ULF  
(German; quietly)  
Now.

ULF  
(German translation)  
Jetzt.

AXEL turns on a bedside lamp just as Ulf drags Stone out of bed. As Stone wakes up and his eyes widen, trying to take in what's happening to him, Ulf clamps his hand over his mouth.

ULF  
We want to talk with you about  
Alice Webster.

He looks at Matthew.

ULF (CONT'D)  
Go on, Matty.  
(beat)  
Talk to him.

Matthew takes a step forward. A dark look in his eye as he glares at Stone. Whispering.

MATTHEW  
What did you do to my sister?  
(beat)  
Go on. What did you do?

He looks at Ulf, who momentarily removes his hand from Stone's mouth.

STONE  
I don't know where I am...

Ulf puts his hand back over his mouth.

MATTHEW  
You're going to tell me what you  
know...

And as he raises his fist, we -

CUT TO:

CAPTION: Eckhausen, Germany. 2015.

It's raining heavily, but it hasn't deterred the knot of press who are now camped outside the Webster house.

GEMMA is watching TV, a blank look on her face. It takes a moment for her to realise the phone inside is ringing. Finally, she answers.

(MORE)

GEMMA

Hello?

A pause. Gemma frowns.

GEMMA (CONT'D)

Hello?

49 INT. ROOM - DAY 13 (2015)

49

We see JULIEN on the phone. We don't yet see where he is, but we can see he's pale and tired.

JULIEN

Mrs Webster? Julien Baptiste.

Intercut now between the two. Gemma mutes the TV in surprise.

GEMMA

Baptiste. I heard you weren't well...

JULIEN

The last year has not been easy. But - we go on. Forgive me for calling, Mrs Webster. I imagine Eckhausen is busy. Kristian Herz' trial starts soon. And this morning, it seems there is new evidence - a camera...?

GEMMA

Yeah. I heard. I try not to read the papers, but... it's hard not to.

JULIEN

With all of this interest in the case... a magazine here in France re-printed an old interview with you. From many months ago. In it, you talk about your daughter. And a story she once told about a rollercoaster.

GEMMA

Yeah. I remember.

(beat)

Sorry, Mr Baptiste, I don't really understand...

JULIEN

It gave me an idea. I believe the description of the theme park narrows it to just one possibility.

(MORE)

(MORE)

JULIEN (CONT'D)

I have spoken to Jorn Lenhart, of the Polizei, he is a friend. He is going to see if any further leads might come from this.

GEMMA

Oh. Right. I'm sorry, but... why? We know what happened to my daughter, we know who took her, why dig up the past again?

Julien hesitates a moment before replying -

JULIEN

Because I still do not believe the girl who perished in that fire was your daughter.

On Gemma - shocked.

GEMMA

No. No, that doesn't make any sense, they tested her DNA...

JULIEN

I have spoken with Detective Lenhart several times over the last year. We have been working to try and untangle the chain of custody. The DNA test on the remains in that shed was conducted by the Army. Not the German Polizei.

GEMMA

What difference does it make? I can't change the facts, Baptiste, no matter how much I might want to...

JULIEN

Detective Lenhart and I were looking into a man, before my health forced me to leave Eckhausen. This man, Henry Reed, was a soldier in the Army. He was murdered, his death made to look like a suicide... And a short time later, the Army are given unprecedented powers in an investigation that should have been German jurisdiction.

GEMMA

It was her. It had to be...

JULIEN

Science, Mrs Webster, does not lie.  
But people... people lie. All the  
time. What if somebody in the Army  
lied about the DNA test?

Gemma is breathing hard now, trying to comprehend what Julien is saying.

GEMMA

Why would you tell me something  
like this?

JULIEN

I am dying, Mrs. Webster. I cannot  
fight any longer for the truth. You  
can. You know that girl was not  
your daughter.

On Gemma - a whirlwind of thought racing through her head  
all at once. Julien hangs up and we pull out to see -

50 INT. TREATMENT ROOM - DAY 13 (2015)

50

JULIEN sits on a faded hospital chair. There's an IV in his  
arm hooked up to a drip. CELIA sits beside him.

CAPTION: Paris, France.

Celia gives him a look.

JULIEN

Gemma Webster. I wanted to share  
something with her...

CELIA

(frowning)

You're supposed to be resting.

(MORE)

JULIEN

My body is being poisoned. I require distraction.

CELIA

You mentioned there was new evidence. Proving what - guilt?

JULIEN

So it seems.

CELIA

You were hoping Kristian Herz was innocent.

JULIEN

No. I hope only for certainty. I want to find the person who did this as much as the next man. After a crime so awful, people want a monster. Someone to hang from the gallows. All so we might console ourselves that we live in a world where good things come to those who are good, and bad people are punished for their sins.

(beat)

It only serves to remind me - I must know. And as yet, I do not.

CELIA

You have to let it go, my love. When Jorn Lenhart called last year, saying you'd had a fit in the car, that you were in hospital, for a moment - I don't know... I wasn't listening, I was so panicked, and I thought he was telling me you were dead. It was just for a second. But now I know - I know exactly how it would feel to lose you. I don't want to feel like that again. You have to put this behind you, my love. Focus on getting better.

They're interrupted by a noise, a high pitched squealing they hear before the door opens and SARA enters, carrying a baby. Her baby. She looks knackered.

CELIA (CONT'D)

(French; subtitled)  
He's still at it?

CELIA (CONT'D)

(French translation)  
Il n'arrête jamais?

SARA

(French; subtitled)  
It's like he's going for a world record.

SARA

(French translated)  
Je crois qu'il a décidé de battre le record du monde.

JULIEN

Give him to me.

Sara and Celia exchange a glance. Not this again. But Sara relents and goes over to her father, handing him the baby. He takes him in his arms and rocks him from side to side.

JULIEN (CONT'D)

Shh... shh...

And soon enough, the baby quietens down. Sara looks mildly irritated.

SARA

(French; subtitled)  
Every time.

SARA

(French translation)  
À tous les coups.

JULIEN

(French; subtitled)  
What can I say? I have a gift  
for it.

JULIEN

(French translation)  
Que veux-tu que je te dise ?  
J'ai un don.

A NURSE, NOELLE, enters and smiles at Julien. She glances at the drip-bag and sees it's empty.

NOELLE

(French; subtitled)  
How do you feel?

NOELLE

(French translation)  
Comment vous sentez vous?

JULIEN

(French; subtitled)  
Well. Thank you.

JULIEN

(French translation)  
Bien. Merci.

NOELLE

(French; subtitled)  
Often the sickness will come  
later. I hope you have no  
plans for this evening.

NOELLE

(French translation)  
Les symptômes se manifestent  
souvent plus tard. J'espère  
que vous n'avez pas de  
projets pour ce soir?

CELIA

(French; subtitled)  
Home. Rest.

CELIA

(French translation)  
À la maison. Repos.

NOELLE  
(French; subtitled)  
Good. You're done, Mr  
Baptiste.

NOELLE  
(French translation)  
Très bien. C'est terminé,  
monsieur Baptiste.

The IV is hooked. Celia helps Julien to his feet, still holding the baby.

51 **INT. ROOM - DAY 13 (2015)**

51

ADAM is in the room with ALICE and LUCY. He's by the boarded up window. Alice is reading to Lucy in bed. His face is pressed up against the corner of one of the shutters - by a thin crack where a narrow strip of light comes through. The rain continues to pour down outside.

ALICE

(reading)

Then the Queen left off, quite out of breath, and said to Alice, 'Have you seen the Mock Turtle yet?' 'No,' said Alice. 'I don't even know what a Mock Turtle is.' 'It's the thing Mock Turtle Soup is made from,' said the Queen. 'I never saw one, or heard of one,' said Alice. 'Come on, then,' said the Queen, 'and he shall tell you his history, ...'

ADAM

Ssh.

Alice goes quiet.

ADAM (CONT'D)

It's him. There he is. Again...  
That's the second time today...

ALICE

You're being paranoid, love,  
really, just...

ADAM

(not listening)  
... the man with the bloody dog.

A pause. Then, he makes a decision, in the moment. He stands and rushes over to the door, leaving -

52 **INT. HALLWAY - DAY 13 (2015)**

52

ADAM piles down the hallway and out the front door of the house, into the rain.

53 **EXT. STREET - DAY 13 (2015)**

53

ADAM emerges onto the street. Looks down the road to see the MAN walking his dog from earlier.

(MORE)

He looks back at Adam and Adam walks up to him purposefully, wound up and paranoid. Intense -

ADAM

What is it? Go on, spit it out...

MAN

(German; subtitled)  
Excuse me?

MAN

(German translation)  
Wie bitte?

ADAM

(German; subtitled)  
Every day. Every day you go  
past my house. Twice today,  
what the hell are you doing,  
what do you want...

ADAM

(German translation)  
Jeden Tag. Jeden Tag kommen  
Sie an meinem Haus vorbei.  
Heute schon zum zweiten Mal,  
was zum Teufel soll das, was  
wollen Sie...

MAN

(German; subtitled)  
Yes... I walk the dog, and...  
I look up at your shutters...

MAN

(German translation)  
Ja... Ich gehe mit dem Hund  
spazieren und... ich schaue  
mir immer ihre Klappläden  
an...

Adam stops dead. Shit.

MAN (CONT'D)

(German; subtitled)  
They look strong. Safe. I am  
thinking of buying some.  
That's all.

MAN (CONT'D)

(German translation)  
Die sehen so robust aus. So  
sicher. Ich überlege, ob ich  
mir auch welche holen soll.  
Das war's schon.

Adam exhales. Manages a smile.

ADAM (CONT'D)

Sorry, I... never mind. I'm sorry.

And he heads back towards his house.

ADAM enters the house, soaking wet now, and looks at the old black and white photo. Of the MAN and the BOY. He sighs. All of the stress getting to him. Becoming too much to bear.

CUT TO:

A new day dawns over the care facility.

CAPTION: Eckhausen, Germany. Present Day.

56

**INT. ST ODILIA HAUS. HALLWAY - DAY 23 (PRESENT DAY)**

56

Two NURSES are walking along chatting.

(MORE)

MINA  
(German; unsubtitled)  
No-one's making him stay. So  
why is he complaining? His  
choice!

MINA  
(German translation)  
Keiner zwingt ihn zu bleiben.  
Also worüber beschwert er  
sich? Er hat sich's so  
ausgesucht.

ST ODILIA NURSE 1  
(German; subtitled)  
Men.

ST ODILIA NURSE 1  
(German translation)  
Männer.

MINA  
(German; subtitled)  
Not all. You got lucky. How  
the hell did you manage that?

MINA  
(German translation)  
Nicht alle. Du hattest Glück.  
Wie zum Teufel hast du das  
geschafft?

ST ODILIA NURSE 1  
(German; subtitled)  
I just have much higher  
standards than you.

ST ODILIA NURSE 1  
(German translation)  
Meine Ansprüche sind einfach  
höher als deine.

The other nurse rolls her eyes as she peels off and knocks  
on a door before entering. We follow Mina for a moment  
before we hear an ear-piercing SCREAM.

Mina runs in to find the other NURSE standing over STONE.  
He's lying on the floor - unconscious - bloodied, bruised  
and beaten. A shocking and pathetic sight.

EVE stands as GEMMA is led into her office.

EVE  
Hi.

GEMMA  
So.

Awkward as she sits -

GEMMA (CONT'D)  
You wanted to see me?

EVE  
Yeah. I'll be quick. Thanks for  
coming.

GEMMA  
Is it about the photo?

EVE

Ah, no, Detective Lenhart's looking  
into that. I've offered any  
assistance I can give. I actually  
just wanted you to know...

(MORE)

GEMMA

Sam told me about the baby.

Eve looks nonplussed.

EVE

Right. I am... well. I'm sick of hearing myself say sorry. For all the good it'll do. But..

GEMMA

Are you keeping it?

EVE

No.

Gemma nods.

GEMMA

It must have been hard for you, back then. You carried a baby for nine months. You were a mother - and then, suddenly, you weren't.

EVE

I knew what I was letting myself in for when I agreed. I wanted to help my sister.

GEMMA

Doesn't make it any easier.

(softly)

I know what it's like to lose a child.

EVE

What happened to me is nothing like what you had to endure.

GEMMA

What I'm saying is - you shouldn't have to go through that again.

EVE

It's the right thing to do.

GEMMA

If you don't want to keep the baby, that's your choice. But if you're getting rid of it for Sam's sake - or for mine...

(beat; levelly)

Sometimes you're allowed to be selfish. Sometimes you have to be.

A moment passes between them. Eve shoots Gemma a tight smile.

(MORE)

EVE

I actually didn't call you here to talk about any of this.

(beat)

I have to pop out. I'm going to leave my computer on.

Gemma frowns. Not getting it.

EVE (CONT'D)

Personnel files are available on the main drive. I think I've left them open. I'll be gone a while. You can let yourself out.

And she goes. Gemma is stunned - and then stands and moves to the computer quickly. Taking advantage of the opportunity Eve has given her.

59 INT. ARMY BARRACKS. HALLWAY/EVE'S OFFICE - DAY 23 (PRESENT DAY)

EVE walks down the hall. Glad she could help Gemma - but having serious doubts now about her decision to abort. She's walking slowly, lost in thought, when her phone goes. Picking up -

EVE

Staff Sergeant Stone.

(beat)

Yes?

(beat; shock)

What happened?

60 INT. CAR - DAY 23 (PRESENT DAY) 60

JULIEN leaves his hotel and gets into his car. He looks tired and defeated. He starts the car and begins driving forward when suddenly the BEARDED MAN is in front of him. He hits the brakes, hard. Jolting. Julien sighs and closes his eyes, trying to rid himself of the vision. He opens his eyes again - but the pain is too much. He starts to convulse. He needs air -

61 EXT. CAR - DAY 23 (PRESENT DAY) 61

JULIEN bursts out of the car, unsteady, and, leaning against a wall throws up on the ground. His head pounding he lets out a cry of pain -

FLASH TO:

62

**EXT. CAR-PARK - DAY (FLASHBACK)**

62

A car-park. We don't know where. CELIA and SARA are walking through, walking towards a car - and frown. Confused. There, on the windshield is a note. Celia picks it up, her expression one of total anxiety.

CELIA (V.O.)  
You've failed.

BACK TO:

63

**EXT. JULIEN'S CAR - DAY 23 (PRESENT DAY)**

63

JULIEN, still leaning against the wall, turns to see CELIA standing opposite him. Another vision.

CELIA  
No one here believes a word you say. What are you doing? To yourself. To us.

JULIEN  
I know.

SARA (O.S.)  
So come home.

Julien turns the other way to see SARA There too. Arms folded.

FLASH TO:

64

**INT. JULIEN'S COTTAGE. BATHROOM - DAY (FLASHBACK)**

64

JULIEN looks in the mirror and shaves his head. When he's done he stares at himself in the mirror, lost. SARA appears at the door. He smiles and she smiles back. Then reaches into her pocket and takes out a scuffed-looking card. She hands it to Julien.

(MORE)

SARA

(French; subtitled)  
 The day you took me to rehab  
 this prepaid phone card I  
 stole is all I had in my  
 pocket. Every night, I went  
 to the pay-phone down the  
 hall and thought about  
 calling my dealer. But I  
 never did.

(beat)

I know you don't believe in  
 superstition, but, I thought  
 maybe today... this might  
 bring you luck.

SARA

(French translation)  
 Le jour où tu m'as amenée au  
 centre de désintoxication, la  
 seule chose que j'avais en  
 poche, c'était cette carte de  
 téléphone prépayée. Chaque  
 soir, j'allais au téléphone  
 payant au bout du couloir,  
 pour appeler mon dealer. Mais  
 je l'ai jamais fait.

(pause)

Je sais que t'es pas  
 superstitieux, mais je me dis  
 que peut-être aujourd'hui...  
 ça pourrait te porter  
 bonheur.

Julien takes the card and smiles at Sara.

JULIEN (V.O.)

It is the waiting, you know?

BACK TO:

Back with JULIEN. Still sweating he's in some pain. SARA and CELIA either side of him.

CELIA

You ran away.

SARA

(French; subtitled)  
 Rather than have an operation  
 you abandoned your own  
 family.

SARA

(French translation)  
 Tu as préféré abandonner ta  
 famille plutôt que te faire  
 opérer.

JULIEN

(with difficulty)

I had information. It could not  
 wait...

FLASH TO:

JULIEN - with shaved head - sits on the phone. MARLENE on the other end of the call.

MARLENE (V.O.)

Detective, I thought you should  
 know, I heard from Daniel. An  
 email.

(MORE)

(MORE)

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

It says he learned something about his Dad and those girls who went missing...

JULIEN

What?

MARLENE (V.O.)

He doesn't say. Just talks about the sunset over the Tigris near someplace called Azwya...

BACK TO:

JULIEN with CELIA once more. He's getting defensive. Trying to explain himself through the crippling headache.

JULIEN

I could not lie in a hospital bed waiting for the devil to take me...

REMY (O.S.)

(French; subtitled)  
The way it took my wife?

REMY

(French translation)  
Comme il a pris ma femme?

He turns to see REMY. Stood staring at him. His visions spiralling out of control.

JULIEN (CONT'D)

Remy, I...

But he doesn't have any time to talk because Celia starts in at him -

CELIA

You let us walk into that hospital, and wait for you. Thinking you just needed to summon your nerve.

FLASH TO:

We're back in the car-park. CELIA reading the note, tearful, clutching SARA to her. But now we're further away, right over the other side, where watching them, unseen -

- is JULIEN. He hangs his head.

CELIA (V.O.)

The surgeon, the nurses, everyone...

(MORE)

(MORE)

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

I had to go back and tell them I  
didn't know where you were.

BACK TO:

Back with JULIEN and CELIA. She's furious, shouting at him. The atmosphere electric and manic.

CELIA

You ran away. Ran away to chase one  
last moment in the sun for 'the  
great detective baptiste'. Because  
we're not enough for you, are we?

Julien's shouting, a defensive rage we haven't seen from him. But we can tell that it's a front. He's terrified. That this is his worst nightmare.

JULIEN

(French; subtitled)  
How dare you!? How dare you?  
I did all of this for you...

JULIEN

(French translation)  
Comment oses-tu dire ça !?  
Comment oses-tu ? J'ai fait  
tout ça pour toi...

SARA

(French; subtitled)  
When are you going to realise  
it, dad?  
(English)  
You're done. You're d-

SARA

(French translation)  
Quand est-ce que tu vas  
comprendre, papa ?

And suddenly, midway through the word we hard cut back to -

Suddenly JULIEN is back in the drivers seat, recovering from his seizure. The whole thing was a hallucination. He groans in pain as he opens his eyes. Groggy, he becomes aware his phone is ringing. He fumbles and picks up. Weak. A ringing sound in his ears.

JULIEN

Alo?

We're close on STONE. Battered and bruised, his eyes glassy and unfocused as they blink open, awakening. EVE stands above him, holding his hand in hers.

(MORE)

EVE

Hey, Dad.

(MORE)

STONE

What... what happened...

His voice is slurred and hoarse, barely comprehensible.

EVE

Ssh. You got hurt. You have  
fractured ribs...Stone starts to try and lift himself off the bed and Eve has  
to hold him down.

EVE (CONT'D)

Don't try and stand, Dad. You need  
to rest.

STONE

What's going on? Where am I?

He continues to try and struggle up to a sitting position.  
As he does this, a NURSE enters and spots this.

HOSPITAL NURSE

(German; unsubtitled)

Mr Stone, lie down now...

HOSPITAL NURSE

(German translation)

Herr Stone, bitte legen Sie  
sich jetzt hin...

STONE (CONT'D)

I want to go home. I want to go  
home!He winces in excruciating pain as he swings his legs over  
the side of the bed, pulling his IV with him.

NURSE

Lie back please, you cannot go  
anywhere for now...

STONE

You don't tell me what to do.

The nurse goes to ease him back down on the bed and Stone  
shoves her, hard.

EVE

Dad!

The nurse calmly presses a 'call' button. Stone continues to  
try and get to his feet, causing himself huge pain in the  
process.

EVE (CONT'D)

Dad, please, just rest... they're  
only trying to make you better...

Several other NURSES and DOCTORS enter the room. The original nurse starts explaining the problem to them in German.

EVE (CONT'D)  
Dad, come on, it's me. It's Eve.

STONE  
Get away from me. I don't know what you're talking about. I don't...

EVE  
It's me...

STONE  
Leave me alone!

Eve watches tearfully as Stone gets to his feet - and collapses in a heap on the floor. The nurses lift him up and as he struggles and kicks and screams, they have to inject him with a sedative. After a moment, Eve can watch this no more and walks out fast, her hand over her mouth.

72 EXT. CAFE - DAY 23 (PRESENT DAY)

72

On the pedestrianised shopping street in Eckhausen, GEMMA sits at a cafe. JULIEN approaches. He still looks shaky and weak after his fit.

JULIEN  
Mrs Webster. I was surprised to get your call...

GEMMA  
Are you okay?

He sits. Rubs his eyes.

JULIEN  
Yes.

But he doesn't sound it. Gemma hands Julien a file.

GEMMA  
Everything the Army had on Adrian Stone and Henry Reed's unit.  
Anything that went on while they were on ops in the Gulf War should be in there.  
(beat)  
Needless to say, it's all as classified as you can get.

Grateful - knowing they can't have been easy to get. Somehow being given this stuff is breathing new life into him.

JULIEN  
Thank you. I... this cannot have been easy.

(MORE)

He's already diving into the documents, skimming through.

GEMMA

How will you find this third person  
Stone mentioned, in all those  
names?

JULIEN

I will start with those on tour in  
this regiment in 1991. Those in  
Stone's own unit, fellow officers  
who might...

He tails off. Gemma frowns.

GEMMA

What?

Julien looks up at her, then back down at the papers. He  
slides it over to her.

JULIEN

This name... This is no  
coincidence.

Gemma looks down at the name and shares a horrified look  
with Julien.

GEMMA

What is it?

Julien clenches his jaw. Finding a renewed strength and  
sense of purpose.

JULIEN

I am not done here, Mrs. Webster.  
Thank you.

EVE sits in the canteen nursing a coffee. Eyes closed,  
trying to keep her emotions at bay. She hears a German-  
accented voice -

ENGEL (O.C.)

Staff Sergeant Stone?

Eve opens her eyes to see ENGEL standing above her.

ENGEL (CONT'D)

I am sorry to disturb. I wanted you  
to know, I will be tackling this  
case personally. Your father and I  
had our disagreements...

(MORE)

(MORE)

ENGEL (CONT'D)

but it was a loss to us all when he  
had to step down.

EVE

Do you have any idea who might have  
done it?

ENGEL

The French detective - Baptiste -  
is back in Eckhausen again.

EVE

What's that got to do with my Dad?

ENGEL

Staff at your father's facility say  
his last visitor was Baptiste.  
There was shouting... when the  
nurses ran in to help, Baptiste was  
attacking your father.

EVE

(horrified)  
Jesus.

ENGEL

You had dealings with Baptiste in  
2014, during the Webster business.  
Do you think him capable of such a  
thing?

EVE

No. But... he's not well. He's got  
a brain tumour. And yesterday... he  
lost it in the Army cookhouse. He  
was hallucinating. Went for one of  
the men.

ENGEL

I understand. Well. No need to  
worry. My men are already on the  
way to his hotel.

A police car pulls up outside the hotel. Two OFFICERS emerge  
and run inside...

Back with EVE and ENGEL. ENGEL on the phone.

ENGEL

I see.

(MORE)

He hangs up. Looks at Eve.

ENGEL (CONT'D)  
He has gone.

Eve nods and takes out her phone. Rings a number.

76 INT. CAR - DAY 23 (PRESENT DAY)

76

JULIEN drives along, putting his phone on loudspeaker and onto the dashboard. The scene's intercut between the two.

JULIEN  
Staff Sergeant Stone.

EVE  
Where are you?

JULIEN  
Why does it matter? Only yesterday you told me to go home.

EVE  
You should come down to the station. Turn yourself in.

On Julien - not expecting to hear this at all.

JULIEN  
For what?

EVE  
For what you did to my father. For putting him in hospital.

JULIEN  
Your father...? Miss Stone, I did nothing of the sort.

EVE  
I... I don't blame you. I just feel sad for you. You're lost.

JULIEN  
I am not lost, Miss Stone. I know exactly where I am.

Julien hangs up. We see Eve's reaction - sad that they're going to have to go out and drag him in. Seeing a police car up ahead, Julien takes a sharp right.

77 INT. SAM AND GEMMA'S HOUSE. LIVING ROOM - DAY 23 (PRESENT DAY)

SAM is making breakfast as GEMMA enters. He looks up.

(MORE)

SAM

Hey. You were up early.

GEMMA

I went to see Eve.

Sam frowns, confused.

SAM

Why?

GEMMA

Does it matter, Sam? I'm tired. I'm tired of fighting. I'm tired of pretending. Can't we just be grown up and admit that it's over?

SAM

Why? What's so grown up about giving up? No. No, we have to try...

GEMMA

We're trapped, Sam. You can't take back what you said to Matthew. What you said to me.

SAM

And how many times do I have to apologise? How many times is that going to be used as a stick to beat me with?

GEMMA

Too much has passed. That's the truth. You think you can fix everything. But you can't fix us.

SAM

You think that's what I want?

He shakes his head.

SAM (CONT'D)

So what if we're broken? We'll never be like we were before. Me, you, Matthew... I know that. But maybe we'll find something else. Something new.

GEMMA

How?

SAM

I don't know. And I never will - unless we try.

Gemma looks at him - wanting to believe like he does, wanting them to somehow find each other again. But unable to find it within her. She goes, leaving Sam alone.

78 **INT. ADAM'S HOUSE. LIVING ROOM - DAY 23 (PRESENT DAY)**

78

ADAM is scrubbing the floor, where he killed Jorn, with industrial bleach. The phone goes. He answers, the rubber gloves still on.

ADAM

You're late.

79 **EXT. STREET - DAY 23 (PRESENT DAY)**

79

ALICE is at a phone-booth on the stretch of road in Switzerland.

ALICE

The phone was being used. If you'd just get one in the cabin...

ADAM

If we're going to make a life there, it has to be off the grid, Sophie. Just think. And don't be late. You call me at the right time. Morning. Afternoon. Evening. Got that?

ALICE

(quietly)

I'm sorry.

Adam sighs.

ADAM

Okay then.

ALICE

Can I speak to Lucy?

ADAM

She's playing.

ALICE

I miss her.

(beat)

I miss you.

(MORE)

ADAM

We'll be together soon. In two weeks, I'll collect my papers. I'll be retired. We can't rush this. We've planned ahead. We've been careful. We're so close now. Just be patient.

Alice bites her lip and nods.

ALICE

I will.

ADAM

Do you love me?

ALICE

Yes.

ADAM

Good girl.

CUT TO:

CAPTION: Eckhausen, Germany. 2015.

The sound of the rain sheeting down outside. ALICE is sat in the middle of the room. A mirror in front of her propped up on the table. A towel over her shoulders. ADAM is behind her, a pair of scissors in his hand. LUCY watches, sat in bed, as he starts to cut her hair. Transforming it into the cut we saw at the end of episode four when we revealed she was still alive.

Alice looks down at a photo in her hands. The photo of the MAN and the BOY by the cabin.

ALICE

He looks like you, your uncle.

ADAM

He was a shit.

Alice looks at the boy in the picture.

ALICE

You look so happy.

ADAM

Appearances can be deceiving. Leaving me that cabin is about the only decent thing he ever did for me.

(MORE)

She looks up at herself in the mirror. The length of her hair now gone.

ALICE

I look like a boy.

ADAM

You look beautiful. It makes you look younger.

She sighs.

ALICE

When will I go?

ADAM

Soon. Everything has to be ready, everything has to be in place. But soon. A few months, maybe...

ALICE

Why can't you come with me?

ADAM

Won't get my pension unless I wait. Do it properly. Feeding and clothing you isn't cheap.

She nods, understanding.

ADAM (CONT'D)

This is what you wanted. You get to see the stars again. Isn't that what you always said you wanted?

She nods. Still not convinced.

ALICE

I don't know why Lucy can't come. Don't you trust me?

Adam looks at her in the mirror. His expression shifting.

ADAM

You earn my trust when I say you have. You know that.

She nods. He picks up the picture Lucy drew, of him and her together. Hands it to Alice.

ADAM (CONT'D)

You can take this. Then you'll have us there with you. Anyway, we'll be there before you know it.

Seeing her hesitation -

(MORE)

ADAM (CONT'D)

Your face is all over the papers here. If we're going to find a way to live we have to do it right. And that means me trusting you to do this.

ALICE

(French; subtitled)  
You can trust me.

ALICE

(French translation)  
Tu peux me faire confiance.

ADAM (CONT'D)

(turning)

Don't do that. You know I hate that. Don't be a bitch.

ALICE

Sorry.

A silence. He looks at her in the mirror.

ADAM

We need to change the colour.

He looks her in the eye. Grinning.

ADAM (CONT'D)

See - I told you this'd be fun.

SAM pulls up in his car, and gets out, ignoring the press. He walks purposefully through the rain and into the house.

GEMMA is in the living room, tidying up. The TV's not on and she's suddenly active. Alert. A completely different woman to the one we saw in the opening of this timeline. SAM enters. Takes in the sight for a moment - how manic Gemma seems.

SAM

Evening.

GEMMA

Hey.

She barely looks up, just keeps on tidying and cleaning.

SAM

You think they're going to camp out there for the whole trial? Watching us?

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(MORE)

GEMMA

God knows.

SAM

I talked to Matthew. We're meeting for a pint. Like we used to. So that's...

He trails off.

SAM (CONT'D)

I've been talking about maybe scaling back at work... taking some time, you know...

He looks at her, manically sorting and tidying things away.

SAM (CONT'D)

Gem, are you listening?

GEMMA

Sorry, what?

SAM

What's going on with you?

GEMMA

That French detective called earlier. Baptiste.

(nervous excitement)

He... he thinks someone interfered with the DNA test, swapped the samples or something, he thinks...

Heading towards her, trying to comfort her.

SAM

Love, slow down...

GEMMA

(emotional)

Maybe it wasn't her, Sam. Maybe I was right, and the girl in this house wasn't our daughter. So there's a chance she's still out there...

Sam looks at her like she's a stranger.

SAM

No. No, not this again. I told you...

GEMMA

He was talking about pictures, pictures on a rollercoaster...

SAM

(angry)

Do you realise how you sound? This last year you've been asleep at the wheel. Not even able to look me in the eye, because you think it's all your fault.

(MORE)

(MORE)

SAM (CONT'D)

Punishing yourself and me.

GEMMA

You should talk to Baptiste, then  
you'll understand, then you'll  
realise...

SAM

We've been through this, Gemma. You  
think the police are wrong? You  
think she was lying to us the whole  
time she was in this house? Why?  
Why would she do something like  
that?

GEMMA

I... I don't know... But I do know  
something wasn't right. I said,  
didn't I, when she was here.

SAM

(cutting her off)

You need help, Gemma. Seriously.  
Because this... this isn't a way to  
battle those demons running round  
your head. This - this is sick.

And he turns and storms out, slamming the door behind him.

SAM is sat at the bar, drinking a whiskey. He's clearly had  
a few. Takes out his phone and dials a number, we hear it go  
straight to voicemail -

SAM

(into phone)

Matthew it's me. I'm here. Thought  
you were coming, but...

(beat)

Clearly not.

He thinks about saying something else, but hangs up. He  
gestures to the BARMAN for another drink. Looks around the  
bar, then sees someone in the corner. EVE, on her own,  
drinking. She catches his eye, smiles politely. He nods at  
her to come join. Eventually she does. When she gets to her  
feet she's unsteady - like she's had a few.

SAM (CONT'D)  
No one should drink alone.

EVE  
Says the man drinking alone.

SAM  
I'm supposed to be meeting someone.

At that moment the lights flick on and off for last orders.

SAM (CONT'D)  
Was supposed to be meeting someone,  
anyway.

Eve smiles. They sit in silence for a moment.

SAM (CONT'D)  
I remember when I first joined the army, I had this idea of it - that maybe it was this place you'd never be alone. You sign up to a family of thousands...  
(beat)  
Now look at us.

EVE  
You have a family.

SAM  
So do you. You have your Dad. But he's not there, is he? Same way mine aren't.

EVE  
You heard about my Dad?

SAM  
Nothing stays secret for long round here.

EVE  
At least you don't get lonely.

Sam thinks for a moment. Downs his whiskey.

SAM  
I can't remember the last time I wasn't lonely.

SAM and EVE stumble out of the bar, into the rain. Drunk. They head down the road a bit. Eve drops her handbag and goes to pick it up, just as Sam reaches down for it.

But she lifts her head up as he does so - sending their heads smashing into each other with a *crack*.

Immediately they recoil, Sam clasping his jaw. And laughing. She starts to laugh too. Soon they're both in hysterics.

Then, drunkenly, as the laughter starts to fade and their eyes meet, she turns to go. But he grabs her arm and the two of them kiss. He pushes her up against a wall, and they keep kissing each other.

We REVERSE - to see that at that very moment, MATTHEW has turned up at the bar to meet his dad. And he's just seen him in the act. He's disgusted. Turns and walks back away. He pulls out his phone and dials a number, speaking into it as he walks -

MATTHEW (German; subtitled) You boys still up?	MATTHEW (German translation) Seid Ihr Jungs noch wach?
--	--

And he disappears into the night.

CUT TO:

CAPTION: Eckhausen, Germany. Present Day.

JULIEN pulls up outside Nadia and Kristian's house. He drives round the side, down a small alley. So his car is hidden from the road. Then walks round the side, trying the side door, which is open -

JULIEN enters through the side door and goes into the kitchen, which startles Nadia. She lets out a shriek. Grabs a nearby kitchen knife and points it at him defensively, scared. But Julien doesn't flinch.

JULIEN I did not come here to harm you. My name is Julien Baptiste. I need to ask you some questions...
--

NADIA (terrified) Who the hell are you? Get out of my house...
---

JULIEN I'm not going anywhere.
-----------------------------------

He looks at her levelly. Maybe she's involved, maybe not, but he's not letting a knife get in the way of what he came here for. Not after what he's been through.

JULIEN (CONT'D)

Did you set him up? Your husband?  
For the abduction of Alice Webster?  
Of Sophie Giroux? Was it you?

NADIA

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

JULIEN

I am talking about the reason all  
of this began in the first place.  
Back in 1991, for almost a month,  
in Duhok, you were the ranking  
officer. Under your command were  
Adrian Stone and Henry Reed.  
Something happened back then, did  
it not?

NADIA

I'm calling the police...

She goes for the phone. Julien lurches forward, pushes the phone away and grabs her wrist, twists it, then grabs the knife with his other hand. Fearlessly and expertly done.

JULIEN

You will do no such thing.

He stares at her, the knife in his hand.

JULIEN (CONT'D)

They think I have lost my mind.  
That the wires in my head have  
fused and blown. All because of the  
rotten secrets kept hidden in a  
basement by cowards and thieves.  
Basements like the one that held  
Alice Webster prisoner...

NADIA

(scared and confused)  
What... what does this have to do  
with Alice Webster?

JULIEN

Everything. I believe that finding  
out the truth of what happened all  
those years ago in 1991, in Iraq,  
will help explain why Alice Webster  
was taken. And, more importantly,  
who it was that took her.

(beat; testing her)

Unless you can tell me now?

NADIA

You think... you think it was me?

Julien looks through a slat in the blinds for any signs of police outside.

JULIEN

I think we do not have much time.  
And that you had better tell me  
everything that passed back in  
1991...

Not fully understanding, but very aware of the stakes (as she looks down at the knife in his hands), she nods curtly.

NADIA

Okay. Okay. I'll tell you what I  
know...

And on Julien, finally about to get the answers he's given so much up in the search of, we -

SNAP TO BLACK:

END OF EPISODE SIX