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THE MISSING II

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by
Harry Williams and Jack Williams

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EPISODE FOUR 'Stalice'

FINAL SHOOTING SCRIPT

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1

INT. HOME STUDIO - NIGHT 9 (2014)

1

We're close in on the neck of an acoustic guitar. We PAN ACROSS to see a hand turning the tuning peg. A guitar string rings out, the note bending up and down. There's a beat as we hear some shuffling. The click of a mouse.

CAPTION: Eckhausen, Germany. 2014.

REVEAL - JORN sat at a computer in a small room in his house. He's wearing large headphones. Onscreen we can see an audio software program flashing as it starts recording. The waveforms start to pulse as he begins playing a classical-sounding song. It's his own composition but has a timeless quality. He stops, suddenly, mid phrase - we can hear a phone ringing. He clicks the space bar on the keyboard and answers his phone. Sighing at the interruption.

JORN
(German; unsubtitled)
Yes?
(beat; concerned)
I see. Yes, I'm on my way.

JORN
(German translation)
Ja?
(beat; concerned)
Verstehe. Ja, ich bin unterwegs.

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2

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

2

Epic flames lick the night sky. The fire is raging hard now, fierce and brutal - the shed is completely engulfed. It's almost Biblical. Jorn's classical guitar kicks in again as we take in the tragic scene, but now has a haunting quality.

We see SAM lying on the floor, writhing in agony. His

ANDREAS
 (German; unsubtitled)
Hello? Nadi a?
 (beat)
I wanted to see how you
were...

 ANDREAS
 (German; translation)
Hallo? Nadi a?
 (beat)
Ich wollte nachsehen, wie's
Ihnen geht..

*

5 INT. AMBULANCE - NIGHT 9 (2014) 5

GEMMA sits beside SAM as the paramedics attend to him.

GEMMA
I love you Sam. I can't... Please
be okay.
(beat)
I can't lose you too.

And the doors slam as the ambulance sets off. The music cuts off.

6 EXT. STREET/CAR - DAWN 10 (2014) 6

A new day dawns. JULIEN emerges from a hotel and walks towards his car. On his phone.

JULIEN
Sergeant, apologies for the early
hour, I am in Paris and...

7 EXT. HOSPITAL - DAWN 10 (2014) 7

EVE strides towards the hospital from the car-park, on her mobile. The scene is intercut between the two.

EVE
This isn't a good time, Baptiste.
Alice is dead.

JULIEN
What? When?

Julien looks stunned. He wasn't expecting this.

EVE
She burned to death last night
inside a locked shed. Initial
assessment suggests she started the
fire. She killed herself.
(then, pointed -)
What was it you said to her
yesterday?

JULIEN
I asked her some questions, that is
all...

EVE

EVE (CONT'D)

Right after you upset her, she climbed out the window and went missing for 3 hours. Only to return and... take her own life.

JULIEN

I am truly sorry to hear this.

Then, his expression changes as something Eve said sinks in -

JULIEN (CONT'D)

She was gone for 3 hours? Where did she go?

EVE

We don't know. She didn't say. Coming to terms with what she was about to do, maybe...

On Julien - not convinced. His mind turning.

EVE (CONT'D)

(realising -)

So you said you were in Paris...

JULIEN

Not for long. I will be back today.

Julien hangs up. We stay on him, puzzled. Something's not right with what he's just heard.

INT. HOSPITAL. WARD - DAWN 10 (2014)

A quiet hospital hall. EVE stops by a NURSE sat at her station doing paperwork.

EVE

Hi, I'm looking for...

She stops when she sees JORN at the end of the hall. She holds up a hand in apology to the nurse and walks up to Jorn.

JORN

Sergeant. Who called you?

EVE

What do you mean?

JORN

I only just got word about Mrs Herz myself.

He nods at the door to their right. Through the window we see NADIA lying there. Bloodied and hooked up to a ventilator, in intensive care.

EVE

Jesus.

JORN

You think it is a coincidence? A man accused of these terrible crimes and then his wife... beaten like this.

EVE

I don't believe in coincidence.

JORN

So who told you about Mrs Herz?

EVE

No-one.

Eve nods at the opposite door. Through the window we can see SAM, GEMMA beside him, her head hung low. As Jorn takes in the scene -

EVE (CONT'D)

There was a fire. Alice Webster died. Her Dad got burned trying to save her.

Jorn nods grimly.

JORN

I thought when the girl returned, the world would start to spin again. Become normal. And yet - it seems there is so much more left in its wake. Like... aftershocks from an earthquake.

Eve walks over to the nurse. Re: Nadi a and Sam -

EVE

The patients in those rooms there? You're going to need to put them in different wards...

Back on Jorn, looking at Nadi a through one door, then Sam through another.

TITLES

EPI SODE FOUR: "STATICE"

9 INT. EVE'S HOUSE. HALL/LIVING ROOM - DAY 18 (PRESENT DAY) 9

CAPTION: Eckhausen, Germany. Present Day.

We're back where we left episode three in the present - with GEMMA and EVE. Through the doors we can see STONE sitting, watching the TV. Eve is looking at the rollercoaster picture thoughtfully.

EVE

Christ. How many photos did you go through?

GEMMA

There must have been thousands. And every person had that same expression on their face. Fear, excitement, panic - the look of people falling over a ledge, knowing they'd be caught at the bottom. All of them apart from that girl. My daughter.
(quietly)
Maybe because she knew who was going to catch her.

Eve looks at her. Feeling sorry for her. Feeling awful for sleeping with her husband. Hating to crush her hope.

EVE

This girl's turned away from the camera... The picture's really not that clear...

GEMMA

I want to go there. To the park. Maybe someone saw the two of them. What if...

EVE

Are you saying that the girl who came back - the girl you took into your house - are you saying that wasn't your daughter?

GEMMA

I know how it sounds.

EVE

Mrs Webster...

GEMMA

We wanted to believe it. Okay? We wanted it so much we just shut our eyes. After so long... we were desperate for answers. But part of me knew. The way she talked.

(MORE)

(MORE)

GEMMA (CONT'D)

The look in her eyes. That
detective - Baptiste - he could see
it too...

EVE

(gently)

Even if that was true - how does it
help us now? This photograph is
from years ago.

Gemma sighs, emotional. Frustrated.

GEMMA

I don't know. But it has to mean
something.

(beat)

I'd go by myself, but no-one will
listen to me. I need your help.
Please.

Eve looks at her. Taking pity on her.

EVE

I have no authority outside the
Army...

GEMMA

But you know what to look for. What
to ask.

Eve knows there are a million reasons to say no. Not least
that she sees no value in it. But Gemma looks so helpless,
so desperate.

EVE

My Dad's nurse quit this morning,
there's no-one to look after him...

(beat)

But the garrison's only up the
road. I guess I can ask someone to
come by.

Gemma - grateful - manages a smile at the woman who's
betraying her.

GEMMA

Thank you.

As Eve dials a number on her phone, she glances at Gemma.
Trying to sound casual.

EVE

Will your husband be joining us?

GEMMA

I haven't told Sam.

(beat)

We don't talk about Alice.

(MORE)

(MORE)

GEMMA (CONT'D)

We don't talk about anything much
these days.

She shrugs. Sadly. Eve clears her throat. Not wanting to be
on this subject. Thankfully, the person on the other end of
Eve's phone-call picks up.

EVE

Oh, hi, it's Staff Sergeant Stone.
Yeah, I need a favour...

INT. RUINED HOUSE - DAY 18 (PRESENT DAY)

We're with JULIEN and STEFAN in the bombed-out house in
Northern Iraq - on their own. Outside is the sound of
gunfire. A frenzied, violent pitched battle. They glance out
the window. A narrow alleyway. Peshmerga soldiers running to
battle. Then they look at each other. What the fuck do they
do now? Julien wipes the sweat from his brow. Stefan pulls
out a handkerchief and hands it to him.

STEFAN

Here...

JULIEN

Thank you.

Julien looks at it, sees letters stitched into it. 'S & A'

STEFAN

Stefan and Amara. My wife. She said
maybe it would stop me moaning
about the heat out here.

Julien smiles sadly, removes his glasses and wipes his face
with it.

STEFAN (CONT'D)

We're supposed to 'talk' this
evening. We're supposed to talk
about our marriage. About how we
might save it. About what we can
do.

He lets out a dry, empty laugh.

STEFAN (CONT'D)

It seemed so serious at the time.
That we'd both say our piece...
Listen. Nod. Like we were heads of
state meeting to try and resolve
some international emergency. But
now...

(beat)

Now I just want to be with her.

JULIEN
What is it you were meant to talk
about? If I may ask...

STEFAN
Kids. She wanted them. I didn't.

Julien nods. Smiles sadly.

JULIEN
Just have them, non?

Stefan smiles back.

STEFAN
Easy to say now. I don't know...
The thought's just always scared
me. Made me feel like I'd be
trapped.

JULIEN
You would be.
(beat)
And it would be the best thing you
ever did.

Another burst of gunfire - much closer now. Stefan looks out the window, nervous - and then spots something in the distance - a blur at first. Black clothes. One ISIL fighter running across a roof, and two - closer by. Stefan gestures to Julien, who follows his look. Neither men say anything for a moment as they take their new situation.

JULIEN (CONT'D)
They are close.

STEFAN
Yeah.

He ducks his head out the door.

STEFAN (CONT'D)
The peshmerga soldiers have fallen
back. We should go.

JULIEN
Out into the crossfire? Perhaps we
are safer in here...

STEFAN

I'm not sure our chances are great.

Julien nods. He wipes his forehead. Torn.

JULIEN

It is hard not to think of those girls, kept in that basement. Scared of the world outside. Somebody builds a wall around you, and soon you start... to build your own.

The two men look at one another - trapped. Vulnerable. And scared.

EXT. THEME PARK/TURNSTILES - DAY 18 (PRESENT DAY)

We're outside a theme park. Taking in the tip of the yellow roller coaster, climbing in and out of view above the rest of the rides. EVE and GEMMA enter into frame. Heading towards the park. We join them as they reach the turnstiles. A bored looking teenage EMPLOYEE sits in a booth.

EMPLOYEE

(German; unsubtitled)
15 euros.

EMPLOYEE

(German; translation)
15 Euro.

EVE

Staff Sergeant Evelyn Stone, with the Military Police out of Eckhausen. We called ahead. We're meeting Dieter Ackermann?

The employee nods, picks up a phone and mumbles something into it.

EMPLOYEE

Two minutes.

Eve smiles in thanks. They look up at the theme park. A place that exists solely for fun but now has an ominous, creepy feel.

The two women look at each other. Neither one knowing what to say. One of those moments where one's about to speak but decides not to. There's a tension between the two of them. So they look relieved when they see a stocky guy in his early forties in a security uniform - DIETER.

EVE

This must be him...

As he approaches, they're interrupted when Eve's phone rings.

EVE (CONT'D)

Sorry.

Eve walks a way away, out of earshot and picks up the phone. In the background we see Gemma explain to Dieter that they're waiting for her.

EVE (CONT'D)

(into phone)

Stone?

A voice of MP officer O'SULLIVAN on the other end.

O'SULLIVAN (V.O.)

SAM
I'm trying to resuscitate this
bloody car. Why can't you do it?

She looks over at Gemma, hating herself.

EVE
I just can't. Okay.
(beat)
Please.

There's a long pause as Sam takes this in. Then, finally.

SAM
Okay. I'll go round now.

And he hangs up. Eve breathes a sigh of relief then heads back to Gemma and Dieter. Walking with purpose towards the

She turns to Gemma, who seems disheartened. Trying to comfort her -

EVE (CONT'D)

We tried.

She moves towards the door but Gemma doesn't follow. Speaking in a small, lost voice.

GEMMA

Maybe... if we ask around? Maybe someone saw something. Isn't it worth trying? Just in case?

Eve knows this is a futile effort. But again, that guilt is weighing on her, and she finds herself -

EVE

Sure. Okay. Let's ask.

GEMMA

Thank you.

Back with JULIEN and STEFAN. Gunfire is raging outside now and Julien is breathing heavily. A mortar explodes in the alleyway beside the house.

STEFAN
Are you okay?

Julien nods. But he's clearly not.

JULIEN
Since I was diagnosed, I have
felt... out of control. Not in
charge of my own destiny.

He looks at the door. Wipes his brow. Dust falls from the ceiling - the sound of gunfire directly above. The battle's getting closer to them all the time.

JULIEN (CONT'D)
I hate this feeling. Like there is
nothing that can be done.

Stefan nods. Understanding him.

STEFAN
Okay then. Chance it is.

Julien grits his teeth and they stand, then head over to the door. They take a deep breath and slam the door open. The room fills with a blinding light as the men head outside into the sound of gunfire.

They run as fast as they can, down the alleyway, sounds of battle all around them. Handheld and shaky, in one shot we follow them round the corner, and right in front of their eyes an ISIL soldier is standing. He turns, and Stefan and Julien freeze -

- and the soldier is shot in the back - by DANIEL. Daniel spots them.

DANIEL
Get out of here! Go!

And as Daniel continues to fight on, Julien and Stefan continue to run through the village...

18	OMI T T E D	18
19	I N T. B E D R O O M - D A W N 1 0 (2 0 1 4)	19
	<u>C A P T I O N :</u>	

DRI VER
(German accent)
The ai rport, yes?

DANI EL
Yeah.

DRI VER
Goi ng somewhere ni ce?

DANI EL
Goi ng somewhere el se.

The taxi continues and Daniel closes his eyes. Thinking about what lies ahead.

EXT. SAM AND GEMMA'S HOUSE. GARDEN - DAWN 10 (2014) 21

The blaze is now out. EVE is looking at the burned remains of the shed. O' SULLIVAN beside her. Crime scene technicians from the POL are starting to work within the charred mess. Carefully bagging and tagging evidence. Eve rubs her eyes, clearly exhausted. Then, a shout from inside the burned-out shed. A flurry of activity. Eve walks over.

EVE
What is it?

A local officer says something in German.

EVE (CONT'D)
Sorry, slower, I don't...

O' SULLIVAN
(translating)
They found the body.

Eve looks down at the charred shape on the floor. Utterly unrecognisable as anything human. But then she leans in closer. And sees it -

- a necklace. Or at least, the metal part. Encrusted with soot. But the shape just about visible. A bird.

EVE
(si ghi ng heavi l y)
That's her neckl ace.

She shares a look with O' Sullivan.

INT. EVE'S OFFICE - DAWN 10 (2014)

ADAM enters Eve's office.

ADAM

Hey. Thanks for meeting me. I beat
the queue at Magda's. I got you
one.

He offers her one of the styrofoam cups in his hands. Eve pats her bump.

EVE
No caffeine.

ADAM
Ah. Of course. Remind me never to get pregnant.

Eve half-smiles politely. But after what she's just seen she's not feeling in a smiling mood.

ADAM (CONT'D)
So is it true?

EVE
We're running DNA on the remains to confirm. But yeah. How did you know?

ADAM
I got a call from a journalist asking about it.

EVE
Jesus.

ADAM
I know. I told them no comment but it's out now. It's going to be a global news-piece. So... what did you want me to do? What do I say when someone else calls?

EVE
Nothing for now. Just talk to the families. Get drafting a statement.

ADAM
(somewhat reluctant)
Right.

EVE
I know, it's the last thing they need right now. But I'd rather they control the story here. I don't

EVE
None of us have.

Adam nods and offers the coffee to Eve again. She holds up her hand - thanks but no. Adam junks it as he walks away.

23 EXT. HANNOVER HOSPITAL - DAY 10 (2014) 23

An establisher of the hospital.

24 INT. HANNOVER HOSPITAL. BURN UNIT - DAY 10 (2014) 24

The steady beep of machines. SAM is lying in bed, asleep,

Sam's eyes are closed, but he whispers something, cutting Matthew off. A strain for him just to talk. Matthew and Gemma share a look, surprised.

MATTHEW (CONT'D)

What's that?

GEMMA

What did you say, love?

Gemma and her son lean in close. Sam's eyes flicker open. Glassy, unfocused for a moment, then he locks eyes with Matthew. When he speaks again, it's with a throaty whisper, but no mistaking his words this time.

SAM

Get out.

He pulls his hand away from Matthew. Who looks devastated.

GEMMA

Love, wait...

Matthew runs from the room, seconds away from dissolving in tears. Gemma looks between her fleeing son and her husband, trapped, unsure what to do.

INT. HANNOVER HOSPITAL. CORRIDORS - DAY 10 (2014)

We follow MATTHEW down the hall. He walks fast, just wanting to get the hell out.

OMITTED

EXT. SAM AND GEMMA'S HOUSE - DAY 10 (2014)

JULIEN pulls up and gets out of his car to find crime-scene tape all across the house. Through the gate, Julien can see through the side passage. And see the burned out shed behind. He looks pained at the sight.

EVE (PRE-LAP)

You should've stayed away.

INT. CORRIDOR - DAY 10 (2014)

JULIEN limps along beside EVE.

EVE

You are not part of this investigation.

(MORE)

EVE (CONT'D)

And before you ask, we're running DNA to confirm the ID, a familial match against the parents. There's nothing more to be done here. By either of us.

JULIEN

Sophie Giroux was my case,
Sergeant. I owe it to her father...

EVE

Kristian Herz isn't talking. And
from what Alice said - Sophie
didn't have a chance.

JULIEN

That is if we believe everything
Alice Webster told us.

EVE

We'll never get the chance to
question her, will we? Not after
you walked into her house and
started throwing accusations at
her...

JULIEN

The time for blame will come. For
now, all that matters is the truth.
Why did the girl take her own life?
Where did she go for three hours?
If we can understand this...

EVE

How can we ever understand what
Alice went through? What that does
to a person?

JULIEN

There is more at play in this case
then we know. If I was just allowed
to speak with Kristian Herz...

EVE

He's in custody. This case is over.
Go home.

Eve nods at an MP SOLDIER to escort Julien off.

29 INT. BEDROOM - DAY 10 (2014)

29

MARLENE yawns as she wakes, and her eyes open. She glances
over and sees the bed beside her is empty. She frowns and
then spots the note Daniel left. She picks it up and reads
it. As she reads, her face falls.

30 EXT. HANNOVER HOSPITAL - DAY 10 (2014)

30

Outside the hospital, a few news vans are there. The sense
of the press starting to sniff out this story. But it's
still early days. Not everyone is on this yet.

31

INT. HANNOVER HOSPITAL. CANTEEN - DAY 10 (2014)

31

The hospital canteen is a modern, bright space with floor-to-ceiling windows. More like an airport lounge than a hospital. GEMMA sits there, looking down at the small knot of press.

ADAM (O.C.)
Mrs Webster?

Gemma turns to see ADAM standing there.

GEMMA
They know, don't they? About Alice?

Tears prick her eyes. She blinks them back, furiously.

ADAM
Not for sure. But they know something's going on. I don't know how - someone at hospital, one of the German police speaking out of turn...
(gently)
We should think about a statement...

GEMMA
Everyone pulls over to watch the car crash. See the blood on the road.

ADAM
I can draft something. If that would help...

GEMMA
I don't want to talk about it.

ADAM
Mrs Webster - if we don't make a statement... they won't leave you alone.

GEMMA
I said I don't want to talk about her.

It's said in a tone that brooks no disagreement. Adam nods and backs away, respectfully. Gemma looks back down at the press with disdain.

32

OMITTED

32

33

INT. ARMY CAMP. STONE'S OFFICE - DAY 10 (2014)

33

STONE is working when ENGEL enters. Stone looks up, surprised.

STONE

Mr Engel. What can I do for you?

ENGEL

Do you know Nadi a Herz?

STONE

I do. Why?

ENGEL

She is lying in Hannover hospital. In a coma. She was beaten half to death.

Stone's expression is utterly implacable. Controlled.

STONE

I'm sorry to hear it. Major Herz had her struggles, but she was one of our own. One of our youngest ever Majors...

ENGEL

I came to assure you, we are devoting resources to finding her attacker.

STONE

I'm assuming this is no coincidence. Her husband is arrested for abducting Alice and Sophie, then she's hospitalised. Has one of your lot been talking?

ENGEL

Or yours.

STONE

It hardly matters. Was the attack some kind of revenge, do you suppose?

ENGEL

Or perhaps someone trying to ensure Mrs Herz's silence.

STONE

Silence? About what?

Engel looks at Stone levelly. Does he suspect something? Then he gives a slight shrug.

(MORE)

ENGEL

At the moment, we simply do not know enough. I am here because these are your people. We have been co-operating well on the Alice Webster case. I see no reason not to continue.

Stone stands.

STONE

Good. Yes, of course. Major Herz was one of ours. I believe she was one of our youngest Majors...

ENGEL

(frowning)

Yes. Yes, you said.

Stone, just for a moment, looks puzzled - but he takes it in his stride and the mask of confidence is right back.

STONE

Keep me informed.

Engel goes. We stay on Stone - his expression hard to read. With Engel gone, he doesn't exactly breathe a sigh of relief, but there's a definite loosening of tension. Something about Nadia troubles Stone - but what it is, it's impossible to say.

CUT TO:

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

CAPTION: Eckhausen, Germany. Present Day.

We're on STONE in the present-day. He's watching television - a nature program - SAM sitting beside him. Sam glances over at Stone, feeling a bit guilty about how he's caring for him. Feeling like he has to say something.

SAM

How are you doing, sir? Can I get you anything?

Stone looks over at Sam. A long slow look. And then -

STONE

Captain Webster. Honourable Tank Regiment.

Sam looks startled by the sudden recognition - by the keen lucidity suddenly in Stone's eyes.

SAM

Yes, sir. That's me.

(MORE)

STONE

Your boys came under fire in 2010.
Basra.

SAM

Yes, sir. We were on patrol.

STONE

Three souls.

A silence. Then, quietly -

STONE (CONT'D)

I'm sorry about your daughter.

Sam swallows hard.

SAM

Thank you, sir.

STONE

She was young, I remember... Got
taken just outside the school. She
was...

He is visibly struggling with the effort of remembering.

STONE (CONT'D)

She liked spiders, didn't she? An
alternative sort. She was called...
she was...

SAM

Alice.

Stone nods.

STONE

Alice Webster. Yes. I wouldn't
forget that, Captain.

He looks back at the television. His voice sounding faraway.

STONE (CONT'D)

I wonder if they'll ever find what
happened to her.

SAM

She died, sir. She took her own
life. A couple of years back.

Stone glances back at Sam. Momentarily confused. Then looks out the window and back at Sam, his expression completely different. Stern and official. He's in another time.

STONE

What makes you think you're fit to
join the military then, son?

He's gone again, drifted back into whatever reality the disease is constructing inside his mind. Sam, his eyes pricking with tears at the talk of Alice, stands abruptly and goes to fix himself a drink.

EXT. THEME PARK - DAY 18 (PRESENT DAY)

CAPTION: Herrenhausener Erlebnispark, Germany.

GEMMA and EVE are standing by a concession stand. Eve talks to the MAN running it while Gemma watches two little girls (11 or so) on a water ride. We only hear Eve's conversation -

EVE (O.C.)

And you don't remember either of
these girls? They might have been
with an older man?

Gemma watches the girls, smiling at the sight of their enjoyment. Eve comes over to her and shakes her head. Gemma's face falls.

GEMMA

Nothing?

EVE

Sorry.

They walk on in silence, past groups of tourists enjoying themselves, families eating ice-creams.

GEMMA

This brings back memories. Not
here, but... places like it.
Packing the kids into the car for a
big day out. Everyone so excited
that we'd always be early, waiting
for the gates to open. And then by
the afternoon, they'd be half-dead,
falling asleep and pretending they
were fine just so they could go on
one more ride.

EVE

Sounds nice.

Despite herself, she finds herself opening up to Gemma. Who just seems to want someone to talk to.

EVE (CONT'D)

I never went anywhere like here.
There never seemed to be any time.
Dad was away on ops, or moving
station and we'd be packing to go
with him, and Mum... as long as I
can remember, she was ill and just
getting worse.

She shrugs. Then smiles.

EVE (CONT'D)

From the looks of this place, I
wouldn't say I missed much.

Gemma smiles back.

GEMMA

It can't have been easy, moving
about all the time.

EVE

You get used to it.

GEMMA

I always said to Sam, when we got
married, I didn't want that for our
kids. Or for me. I wanted to find
somewhere and make it our home.
(beat)
You've never thought about it?
Starting a family?

Eve thinks for a moment. Hating every minute of this. But
out of guilt, and because Gemma's being so open with her,
she feels obliged to engage.

EVE

It just... never happened. Always
moving around... Maybe one day.
(beat)
God knows when.

Gemma looks at her. And she almost feels sorry for her. But
she can't help herself -

GEMMA

Well. We always find a way to
survive, though, don't we?

And she heads off to talk to more people armed with the
photograph. We close in on a family SCREAMING on the
rollercoaster and cut to -

The sound of gunfire. STEFAN and JULIEN are crouched behind a building. Taking stock of their surroundings. Suddenly, the sound of explosions behind them.

STEFAN

We need to keep moving...

Reluctant, they start to run again, round the side of the building -

- and out in the open they see peshmerga and ISIL fighters battling at close quarters. Quickly, they duck into a passageway. In silence, they move, fast as they can. The gunfire's getting louder, but they don't care. They're just focusing on putting one foot in front of the other. And then they see it... lying there at the end of the alleyway.

The dead body of DANIEL REED.

Julien stops. His blood running cold. Stefan turns to him -

STEFAN (CONT'D)

- to see a cluster of peshmerga soldiers aiming guns at them. Stefan sees them too and breathes a sigh of relief.

STEFAN

(Arabic; subtitled)

We're journalists... journalists...
we were taken here by another of
your units, we are civilians...

One of the peshmerga SOLDIERS just looks at him flatly.

EVE

I think you've seen a ghost. And that would haunt anyone. But maybe you want it to be more than it is.

GEMMA

Maybe you just don't understand because you're not a mother.

Sudden atmosphere. Gemma instantly regrets it.

GEMMA (CONT'D)

I'm sorry...

EVE

It's fine. Really.

But it's clearly not. Gemma then nods at a MAN running a fairground-type stall.

GEMMA

And you know - maybe you're right. Maybe I do want it to be more than it is.

(beat)

But what harm can it do?

She heads towards the stall. Eve looks at her as she walks determinedly towards it. Her look saying everything - it can do a lot of harm.

Much later now. The gunfire has settled down. JULIEN and STEFAN are standing. A big group of peshmerga SOLDIERS nearby, talking to one another. Finally, a soldier walks over to them and hands them back their identifications and their phones.

PESHMERGA SOLDIER 1

(Arabic; subtitled)

You should not be here.

STEFAN

(Arabic; subtitled)

It was one of your units. Your men brought us here...

Ignoring this, the soldier holds a gun to his head, playfully. Makes a child-like machine gun noise -

PESHMERGA SOLDIER 1

Rat-a-tat-a-tat. You get shot. Understand? ISIL, they will come back. We do not win here. They come back. And you get shot!

Having the gun to his head (understandably) makes him very uncomfortable.

JULIEN
I understand.

STEFAN
We get it.

The soldier holds the gun to Stefan's head.

PESHMERGA SOLDIER 1
You too. Rat-a-tat-a-tat. Dead
foreigners.

He takes the gun away from his head, laughing. Julien and Stefan look anxious. Even though these are the guys that saved them, they're pretty intimidating as saviours go.

JULIEN
We just wish to return to Erbil.

PESHMERGA SOLDIER 2
(nodding)
We will arrange. This is not a
place for children.
(beat; curt)
Come.

They lead them round a building towards a truck.

40 INT/EXT. TRUCK - EVENING 18 (PRESENT DAY)

40

JULIEN and STEFAN climb into the back of the flatbed military truck. The soldiers get in, laughing and joking and glancing at them as they go. The engine starts up. We follow as they pull away from the village - it's a good 30 seconds as they let the horror and fear of what happened sink in. A properly long time, both men looking back at the town getting smaller behind them, then looking at the sky, relieved to be alive. Finally they can bring themselves to talk.

STEFAN
Was it worth it?

JULIEN
Excuse me?

STEFAN
Coming all this way. Nearly getting
killed.

JULIEN
I told myself I would not rest
until I found the man who took
Sophie Giroux and Alice Webster.

(MORE)

STEFAN

Well. I'm sorry that all this was
for nothing.

JULIEN

Perhaps.

STEFAN

What do you mean?

JULIEN

Daniel said his father was sending money. To a man named Mirza Barzani.

STEFAN

(nodding)

In Erbil, right. So we should talk to him.

Julien takes out his phone - dials a number.

JULIEN

(into phone)

Jorn, it is Baptiste. I need your help finding someone...

And they pull away. Julien looking beaten and battered.

CUT TO:

41 INT. PETROL STATION - DAY 10 (2014)

41

CAPTION: Eckhausen, Germany. 2014.

We're with JULIEN in a small petrol station. He's talking to an EMPLOYEE behind the counter. Showing him a new, police issued photograph of ALICE.

JULIEN

She had brown hair, about this long, an English girl, 21 or so... She would be here buying petrol in a canister...

EMPLOYEE

Yes. Yes I see this woman. She wears a...

He gestures some kind of headgear.

JULIEN

She wore a hat. A baseball cap?

He nods.

JULIEN (CONT'D)

Did you see where she came from?

EMPLOYEE

Through those trees there. No car. But... this is what I tell your colleague just now.

On Julien - what?

42

EXT. PETROL STATION/WOODS - DAY 10 (2014)

42

JULIEN walks from the petrol station, out the back and through a cluster of trees. Moments later, in a clearing, he sees a man in police uniform. JORN. He's looking at a map. The two men smile at each other. We take in a wide of them as Julien approaches him.

JORN

What is it they say? Great minds?

JULIEN

Perhaps - once upon a time.

JORN

Do not be so modest. I googled you.

JULIEN

No one is safe any more.

Jorn smiles.

JORN

I am glad someone else feels it is worthwhile tracking Alice Webster's movements yesterday.

JULIEN

Three hours to be gone is a long time. The polizei were all over Eckhausen looking for her. Which suggests she did not want to be found.

(thinking it through)

The man at the petrol station says Alice came here between five and five thirty. She was found home at six thirty. So this was her last stop before home. The question then...

JORN

(nodding)

... is what she did for the two hours before she came to the petrol station. She was on foot.

(MORE)

(MORE)

JORN (CONT'D)
 Recovering from illness. There is a limit to how far she can have walked during this time.

JULIEN
 (nods)
 A radius. The average walking speed is 2.80 mph. Let us allow 3 or so. Please...

He gestures for Jorn's map. He hands it to Julien, who takes out a pencil.

JULIEN (CONT'D)
 She came through that field. That way lies Eckhausen.

He looks at the scale and draws a rough circle in pencil.

JULIEN (CONT'D)
 I think here is the search zone. Are there cameras in Eckhausen? CCTV, security, traffic...?

JORN
 Not as many as Paris, but yes. We have some.

JULIEN
 So. We start there.

JORN
 We? Together?

JULIEN
 If everyone helps to hold up the sky, then one person does not get tired.

JORN
 And you say you are not a great mind.

JULIEN
 (smiling)
 Sadly I cannot take credit for that.
 (beat)
 Come...

And they head through the field together.

EVE enters a cell to find KRISTIAN sat in the corner. He looks tired, like he hasn't slept. She sits on a nearby bench. A moment of silence passes between the two. (H. gg' D)

KRISTIAN

It's funny. There is not a speck of dust on this floor.

(empty laugh)

They clean this prison more than I clean my own house.

EVE

As you'll find out - it's not this place that's filthy. It's the people locked inside it.

KRISTIAN

Why are you here?

EVE

Your wife... she was attacked last night.

Kristian looks at her. Tears spring to his eyes.

KRISTIAN

(distraught)

No... she... is she...?

EVE

She's in a coma.

KRISTIAN

Can I see her?

Eve shakes her head. This only exacerbates his grief.

EVE

The police are looking into who did it. But I thought you should know.

She looks at him. How vulnerable he is. How broken he is by this news. She can't help but say, sincerely...

EVE (CONT'D)

I'm sorry.

(then; catching herself)

You almost make yourself look human, you know?

He looks at her. He can't find the words.

EVE (CONT'D)

Maybe if you confessed, someone wouldn't have gone after her. Maybe she'd still have her teeth.

Eve goes and Kristian collapses in a heap on the floor, wrung out, crying uncontrollably.

Gemma puts her hand on his. Silence. What she has to say is hard, but she has to say it. Quietly -

GEMMA (CONT'D)

They're saying she did it. That she took the petrol in there. They found a canister.

(beat)

She killed herself.

Another silence. Sam looks up at the ceiling. Going over things in his mind.

SAM

She was locked in there! Maybe she'd have had second thoughts, maybe...

GEMMA

(cutting across)

We can't think like that, it's poisonous...

SAM

I can think how I want.

He looks at Gemma.

SAM (CONT'D)

How could he do that? After everything she's been through. How could he lock her in there?

GEMMA

This isn't Matthew's fault...

SAM

He knows what he's done. You both do.

He stares at Gemma with unblinking intensity. Gemma looks as if she's been struck.

GEMMA

What do you mean?

She knows what he means. But she needs him to say it.

SAM

Our daughter comes home, needing support. Needing her family.

GEMMA

She was so different...

SAM

You called her a liar.

GEMMA
That's not what I said...

JORN

I thought with this kind of time-frame it would not take long to find something.

JULIEN

It depends if there is anything to find.

He glances back at Jorn, who looks bored out of his mind. He lets out a long sigh.

JORN

This is like waiting for Hilde to talk.

Julien looks at him -

JULIEN

What?

JORN

When I was young, my mother bought a parrot. Hilde it was called. Every day, I come home from school, waiting for this bird to say a word. And every day... nothing. So... Waiting for Hilde to talk, we used to say...

Julien smiles.

JULIEN

And did she ever talk?

JORN

Not a word.

JULIEN

When I first began this job, I thought it would all be exciting. I soon realised what it was - sifting through the earth. Grain by grain. But the devil is in the details and...

He stops as Julien leans closer to the monitor. He's seen something.

JORN

What?

JULIEN

Well. Sometimes Hilde speaks.

To the technician -

JULIEN (CONT'D)
(English)
Go back...
(beat)
There. There she is.

Jorn leans forward - suddenly - as we go in on the monitor.

JULIEN (V.O.) (CONT'D)
Play it. Slowly, if that is
possible.

We see the action begin to unfold onscreen.

A mess of people. This close to Christmas the streets are packed with people buying presents from stalls, listening to Carol Singers.

But there - in the centre of it all - gliding through the mass like some kind of ghost, is ALICE. A blank expression on her face. Music plays.

And then she stops. She looks around, her skin pale and glowing in the dark wintery street. It's so creepy it's almost like she looks at the camera. And then she moves forward, walking down the high street. She disappears into a shop. After a moment -

JULIEN (CONT'D)

Go forwards.

The technician spools the tape forwards. Then stops, slowing it down as Alice leaves the shop carrying a bunch of flowers. Then she walks off-screen.

JULIEN (CONT'D)

There are no other cameras? With a view that leads on from here?

The technician shakes his head. Julien stares at the now frozen screen. At the figure of Alice. When he speaks it's as much to himself as Jorn.

JULIEN (CONT'D)

Where was she going?

CUT TO:

48 OMITTED

48

49 INT. TAXI - EVENING 18 (PRESENT DAY)

49

JULIEN sits in a taxi, eyes closed, his hand to his temple like a man in pain.

CAPTION: Erbil, Kurdistan. Present Day.

A voice cuts through -

CELIA (O.C.)

Julien?

Julien turns to see CELIA beside him.

CELIA (CONT'D)

(French; subtitled)

Why aren't you at home? Why are you running from us?

CELIA (CONT'D)

(French; translation)

Pourquoi t'es pas à la maison ? Pourquoi tu nous fuis?

*

Julien closes his eyes, breathes in slowly.

STEFAN (O.C.)

Julien?

(MORE)

When he opens them again, he sees STEFAN sitting in the front.

STEFAN (CONT'D)

Are you ok?

JULIEN

Sometimes I get headaches...

He is invisible pain.

STEFAN

We should be there soon.

Julien closes his eyes.

STEFAN (CONT'D)

Your friend found Mirza Barzani fast.

(beat)

How is a payment Henry Reed made to this man connected to the abducted girls?

JULIEN

Back in Eckhausen, I found a connection between Henry Reed and the girl who called herself Alice. I do not fully understand the nature of this relationship yet. Perhaps Mr Barzani can enlighten us.

STEFAN

While he's at it, it'd be great if he could also explain why she'd lie about who she was. And why she'd accuse an innocent man of such a terrible crime.

JULIEN

What we must remember, above all, is that Sophie Giroux was a victim. She was a little girl, taken from her family, and held in captivity. All she knew since that moment was trying to survive. When she came back to Eckhausen, sick, claiming to be somebody else, perhaps this too was in the name of survival. Protecting ourselves is in our DNA. The way the human stomach does not digest itself, because our stomach cells are created faster than they can be destroyed.

(looking at Stefan)

You are a journalist in the heart of a war-zone.

(MORE)

(MORE)

JULIEN (CONT'D)

You know, more than anyone, what
lengths people will go to in order
to protect their own freedom.

50

EXT. THEME PARK - EVENING 18 (PRESENT DAY)

50

CAPTION: Herrenhausener Erlebnisi :

GEMMA

When Alice was taken, we fell apart at the seams. All three of us. But we did it together. As cliched as it sounds... it made us stronger. It made us realise how much each other mattered. It made us count the blessings of every second we had together. Because what we lost in Alice we still had in each other.

(beat)

That love you keep only for your family.

She looks up at the

SAM

There you go.

STONE

I'm sorry, I...

He trails off. Sam emerges into the bedroom and looks down at the floor at Stone's soiled old pants and trousers. He picks them up where they're clean, holding them a way away from him and carries them out -

SAM

Stay there. I'll be a minute...

52

INT. EVE'S FLAT. KITCHEN - EVENING 18 (PRESENT DAY)

52

SAM wanders into the kitchen with the soiled clothes, bags them up and throws them in the bin. Then heads back into the bedroom -

53

INT. EVE'S FLAT. BEDROOM/TOILET - EVENING 18 (PRESENT DAY)

53

SAM enters. We can see STONE sat on the toilet wearing only his boxers. He looks ashamed.

STONE

I don't know what happened.

SAM

It's fine, don't think anything of it. Really.

It's a side to Sam we haven't seen. Gentle and caring.

STONE

You're a good lad.

Sam looks at him, touched. But, remembering his actions -

SAM

No. No, I'm not.

Sam goes over to a chest of drawers in the bedroom.

SAM (CONT'D)

Let's find you something to wear then...

He starts rifling through the drawers. But then he stops when he sees something...

A folder. A picture inside - the scan of the baby Eve crumpled up in episode one. Alongside it, every other picture from every other scan. There must be a dozen of them.

Sam looks at them all for a moment - from the first picture depicting a tiny embryo to the last, where you can see the outline of the foetus. Then, from behind him, Stone is stood up, looking at him staring at the picture -

STONE

She always wanted a family. It hit her hard, you know?

Sam nods. Realising he doesn't know her at all, and that actually maybe deep down she wants much more than he can give her. He puts the scan pictures back in the drawer.

54 - 56 OMITTED

54 - 56

57 EXT. ERBIL CIVILIZATION MUSEUM - EVENING 18 (PRESENT DAY) 57

JULIEN and STEFAN emerge from the car. They look up at the building - red clay walls and a cheap white plaque that reads 'Erbil Civilization Museum', below the same working in Arabic. A functional-looking place in desperate need of some attention. Julien looks at Stefan -

JAN (JULIEN
Will you go home? After this is over?

SAN (STEFAN
What, settle down in the suburbs? Pension? Kids? A dog?

He smiles and shakes his head as they start walking towards the museum.

STEFAN (CONT'D)
Ara.e? After this is

SAN (

Stefan doesn't reply. They reach the door. The place is still open, a paper clock on the door reads that it shuts at 9pm. The two men exchange a look and enter.

Mirza smiles.

JULIEN (CONT'D)

A man who was living in Germany would send regular payments to you. For many years now. His name was Henry Reed. We are trying to find out why.

Mirza looks at him, his demeanour suddenly different.

MIRZA

Henry Reed. You are not the first to come asking about him.

JULIEN

You spoke to his son Daniel over a year ago.

Mirza nods.

MIRZA

I will tell you what I told him. Henry Reed, he paid me this money out of guilt.

JULIEN

Guilt for what?

MIRZA

For what they did to my sister.

His expression hardens. [NB: LEAVE A BEAT HERE, SO WE CAN JUST CUT TO JULIEN - 'WHO?' - IF WE FEEL MIRZA SHARES TOO MUCH HERE - ONE FOR THE EDIT]

MIRZA (CONT'D)

She was only 9. And this man Henry Reed thinks money will, what? Make it better? Bring her to life? They killed my father and then...

JULIEN

Mr Barzani, slow down. Please. Tell me everything from the beginning.

Mirza breathes out deeply.

MIRZA

In 1991, I was just a boy. That was when they came to my village...

JULIEN

Who?

MIRZA

Henry Reed. And his Army friend. A man called Stone.

On Julien - shocked.

INT. EVE'S FLAT. KITCHEN/LIVING ROOM - EVENING 18
(PRESENT DAY)

EVE enters to find SAM in the kitchen with STONE. He's asleep. They make quiet 'let's not disturb' gestures and head into the living room.

EVE

How was he?

Sam looks back at him.

SAM

Yeah. Fine.

EVE

Thank you.

SAM

Yeah.

It's awkward between them. The day they've both had - they've both learned a lot about where they are right now.

SAM (CONT'D)

Where have you been?

EVE

(Lying)

Just... work. Something came up.

Another silence.

SAM

Your Dad had a bit of an accident. I looked in that drawer in your bedroom, thought I might find something he could wear...

EVE

I'm sorry.

SAM

It's fine. I'm the one who's sorry.

(beat)

I, uh, I found the pictures. All the scans, the baby, y'know...

Eve looks at him levelly.

EVE

So?

SAM

So... It's this huge part of your
life that we never talk about...

(beat)

You shouldn't be with me. You
should be with someone who can give
you what you want...

EVE

You don't know what I want.

SAM

Look, it's not that we haven't
been... we needed each other,
y'know, something to hold onto in
the middle of all this shit and...
Christ, I'm not good at this...

Eve smiles ruefully.

EVE

It's fine. I've been thinking as well today. And I agree. It's not right, what we're doing. We need to stop.

Sam sighs. Relieved that she feels it too. They share a smile.

SAM

The doctor says maybe we should go back to England. I wonder if he's

GEMMA

What I said earlier - about not
seeing something that's right in
front of you.

(beat)

I was right. We just weren't
looking hard enough...

And now finally we see what's on the laptop. The photograph
of Alice on the rollercoaster with the girl Gemma thinks to
be her daughter. But rather than go in on those two, we

MATTHEW

MATTHEW

(annoyed)

I'm sure a lot of people saw me,
but I have no idea. I was trying to
find my sister.

EVE

And what time did you get home?

MATTHEW

MATTHEW
Sergeant Stone, I am so so sorry.
Sit down, I'll find a doctor...

EVE
I'm fine.

Her phone goes. Eve picks up.

EVE (CONT'D)
Hello?
(beat)
Okay. Thank you for letting me
know.
(to Matthew)
Where's your Mum?

64

INT. HANNOVER HOSPITAL. HALL - DAY 10 (2014)

64

GEMMA is standing in the hall still staring out at the knot of press gathered outside. Lost in thought. She's disturbed

66

INT. FLORIST - DAY 10 (2014)

66

JULIEN enters with JORN. It's an arty kind of florist, full of Christmas wreaths, wicker reindeer, Christmas cards and candles. Christmas carols are playing over the speakers. The WOMAN behind the counter beams.

WOMAN

Guten tag!

JORN

(German; subtitled)
Good afternoon, do you speak English?

JORN

(German; translation)
Guten Tag, sprechen Sie Englisch?

WOMAN

Yes, of course, how can I help? We have all sorts of wreaths - something to bring Christmas to your home...! Or maybe flowers for your father...

JULIEN

(smiling; of Jorn)
He is too young to be my father!

The woman laughs.

JULIEN (CONT'D)

I wonder if you can help us. We are trying to find this girl. She might have passed here yesterday between 4 and 6 o'clock...

He shows the woman a picture of Alice - it's a still from the grainy CCTV footage glimpsed earlier.

WOMAN

Yes. Yes, I remember her. She came in here.

Julien smiles. The excitement of getting a result.

JULIEN

She did? What did she want?

WOMAN

Statische flowers. 12 of them. Purple. Beautiful. And then she asked me the way to the graveyard. Of course.

JULIEN

Why 'of course'?

(MORE)

WOMAN

Stai ce... these are flowers for
remembrance. Usually we lay these
on a grave, you see...

(MORE)

WOMAN (CONT'D)

She seemed so sad, this girl. As though she carried the weight of the world on those shoulders.

Julien and Jorn share a look.

JULIEN

Thank you. Thank you very much.

WOMAN

Happy Christmas!

67 INT. HOSPITAL. LOBBY - DAY 10 (2014)

67

GEMMA stands with ADAM beside her. Taking deep breaths.

ADAM

Are you sure you're ready?

Gemma nods. And the two of them step out of the lobby -

68 EXT. HOSPITAL - DAY 10 (2014)

68

- into the media onslaught. ADAM holds up his hands and silence falls.

ADAM

Mrs Webster will make a short statement. There will be no questions.

He nods at GEMMA, who steps in front of the sea of microphones. Her first quiet and tremulous.

GEMMA

My daughter Alice Webster was abducted in 2003. And four days ago, she came back to us.

Although the press don't say anything, there's a palpable ripple of surprise and excitement to have this confirmed.

GEMMA (CONT'D)

I know there'll be a lot written about this. I know what happened to my daughter is one of those things. Those... horrible features you read in a newspaper. You shake your head and say 'how awful' but really you're thinking 'I'm glad it's not me'. And no matter what gets written... you'll never understand. What it's like to resign yourself to never seeing someone you love ever again. And then, when they come back... you can't believe it.

(MORE)

(MORE)

68

CONTINUED:

68

GEMMA (CONT'D)

I couldn't... It was her, but I just couldn't believe it.

She's tearful now, shaking. Adam is about to step in but she has to finish this.

GEMMA (CONT'D)

My daughter wasn't just a name for your headlines. She was a girl. She was our girl. And we loved her.

69

EXT. MILITARY CAMP - DAY 10 (2014)

69

EVE is driving onto the base. She nods at WILL, who opens the barrier.

WILL

Afternoon. It's mental here, I've lost count of the number of press have been trying to get in.

EVE

Yeah. It's not going to get easier any time soon.

She smiles as the checkpoint lifts and she drives onto base. She winces and grabs her stomach, but toughs it out. She's used to a bit of pain.

70

INT. HALLWAY - DAY 10 (2014)

70

EVE is walking along the hall holding some files when she gets that pain again, in her stomach. Harder now. More persistent. Hard to ignore.

71

INT. TOILETS - DAY 10 (2014)

71

EVE walks quickly into the toilets, and shuts herself in a cubicle. She pulls down her trousers -

- and is horrified to see her leg is slick with blood. She looks pale and shocked as she pulls out her phone to call an ambulance.

72

EXT. GRAVEYARD - DAY 10 (2014)

72

A large graveyard on the outskirts of town. JULIEN is walking along rows of graves. Studying them. Suddenly he hears a shout behind him - and turns to see JORN.

JORN

Julien! Did you not hear me shout?

(MORE)

JULIEN

Forgive me. These places... well.
Some find them to be peaceful.
Myself, I find it hard. All these
lives, laid bare - everything they
stood for reduced to a few words on
a tombstone. A novel abridged to a
haiku.

JORN

I think I have found the flowers.

Julien, falls in step with Jorn.

JORN (CONT'D)

I am not entirely sure, but they
seem to be like the picture. They
look fresh too - unlike the others.
They could have been bought
yesterday. I think these are the
ones the girl put here.

JULIEN

So she runs from her family,
disappears without a word... And
while the entire police department
searches for her, she takes the
time to buy flowers and visit a
grave. Before going home to do what
she did.

They finally come to a stop outside a grave. Fresh-looking,
modern. On it, the words -

"HENRY REED. 1966-2014. HONOURED SOLDIER, BELOVED FATHER,
BURIED HERE IN THE TOWN HE MADE HIS HOME. LEAVES BEHIND
GRIEVING SON, PTE. DANIEL REED".

JULIEN (CONT'D)

Henry Reed.

look fresh eulien. falls in step with Jorn.

We're inside the small, run-down cafe. The waiter, MARTIN, is a kindly French man in his early 20's. He's carrying a coffee over to a table. Someone sat facing away from us, with short hair. Reading a magazine. Almost the only customer here. Martin puts the coffee down.

MARTIN

(French; subtitled)

Here you go. Sorry it took so long.

MARTIN

(French; translation)

Et voilà. Désolé que ça ait pris si longtemps.

A pause. He's about to head back to the till, but thinks screw it. He has something to say. Plucks up the courage.

MARTIN (CONT'D)

(French; subtitled)

The Rolling Stones... they're my favourite band, you know? And I could've met Mick Jagger once. I was working a ski-resort last summer, he went to the restaurant one night... My hero. Just... sat there... Eating a caesar salad. But I didn't go over.

(beat)

It was one of those things... one of those things I wanted to do before I died, you know? Stupid, but...

MARTIN (CONT'D)

(French; translation)

Les Rolling Stones... c'est mon groupe préféré, vous voyez ? J'ai même failli rencontrer Mick Jagger. Je travaillais dans une station de ski, il est venu au restaurant un soir... Mon héros. Il était juste... assis là... à manger une salade César. Mais je n'ai pas osé m'approcher.

(beat)

C'est une des choses... une des choses que je voulais

There's a pause. Then we REVERSE. And we see - ALICE, almost unrecognisable with cropped short, dyed hair. She smiles.

ALICE
(English)
I'm afraid I'm taken.

END OF EPISODE FOUR