

THE MISSING II

by
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EPISODE FIVE 'Das Vergessen'

FINAL SHOOTING SCRIPT

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CAPTION: Varen, Switzerland. Present Day.

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

MARTIN

English yes?
(smiling)

4

CONTINUED:

4

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

CUT TO:

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

TITLESEPI SODE FIVE: "DAS VERGESSEN"

5

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

5

CAPTION: Hannover, Germany. 2014.

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

CUT TO:

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

6

INT. CORRIDOR - NIGHT 10 (2014)

6

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

7

INT. TOILET - NIGHT 10 (2014)

7

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

(MORE)

7

CONTINUED:

7

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

ILSA
(German; subtitled)
The Ladies were full.

ILSA
(German translation)
Die Ladies waren voll.

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

8

INT. MATERNITY WARD - NIGHT 10 (2014)

8

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

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

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

Eve looks anxious.

EVE
What does that mean?

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

EVE
She. I'm having a girl.

MATERNITY DOCTOR
A girl who is full of energy!

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

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

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

(MORE)

MATERNITY DOCTOR (CONT'D)

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

EVE

So it's normal?

MATERNITY DOCTOR

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

Eve looks nervous again.

EVE

Are you worried about the baby?

MATERNITY DOCTOR

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

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

9

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

9

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

JORN

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

JULIEN

I hope everything is okay with the baby?

JORN

They did not disclose any more.
(frowning)

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

JULIEN

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

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

JULIEN
Forgive me.

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

JORN
Shall we?

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

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

JORN
Henry Reed's body was found here.

He indicates an area on the floor.

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

JULIEN
But no indication of why.

JORN
Sometimes there are not.
Sometimes...

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

JORN (CONT'D)
What are you thinking?

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

He looks at Jorn.

JULIEN (CONT'D)
Do you believe in coincidence,
Jorn?

JORN
Coincidence is God's way of
remaining anonymous.

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

Jorn smiles.

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

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

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

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

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

11 EXT. HANNOVER HOSPITAL - DAY 11 (2014) 11

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

12 INT. HANNOVER HOSPITAL - DAY 11 (2014) 12

Sam nods, stoic.

BURNS UNIT DOCTOR (CONT'D)

How is your pain?

SAM

I'm fine.

BURNS UNIT DOCTOR

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

SAM

(firmly)

I'm fine. When can I go home?

BURNS UNIT DOCTOR

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

SAM

Thanks.

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

GEMMA

I hate this place.

SAM

Gem...

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

ADAM

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

GEMMA

Yes. Of course, come in.

ADAM

Are you sure?

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

SAM

What is it?

ADAM

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

(MORE)

ADAM (CONT'D)

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

(beat; with difficulty)

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

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

ADAM (CONT'D)

They're planning to publish.

GEMMA

Who?

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

GEMMA (CONT'D)

Which one of these parasites was it?

ADAM

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

GEMMA

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

SAM

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

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

GEMMA

Christ, Sam.

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

SAM

Tell them we'll do it.

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

15

CONTINUED:

15

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

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

MARLENE
(German translation)
Ja?

JORN
(German; unsubtitled)
Is that Marlene Lowei ch?

JORN
(German translation)
Marlene Lowei ch?

MARLENE (V.O.)
(German; unsubtitled)
Speaki ng.

MARLENE
(German translation)
Ja.

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

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

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

16

INT. HALLWAY - DAY 11 (2014)

16

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

17

INT. FLAT - DAY 11 (2014)

17

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

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

MARLENE
I'm training to be a chef.

JULIEN
Well. You certainly have enough
saucepans to qualify.

(MORE)

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

MARLENE

What is this about?

JORN

Daniel Reed.

Marlene sighs an exhausted sigh.

JULIEN

He is your boyfriend, non?

MARLENE

Yes... well... he was.

A sting in her tone -

MARLENE (CONT' D)

Until yesterday morning, anyway.

JULIEN

What happened yesterday morning?

MARLENE

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

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

JULIEN

Did he say why?

Marlene shakes her head.

MARLENE

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

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

MARLENE (CONT' D)

(German; unsubtitled)

Shit.

MARLENE (CONT' D)

(German translation)

Scheiße.

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

MARLENE (CONT' D)

(shrugs)

Another failure.

JULIEN

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

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

MARLENE

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

(shrugging)

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

JULIEN

What happened there?

MARLENE

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

Julien nods.

JULIEN

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

MARLENE

(frowning)

No...

(confused)

What could Daniel have had to do with them?

Julien and Jorn share a look.

JULIEN

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

(beat)

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

He hands Marlene his card. Gently -

JULIEN (CONT'D)

I am sorry to have disturbed you.

MARLENE
I've wasted enough time thinking
about him. Crying over him.
(MORE)

17

CONTINUED: (5)

17

MARLENE (CONT'D)

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

CUT TO:

18

EXT. ERBIL AIRPORT - DUSK 19 (PRESENT DAY)

18

CAPTION: Erbil, Kurdistan. Present Day.

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

STEFAN

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

JULIEN

Thank you again. For all your help.

STEFAN

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

They both share a weary laugh.

STEFAN (CONT'D)

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

JULIEN

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

STEFAN

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

JULIEN

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

STEFAN

To do nothing or do something, right?

(MORE)

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

JULIEN

Yes. It is no choice at all.

JULIEN (CONT'D)
May I borrow your phone?

STEFAN
Sure.

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

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

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

STEFAN
What are you doing?

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

JULIEN
Am I speaking with Mrs Anderssen?
(beat)
Hello. I have your husband. He would like to speak with you.

Julien hands the phone to Stefan.

STEFAN
What do you think you're doing?

JULIEN
There are more important things than chasing a story.

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

STEFAN
You can hear yourself, right?

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

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

GEMMA
That was Alice's necklace.

EVE

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

She doesn't finish her sentence.

EVE (CONT'D)

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

GEMMA

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

EVE

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

GEMMA

What will you do?

EVE

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

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

EVE (CONT'D)

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

(beat)

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

GEMMA

No. It's not.

Eve looks away from Gemma, chastened.

EVE

I'll let you know if I find an

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

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

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

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

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

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

CELIA
(into phone)
Hello?

JULIEN
(French; subtitled)
It's me.

JULIEN
(French translation)
C'est moi.

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

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

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

CELIA
Enough, Julien. This is enough.

Julien closes his eyes. This is killing him.

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

Julien cuts in - calm but firm -

JULIEN

I have to be here.

CELIA

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

EVE

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

Jorn nods. Staring at the photo.

JORN

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

EVE

Her daughter.

JORN

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

EVE

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

Jorn nods. As Eve turns to go -

JORN

Wait, I have something for you...

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

JORN (CONT'D)

It is, uh... a song.

EVE

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

JORN

(reddening)

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

He trails off, losing steam.

EVE

Thanks.

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

SAM

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

GEMMA

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

SAM

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

After a pause -

SAM (CONT'D)

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

Gemma looks at him, surprised.

GEMMA

You want to move?

SAM

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

GEMMA

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

SAM

(sharply)

There's nothing wrong with me.

GEMMA

Our lives are here...

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

SAM

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

Clutching at a lifeline -

GEMMA
What about Matthew?

SAM
He's 23...

GEMMA
We're not going without him.

SAM
I thought what happened a few
months ago... I thought it would
make a difference.
(MORE)

24

CONTINUED: (3)

24

SAM (CONT'D)

But he'll never forgive me.

(beat; then)

Maybe you could speak to him for me.

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

GEMMA

Fine. I will.

SAM

Gem. I'm sorry.

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

25

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

25

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

EVE

Baptiste. How are you?

JULIEN (V.O.)

I am back in Eckhausen.

EVE

You just can't stay away, can you?

26

INT. HIRE CAR - DAY 20 (PRESENT DAY)

26

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

JULIEN

I need to meet with you.

EVE

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

JULIEN

I can come there.

EVE

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

(MORE)

JULIEN

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

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

EVE

Fine.

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

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

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

ENGEL
(German translation)
Sie sehen beschäftigt aus.

Jorn looks round in surprise and sees ENGEL.

JORN
(German; subtitled)
Yes. I am.

JORN
(German translation)
Ja. Bin ich.

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

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

JORN
(German; subtitled)
I was du requ

*

*

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

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

EVE
These are his favourite.

Another pair. Eve smiles, emotional.

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

The nurse smiles.

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

Eve laughs. Then, sincerely -

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

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

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

ST ODILIA NURSE 2
(German translation)
Besuch für Frau Stone.

29 OMITTED

29

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

EVE

Baptiste.

JULIEN

Sergeant.

EVE

Staff Sergeant, now.

JULIEN

Staff Sergeant, forgive me.

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

EVE

How are you?

Pause.

JULIEN

Alive.

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

JULIEN (CONT'D)

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

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

EVE

Why?

JULIEN

The girl who came back...

EVE

(pointed)

Alice.

EVE

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

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

JULIEN

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

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

EVE

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

JULIEN

If it was not important, I would not ask.

Seeing Eve is wavering -

JULIEN (CONT'D)

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

EVE

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

JULIEN

I feel it would be better if...

EVE

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

Julien sighs.

JULIEN

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

EVE

Why?

JULIEN

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

EVE
(confused; brittle)
What do you mean?

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

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

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

EVE
Good authority? Whose bloody
authority? Authority to accuse a
man with Alzheimer's of murdering a

CAPTION: Eckhausen, Germany. 2014.

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

STONE
What's wrong?

32

CONTINUED:

32

On Stone, trying to answer her real concern -

STONE

Everything's going to be fine.

EVE

How do you know?

STONE

Because I'm your Dad and I said so.

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

STONE (CONT'D)

This is ridiculous, I'm getting a doctor.

He stands and we follow him out -

33

INT. HALLWAY - DAY 11 (2014)

33

STONE walks down a hallway and finds MATERNITY DOCTOR 2.

STONE

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

(German; unsubtitled)

Right now!

STONE

(German translation)
Sofort!

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

34

INT. MATERNITY WARD - DAY 11 (2014)

34

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

STONE

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

EVE

It's just cramping...

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

MATERNITY DOCTOR 2

(German; unsubtitled)

Nurse! Prep an operating room, right now!

MATERNITY DOCTOR 2

(German translation)

Schwester! Lassen Sie einen OP fertig machen, sofort!

*

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

(MORE)

EVE (CONT'D)

What is it? What's going on?

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

MATERNITY NURSE

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

STONE

Oh God.

Stone grips Eve's hand.

EVE

The baby...?

The doctor answers and the nurse keeps translating.

MATERNITY NURSE

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

EVE

Will she be okay?

MATERNITY NURSE

We will do everything we can.

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

EVE

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

STONE

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

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

STONE (CONT'D)

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

He grips his daughter's hand.

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

JULIEN

Here. Do you see? This number. The

JOURNALIST

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

GEMMA

Thank you.

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

JOURNALIST

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

(Looking for the world)

Make sensational stories, you know?

SAM

Good.

JOURNALIST

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

Before Gemma can answer -

SAM

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

Gemma looks at Sam, surprised.

SAM (CONT'D)

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

JOURNALIST

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

SAM

(abrupt)

It's just not true.

(beat)

He's a good lad.

36 CONTINUED: (2) 36

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

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

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

MATTHEW

Officer, do you speak English?

POL OFFICER

Yes.

MATTHEW

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

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

MATTHEW (CONT'D)

Forget it. It doesn't matter.

38 INT. CAR - EVENING 11 (2014) 38

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

JULIEN

I look forward to hearing you play.

Off Jorn's look -

JULIEN (CONT'D)

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

Jorn smiles.

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

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

Jorn shrugs.

JORN
Perhaps.

JULIEN
Then do it. If it makes you happy.
(beat)
Although I must say, you make for a good detective.

Jorn smiles. Flattered.

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

Julien fixes him with a look.

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

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

JULIEN (CONT'D)
Here...

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

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

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

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

Jorn reddens.

JORN
(German; subtitled)
No thank you.

JORN
(German translation)
Nein danke.

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

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

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

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

RECEPTIONIST
(German; subtitled)
What do you want?

RECEPTIONIST
(German translation)
Was wollen Sie von ihm?

Jorn flashes his badge.

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

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

Seeing her reaction -

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

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

*

The receptionist nods warily. Checks her ledger.

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

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

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

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

Julien raises an eyebrow.

JULIEN

But still - on the list?

Jorn smiles.

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

GEMMA

Thank you.

SAM

For lying?

GEMMA

Yeah.

Sam just shakes his head.

SAM

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

(beat)

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

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

SAM (CONT'D)

What?

GEMMA

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

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

JORN

Wolfgang Hausler?

Ilsa raises her eyebrows.

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

Jorn smiles politely and flashes his badge.

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

Ilsa nods. She's trying hard to look nonchalant, but there's

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

JORN
(German translation)
Dürfen wir reinkommen, Ilsa?

ILSA
Between 17 till 18, the name is 159

JULIEN
It is so close to the real thing.

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

JULIEN
(smiles)
Have you any of your own work?

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

Julien nods.

JULIEN
It is impressive.

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

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

JULIEN
We are investigating the death of
Henry Reed.

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

JULIEN (CONT'D)
You knew him?

Ilsa looks at them. Hard to read.

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

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

ILSA
Last time I spoke to Henry...
(beat)
(MORE)

ILSA (CONT'D)

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

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

ILSA (CONT'D)

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

JULIEN

That is all that passed?

ILSA

That is all.

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

JULIEN

Did he mean anything to you? Henry Reed?

Ilsa smiles an empty smile.

ILSA

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

(beat)

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

Julien nods.

JULIEN

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

Ilsa checks her watch, pointedly.

JULIEN (CONT'D)

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

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

44

ANNA
How is she?

MATTHEW
That's not up to you.

GEMMA
Isn't it worth thinking about?

Beat.

MATTHEW
Do you want to go?

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

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

MATTHEW
You think that'll fix things?

GEMMA
Your Dad loves you, Matthew. Hear that

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

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

She walks towards him.

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

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

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

JULIEN (CONT'D)

Memory is a complicated thing.
Sometimes... a sound... a smell..
(MORE)

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

STONE

What time is it? Is it time to
leave?

STONE

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

JULIEN

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

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

JULIEN (CONT'D)

Do you know him?

STONE

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

JULIEN

Henry Reed.

(beat)

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

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

STONE

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

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

JULIEN

Three of you? Who was the third person?

Stone goes quiet. Looks out the window.

JULIEN (CONT'D)

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

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

STONE

We're supposed to be home by now.

JULIEN

We cannot go right now...

He's starting to raise his voice -

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

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

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

SAM
Hello?

53 OMITTED 53

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

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

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

Intercut between the two.

SAM
So he's deciding for us. England

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

SAM

What are you doing here?

EVE

Didn't you get my messages?

SAM

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

EVE

I'm bloody pregnant.

Sam just looks at her - stunned.

55 - 56 OMITTED

55 - 56

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

57

CAPTION: Eckhausen, Germany. 2014.

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

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

STONE (O. C.)

Sweetheart...

Eve turns to see STONE.

STONE (CONT'D)

How are you feeling?

EVE

Awful.

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

ANNA

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

(MORE)

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

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

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

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

Ilsa looks at the present they are carrying and frowns.

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

JULIEN
May we come in?

Ilsa sighs and opens the door wider.

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

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

JULIEN
Please. Open it.

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

ILSA
It's nice.

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

Ilsa smiles sadly.

ILSA
Henry always was extravagant.

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

(MORE)

60

JULIEN (CONT'D)
(quietly)
I do not think you are guilty.
(MORE)

ILSA (CONT'D)

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

JULIEN

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

ILSA

Positive. I waited long enough.

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

JULIEN

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

JORN

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

JULIEN

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

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

ILSA

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

She looks at Julien.

ILSA (CONT'D)

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

JULIEN

We will tell you.

He nods at Ilsa and leaves, followed by Jorn.

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

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

ULF

The retard told us what he said to you.

MATTHEW

Sorry, I...

Then, realising -

MATTHEW (CONT'D)

Are you Ulf and Axel?

ULF

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

MATTHEW

You put Nadia Herz in a coma.

ULF

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

Axel pushes him up against the wall.

AXEL

(German; subtitled)
Is he accusing us of something?

AXEL

(German translation)
Beschuldigt er uns etwa?

MATTHEW

(German; subtitled)

61

CONTINUED: (2)

61

MATTHEW (CONT' D)

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

(MORE)

61

CONTINUED: (3)

61

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

ULF

Okay then Matthew. Okay then.

62

EXT. HANNOVER HOSPITAL - NIGHT 11 (2014)

62

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

SAM

Hey.

EVE

Hey. How are you doing?

SAM

Better. They discharged me.

EVE

You're not getting a cab back are you?

SAM

Gemma's bringing the car round.

Sam smiles at her.

SAM (CONT'D)

Boy? Girl?

EVE

Girl.

SAM

Lovely. Where is she?

EVE

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

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

(MORE)

SAM

Oh. I didn't know.

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

EVE

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

(beat)

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

(realising how this sounds)

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

SAM

It's okay.

(beat)

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

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

SAM (CONT'D)

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

Eve thinks. Then, after a pause -

EVE

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

STONE emerges.

STONE

Enough fresh air for you, back inside.

EVE

Yes, Sir.

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

63 INT. CAR - NIGHT 11 (2014)

63

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

(MORE)

JORN

What next?

JULIEN

A good question. I was asking it myself.

(thoughtfully)

Daniel Reed's father is murdered, then not long after he goes Absent Without Leave. His father must have been involved in Alice's abduction. And Daniel knows something.

JORN

But how to find him?

JULIEN

Presses the doorbell. A long wait. Inside he can hear the sound of hammering. He presses the doorbell again. Then, the

JORN (CONT'D)

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

Adam nods, surprise to be asked about this.

ADAM

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

JORN

Look...

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

JORN (CONT'D)

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

Adam frowns.

ADAM

Yeah. Yeah, it definitely could be.

JORN

And in the front of that picture is Alice Webster.

Adam nods.

ADAM

Alice? Jesus. Alice and Lena...

(shaking his head)

I still don't understand how I can help.

JORN

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

GIRL (O.C.)

Daddy?

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

ADAM

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

JORN

I didn't know you had a family?

ADAM