

HANNA

Episode 2

Draft 1 rewrite

Written by

David Farr

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Address  
Phone Number

Camera travels across a floor in a "classic" cool British fifteen year old girls' bedroom. Magazines on the floor. Posters. A lap-top, or tablet on the desk. Music, books, make-up, lots of make-up. Clothes. Lots of clothes.

SOPHIE is 15. She has her head-phones on. Listening to a track. Meanwhile she is on Facebook and on her phone she is looking at a snap-chat. We're close in on her - details of eyelashes and hands - inside that intimate teenage mind and world.

She gets a message on Facebook as she listens to the music which we can hear as if we're her.

MESSAGE FROM DAN

Can't believe you have to go.

HER MESSAGE

You kidding? It's the worst thing ever! A whole MONTH! And the place is Muslim so I have to wear long skirts. Like what the f\*\*\*?

MESSAGE FROM DAN

I dare you to go topless. Lol.

HER MESSAGE

I f\*\*ing will. I'll miss you though.

MESSAGE FROM DAN

You too babe. Keep in touch. Like do they even have internet there?

HER MESSAGE

HA! They better! How about you? You gonna be OK?

A pause. SOPHIE worries.

MESSAGE FROM DAN

I'll be OK.

SOPHIE knows that's not entirely true. She types.

HER MESSAGE

Don't take no shit from him. He so much as touches you, you call the police. Or message me and I will.

MESSAGE FROM DAN

Thanks.

HER MESSAGE  
Why do we have parents?

MESSAGE FROM DAN  
I have NO IDEA.

A voice from the hall.

RACHEL (O.C.)  
Sophie for the tenth time, we are  
leaving.

SOPHIE curses. Types:

HER MESSAGE  
Gotta go. Love you babe. xxxxxxxx

SOPHIE gets up. She looks out the window at a camper van that is sitting in the drive. SOPHIE'S slightly ex-slacker-hippy father TOM is trying to attach a surf board to the camper van. His clumsiness is a source of deep embarrassment to her.

2

EXT. SUBURBAN LONDON SEMI DETACHED HOUSE. DAY.

2

TOM attaches the surfboard to the back of the van.

A rather clever if slightly nerdy 12 year old boy BILLY watches.

RACHEL  
SOPHIE!!!!

BILLY  
We're going to miss the ferry.

TOM  
Tell her we're leaving without her.

RACHEL  
That's a strategy that could  
backfire.

SOPHIE  
All right! I'm coming!

She arrives out the front door. Three huge suitcases. They stare at her.

SOPHIE (CONT'D)  
What?

TOM

What the hell have you got in there?

SOPHIE

We're going for a month aren't we?

TOM

To Morocco. In a camper van.

SOPHIE

It wasn't my idea not to fly.

RACHEL

Doesn't matter. We'll get it in.

TOM stares. He lugs the suitcases in. They all climb in. SOPHIE puts on her headphones. Studiously ignores Billy who goes on to his computer game.

And off they go.

Into SOPHIE's eyes, the music playing.

She stares at her ordinary suburban town as it passes. Stores and houses, people doing their normal thing, ordinary life.

She smiles. That nostalgia one feels when one is leaving for a holiday. Almost looking forward to the feeling of coming back.

SOPHIE closes her eyes and settles into herself.

Maybe this trip won't be so bad after all.

3

**INT. CIA CAMP G. HOLDING CELL.**

3

We can hear footsteps clicking. Approaching.

We are looking at another 14 year old's face. Her eyes are also closed. But for a very different reason.

A holding cell. HANNA lies on a small bed. Not moving. Two American voices. One female. One male.

VOICE 1 (FEMALE GUARD)

She hasn't moved since we brought her in sir.

VOICE 2 (OFFICER)

Has anyone talked to her?

VOICE 1 (FEMALE GUARD)  
Paris wanted you to be first  
contact.

VOICE 2 (OFFICER)  
Ok wash her up and bring her in.

4

**INT. CHANGING ROOM.**

4

HANNA with the FEMALE GUARD. She's black, which fascinates HANNA. She hasn't seen a black person before. American accent.

FEMALE GUARD  
Undress please.

HANNA looks at the GUARD. She has never been naked in front of anyone.

Begins to take off her clothes.

The FEMALE GUARD watches, thinking nothing of it. Chewing gum. HANNA watches her mouth chew. Up and down.

She undresses. HANNA is naked, but hiding her body slightly. All new. All strange.

FEMALE GUARD (CONT'D)  
Through here.

5

**INT. SHOWERS. CAMP G.**

5

HANNA stands under the shower. She stares at the shower head. What's going to happen?

Water, that's what.

It pours out, she shrinks back from it, the water seems to be attacking her.

The GUARD stares at her. Who is this girl?

HANNA's hair being blow-dried. She shrinks in terror.

HANNA's toe nails are clipped.

Her finger nails.

HANNA is being dressed in a simple one-piece suit. Like a prisoner.

HANNA in the mirror.

HANNA staring at the lights. An assault of fluorescent and metal.

Panicking like a wild animal.

6

INT. CORRIDOR. CAMP G.

6

HANNA, silent, oddly clean, in a regulation US uniform, is following the GUARD down the corridor.

We focus in on HANNA half-looking through half-opened eyes. She stares at the fluorescent light. The grey-white walls. All new. All strange.

She walks past a door with a window in it.

Again we focus close on her face. HANNA secretly registers the room. Inside are computers, office types at work. As they pass, a suited CIA ANALYST enters the room, pressing a number code on the entry-phone. HANNA registers this.

Gathering details as best she can. Geography of the complex. Faces. Names.

7

INT. CAMP G. INTERROGATION ROOM.

7

A bright, white-walled room with a long dark mirror.

HANNA is sat down in a chair by the FEMALE GUARD.

INTERROGATING OFFICER SANCHEZ enters the room and approaches the GUARD.

OFFICER SANCHEZ  
Got anything out of her?

GUARD  
No sir. She still hasn't spoken.

The OFFICER approaches HANNA.

OFFICER SANCHEZ  
Hey there Hanna. Your name's Hanna?  
Is that right?

Nothing.

OFFICER SANCHEZ (CONT'D)  
Can I get you something? What do  
you like? Do you like music?  
Magazines?

Silence. She stares at him.

HANNA  
Snickers.

8 INT. CAMP G. CORRIDOR. 8

CARL MEISNER, fresh from arrival, walks, case in hand, along one of the endless corridors of Camp G.

9 INT. CAMP G. OBSERVATION ROOM. 9

Behind the mirror, MEISNER sits with the MONITOR watching carefully. MEISNER looks at the rendition and interrogation form.

*Name of Subject: Hanna Heller. Arrived at Camp G. 2300.*

*Father. Erik Heller. Last seen April 2004. Location: unknown. Status: Highly Dangerous. Killed Wife Joanna Heller April 2004. High Security Risk due to previous access to CIA classified files and possible severe mental deterioration. Essential to locate Erik Heller and neutralise. Intelligence gathering order issued ISR 2309. Code red.*

*CIA European Cov Ops Director Marissa Wiegler.*

On the screen MEISNER sees HANNA in the Interrogation Room. She is eating a Snickers silently.

SANCHEZ (ON SCREEN)  
You've been in the forest a long time.

HANNA looks at him.

SANCHEZ (CONT'D)  
Did you ever meet anyone aside from your father? Any friends? Anyone at all?

10 INT. CAMP G. HOLDING CELL. CONT. 10

SANCHEZ smiles.

SANCHEZ  
What about a boy called Arvo? You remember him right?

She nods.

11 INT. CAMP G. OBSERVATION ROOM. CONT. 11

MEISNER

Plug the CCTV through to Paris  
Station. Extension 247.

MONITOR presses some buttons as MEISNER calls on his phone  
and speaks into it.

MEISNER (CONT'D)

You should have visual now.

12 INT. CIA EUROPEAN OPERATIONAL HQ. PARIS. DAY. CONT. 12

MARISSA, alone in her Paris office looks at her screen, at  
the blank face of the fourteen year old HANNA as she chews  
her chocolate slowly. She is fixated by the blank beauty of  
the girl.

SANCHEZ (ON SCREEN)

Did he show you something?

HANNA

Yes. The stars.

SANCHEZ smiles. MARISSA watches.

SANCHEZ (ON SCREEN)

OK. That's good.

MARISSA watches intently.

13 INT. CAMP G. HOLDING CELL. CONT. 13

HANNA does not move under the white glare of the lights.

OFFICER SANCHEZ (ON SCREEN)

Is there anything else you can tell  
me?

HANNA leans forward. Looks at SANCHEZ, who encourages her  
with his eyes, and whispers.

HANNA

I want to speak to Marissa Wiegler.

Stunned silence in the room. In the Camp G observation room  
MEISNER speaks into his intercom.

MEISNER

Did you hear that?





TOM

Billy. Close that, everything will go off.

BILLY

But it's too HOT.

SOPHIE

Ever heard of air-con dad? Normal cars?

BILLY

Why can't we just stay at the beach?

RACHEL

We've had two weeks of beach. This country's more than just seaside. We're going to see the real thing.

SOPHIE and BILLY share an "oh great" look. TOM smiles.

RACHEL (CONT'D)

Thanks for the support.

That was aimed at TOM. TOM, pissed off and tired, starts the van. RACHEL, hurt and upset, looks away.

SOPHIE notices. Things are not going well between her parents.

But she can't be dealing with it now. She puts her headphones over her ears and lies back. Licking her lips and seeing if they taste of the German boy.

They do.

16

INT. CAMP G. HANNA'S ROOM. SECURE BRIEFING AREA.

16

HANNA's face. She also licks her lips. They are bone dry. A metal door drags open.

A pair of smart female shoes enters the room, accompanied by the military boots of two guards.

FALSE MARISSA (O.C.)

My name is Marissa Wiegler. You wanted to speak to me?

HANNA turns to look. It is a completely different woman to the photograph Erik showed her, dressed in similar clothes to MARISSA but not her.

HANNA stares at her.

17 INT. CIA CAMP G. MILITARY LABORATORY. 17

A white space with specialist lighting and the hum of specialised air pressurisers. A protected environment - this is the DNA lab. MILITARY DOCTOR 1 is looking at the result of something on a computer. It has shocked and intrigued him. He calls across to another doctor.

MILITARY DOCTOR 1  
John come and have a look at this.

MILITARY DOCTOR 2 walks across. He sees what DOCTOR 1 is doing.

MILITARY DOCTOR 1 (CONT'D)  
I took a sample of her hair from  
the shower.

MILITARY DOCTOR 2 looks at the results. He stops in shock.

MILITARY DOCTOR 2  
That must be contamination.

He looks at DOCTOR 1 in slight alarm.

MILITARY DOCTOR 2 (CONT'D)  
Run the B sample.

18 INT. CAMP G. OBSERVATION ROOM. DAY. CONT. 18

In the Observation Room MEISNER is looking at a small Monitor. On the screen FALSE MARISSA approaches HANNA.

19 INT. CIA PARIS OPERATIONAL HQ. EARLY DAWN. CONT. 19

MARISSA WIEGLER sits alone in the empty CIA PARIS headquarters, watching the CCTV relay.

HANNA (ON THE SCREEN)  
Where am I?

20 INT. CAMP G. HANNA'S ROOM. CONT. 20

HANNA stares at the FALSE MARISSA awaiting an answer.

FALSE MARISSA

You're in a safe place. Let's talk about your father. Let's talk about Erik.

HANNA

Where did you meet him?

The false MARISSA pauses.

21 INT. OPERATIONAL HQ. PARIS. CONT.

21

MARISSA hears the question. Thinks fast, her mind totally focussed.

MARISSA

Tell her it was by a news kiosk in Alexanderplatz, East Berlin, 2001. Say it was raining. You recruited him there on behalf of Utrax Facilities.

22 INT. CAMP G. HANNA'S ROOM IN SECURE BRIEFING AREA. CONT. 22

FALSE MARISSA pauses looking at HANNA. We see that she has a tiny microphone in her ear.

FALSE MARISSA

At a news kiosk. Alexanderplatz in Berlin. It was 2001. In the rain. I recruited him there. You know he worked for my company Utrax yes?

HANNA nods, looking at FALSE MARISSA.

FALSE MARISSA (CONT'D)

Do you know why he kept you in the forest all that time?

HANNA shakes her head.

FALSE MARISSA (CONT'D)

Do you know what happened to your mother?

HANNA shakes her head.

23 INT. CAMP G. OBSERVATION ROOM. CONT.

23

MEISNER watches on the screen. But then gets a call from the Military Laboratory.

MEISNER

Meisner.

MILITARY DOCTOR

Sir we need to talk to you. We've run tests on the girl.

His voice sounds urgent, concerned. But Marissa has interrupted from Paris.

MARISSA (O.C.)

What tests?

As the argument continues, we see and hear on the screen the False Marissa continuing to talk to HANNA.

FALSE MARISSA (ON THE SCREEN)

Do you know where your father is now?

In the OBS room MEISNER, half watching the screen, explains to MARISSA on intercom.

MEISNER

Standard DNA and meds.

24

INT. CIA OPERATIONAL HQ. PARIS. CONT.

24

MARISSA, alone in PARIS, suddenly alert.

MARISSA

I didn't authorise that.

MEISNER

It's Agency procedure for all detainees.

MARISSA

All right. Send the results straight to me.

On the screen FALSE MARISSA is talking to HANNA.

FALSE MARISSA (ON THE SCREEN)

Did he tell you where he was going? We're all worried about him. You see Hanna. He killed your mother. That's why he hid you in the forest. She didn't want to live with him.

25 INT. CAMP G. HANNA'S ROOM IN SECURE BRIEFING AREA. CONT. 25

HANNA looks at the FALSE MARISSA. Remembering Eric's words. She'll lie to you. She'll do anything.

HANNA starts to cry.

26 INT. CAMP G. OBSERVATION ROOM. 26

The MONITOR sees her cry and turns to MEISNER who is still half-embroiled in the tests discussion.

MONITOR

Sir look.

MEISNER looks at HANNA.

27 INT. CAMP G. HANNA'S ROOM IN SECURE BRIEFING AREA. 27

HANNA holds out her arms to the FALSE MARISSA. The FALSE MARISSA tentatively takes her in her arms.

FALSE MARISSA

It's OK. It's OK. You're safe now.

She looks up to the security camera, slightly concerned. Hanna wriggles in her arms.

28 INT. OPERATIONAL HQ. PARIS. DAY. 28

MARISSA watches this strange image of her false self hugging this young girl. HANNA begins to weep more and more. On the CCTV we hear.

SANCHEZ (V.O.)

You want me to give her something?

29 INT. CAMP G. HANNA'S ROOM IN SECURE BRIEFING AREA. 29

HANNA clutching on to FALSE MARISSA, weeping, moaning.

FALSE MARISSA

Might be a good idea.

30 INT. OPERATIONAL HQ. PARIS. CONT. 30

MARISSA watches, now concerned. Something is wrong.

MARISSA  
 She's faking. Get Richards out of  
 there.

31 INT. CAMP G. HANNA'S ROOM IN SECURE BRIEFING AREA. CONT. 31

TWO OTHER GUARDS stand at the door watching.

SANCHEZ  
 Help me administer.

MEISNER (V.O.)  
 Abort. I repeat. Abort.

HANNA hugs, weeping, gripping on to the FALSE MARISSA.  
 SANCHEZ hears the instruction to abort but too late...

...as suddenly and with total efficiency HANNA grabs FALSE  
 MARISSA's neck.

Smashes her against SANCHEZ who falls back.

HANNA kicks the FEMALE GUARD hard, she falls, HANNA slips the  
 handgun from the Female Guard's holster. Points it at FALSE  
 MARISSA.

HANNA  
 Open the door.

32 INT. OPERATIONAL HQ. PARIS. DAY. CONT. 32

MARISSA stares in shock as FALSE MARISSA opens the door.

33 INT. CAMP G. HANNA'S ROOM IN SECURE BRIEFING AREA. CONT. 33

HANNA about to edge out the door.

There is a GUARD coming the other way. Armed. Gun out.

GUARD  
 Put it down! Put down the gun!

HANNA, sheer animal instincts, rolls across the corridor and  
 just as in ERIK's training, she fires two rounds into the  
 GUARD's skull.

34 INT. CAMP G. OBSERVATION ROOM. CONT. 34

MEISNER stares in astonishment.

MEISNER

Jesus Christ. Did you see that?

MARISSA (O.C.)

Lock it down!

He immediately presses the Alarm Bell.

35 INT. PARIS. OPERATIONAL HQ. CONT. 35

MARISSA watches HANNA run down the corridor. A fear in her eyes.

36 INT. CAMP G. CORRIDOR IN SECURE BRIEFING AREA. 36

Alarms are sounding and red lights flashing in the corridor.

HANNA walks fast along the corridor. She ducks into a door to avoid two Centre Guards running past, dives down another corridor and walks through a pair of double doors with warning signs on them. CENTRAL INTELLIGENCE AGENCY RESEARCH AREA. PROTECTED ENVIRONMENT.

37 INT. CAMP G. MILITARY LABORATORY. CONT. 37

And finds herself in the specialist Military DNA Laboratory. The MILITARY DOCTORS stare at her. One of them reaches for an alarm but HANNA is too fast. She shoots his arm as he reaches, he falls screaming to the floor, the other DOCTOR sprints out the door.

HANNA looks round, trying to find a way out herself. Then she sees something on the desk. It is a photo of herself. And the result of her DNA test.

But before she has time to read them, ears pricked, she hears a female voice from outside the lab.

SANDERS

This is Sanders. I'm checking Zone eleven.

A FEMALE GUARD, SANDERS, radios off, then enters. She senses something. The DNA laboratory suddenly seems empty. The buzz of the lab's specialist lighting and the whirr of the specialist air-pressuriser are the only sounds as SANDERS looks around.

Then unseen behind her, HANNA rises up and smashes a lab microscope on to SANDERS' head.



38 INT. CAMP G. CORRIDOR IN SECURE BRIEFING CENTRE. 38

HANNA, dressed now in SANDERS's military uniform, runs along the corridor. She puts the cap over hair, and head. She has in her hands her DNA results. She takes out the swipe-card as she reaches the exit from the Secure Area. She punches in the numbers she remembered from before, and swipes the card. Then goes through.

39 INT. CAMP G. MAIN AREA. CORRIDOR. CONT. 39

In the main military area of the complex, HANNA passes a large number of military personnel all running to the Secure Briefing Area.

40 INT. CAMP G. LOCKER ROOM. CONT. 40

HANNA enters the locker room and takes out some keys from the uniform she's wearing, and opens the locker with one of the keys. Inside are civilian clothes, some money, and a passport which she also takes. HANNA puts the clothes, money and DNA results into her ruc-sac. She looks at the passport - it is a special US Military passport. Name: Rachel Sanders. The woman is 23 years old, short hair (military style). HANNA pockets the passport. Then she exits.

41 INT. CAMP G. CORRIDOR IN BRIEFING CENTRE. CONT. 41

Back in the corridor, she spots a sign pointing one to way to HOLDING and the other way to a Fire Exit sign. She runs towards the Fire Exit sign. Then, struggling for a second with the radio to see how it works, she radios in, in a perfect American accent, mimicking the real Sanders.

HANNA

This is Sanders. We have her in  
Holding. She's under control.  
Release all doors.

She walks towards the Fire Exit door and as she gets there hears the security catch release. She presses the Exit release button.

A compression BURST. A door slides open.

Blinding white.

HANNA stands half blinded and in shock and walks out of the door.

Outside is desert. For as far as she can see.

HANNA stares in astonishment.

42

EXT. MOROCCAN DESERT. DAY.

42

The camper van rests by the side of the road. Left front tyre has blown out.

TOM starts to jack the van.

RACHEL

I said to get new ones.

TOM

It's not a problem, I can fix it in twenty minutes.

SOPHIE

In twenty minutes we'll be dead from dehydration.

BILLY

Or terrorists.

RACHEL

Billy. Take that back. TAKE THAT BACK!

BILLY starts at RACHEL's tone. One hell of an over-reaction.

BILLY

Sorry.

RACHEL

This country has had a history of incredible culture, civilisation, religion, music, and for you to reduce that...

SOPHIE

Over-reaction...

TOM

Rach. Give him a break.

RACHEL

Don't tell me what to do!

She turns fast on TOM. SOPHIE's had enough.

SOPHIE

All you do is argue! The whole bloody time!

(MORE)

SOPHIE (CONT'D)

I don't know why we came here! It's  
been the worst month of my life!

She stomps off.

RACHEL

Sophie where are you going?

43

**EXT. MOROCCAN DESERT. DAY.**

43

SOPHIE has been walking for a while. She is lost and angry.

SOPHIE walks to a rock.

It's beautiful.

But it's also very quiet. Very lonely.

Suddenly she is scared.

Looks round. Nothingness.

She tries to walk back.

But gets confused. Which way did she come?

She walks on.

Reaches another rock. The sun is down.

Where the hell is she?

SOPHIE

Mum? Dad!

She takes out her phone.

No signal. She stares at it. Then around at the endless  
desert.

SOPHIE (CONT'D)

Shit.

44

**INT. MARISSA'S APARTMENT. PARIS.**

44

MARISSA enters fast a stunning but somewhat lonely apartment.  
She lives alone, clearly. No kids. No real feeling of life.

She goes into her hallway, fetches a ladder and climbs into  
an attic space.

In the attic she pushes stuff aside to get to a blue file at the back of the attic. As she does we see the name UTRAX on the file.

MARISSA's face stares at the file.

She takes out her phone, calls.

MARISSA

Leslie this is Marissa. I have a family issue I have to deal with. Cancel my meetings for the next four days.

45 EXT. MOROCCAN DESERT. DAY.

45

We are in the middle of the desert. SOLDIERS everywhere. A military truck drives fast. We hear a military voice on a radio.

MILITARY VOICE (V.O.)

This is 473. Subject has escaped.  
360 degree search is in operation.  
Report direct to Alpha 8.

46 EXT. MOROCCAN DESERT. DAY.

46

SOPHIE is walking fast across the hot desert. It is the middle of the day.

She has no water. Her face is burning. She's wearing flip flops.

She is beginning to feel faint.

SOPHIE

Mum! Dad! BILLY!

Oh God. She can't believe this. She's fucked up. Her stupid temper.

Suddenly she senses something.

Someone behind the rock.

She is beginning to panic.

She ducks down. She can hear someone softly walking.

SOPHIE (CONT'D)

Hello! Who's there? WHO'S THERE?

She crawls between two rock formations and walks out to find:

HANNA standing about thirty yards away from her on a rock. Staring at her.

HANNA, dusty, bloodied and bruised in the civvie clothes from SANDERS' locker. Cropped khaki top, loose trousers. But she has kept the military style boots.

HANNA stares at SOPHIE. Her red hot pants. Cropped singlet. Make-up. She wonders at this perfect image of western female adolescence.

And now we see, but SOPHIE does not, that HANNA has a gun in her hand, behind her back. Ready to use at any time.

SOPHIE (CONT'D)

Hi.

Beat.

SOPHIE (CONT'D)

Do you speak English?

HANNA stares at her. Not sure. Who is she? HANNA begins to walk away.

SOPHIE (CONT'D)

No please. I'm lost. Don't leave me here.

HANNA ignores. But then sees the US military trucks in the distance looking for her. Turns back. Looks at SOPHIE. Like a wary animal.

HANNA

What are you doing here?

SOPHIE

I'm on holiday with my stupid parents. But I went for a walk and now I don't know where the hell I am.

HANNA can see the US military jeeps in the horizon. She has to move fast. She tucks the gun away without SOPHIE noticing.

She walks fast away from the jeeps.

SOPHIE has not much choice but to follow. She looks at HANNA's boots, such a contrast with her own Havaianas.

SOPHIE (CONT'D)

Where are we going?

HANNA does not reply.

They move through the rocks. SOPHIE trips on the rocks, almost falls down a steep slope, but HANNA holds out an instinctive lightning hand and pulls her back up.

They physical contact brings a proper connection for the first time.

SOPHIE (CONT'D)

Thanks.

HANNA stares at her cracked lips.

HANNA

Thirsty?

SOPHIE

Yeah a bit.

HANNA hands her a bottle of water. Military.

SOPHIE drinks hard. Thinking: who is this girl?

HANNA

Don't take it all.

SOPHIE stops drinking. HANNA takes just a tiny sip. And that's when SOPHIE notices that HANNA's trousers are too long for her. The hems go over her stolen boots.

SOPHIE

Why are you here?

HANNA does not reply. She walks on. SOPHIE stumbles after.

They walk on.

Later: the evening has come on. The sun is setting. The views are astonishing. But SOPHIE's not enjoying them.

SOPHIE (CONT'D)

Hey. Why do we have to go so fast?

HANNA ignores. Seems almost to smell something. Yes. A new smell.

She walks fast.

Climbs a crest.

And stops.

And suddenly over a crest, there is a road.

HANNA stops. Bends down, smells the hot asphalt. Yes, that was the smell.

SOPHIE (CONT'D)  
What are you doing?

Then HANNA turns. In terror.

HANNA  
Can you hear it?

SOPHIE  
No.

But now she can. A vehicle coming.

HANNA stares. She has the gun in her pocket.

Ready to shoot.

The noise increases. The roar of an engine.

HANNA panics, ducks down behind a rock, is about to take out the gun...

And then over the crest comes a 1980's camper van. TOM gets out. Sees SOPHIE standing there. Fury disguising relief.

TOM  
Sophie where the hell have you  
been?!

But now TOM sees HANNA and pauses. HANNA stares at him.

47

**EXT. / INT BUTCHERS SHOP. NORTH POLAND**

47

A small town in Northern Poland. Ordinary folk go about their day. Bicycles are ridden. Shops are entered.

ERIK HELLER stands among them. He is unshaven. Looks a little wild. He stands out and people notice him. It's that kind of town.

He enters a tiny provincial Polish butchers shop and walks up to the counter. He checks around to make sure no one is following him before talking to the portly BUTCHER.

HELLER  
Three pounds of goose fat please.

48 EXT. NORTH POLISH COAST. DAY.

48

A barren rocky outcrop on the North Polish coast. ERIK HELLER arrives. He has a ruc-sac on his back.

HELLER undresses until he is naked. He puts his suit and shirt in a plastic bag that he knots tight. He puts the bag into the ruc-sac and puts it on his back.

Then HELLER starts to cover his body in the goose fat he bought in the butcher's. He stares across the water towards GERMANY in the distance.

49 INT. CAMPER VAN. DAY.

49

HANNA is sitting in the back of the camper van, between SOPHIE and BILLY. She is rather aware of the gun sitting inside her jacket pocket. She checks the mirror for signs of US jeeps. Sees her own face. Bloodied and dirty. She wipes it a bit. RACHEL notices.

In the front TOM drives. They are all acutely aware of HANNA except BILLY who plays a computer game on his phone. Some kind of war action game. SOPHIE is taking in HANNA. Her clothes. Her look. Everything.

RACHEL

So you're on your own here.

HANNA nods, cool as you like. The animal, instincts on red alert.

HANNA

My father had to stay in Germany.  
There was a problem at work.

SOPHIE

Do you often travel alone?

HANNA nods.

HANNA

I'm encouraged to be independent.

SOPHIE

Did you hear that dad?

TOM

What does your father do?

HANNA

He's an accountant. In Leipzig.



This totally natural. No one doubts it for a second. Except maybe SOPHIE who is watching her entirely entranced.

TOM

He shouldn't let you come here on your own. It's not safe.

HANNA

I can look after myself.

RACHEL

What about your mother? Doesn't she mind?

HANNA

My mother is dead.

RACHEL

Oh I'm sorry.

Beat. HANNA feels the strangeness of telling someone else this for the first time. SOPHIE stares at her in sympathy. Who is this girl?

HANNA braves it out, staring out of the window at a landscape so utterly different to the one she knows.

And they drive on through the hot desert.

50

**EXT. OASIS TOWN. MOROCCO. EVENING.**

50

A busy Saharan village centre - in reality no more than a few simple concrete buildings and some rather simple canvas shacks.

The camper van pulls up.

The impact of the mass of people at market knocks HANNA backwards. A swarm of motorbikes, trucks, mules and goats. The smells of dried fruit, meat tagines, couscous cooking at market stalls. The babble of Arabic. Hanna's ears, nose and eyes sensitive to every conversation, every aroma. All new. An old broken-backed woman inches her way to market. HANNA stares at her in astonishment. Her wrinkled skin. And animals everywhere. New animals. Chickens. Goats. Even a camel, which Hanna can't help finding slightly hilarious.

RACHEL

You're sure you'll be OK from here?

HANNA nods.

HANNA

Thanks.

She opens the door.

SOPHIE

Bye then.

HANNA

Bye.

SOPHIE stares at her, more than a little sad that she is leaving. Their eyes meet. HANNA thinks about shaking hands. Doesn't.

HANNA gets out. Walks towards a hotel. Checks the town for military. Nothing. Across the busy square, HANNA watches SOPHIE sit down in the cafe. Her family join her.

That's when HANNA sees the US MILITARY enter the far end of the village. It's quiet. Just one jeep. Four SOLDIERS.

They get out. They're looking for her.

HANNA ducks into a hotel reception, cheap, simple. She slips through, round the back, past animals and chickens. Circles the village, watching.

She comes round back towards where SOPHIE's family are sitting. They don't notice her watching.

TOM

I mean what were you thinking? You could have fucking died out there. Sophie! Answer me.

SOPHIE

I want to go home.

She stares at her parents.

TOM

What do you mean?

SOPHIE

You heard.

RACHEL

We're only half way through.

SOPHIE

I don't care. No one's getting on.

Beat.

SOPHIE (CONT'D)

Well it's true isn't it? It's too hot. Billy's bored. You fight all the time.

TOM and RACHEL hear that. It's true. They know it.

RACHEL

This trip was meant to be a way for us to reconnect...

SOPHIE

Well it hasn't worked. You can't solve everything by just running away to some African country mum.

She can't believe she's said all that. But it's hit home. RACHEL takes it in.

HANNA listens and watches as the SOLDIERS go into each hotel. Asking. Looking.

Soon they will come across here. She has to move fast.

RACHEL

Billy? What do you think?

BILLY

I don't know.

RACHEL

You want to go home?

He shrugs. But then nods. Yes. TOM breathes in. Looks at RACHEL. He clearly feels the same.

RACHEL (CONT'D)

OK. We'll go home.

She gets up, walks to the camper van. Gets into the front, sits in a hurt stew.

The others get up, slower, TOM pats BILLY. SOPHIE begins to walk.

Then she sees HANNA hiding behind a drink machine. Clearly in need.

SOPHIE stares at HANNA.

Then following HANNA's gaze, she looks across at the AMERICAN SOLDIERS.

And just senses that something is going on.

There is a wonderful moment of conspiracy between the two girls. SOPHIE mouths silently:

SOPHIE

You OK?

HANNA shakes her head. SOPHIE gets it.

More and more US jeeps and trucks suddenly roar into the market place.

SOPHIE sees them. Now she really gets it.

She walks forward, takes HANNA by the hand, and arm in arm, hiding HANNA from the soldiers, they walk towards the van...

SOPHIE (CONT'D)

Mum, Hanna's dad's just called.  
He's going to meet her at the port.  
I said we were going there  
anyway...

SOPHIE's charming smile. She doesn't wait for an answer. Pushes HANNA in the camper van. HANNA, keeping her head down.

Inside the van SOPHIE's face can't hide her excitement. She has a cause now. She has a friend.

SOPHIE (CONT'D)

Come on dad let's go!

TOM starts the van and drives off. HANNA flicks a look in the mirror as behind them US SOLDIERS flood the village.

SOPHIE's look is one of pure triumph.

51

**EXT. GERMAN COASTLINE. NIGHT.**

51

Rain pours down in the darkness on to a beach on the German coast. The water ripples and we see a figure come out of the water. ERIK HELLER. His lungs bursting with the exertion. Water dripping from his body. He collapses for a while then stumbles across the beach. He approaches a car park by the beach. Suddenly he sees a POLICE CAR swinging into the car park. He tries to run but too late as its headlights illuminate him. ERIK starts to walk away but the car starts to follow him. ERIK stops and turns towards the police car. The two policemen get out and approach ERIK who stares at them.

MALE AMERICAN VOICE (PRELAP)

You think you can deal with this?

52

INT. MARISSA'S APARTMENT. PARIS.

52

MARISSA sits on the phone in her stylish Paris apartment. She is on a very private conversation. A male voice on the other end. American. Deep voice. Fifty years old.

MARISSA

You doubting me George?

MALE AMERICAN VOICE

That's not what I said.

MARISSA

I can deal with this if you support me. I'll need full Langley authorisation to classify every file. Keep it off the grid.

MALE AMERICAN VOICE

You'll get it.

MARISSA

We lost a man in Morocco. My deputy is asking for an enquiry into what happened.

VOICE

We'll shut that down at our end.

MARISSA

I'll get everyone who was in Morocco to sign Red Letter NDAs. No reports. No files. Nothing.

VOICE

Do that. And Marissa. Any communication between us is dangerous. Don't call me again.

The phone hangs up. MARISSA lights a cigarette. She's keeping her cool. She's not losing everything now. This life. This lovely apartment.

Not because of that girl.

53

EXT/INT. BAR IN PARIS.

53

A working class district of Paris, tough, unglamorous. MARISSA gets out of a taxi, checks the sign of the bar and crosses the road.

She walks down some steps into a dark and silent basement bar. Just old French men drinking alcohol too early in the day.

But in the corner, the reason she is there.

JACOBS.

He is drinking a beer, smoking. Mid fifties. English. Rumpled suit, slightly unshaven. A real sense of quiet threat about him. Witty, dangerous. This man does business.

JACOBS smiles at MARISSA.

JACOBS

Well that was a call I didn't expect. Did you miss our sense of humour?

MARISSA

I missed your coffee.

JACOBS smiles and signals to the bar. Coffee.

JACOBS

Welcome to the last place in Europe where you can smoke. I thought the Frogs would hold out against the tide but there you go.

He pours the coffee.

MARISSA

I hear you run a private operation now.

JACOBS

I run several. Why?

Beat. He waits.

MARISSA

Erik Heller's alive.

JACOBS glances up.

MARISSA (CONT'D)

Last seen in Poland two weeks ago. And that's not all.

MARISSA looks at him, passes him a newspaper. He opens it. Hidden inside is a picture of Hanna. He looks up.



HANNA says nothing. She just eyes SOPHIE. Flicks a look to the waiting ship. As if to say. See you in a bit. SOPHIE nods.

Then HANNA gets out and walks into the crowd. SOPHIE watches as HANNA disappears amongst the throng.

57

**EXT. MELILLA PORT. MOROCCO. CONT.**

57

HANNA, looking for US military presence, blends into the crowds of tourists and Moroccans and African pedestrians waiting to walk on to the ferry. The crowds panic her slightly, she's not used to the noise, the mayhem.

She scans the scene, her eyes and ears at their most acute. It's like she's back in the forest. Suddenly she hears something. High pitched. Might it be a radio signal? She traces the sound, sees two men amidst the crowd, standing apparently queuing. Yes, radios. They are looking for her. Another look round - ninety degrees. Two more men checking cars as they enter. Another look round ninety degrees. She sees JACOBS in a cafe at the ferry-port entrance, sitting relaxedly reading a book, smoking, dark glasses. Yes, he's after her. It's as if she can smell it.

She keeps a firm distance from them. She sees customs are checking all the passports of pedestrians entering the boat. She takes out the passport and studies the face of the guard Sanders. Her cropped hair. HANNA enters a small cafe and asks for the toilets.

Inside she begins to cut her hair.

58

**EXT. MELILLA PORT. EMBARKATION POINT. MOROCCO.**

58

HANNA, with her hair now cut short, and now dressed back in the full US Military Guard uniform walks towards the passport checkpoint.

HANNA walks close to one of JACOBS's men, COSTIGAN, but as he turns HANNA takes a sharp right and heads towards the STAFF ENTRANCE. As she does she sees a tiny baby crawling along the dusty ground, her mother a way off. HANNA momentarily fascinated by the sight of the baby. She has never seen one before.

Then clicks out.

HANNA walks towards a Spanish BARMAN who is entering the ship. She speaks in an American accent.



HANNA  
Passport and staff I.D.

He stares at her. Takes out his passport and staff I.D..

BARMAN  
What's going on?

She doesn't answer.

HANNA  
Security. We have a level 3 terror  
threat. I'll take you on.

She accompanies the BARMAN on to the ship, past the passport check. She flashes her and his passport at the MOROCCAN clerk.

HANNA (IN AMERICAN ACCENT) (CONT'D)  
It's OK he's bar staff.

HANNA enters the ship.

59

**INT. FERRY DECK. FERRY.**

59

The FAMILY walk along the internal deck of the Ferry. TOM chats to BILLY but we are with RACHEL and SOPHIE. SOPHIE is looking out for HANNA but keeping it secret from RACHEL who is trying to have a heart-to-heart.

RACHEL  
Listen next year you can go on your own to some fleapit where you can spend all the time going to discos and trying to kiss boys...

SOPHIE  
I don't want to do that..

RACHEL  
I just wanted us to do something exciting together. That's all.

SOPHIE  
Yeah I know. I'm sorry I ruined it.

RACHEL  
You didn't ruin anything. That wasn't already ruined.

Real honesty here. They hug. A reconciliation of sorts.

But over RACHEL's shoulder, SOPHIE sees what she's looking for. Just for a moment in the crowds.

HANNA.

SOPHIE  
I'll be back. OK?

RACHEL nods.

60

**INT. LADIES TOILET. FERRY**

60

SOPHIE enters the ladies toilets on the ferry.

And there is HANNA. They smile.

SOPHIE  
Everything OK?

HANNA  
Yeah.

SOPHIE  
Your hair. It's cool.

HANNA smiles, a little shy. Not used to compliments.

SOPHIE (CONT'D)  
So what's going on?

HANNA shrugs.

HANNA  
My dad couldn't make it.

SOPHIE  
I don't think he was ever going to  
make it.

Beat. A challenge. HANNA nervous. Not trusting yet.

SOPHIE enters the cubicle and pees, not bothering to close the door. HANNA meanwhile is looking at the electric hand dryer. She puts her hand under and jumps slightly when it flicks on.

SOPHIE (CONT'D)  
So - come on. What's the real  
story? Why are you all alone in  
Morocco?

Beat. HANNA not sure what to say.

SOPHIE (CONT'D)

You ran away didn't you? Was it a boy?

Pause. SOPHIE looking dead straight at her. HANNA smiles just enough to lead Sophie on.

HANNA

Maybe.

SOPHIE

I knew it! Did you even tell your dad where you are?

HANNA smiles again. SOPHIE laughs, gets off the loo and grabs HANNA's hand. Sudden teenage earnestness.

SOPHIE (CONT'D)

You are incredible. I won't say anything. It will be our secret ok?

She smiles. HANNA smiles.

61

**INT. FERRY. SHOPPING DECK CONT**

61

SOPHIE is walking fast through the retail outlets. HANNA following. It's all new to HANNA. Her first view of the commercial western world. Slot machines, cafes, shops, duty free. Lots of Western families laden with touristic gear.

HANNA watches the families, ordinary parents with ordinary kids, hand in hand, nuclear families, and teenagers with bright clothes, tanned legs, eating sweets, drinking cans of pop. A consumerist zoo.

HANNA curious but bemused by this. Then SOPHIE sees a photograph booth.

SOPHIE

Let's take a photo.

HANNA looks at the booth. No idea how to work it. SOPHIE opens the booth and goes in. SOPHIE chucks the coins in. The light flashes, unnerving HANNA. The photo is taken. HANNA about to come out of the booth.

SOPHIE (CONT'D)

Hold on. Let's do one together!

She piles in and HANNA follows as they take three different photos, each time SOPHIE rejecting it so they can do another one. Hugging, Sophie kissing Hanna's cheek.

SOPHIE saying "one for the boys" and pouting then bursting into hysterics. HANNA laughing. Laughing for the first time in a while.

62

INT. FERRY BAR.

62

SOPHIE and HANNAH walk into the bar. HANNA is looking out for trouble. So is SOPHIE.

SOPHIE

If you see my parents, then make a run for it.

She walks up to the bar HANNA sees it is the same barman whose passport she "checked" earlier. HANNA puts a brave face on it defying him to recognise her.

SOPHIE (CONT'D)

Two bacardis and coke.

BARMAN

How old are you?

SOPHIE

Old enough.

BARMAN

Do you have proof?

SOPHIE

Don't be a loser man.

BARMAN

You want me to get the manager?

SOPHIE sucks through her teeth. The BARMAN looks at HANNA. Flicker of recognition but he can't work out where. She stares back blankly.

SOPHIE

Two cokes then. Diet.

They pay and sit at a table. SOPHIE sips her drink and looks at HANNA. HANNA is trying her coke. She smiles, hiding her huge delight at the new taste.

SOPHIE (CONT'D)

You're pretty with your hair short.

HANNA smiles and shakes her head.

HANNA

Am I?

SOPHIE  
I always wanted to be tall. If you  
were a man I'd fancy you.

She laughs. HANNA checks out the barman who is still looking  
at her.

SOPHIE (CONT'D)  
You need some different clothes.  
Show off your figure more.

HANNA  
What is my figure?

SOPHIE  
You know. Your body...

HANNA smiles, hiding her ignorance. SOPHIE laughs. Then HANNA  
turns to see the Barman staring at her and calling on his  
phone. Thinking fast, she leans forward.

HANNA  
Ok. Dress me more like you.

SOPHIE  
Really?

HANNA  
Yeah.

HANNA suddenly sees two men in plain clothes enter the far  
side of the bar. Two of JACOBS's men. They have not seen her.  
Animal senses heightened, she knows they're after her. She  
gets up, leaves through another door.

SOPHIE  
All right, hold on... Jesus let me  
finish my drink...

But HANNA is gone.

63

**INT. FERRY CAR DECK.**

63

TOM, RACHEL and BILLY are walking back to the camper van.  
They are met by SOPHIE.

SOPHIE  
Look who I met.

It's HANNA. She has one of Sophie's tops on and pink  
sunglasses still with the UV label on. With her short hair,  
it makes her look completely different. French, sexy.

TOM  
I thought you were meeting your  
dad.

HANNA  
He couldn't make it.

TOM  
Oh really.

He doesn't believe a word.

SOPHIE  
She has to get back to her home in  
Leipzig. I said we could give her a  
lift to France.

SOPHIE puts her arm round HANNA.

But now TOM has had enough. The frustration of the trip is  
all slightly taken out on this current situation.

TOM  
No Sophie I'm sorry but it's not  
appropriate.

SOPHIE  
Why not?

TOM  
How old are you Hanna? Do you have  
permission to be travelling alone?

HANNA shifts awkwardly.

TOM (CONT'D)  
Maybe we should take you to the  
police. Maybe they can help you.

Real threat here. HANNA breathes faster. Panic now.

On the far side she sees JACOBS enter the deck, looking for  
her.

SOPHIE  
Dad don't be such a loser.

TOM  
Don't talk to me like that!

RACHEL  
Tom.. wait...

They talk apart. A discussion. HANNA overhears. She begins to get worried.

TOM

It's obvious she's run away. We should tell the authorities...

RACHEL

What and leave her with a bunch of Spanish customs officers?

They continue to debate. HANNA watches as JACOBS makes his way through the cars. Staring into every car. The noise of the ferry doors opening drowns what the parents are saying. We hear snatches of:

TOM

We have no idea what's going on!

RACHEL

Come on. Give her a break. She's young. Didn't you make mistakes when you were young?

They continue to discuss. HANNA waits, breath baited, her arm round SOPHIE's shoulders. Are they going to give her up? JACOBS is getting closer, walking between the cars.

Now SOPHIE sees him too. Is he police? Almost without noticing HANNA's arm is tightening slightly round SOPHIE's neck, as if she could break it any second. Then just as SOPHIE feels the discomfort, TOM turns to HANNA.

TOM

We'll give you a lift to Lille. But that's as far as we'll take you. OK?

HANNA

Thanks.

HANNA quickly climbs into the camper van. Ducks down to avoid JACOBS and his MEN who pass by on the other side.

SOPHIE

Thanks dad!

She kisses him. RACHEL smiles at TOM. It's what TOM has wanted all holiday. He smiles, despite himself.

TOM

Am I a pushover or what?

He gets in. BILLY turns to SOPHIE.

BILLY

She's wearing your top.

64

INT. KITCHEN. SMALL HOUSE IN GERMANY.

64

A well-dressed seventy year old German woman SARA FISCHER is sitting alone drinking tea in the kitchen of an immaculately tidy and conventional suburban house built in the 60's. Pictures of children and grandchildren on the walls. Through the window and over the fence she sees her male 70 year old neighbour pruning his plants for spring. A cat leaps on to the table as the woman sits listening to the French radio. The cat's ears prick as...

There is a door-bell ring. The woman, SARA FISCHER gets up slowly and approaches the door. A female figure in the glass.

SARA FISCHER

Who is it?

No reply. She opens the door a small amount.

MARISSA

Hello Sara.

SARA looks in slight fear. MARISSA WIEGLER.

SARA FISCHER

What do you want?

MARISSA

Has your son been in touch with you?

SARA FISCHER

Erik is dead.

MARISSA

No. He's not.

She smiles.

MARISSA (CONT'D)

And like a good boy he always calls his mother. Where is he?

The OLD WOMAN shakes her head. Sudden smash as all the old lady's crockery goes flying. MARISSA leans in.

MARISSA (CONT'D)

I'll ask one more time. Then it won't be the bone china that cracks.



65

INT. GERMAN COASTAL TOWN. DAY.

65

ERIK HELLER gets off a bus. Looks round a small dull German port town.

He walks into a cafe. Sees people looking at computer screens. Using Google. Other search programmes.

What is this?

He watches. Learns.

IT CAFE STAFF (IN GERMAN)  
Can I help you sir?

ERIK (IN GERMAN)  
Can I use one of these please?

IT CAFE STAFF  
Three Euros for one hour.

ERIK nods. Learning all the time. How the world has changed. She lets him on a machine. He looks at the Google search.

Copies his neighbour. Tries something.

Puts in a name. Marissa Wiegler.

It comes up. Marissa Wiegler is the European Deputy Head of Fitzwilliam Security. No other information available.

He stares. He puts in UTRAX.

No information available.

He puts in Erik Heller.

A story instantly comes up. Erik Heller, a German police officer is thought to have murdered his wife in their car near the forest of Goridze in Northern Poland. Disappeared. October 2002.

Photos of him. Of Johanna.

ERIK stares. In his eyes, anger and grief. How could they write that?

Then a photo of their baby. HANNA. He looks at it with deep emotion.

Reads the text under. "The baby's fate is unknown"

66 EXT. SPANISH MOTORWAY. / INT CAMPER VAN DAY. 66

Establisher as the family's camper van makes its way on a fast-moving motorway up through Spain on their way home.

HANNA looking at the arid Spanish landscape. Wind in her hair. SOPHIE is listening to her phone. HANNA looks at her. SOPHIE takes one earphone out of her own ear and puts it in HANNA's. MUSIC pours into HANNA's ear and she jumps slightly. SOPHIE smiles but says nothing. HANNA listens to the music. Likes it. Feels its rhythm. The two girls together.

67 EXT. SPANISH PETROL STATION. DAY. 67

They are getting petrol.

TOM is filling up the camper van with petrol. The radio is playing quietly in the van. RACHEL is asleep. BILLY is buried in his computer game.

Only SOPHIE is watching, listening to music on her phone, but staring out of the window at HANNA who is in the service station. And what Sophie notices through the window of the service station, is that HANNA is stealing. A postcard, a stamp-book. A pen. All stolen with utter silent skill. Then HANNA is writing on the postcard, putting it in an envelope, along with the photograph of herself they took on the ferry, and posting it with a stamp. It's like watching a ballet to the tune of whatever is on SOPHIE's Ipod.

SOPHIE watches amazed and impressed. Just who is this girl?

68 INT. CAMPER VAN. SPAIN. DAY. 68

In the car as we drive along.

BILLY has given HANNA a game on his phone. It's a kind of car race. He explains it super-fast, not helping, just nerdily showing off.

BILLY

C is accelerate, B slow down, use the back button to use your turbo, try to hit the golden casks then you get on to superdrive.

HANNA starts to play. But it is really hard. She crashes. BILLY smirks.

SOPHIE

Mum. Can we stay in a hotel on the way home? Just one?

RACHEL

Maybe.

TOM is still intent on finding out more. HANNA plays the game as she answers.

TOM

How long have you lived in Leipzig?

HANNA

All my life. First all of us. But now just with my father. And my dog Bruno.

SOPHIE

You have a dog? That's so cute.

HANNA

He shits on the carpet.

This as if she has never said it before. They crack up. Girls together. The parents raise eyebrows to each other. Then HANNA volunteers, almost to try it out.

HANNA (CONT'D)

I go to the Klaus Kohle Gymnasium. It's a very good school.

RACHEL

What year are you going into?

HANNA pauses. She has no idea.

SOPHIE

School sucks.

TOM

Sophie.

HANNA

Yeah it does.

SOPHIE giggles. HANNA smiles, enjoying the lie.

TOM

And you get on well with your father?

He's fishing. HANNA realises TOM is after answers. She looks to SOPHIE.

SOPHIE

Stop asking stupid questions dad. Leave her alone.

SOPHIE flashes a conspiratorial smile at HANNA who returns it.

But returns to the game.

And BILLY is astonished to see how quickly she is mastering it. HANNA finishes the race in first place.

BILLY

Wow.

He is seriously won over and might even have a slight crush.

SOPHIE smiles at HANNA. She definitely does.

69 INT. HARBOUR CONTROL. MALAGA. SOUTHERN SPAIN.

69

In a small harbourside office, JACOBS is sitting smoking. His HENCHMEN have tied up the Port Security Camera Monitor who is watching in terror.

Beers, crisps and fag ends litter the small sweaty office as JACOBS watches the screen. His face has lit up.

This is because he has suddenly found footage of HANNA and SOPHIE laughing as they come in and out of the photography booth. JACOBS watches quietly, focusing on the two girls' faces.

70 EXT. SPANISH HOTEL. EVENING.

70

The camper van is parked and the family are entering a hotel with HANNA. HANNA looks around and sees a SPANISH BOY standing in the car park looking at her, fancying her. HANNA not used to this feeling of being looked at. This is FELICIANO. He is handsome. She looks away and enters the hotel.

71 INT. SPANISH HOTEL.

71

The family are at reception. HANNA with them. HANNA looks at the smart, rather corporate hotel. It's not like anything she's ever seen.

RECEPTIONIST

We only have two rooms.

SOPHIE

That's ok. She'll stay with me.

She smiles at HANNA. They make their way to a lift. HANNA stops as the door opens.

SOPHIE (CONT'D)  
Don't you like lifts? Would you rather take the stairs?

HANNA nods. SOPHIE smiles.

SOPHIE (CONT'D)  
I'll come with you.

72

INT. HOTEL BEDROOM. NIGHT.

72

BILLY is in his bed watching hotel TV.

HANNA and SOPHIE are sitting on the other bed looking on her laptop at an internet web-page about pop stars etc.

SOPHIE  
I think she's pretty.

But HANNA keeps getting distracted by the TV. The glow of the television flickers across Hanna's mesmerised face.

HANNA  
Sophie. Look. Have you seen this?

SOPHIE looks up to the television. On it is an episode of The Simpsons or South Park or similar.

SOPHIE  
Uh like a thousand times. Haven't you?

HANNA realises her mistake.

HANNA  
We don't have a TV.

BILLY  
Everything's online now.

Something happens on the TV. Maybe Homer gets hit or Kenny run over. Hanna's eyes widen. She giggles slightly as if discovering what humour is.

SOPHIE is on the internet, looking at a pop starlet. Mylie Cyrus maybe.

SOPHIE  
Don't you think she's sexy? She's so thin.

HANNA has a look.

HANNA  
Why is she bending over?

SOPHIE  
Why d'you think? Billy. Turn the TV  
off and go to sleep.

BILLY  
I'll go to sleep if you shut up!

SOPHIE in a triumph of secrecy:

SOPHIE  
Well we're going out in a moment so  
we won't disturb you any more.

BILLY desperate to know more.

BILLY  
Where are you going?

SOPHIE  
None of your business.

BILLY  
I'll tell mum.

SOPHIE  
I'll kill you! (to HANNAH) Come in  
the bathroom. Come on.

HANNA  
Why?

SOPHIE  
Come on!

She drags HANNA into the bathroom.

73

**INT. BATHROOM. CONT.**

73

She starts to makeover HANNA's face.

SOPHIE  
Your eyes look amazing. I don't  
know why I'm doing this, you're  
going to steal all the best guys  
off of me.

HANNA  
What do you mean?

SOPHIE  
Don't play the innocent with me.

A smile between them. HANNA watches herself in the mirror. She has suddenly become sexualised - mascara, eye liner, lipstick. A woman. The feelings this provokes in her are exciting but also disquieting.

74

**EXT. HOTEL CAR PARK. NIGHT.**

74

As dark descends, SOPHIE and HANNA sneak out of the back door of the hotel together and move secretly between the parked cars. HANNA is dressed in some of SOPHIE's "going out" clothes, including a short skirt and has make-up on. They are excited, SOPHIE alive with the thrill of disobedience.

HANNA  
Where are we going?

SOPHIE  
Shhhhh! Into town.

HANNA uncomfortable. Is it too dangerous?

HANNA  
I'm not sure.

SOPHIE  
OK then I'll go on my own.

She heads off down the road. HANNA stops for a second. Then thinks - fuck it - and follows.

75

**INT. SPANISH NIGHT CLUB. NIGHT.**

75

SOPHIE pulls HANNA into a loud, packed provincial Spanish night club. HANNA not used to the pumping music. SOPHIE goes to the bar, HANNA following.

SOPHIE  
No age limit here!

She orders some drinks. Hands one to HANNA. HANNA sees the boy from the car park across the dance floor. He is looking at her.

But now SOPHIE has the drinks. She grabs HANNA's hand and leads her to a table near the dance floor.

SOPHIE (CONT'D)  
Drink. To our friendship.

HANNA  
What is this?

SOPHIE  
Vodka cocktail.

HANNA  
I shouldn't.

SOPHIE  
Why not?

HANNA  
Alcohol slows the reactions.

SOPHIE  
Who told you that?

HANNA  
My father.

SOPHIE  
And are you always going to do what  
daddy says?

A challenge. HANNA looks at her and drinks, it tastes bitter and she winces slightly. SOPHIE laughs then grabs HANNA.

SOPHIE (CONT'D)  
Come on.

They start to dance. HANNA has not danced like this before and is hesitant.

SOPHIE (CONT'D)  
Dance!

HANNA dances nervously at first but swigs her drink down and begins to enjoy herself. Her body starts to move with increasing energy to the music. Her dance becomes animal, wild in its intensity and SOPHIE whoops as she watches her.

76 EXT/INT. SPANISH HOTEL. 1. A.M.

76

Night in the hotel. A Mercedes car draws up quietly. Two men get out.

The NIGHT RECEPTIONIST of the Spanish hotel looks up to see a silhouetted man entering the hotel. Behind him another man.

NIGHT RECEPTIONIST  
Can I help you?



The man comes into the light. It is JACOBS and his sidekick COSTIGAN.

JACOBS  
I'd like a twin room please.

77

INT. SPANISH NIGHT CLUB. LATER.

77

SOPHIE and HANNA are sitting at a table, after a long dance. Exhausted, slightly drunk. HANNA not used to it.

HANNA  
I feel strange. Everything is tingling.

She laughs. A new feeling. She has not laughed like this.

HANNA (CONT'D)  
Why is that boy looking at me?

SOPHIE turns. The handsome Spanish boy FELICIANO, from the car park is looking at her, accompanied by a friend.

SOPHIE  
Take a wild guess. They're coming over. Play it cool.

FELICIANO approaches with the friend. The friend eyes up SOPHIE. FELICIANO talks to HANNA.

FELICIANO  
Hi.

HANNA not sure what to say. Shy suddenly.

FELICIANO (CONT'D)  
You dance well. What's your name?

HANNA  
Hanna.

FELICIANO  
Have you been here before?

SOPHIE  
We're always coming here aren't we?

Playing it cool. HANNA joins in. Loving it.

HANNA  
Yeah we always come here.

SOPHIE giggles. HANNA laughs, drunk. But can't help seeing FELICIANO staring at her with his wonderful eyes.

78

**EXT. SPANISH URBAN PARK NEAR NIGHT CLUB.**

78

HANNA and FELICIANO are sitting on a bench in a small SPANISH PARK in the town. HANNA intense, rigid as he tries to kiss her.

FELICIANO

Open your mouth.

She does. He kisses her. She responds. Fast.

FELICIANO (CONT'D)

Slowly.

She slows down. They kiss properly.

FELICIANO (CONT'D)

Better.

They kiss, lengthily. He holds her breast. HANNA's reaction is instant, making to grab him by the throat. Then she stops herself.

HANNA

Sorry.

FELICIANO retreats a little.

HANNA (CONT'D)

Please. Don't.

She grabs his hand, puts it to her breast. He looks at her. They kiss again and she holds his hand against her breast. Then she moves his hand down, between her legs. She is being guided now by instinct. What she wants. She starts to unbutton his trousers. Her passion is feral.

SOPHIE

Hanna!

HANNA stops. SOPHIE looking at her. Shocked.

SOPHIE (CONT'D)

We have to go.

HANNA stares at FELICIANO.

HANNA

I want to stay.

SOPHIE

We have to go. The hotel locks up  
at three.

HANNA stares at SOPHIE.

SOPHIE (CONT'D)

Hanna! You don't know him!

HANNA gets up, walks away.

FELICIANO

Can I see you again?

HANNA does not turn. Walks away ahead of SOPHIE. Fast,  
disturbed by the emotions she has felt.

79

**INT. HOTEL BEDROOM. NIGHT.**

79

A dark hotel bedroom. The sound of sleeping. The door clicks  
open. JACOBS and COSTIGAN enter the room. They shine a torch  
on the beds. BILLY sleeping. But no one else there. JACOBS  
has a moment of confusion.

Where is she?

80

**EXT. SPANISH HOTEL FORECOURT. NIGHT.**

80

SOPHIE and HANNA walk back towards the hotel. SOPHIE still  
shocked and intrigued by HANNA's animal nature.

SOPHIE

What the hell do you think you were  
doing?

HANNA

It just felt right.

SOPHIE

Yeah eventually maybe! But not on a  
first date! Christ I thought you  
were going to eat him alive!

She giggles. HANNA smiles too. Then laughs. She makes a fake  
"roar" sound. SOPHIE bursts into hysterics.

Then HANNA stops. Her instincts, for an enemy, another  
animal, suddenly quicken.

Without giving anything away to SOPHIE, she observes that  
JACOBS and COSTIGAN are waiting in the shadows of the hotel  
foyer. She looks round. Sees the Mercedes car.

HANNA

Hey. Let's not sleep in the hotel tonight.

SOPHIE

Ok. Like where do we go?

HANNA

I have an idea. Come on.

HANNA is already walking back into the shadows and across to a fence. Her ears prick.

HANNA (CONT'D)

Can you hear it?

SOPHIE

Hear what?

81      **EXT. SPANISH BEACH. EARLY DAWN.**

81

The dunes of a windswept Spanish beach. It's a clear warm night. Height of summer. The moon is out.

HANNA stares at the sea. SOPHIE approaches.

SOPHIE

Wow. It's so beautiful.

Later: HANNA and SOPHIE lie next to each other in the dunes. They gaze up at the stars.

SOPHIE (CONT'D)

What are you thinking about?

HANNA is thinking about the two men in the hotel. Who are they?

SOPHIE (CONT'D)

You're thinking about that boy aren't you?

HANNA

Maybe.

She smiles.

SOPHIE

Well don't fall in love with him. We're leaving tomorrow.

Beat. HANNA thinks. Love.

HANNA  
Have you been in love?

SOPHIE  
A thousand times...

HANNA smiles.

SOPHIE (CONT'D)  
No not really. I mean not REALLY.  
Mum says there's no rush, but what  
does she know about love.

HANNA  
Doesn't she love your dad?

This is a vulnerable issue for SOPHIE. She doesn't know what to say.

SOPHIE  
I don't know. She used to. But  
maybe not any more.

Too painful. SOPHIE changes the subject. Grabs her phone.

SOPHIE (CONT'D)  
I want to add you to my Facebook  
friends. Then we can chat when  
you're back in Leipzig.

SOPHIE brings up Facebook. HANNA looks at her. Confused.

SOPHIE (CONT'D)  
Aren't you on Facebook?

HANNA  
What is it?

SOPHIE  
Hanna, what planet are you on?

SOPHIE giggles. HANNA smiles. SOPHIE nuzzles her face next to HANNA's.

SOPHIE (CONT'D)  
Well then, I'll have to come to  
Leipzig and visit you. Won't I?

HANNA stops smiling. Her loneliness rears up.

SOPHIE (CONT'D)  
Don't you want me to?

HANNA stares at her. Yes she wants her to but...

HANNA  
I don't live in Leipzig.

SOPHIE pauses. Looks at her.

SOPHIE  
What do you mean? Where do you  
live?

HANNA  
I don't know.

This with a sadness. SOPHIE confused. HANNA suddenly, quietly  
confides.

HANNA (CONT'D)  
I'm going to Berlin. I have to meet  
my father there.

HANNA looking worried here. Serious. SOPHIE snuggles closer  
in the sand.

SOPHIE  
Why?

HANNA  
My father has been protecting me  
from people who were trying to hurt  
me.

SOPHIE  
What people?

HANNA  
He didn't say.

Suddenly she reaches into her bag. Brings out the DNA report.  
Shows it to Sophie. They read. Interfering Sequence.  
Abnormal.

SOPHIE  
What is it?

HANNA  
I think it's about me. What does it  
mean?

SOPHIE  
DNA is kind of how we're made I  
think. I mean like who we are.

HANNA  
Why does it say abnormal?

They look at it.

SOPHIE  
Where did you get it?

HANNA says nothing. She just can't.

SOPHIE (CONT'D)  
You know what I think we should do  
with this?

She scrunches it up, rips it into shreds and runs and throws it into the sea. SOPHIE laughs and HANNA laughs too. But then HANNA looks suddenly terribly vulnerable, standing on the beach, there are a few tears on her cheek. SOPHIE kisses her, then takes a bracelet off her own wrist. Gives it to her.

SOPHIE (CONT'D)  
Keep this. To remember me.

HANNA takes it, puts it on. Moved. Looks at SOPHIE.

SOPHIE (CONT'D)  
I've never met anyone like you.

Eye to eye. Teenage love. Incredibly intense.

82

**EXT. GERMAN COASTLINE. EARLY DAWN.**

82

Cold morning. MARISSA walks along a stunningly desolate patch of German coastline. She approaches a Crime Scene. Dogs, markings on the ground.

MARISSA looks down.

On the ground lie the two GERMAN POLICEMEN. Their throats have been cut.

MARISSA looks out at the sea. Did he really swim it?

83

**INT. GERMAN HOSTEL. EARLY MORNING.**

83

ERIK HELLER walks into a small long-established family hotel on an east German road near the coast. A sixty year old German woman stands behind the counter as if she has stood there all her life. Which she has. He speaks to her in German.

ERIK (IN GERMAN)  
My name is Peter Olsson. I called  
yesterday. I have a booking for  
today.

RECEPTIONIST (IN GERMAN)

Yes Mr Olsson.

ERIK (IN GERMAN)

I am sorry but I am not able to stay after all.

RECEPTIONIST (IN GERMAN)

That's all right. But some post came for you.

ERIK (IN GERMAN)

Thank you.

He takes the letter. HANNA's letter. Opens it. Reads the postcard. "Holiday went as planned. See you in Berlin". In the envelope is a passport photo of Hanna that she took on the ferry. ERIK looks at it in huge relief and pockets it.

Then he leaves the hotel and walks down the road.

84

INT. CAMPER VAN. FRANCE.

84

The family are driving. HANNA in the middle of the back seat of the van. She is wearing SOPHIE's bracelet and quietly looking out for a car that might be tailing them. SOPHIE is asleep. BILLY in computer-game world. TOM driving.

RACHEL turns and asks quietly.

RACHEL

So how was last night?

HANNA looks at her. There's enough in RACHEL's eyes for it to be clear RACHEL knows she and Sophie went out.

RACHEL (CONT'D)

I was young once too you know.

HANNA smiles shyly.

HANNA

Were you like Sophie?

RACHEL

No, I was actually more like you.

HANNA

What am I like?

RACHEL

More of a loner I guess. Not so much of a party girl.



HANNA nods.

RACHEL (CONT'D)  
But look at me now. Married, two  
kids...

HANNA looks away hiding a sadness. Will she ever have that?

HANNA  
How long until you drop me off?

RACHEL  
This afternoon. From Lille you can  
get a train to Berlin. Leipzig's  
just a few hours further.

HANNA nods. But looks worried.

RACHEL (CONT'D)  
Don't you want to go home?

HANNA does not know how to answer. Too complicated a  
question.

HANNA feels a hand on hers. RACHEL has reached back with her  
hand and placed it on HANNA's. A simple maternal gesture. TOM  
pretending not to notice. HANNA looks at the hand. Wants to  
put her left hand on top. So wants to. But doesn't.

She looks out the window. Guilty that she feels no longer  
sure she wants to return to Erik.

And that's when she sees a flash of the Mercedes car. JACOBS'  
car. Behind them. Some way back.

When she looks again it has gone.

85

EXT. DRESDEN BUS STATION. MORNING.

85

A bus pulls into Dresden bus station and amongst the morning  
commuters getting off the bus, we see ERIK HELLER. Still in  
the suit. He looks furtively around, and tries to blend in  
with the crowd.

Now we move to a POV from a walkway above the station.  
Someone is watching HELLER as he tries to conceal himself  
within the throng. A US OPERATIVE, hidden on a metal walkway,  
watches.

OPERATIVE 1  
This is Hodges. I think I have him.

HELLER walks amongst the commuters. He walks past the ticket collectors, checking for any suspicious behaviour, any "tells".

As he moves we hear a CIA voice.

CIA VOICE

Subject may be armed. Proceed with caution. Wait until he's clear of the crowds. Then move in.

HELLER walks past an AGENT posing as a commuter but lingers on him. Something not right about him.

HELLER enters a small bar. He walks through the bar into the toilets, finds a FIRE EXIT and walks through the fire exit.

AGENT (V.O.)

He's entered a bar. Watch the back exit.

HELLER comes out of the fire exit, finds himself in a goods yard adjoining the station. He walks through the goods yard, then suddenly, and apparently for no reason, stops dead, then throws himself behind a skip of empty bottles.

As he does two SPECIAL OPS run round the corner into the goods yard. They radio in.

SPECIAL OPS

He's not here.

They scour the yard. Closer to HELLER's hiding place. One comes too close. HELLER suddenly walks out, GRABS the OPERATIVE, and after a struggle, breaks his neck. Pulls him back out of sight as the other OPERATIVE moves on. Then HELLER takes the operative's radio and radios in, in a perfect imitation of the voice he just heard.

ERIK

He's going back in the bar. We have him cornered.

Then he turns and walks, limping, the other way out of the goods yard. The radio suddenly responds.

VOICE ON RADIO

OK bring him to Wiegler. She wants to talk to him.

HELLER stops dead. MARISSA WIEGLER is alive... He speaks again in a perfect imitation.

ERIK  
Is that what she said?

VOICE ON RADIO  
That's what she said.

86

INT. HOTEL INTERCONTINENTAL DRESDEN.

86

MARISSA sits, quietly furious in her room.

Other CIA officers, security etc. Rain on the windows outside.

CHUCK MEISNER approaches her. Speaks quietly.

MEISNER  
Can I ask you something?

MARISSA  
Sure.

MEISNER  
What is Utrax? You mentioned it at Camp G. I can't find anything on it in the files.

MARISSA  
It's nothing. I just made it up to convince the girl.

MEISNER  
Where is the girl? Why aren't we after her any more?

MARISSA  
It's being dealt with at a higher level.

She smiles at him. Is he buying it? But now the hotel phone rings. She picks it up.

MARISSA (CONT'D)  
Wiegler.

RECEPTIONIST  
Madam this is reception. I have Erik Heller on the line.

MARISSA stops dead. She signals to MEISNER and the others to leave. She is left alone.

MARISSA  
Put him on.

The line connects.

MARISSA (CONT'D)  
How did you find me?

A phone booth in an East German park. ERIK HELLER shivering in the cold as icy rain falls behind him.

ERIK  
I have one of your radios.

MARISSA  
Where's Hanna? Erik she's not safe to be out there.

ERIK  
Safe for who?

MARISSA  
For anybody. Least of all herself. You need to give her back to us.

ERIK stands in the rain.

ERIK  
And then what will you do with her?

MARISSA  
Hanna was part of something that should never have happened. We both know that. And we both know she shouldn't be alone. Just tell me where you're meeting her.

ERIK  
Who in the CIA knows about this? Who knows about Utrax?

She does not reply.

ERIK (CONT'D)  
You want it to stay that way? Keep away from me. Keep away from both of us.

The line goes dead. MARISSA sits alone.

87

**EXT. FRENCH ROAD.**

87

HANNA in the back of the car. SOPHIE smiles sleepily as her head rests on HANNA's shoulder. RACHEL driving. TOM snoozing. HANNA and SOPHIE's hands are entwined.

HANNA is watching.

Looking for JACOBS's car.

But she can't see it. Have they lost them?

88

**EXT. LILLE RAILWAY STATION. DAY.**

88

The family's car draws up at a car park outside Lille railway station

TOM

The trains go from here to Berlin.  
I'm going to get some sandwiches  
for you to take with you.

BILLY

I'll come!

89

**INT. CAR. FRENCH TOWN.**

89

HANNA sits in the car. She stares at the railway station.  
RACHEL is smoking on the street. Tom and Billy have gone to  
get food.

SOPHIE's voice.

SOPHIE (O.C.)

You ok?

HANNA is buried in thought. SOPHIE looks at her quietly.

SOPHIE (CONT'D)

What is it?

HANNA

I don't want to leave.

SOPHIE

Well don't then. We all want you to  
stay.

HANNA

I can't.

HANNA turns to look at SOPHIE. She sees that she has tears in  
her eyes.

SOPHIE

Listen this is my address. Come  
whenever you want. OK? Promise?

She scribbles it on a card. HANNA nods and takes it. Now she is almost crying. She pockets it.

SOPHIE (CONT'D)

Oh Hanna...

She goes to hug her. A deeply intimate moment.

Then HANNA suddenly bristles. A sense of something.

SOPHIE (CONT'D)

What?

HANNA looks in the car mirror to the car park and suddenly sees JACOBS's Mercedes car enter the car park.

Her heart stops for a moment.

Instantly HANNA is on high alert. She watches as the four men get out of the car. Among them - JACOBS - directing operations.

SOPHIE (CONT'D)

What is it?

HANNA

Nothing. I should go.

SOPHIE

No wait.

But HANNA is getting out the car. She walks across the car park to the station. SOPHIE follows.

SOPHIE (CONT'D)

Hanna!

But this only draws JACOBS's attention to them.

HANNA's eyes meet JACOBS's. He smiles.

She quickly moves away towards the station.

HANNA enters the station. SOPHIE follows her.

HANNA

You need to get away from me.

SOPHIE

Why?

HANNA  
I'm not safe to be with.

She walks fast up some steps to a mezzanine that leads to the trains. Looks to see the train departure board. SOPHIE goes after her.

SOPHIE  
Hanna wait.

HANNA turns.

HANNA  
Just go. I don't want you here.

SOPHIE stops, hurt. Now JACOBS approaches. His henchmen circle, surrounding her.

JACOBS  
Hanna? We have your father. You should come with us.

SOPHIE stares.

SOPHIE  
Who are they?

HANNA does not move.

JACOBS (TO HANNA)  
He wants to see you. It's all over Hanna. Everything's ok.

JACOBS moves forward. HANNA retreats, JACOBS moves to grab her.

Then HANNA leaps and double-kicks him in the chest. He falls back.

And as SOPHIE watches in terror, HANNA turns and runs.

She runs across the mezzanine towards the stairs to the platforms. JACOBS follows with his men.

HANNA eyes the train boards. Train to Berlin. Two minutes. She looks at the track. She can see it coming in.

She tries to get to the platform. But COSTIGAN blocks the path.

COSTIGAN  
I don't think so.

He makes to stop her. HANNA smashes a fist into his stomach, leaps the railing and free-falls twenty feet into the main station vestibule. Screams from a couple of tourists.

STATION SECURITY hear the noise and approaches.

SECURITY (IN GERMAN)

What do you think you're doing?

HANNA elbows SECURITY. From the mezzanine above SOPHIE sees COSTIGAN who is running down the stairs.

HANNA turns just in time to confront him. She smashes her fist against COSTIGAN who collapses to the ground. Now HENCHMAN 3 approaches. He lunges at her, ripping her shoulder but she kicks him off. He goes for a gun.

But HANNA is too quick. She suddenly kicks his hand. The gun falls. She takes out her own gun. HANNA's face coils in rage and determination. ERIK's training. HANNA is about to shoot him...

When she sees SOPHIE staring at her in horror. Everything slows down. HANNA's face melts. Utter confusion in her eyes.

A strange moment of quiet. Two 14 year old girls looking at each other.

Then HANNA drops the gun and runs back up the stairs past SOPHIE.

HANNA runs across the bridge. The train to BERLIN is in the station and leaving.

HANNA turns from the bridge to see SOPHIE staring at her. There is an eerie silence.

SOPHIE

Who are you?

HANNA shakes her head.

HANNA

I can't tell you.

SOPHIE approaches.

HANNA (CONT'D)

Don't come near me.

HANNA raises her hand slightly in a mute farewell. SOPHIE stares at her.



SOPHIE

Wait.

But there's no time. HANNA turns and sprints.

HANNA is sprinting, full tilt down the steps to the platform, then faster than she has ever run, lungs bursting, along the platform towards the leaving train. She leaps on to the train as it departs, people staring at her in amazement.

SOPHIE stands gazing at the departing train with a terrible sense of fear and loss.

91

**INT. FRENCH TRAIN. DAY. CONT.**

91

HANNA, shattered, breathless, alone, looks out of the window of the train at the receding figure of SOPHIE, her chance of an ordinary life disappearing as the train rolls onwards.

Holding back the tears, only one life possible now.

HANNA looks onwards.

Towards her father.

**END**

