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THE MISSING II

!

by
Harry Williams and Jack Williams

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EPISODE TWO 'The Turtle and The Stick'

FINAL TX SCRIPT

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1 EXT. PARIS STREETS - DAY 2 (2002) 1

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

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

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

CAPTION: Paris, France. 2002.

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

REMY (O. C.)

Baptiste!

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

REMY (CONT'D)

(French; subtitled)

This is your fault.

REMY (CONT'D)

(French; translated)

C'est votre faute!

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

REMY (CONT'D)

(French; subtitled)

If something happens to my wife it's because of you. You understand?

REMY (CONT'D)

(French; translated)

S'il arrive quelque chose à ma femme, c'est vous qui serez responsable. Compris ?

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

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

3 INT. STAIRWELL - DAY 2 (2002) 3

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

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

JULIEN
Mrs Gi roux.

MRS GI ROUX turns to Jul i en. She' s glamorous and immacul ately dressed, her fastidious appearance at odds with her tear-stained makeup-streaked face. She has fiery red hair.

MRS GI ROUX
Jul i en. Leave me alone.

She speaks softly. Almost sadly.

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

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

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

7 INT. SAM AND GEMMA'S HOUSE. MAIN BEDROOM - DAY 8 (2014) 7

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

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

The morning winter sun pours in through the windows. ALICE

9

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

GEMMA

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

SAM

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

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

SAM (CONT'D)

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

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

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

10

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

10

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

SAM

Y' alright love?

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

SAM (CONT'D)

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

ALICE

No. No thank you.

Sam nods. Goes over towards the kettle.

SAM

I just need to -

(MORE)

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

SAM (CONT'D)

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

ALICE

(beat)

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

SAM

(an awkward laugh)

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

ALICE

I didn't.

SAM

Oh. I'm sorry...

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

SAM

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

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

JULIEN

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

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

12

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

ALICE (CONT'D)

She argued with him. He hated that.
(beat)

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

She looks teary at the thought.

JULIEN

And the place you escaped from...

ALICE

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

Gemma puts her hand on Alice's arm.

JULIEN

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

GEMMA

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

JULIEN

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

SAM

(cutting across)

Look, I hate to say this, but
whoever did this - he'll know that
Alice is gone, won't he. So he
would have moved the other girl
already. Now, what's important is
for my daughter to get better... so

-

He's trying to move Julien on, but Julien refuses to go. He
has to know. He keeps pressing Alice, despite Sam's obvious
discomfort.

JULIEN

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

ALICE

I don't know...

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

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

ALICE
I don't know...

JULIEN
How long before you reached the
road?

ALICE
I've already been through this -

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

SAM
Alright, Mr Baptiste. That's enough
now.

ALICE
And I don't remember, okay?

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

Sam walks to the door. Alice starts to click her thumbnail
against the nail on the tips of each of her fingers - one by

KRISTIAN
You always surprise me.

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

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

She smiles. Embarrassed.

NADIA
Maybe a little bit.

He looks at her.

KRISTIAN
So what did you find?

She looks at him, narrowing her eyes. Playful.

NADIA
I haven't figured it out yet.

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

KRISTIAN
(German; subtitled)
That's very kind of you to
help Andreas. But these don't
go there.

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

KRISTIAN
(German; translated)
Lieb von dir, dass du uns
hilfst, Andreas. Aber die
gehören nicht hier hin.

(beat)
Weißt du was, wir nehmen sie
wieder raus, ja? Ich helf
dir.

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

15

JULIEN (V.O.)
It's me - your loving husband.

CELIA
How are you?

16 INT. HOTEL ROOM - DAY 8 (2014)

16

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

JULIEN
(French; subtitled)
I am making a nuisance of myself.

JULIEN
(French; translated)
J'emmerde tout le monde.

CELIA
(French; subtitled)
Some things never change.

CELIA
(French; translated)
Il y a des choses qui ne changent jamais.

JULIEN
Do you remember when Sophie Giroux went missing?

CELIA
Yeah. How could I not?

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

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

JULIEN
(hesitant)
Okay...

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

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

STEFAN (CONT'D)

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

JULIEN

I wouldn't have it any other way.

STEFAN

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

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

JULIEN

Daniel Reed.

STEFAN

Yeah, Daniel Reed. Is he worth it?

JULIEN

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

(off his look)

It is a long story.

STEFAN

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

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

JULIEN

What is this?

STEFAN

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

JULIEN

It is... very loud.

STEFAN

(gripping)

I'm sorry. It is non-negotiable.

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

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

Caption: Germany.

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

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

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

SAM

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

EVE

(drily)

And what a room.

SAM

I'll let you book it next time.

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

SAM (CONT'D)

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

EVE

(cutting him off)

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

She looks at him. Matter-of-fact.

EVE (CONT'D)

Okay?

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

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

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

SAM

Thanks.

The RECEPTIONIST, passes a nearby leather book towards him.

20

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

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

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

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

RECEPTIONIST
Thank you, Mr Jones.

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

21 EXT. ROAD - DAY 17 (PRESENT DAY) 21

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

22 INT. PEOPLE CARRIER - DAY 17 (PRESENT DAY) 22

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

JULIEN
That is Azwya?

STEFAN
Should be.

23 EXT. AZWYA - DAY 17 (PRESENT DAY) 23

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

24 OMITTED 24

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

JULIEN

It is quiet.

STEFAN

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

STEFAN (CONT'D)

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

JULIEN

We have come this far. We must look.

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

STEFAN

So if the silence - aboSo i NAI Tg6 1 SENT D)

JULIEN

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

STEFAN

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

JULIEN

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

Silence as they walk on. Then -

STEFAN

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

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

STEFAN (CONT'D)

Shit. That's an ISIL flag.

He and Julien share a look...

CUT TO:

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

VERONIKA

Miss Stone, please...

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

VERONIKA (CONT'D)

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

EVE

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

VERONIKA

Two weeks.

EVE
Thank you

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

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

27

EVE Lets herself in with the key. Calls out -

EVE
Dad?

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

28

STONE (CONT'D)

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

Eve's smile falls.

EVE

(gently)

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

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

STONE

Yes. Yes, of course. I know.

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

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

Engel.

29

INT. ECKHAUSEN POLICE STATION. MAIN OFFICE - DAY 8 (2014) 29

CAPTION: 2014

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

ENGEL

Brigadier Stone...

Stone turns to see Engel approaching him. Nods hello.

STONE

Any luck with the photofit?

ENGEL

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

STONE

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

(MORE)

ENGEL

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

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

ENGEL (CONT'D)

(in background)

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

EVE

Mrs Webster...?

(after a beat)

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

(beat)

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

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

EVE (CONT'D)

That was Gemma Webster.

They go silent and turn to her.

EVE (CONT'D)

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

A stunned silence.

STONE

Right then, let's go.

ENGEL (O.C.)

(German; unsubtitled)

Let's move, come on...

ENGEL (O.C.)

(German; translated)

Wir brechen auf, los geht's...

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

JULIEN

Thank you for bringing me,
Sergeant.

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

SAM

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

(beat)

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

ALICE

(abrupt)

I don't want you to be there.

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

GEMMA

Alice! Look what I found.

She w(fra50i t rund. I ice!' sneek yi th)a smil .

GEMMA

Oh yeah. My mistake.

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

EVE

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

31

EXT. WOODS - DAY 8 (2014)

31

A WIDE shot of the woods outside Eckhausen. Trees reaching up to the sky, and a light mist hanging in the air like some weighted cloud. The sight is epic - a phalanx of officers,

31

EVE (CONT' D)

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

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

JULIEN

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

EVE

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

JULIEN

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

EVE

What's going on, Baptiste?

JULIEN

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

EVE

What would she have to lie about?

JULIEN

I can't be sure. But...

EVE

It doesn't make sense.

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

EVE (CONT' D)

She's picking up her pace.

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

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

32

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

32

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

(MORE)

GEMMA

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

SAM

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

GEMMA

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

SAM

What?

GEMMA

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

Gemma trails off.

SAM

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

33

EXT. WOODS - DAY 8 (2014)

33

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

JULIEN

What is this?

EVE

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

34

INT. HATCH/TUNNEL - DAY 8 (2014)

34

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

34

CONTINUED:

34

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

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

35

OMITTED

35

36

EXT. WOODS - DAY 8 (2014)

36

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

JULIEN

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

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

JULIEN (CONT'D)

Sophie...

(beat)

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

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

EVE

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

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

JULIEN

Excuse me.

37

EXT. BUTCHER'S - DAY 8 (2014)

37

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

38 INT. BUTCHER'S - DAY 8 (2014)

38

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

NADIA

There's somebody here. I'll go.

She walks into the shop and recognises DANIEL REED.

NADIA (CONT'D)

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

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

DANIEL

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

NADIA

I didn't know him all that well.

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

DANIEL

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

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

DANIEL (CONT'D)

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

Nadia glances down at the notebook.

NADIA

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

Daniel nods. Taking back the book.

DANIEL

Every day on ops, he'd write in
this diary. Every day, no

39

EVE

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

JULIEN

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

EVE

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

JULIEN

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

EVE

We'll find out when we catch the bastard.

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

CUT TO:

40

EXT. AZWYA - DAY 17 (PRESENT DAY)

40

CAPTION: Azwya, Northern Iraq. Present Day.

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

STEFAN

We should turn back. Julien. Julien!

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

STEFAN (CONT'D)

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

Julien raises his arms.

JULIEN

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

(MORE)

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

KHAMIS

42

A beat. Then -

SAM
Yeah, he said he can do it.

GEMMA
Oh great...

SAM
(cutting her off)
But we can't afford it. I looked
into it. They're just scars. I'll
live with it.

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

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

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

SAM
Well. No change there then.

GEMMA
How about you talk to him?

SAM
(an empty laugh)
Me?

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

SAM
I haven't stopped trying. He just
doesn't care, does he? I nearly
lost my job because of him. Now I'm
stuck pushing papers around and for
what? So he can still hate me.
(angry; shaking his
head)
I'm going to go and work on the
car.

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

Before he goes -

GEMMA (CONT'D)
Oh. Don't get oil on your shirt
again.

(MORE)

EVE

Stefan instantly knows what he means.

STEFAN

(re: the tumor)

Is there really nothing they can do?

JULIEN

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

(beat; laconically)

You see my problem.

STEFAN

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

JULIEN

47

JULIEN (CONT'D)
We must leave.

STEFAN
Wait, what?

JULIEN
Right now.

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

CUT TO:

48 INT. CAR - DAY 17 (PRESENT DAY)

48

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

STEFAN
What just happened? What did you see?

Julien looks out the window. Another pause.

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

Julien turns to him. He owes him the truth.

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

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

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

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

(MORE)

STEFAN

Julien, you need to be honest with

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

ALICE
Here you go, Midget.

She hands it to him.

MATTHEW
Mine at last.

Alice hesitates in the doorway.

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

MATTHEW
(surprised)
Okay.

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

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

ALICE
What's in the shed?

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

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

MATTHEW
It's cold out there.

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

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

MATTHEW
Is that what he did to you?

ALICE
I haven't slept since I got here.

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

ALICE
I'm asking you to help me.

The tears are streaming down Matthew's face.

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

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

52 EXT. SHED - NIGHT 8 (2014) 52

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

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

ALICE
Thanks, Mi dget.

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

53 INT. SHED - NIGHT 8 (2014) 53

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

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

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

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

56 INT. ECKHAUSEN POLICE STATION. OPEN PLAN - DAY 9 (2014) 56

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

JORN

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

He nods at JULIEN who is sitting opposite.

JORN (CONT'D)

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

EVE

Where's it from?

JORN

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

(beat)

We have a name.

57 EXT./INT. BUTCHER'S - DAY 9 (2014) 57

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

JORN

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

JORN

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

KRISTIAN

(German; unsubtitled)
What is this about?

KRISTIAN

(German; translated)
Worum geht es denn?

JORN

(German; unsubtitled)
Come with us. Now.

JORN

(German; translated)
Begleiten Sie uns. Sofort.

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

(MORE)

57

NADIA
Kristian!

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

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

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

NADIA (CONT'D)
What the hell's going on, Sergeant?

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

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

58

INT. SHED - DAY 9 (2014)

58

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

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

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

SAM
It's alright.

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

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

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

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

(MORE)

GEMMA

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

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

SAM

(quietly)

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

(beat)

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

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

59 EXT. GARDEN - DAY 9 (2014) 59

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

60 INT. SAM AND GEMMA'S HOUSE. LIVING ROOM - DAY 9 (2014) 60

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

EVE

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

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

SAM

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

ENGEL
We need a positive identification.

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

Sam nods, Gemma does too. Stone heads outside -

61 EXT. GARDEN - DAY 9 (2014)

61

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

STONE
So. The man in the photo...

ALICE
Yes. It's him.

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

STONE

STONE (CONT'D)

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

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

Stone looks back out at the trees.

STONE (CONT'D)

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

(beat)

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

ALICE

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

STONE

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

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

STONE (CONT'D)

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

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

ALICE

(cutting in)

How can you live with yourself?

(beat)

After what you've done...

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

STONE

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

CONTINUED: (2)

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

SNAP TO BLACK:

END OF EPISODE TWO

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