

TORCHWOOD

Episode 6

by

Chris Chibnall

Pink Revisions

5th September 2006

© BBC WALES 2006. No part of this document or its contents may be disclosed, distributed or used in any way, stored in a retrieval system, disseminated or incorporated in any way.

TEASER

1 EXT. BRECON BEACONS - DAY/EVENING 1

General views: sweeping countryside, rolling hills, beautiful lakes.

And the sun setting over the Beacons.

Day turning to night.

Fade in, music: "Monster" by The Automatic.

CUT TO:

2 EXT. BRECON BEACONS - NIGHT 2

Dark now.

A Mercedes A10 zooms along a long deserted road. Nothing else, not even a light, for miles.

"Monster" plays on the soundtrack.

CUT TO:

3 INT/EXT. ELLIE'S CAR - NIGHT 3

The chorus of "Monster" rocks out of the car radio now.

ELLIE, 22, headbangs and shout-sings along.

Her phone rings. She answers it while driving. Cradles the phone in her neck.

ELLIE

I'm stuck in traffic! ... I dunno, hour and half, tops ... I can't help roadworks can I? Hello?

(she checks the phone)

The signal's going... Dad?

(shouts; as if that'll help)

I'll be there soon as I can...

She checks the screen again -- 'NO SERVICE' on the screen.

ELLIE chucks the phone into the passenger seat. Turns the music up again, The Automatic blaring out again.

She reaches for the bag of Maltesers on the passenger seat-- crams a couple into her mouth.

(CONTINUED)

3 CONTINUED:

3

ELLIE's POV: her car headlights suddenly flash across a figure lying in the middle of the road.

ELLIE's about to run them down!

ELLIE (CONT'D)

Shit!!

ELLIE brakes as hard and fast as she can.

CUT TO:

4 EXT. BRECON BEACONS/ROAD - CONTINUOUS

4

ELLIE's car sits alone on the road -- headlights at full glare.

The body lies still in the road. Hasn't moved.

ELLIE gets out of the car, cautiously.

She reaches inside the open car door, under the back of the driver's seat. Brings out an old cricket bat. Just for occasions like this.

Clasping the bat for security, she walks slowly to the back of the car.

ELLIE calls to the figure as she approaches it.

ELLIE

Hello?

(Beat)

You alright?

Still no movement. ELLIE, slowly, comes to a stop a cricket bat's length from the body.

She looks around. Nothing, nobody, apart from the darkness.

So she pokes the body gently with the bat. A little prod.

It doesn't move. ELLIE doesn't like that.

ELLIE (CONT'D)

Oh God.

She moves closer, crouches. Deep breath. And she gently tries to roll the body so she can see the face and as she does--

(CONTINUED)

4

CONTINUED:

4

-- It rolls fast towards her --

SCARECROW!

ELLIE screams. Then realises, it's harmless.

She breathes out. Bit embarrassed.

She stands, starts to kick the scarecrow to the side of the road when --

There's a SOUND at the back of the car.

Scuttling.

ELLIE spins. Breathing harder now.

Raising the bat, she walks slowly to the back of the car.

A slow hissing sound.

ELLIE looks round -- what is that?

She crouches -- lit by the red of the car's rear lights -- next to her back tyre.

It's been slashed. The sound of air coming out. The tyre's all but flat.

ELLIE looks quickly to the other back tyre -- same deal.

And now there's terror on her face.

The scuttling sound again -- other end of the car.

ELLIE stands -- spins round -- scanning the night -- but it's all dark nothingness.

Cricket bat raised again. Walks slowly along the car.

Reaches inside for her phone. Looks at the screen

Phone screen: NO SERVICE.

ELLIE really panicky now.

And then the scuttling sound again.

ELLIE jumps into the car --

CUT TO:

5 I/E. ELLIE'S CAR - CONTINUOUS 5

-- Slams the door -- locks it -- locks the passenger door.

ELLIE reaches for the keys in the ignition.

But they're gone.

ELLIE stares -- feels around for them -- where are they?

Oh God, ELLIE reaches in her pockets -- nothing.

And then the lock on her door pops up. Opened from the outside.

The driver's door is thrown open.

ELLIE scrambles backwards, away from her door, over the gearstick, to the passenger door.

ELLIE scrabbles at the lock on the passenger door -- desperate to get out -- but her fingers are like jelly --

CUT TO:

6 EXT. ELLIE'S CAR - CONTINUOUS 6

From the outside of the passenger window, we see terrified ELLIE scrabbling at the door -- one hand on the window -- desperate to get out

And then she's PULLED away from the window -- fast, brutal, our last sight of her, her hand reaching out --

And we stay on the window as we hear ELLIE scream and --

-- Blood spatters across the window --

-- Across ELLIE's fading handprint on the glass.

CUT TO:

OPENING TITLES.

CUT TO:

7 EXT. BRECON BEACONS - DAY 7

H-u-g-e landscape. Gorgeous.

Pick out the TORCHWOOD SUV travelling through.

(CONTINUED)

7 CONTINUED:

7

OWEN (O.S.)
I bloody hate the countryside.

CUT TO:

8 INT. TORCHWOOD SUV - DAY

8

OWEN with his window down, watching the scenery go by.
JACK driving, the rest of the team (including IANTO, in the SUV).

OWEN
It's dirty, it's unhygienic. And what is that smell?

GWEN
(from the back)
That'd be grass.

OWEN
It's disgusting.

9 EXT. BRECON BEACONS/BURGER VAN - DAY

9

Little burger van in a lay-by. SUV pulled in alongside.

At the side of the van are a strange David Lynch-style couple -- odd-looking, standing still and staring at our team. OWEN smiles at them politely. They don't smile back. Just stare.

JACK lays out an Ordnance Survey map on the bonnet; GWEN, OWEN and TOSHIKO gather round him.

JACK
Seventeen disappearances within the last five months. Police are clueless.

OWEN
Now there's a surprise.
(to GWEN)
No offence, PC Cooper.

GWEN gives him a withering smile.

JACK
Latest was Ellie Johnson, student at Aberystwyth University, coming home for the holidays. She never made it.
(points to the map)
Last known whereabouts of each one are marked on here.

(CONTINUED)

TOSHIKO
(studying the map)
All within a twenty mile radius.

GWEN
Anything else linking them?

JACK
None of the bodies have been found.
These people just fall off the radar.
No pattern in age, sex or race. One
minute they're here, the next -- boof.
Gone.

GWEN
The rift doesn't spread out this far.
(double checking)
Does it?

JACK
We still don't know enough about it to
be certain. And it's increasing in
activity all the time.

OWEN
Come on, aliens aren't gonna bother
hanging around out here.
This is probably some sort of weird
suicide club. All choosing the same
spot to end it all.

He looks to the couple at the other end of the burger
van. They're still staring. OWEN looks back unnerved.

OWEN (CONT'D)
God knows if I had to spend too long out
here, I'd want to top myself.

IAN TO
(arriving; laden with
burgers)
Here we go. Now be careful, they're
hot.

Everyone grabs a burger and tucks in -- apart from
TOSHIKO.

IAN TO (CONT'D)
Tosh, sure you don't want anything?

TOSHIKO
Really sure.
(MORE)

9

CONTINUED: (2)

9

TOSHIKO (CONT'D)

Friend of mine caught hepatitis off a
burger from one of these places.

The others freeze, mid-burger.

TOSHIKO (CONT'D)

They just never had the same appeal
after that.

JACK places his burger to one side and carries on with
the briefing. OWEN, GWEN, IANTO keep eating but not with
the same (ahem) relish.

JACK

We'll start with the most recent victim --
Ellie Johnson. We last have a record of
her making a phone call, appears she
dropped out of signal mid-call. So,
according to the coverage map, that must
place her around here.

(he circles a place on
the map)

Seems as good a place as any to set up
camp.

OWEN looks up from his burger.

OWEN

Sorry, did you say camp?

CUT TO:

10

EXT. BRECON BEACONS/LAKE SHORE - DAY

10

SUV parked up, back doors open.

IANTO, TOSHIKO and GWEN putting up large military style
tents, as JACK and OWEN unload further camping equipment
from the SUV. OWEN is outraged.

OWEN

What's the matter with a hotel?

JACK

People are going missing round here.
D'you really wanna stay in a place run
by strangers?

OWEN

Cos sleeping outside is gonna be a lot
safer!

(CONTINUED)

10 CONTINUED:

10

JACK

No other race in the universe goes camping. Celebrate your own uniqueness.

OWEN looks at the tent equipment spread out on the ground.

OWEN

What am I supposed to do with this?

TOSHIKO

Need a hand getting it up, Owen?

She and GWEN grin at each other, proud of their nearly-complete tents. OWEN hits back--

OWEN

If I did, I wouldn't ask you.

TOSHIKO'S grin disappears. Wounded by that. GWEN notices.

CUT TO:

11 EXT. BRECON BEACONS/HILL - DAY

11

STALKER POV: The Torchwood camp seen at distance.

The person watching scans the camp.

Flicks over to the SUV.

Then back to the team.

(The following played at distance, from the watcher's POV, just about overheard)

TOSHIKO, using the yellow handheld element tracer (last seen with JACK in the alleyway in Ep 2). JACK by her side.

JACK

Found anything interesting?

TOSHIKO

The composition of the air is totally different to the city. It's amazing.

JACK

I was thinking more alien-related? Toxic traces, remaindered particles from electrical surges?

(CONTINUED)

11 CONTINUED:

11

TOSHIKO

Oh. I see. Not yet.

OWEN wrestling with his tent -- poles, guyropes etc.

OWEN

There are pieces missing!

IANTO

No. I checked.

GWEN

Gonna be dark in three hours, Owen!

OWEN

You just concentrate on getting a fire going! Go on, chop chop!

CUT TO:

12 EXT. BRECON BEACONS/LAKE SHORE - DAY

12

The team round the campfire. GWEN leading the merriment, chivvyng the others along.

GWEN

Why not? It's the sort of thing you do round a campfire!

OWEN

When you're eight.

GWEN

It's just a bit of fun! Come on! Who was your last snog?

OWEN

See! You even sound like an eight year old! Who the hell says "snog"!

12 CONTINUED:

12

GWEN
Come on! Spill the beans!

TOSHIKO
Owen.

OWEN
What?

And GWEN surprised at the tiny twinge of jealousy.

GWEN
Really?

OWEN
Tosh, sweetheart, maybe in your dreams--

TOSHIKO
3am, Christmas Eve, outside the
Millennium Center. Waiting for a cab.
I had mistletoe.

OWEN
Christmas?! You haven't snogged anyone
since--

TOSHIKO
(over him)
No.

Beat. And even OWEN knows not to push that one.

OWEN
Well. Lucky me, eh?

TOSHIKO
(to OWEN)
So who was yours?

OWEN meets GWEN's eyes. GWEN realises -- alarmed.
Shakes her head -- don't say anything, OWEN --

OWEN
Gwen, actually.

He grins at GWEN. She's livid with him. JACK keeps a
watchful eye on them as it's TOSHIKO'S turn to try and
hide her shock.

TOSHIKO
When was this?

GWEN glances at IANTO, who's oblivious to the context.

(CONTINUED)

12 CONTINUED: (2)

12

GWEN

It was complicated.

TOSHIKO

Didn't take you long to get your feet under the table.

GWEN

What?

TOSH

(persisting)

So was it just a kiss, or--

GWEN

(snaps)

Can you leave it, Tosh?

And she regrets that, soon as she's said it. TOSH looks down, wounded.

OWEN

Jack?

JACK

Are we including non-human lifeforms?

TOSHIKO

Eww, you haven't!

OWEN

That's disgusting! You're a sick man, Harkness!

GWEN

(to JACK)

I never know when you're joking.

JACK

It's quite an alluring characteristic, don't you think?

GWEN and JACK stare at each other. And then:

IANTO

My turn, is it?

They all turn to look at IANTO. And the frivolity vanishes as they all realise.

IANTO (CONT'D)

It was Lisa.

They all avoid his eyes. Look down. Away.

(CONTINUED)

12 CONTINUED: (3)

12

GWEN
Ianto, I'm sorry--

IANTO
Sorry she's dead? Or sorry you
mentioned it?

Ouch. GWEN battles on.

GWEN
I wasn't thinking.

IANTO
You forgot.

Silence. TOSHIKO rubs IANTO's shoulder, desperate to
show some sympathy.

JACK and IANTO lock eyes.

OWEN breaks the quiet.

OWEN
We're gonna need more fire wood.

OWEN leaps up, fast as he can.

GWEN
I'll give you a hand.

TOSHIKO watches OWEN and GWEN go off. JACK watches
IANTO.

CUT TO:

13 EXT. BRECON BEACONS/FOREST - DAY

13

GWEN shoves OWEN up against a tree. Livid.

GWEN
Couldn't you have kept that to yourself?

OWEN
What's the matter, you embarrassed?

GWEN
You're an arrogant shit sometimes!

OWEN
See, to my mind, it was a good kiss.
Borderline great. So good, you've
stayed clear of me ever since.

(CONTINUED)

13 CONTINUED: (2)

13

GWEN
Someone's watching us.

Beat. OWEN looks at her.

GWEN (CONT'D)
Through the trees. 50 yards north of
us. I just saw them move.

OWEN
Got your gun?

GWEN nods.

OWEN (CONT'D)
Go to your left. I'll go right.

He mimes the countdown: three, two, one--

And they run, and we're with them, handheld through the
trees, cutting between the two of them.

And there's a figure up ahead, but we can't make out any
detail, it's obscured by the trees and bushes, and we're
running at such a pace with GWEN and OWEN--

CUT TO:

14 EXT. BRECON BEACONS/FOREST CLEARING - CONTINUOUS

14

OWEN and GWEN pelt into a large clearing, from opposing
sides, guns raised, pointing at each other.

GWEN
Where'd they go?

OWEN
Bollocks! How did we lose them?

GWEN
Owen...

She nods. And they both see it.

A tarpaulin at the side of the clearing.

Laid over something that looks body shaped.

OWEN and GWEN approach it, quietly, stealthily -- guns
raised, ready to shoot.

They stand over the tarpaulin.

OWEN pulls the tarpaulin off --

(CONTINUED)

14 CONTINUED:

14

They both gag. Eyes widen. Reel at the smell. The sound of flies swarming off, having been disturbed.

15 CONTINUED:

15

That's not a nice thought. An all-but shudder through the team.

JACK

Cause of death?

OWEN

Impossible to say. The body's been stripped of all its flesh and internal organs. All that's left is the carcass.

TOSHIKO

You don't think... could the Weevils have got out this far?

JACK

Weevils don't finish their victims off like this.

And then: the sound of an engine revving, loud and hard. They all turn and listen. All with the same thought:

GWEN

That's not ours, is it?

And they all sprint --

CUT TO:

16 EXT. BRECON BEACONS/LAKE SHORE - DAY

16

The SUV is running amok -- careering all over the campsite.

It knocks down all the tents and drives through the embers of the fire, wrecking everything as it goes.

Our team come running in -- chase the van -- but it's off before they can get anywhere near it.

CUT TO:

17 EXT. BRECON BEACONS/ROAD - CONTINUOUS

17

The SUV zooms onto the road --

JACK and GWEN come running onto the road, in pursuit, just in time to see the SUV accelerate off into the distance.

JACK and GWEN stand there, breathless and powerless.

CUT TO:

18 CONTINUED:

18

He's holding TOSHIKO'S PDA.

IANTO (CONT'D)

Took the liberty. It's currently 3.4 miles Northwest from here.

GWEN takes out a map.

OWEN

Gunning at ninety, I bet. Get your hands on a piece of kit like that, you drive straight on till morning.

IANTO

Actually, no. Stationary for the last four minutes.

(checks PDA again)

I'd go so far as to say it could be parked.

GWEN

There's a tiny village in that area. Other than that, nothing for thirty miles.

TOSHIKO

Call me suspicious, but this has all the hallmarks of a trap.

JACK

I was just thinking the same thing.

(Beams)

Anybody fancy a walk?

CUT TO:

19 EXT. BRECON BEACONS/HILL - DAY

19

The Torchwood team trudge up to the top of a hill.

At the brow, they look down below into the distant valley: a settlement of four houses and a pub.

OWEN

Why would anyone want to live out here?

GWEN

I had a cousin used to live in a place like that. Quite fancied it myself for a while.

OWEN

Now I know you're insane.

(CONTINUED)

19 CONTINUED:

19

JACK
(to IANTO)
Has the SUV moved?

IANTO
Not for an hour now.

CUT TO:

20 EXT. BRYNBLAEDD - DAY

20

The settlement of Brynblaedd (NAME TBC) : four old, rundown properties, huddled together. Wooden windows rotting. Paint jobs fading.

One slightly larger house -- with a pub sign: "The Tap House" (NAME TBC). (Not a large traditional pub, more like somebody's little house with a sign stuck on the outside)

ICONIC SHOT: The team all in a line.

JACK
Tosh, Ianto -- follow the signal, get

21 CONTINUED:

21

23 CONTINUED:

23

26 EXT. BRYNBLAEDD - DAY

26

GWEN and JACK race onto the street.

Spin round --

Nobody there.

27 CONTINUED:

27

They're spooked now: TOSHIKO looks at IANTO

TOSHIKO (CONT'D)

There's a lot of foxes in the
countryside.

A roar -- animalistic screams --

-- SMACK! TOSHIKO takes a hard blow to the back of the
head and collapses to the floor.

IANTO

Tosh!

IANTO spins round to see what's happening --

IANTO'S POV: big solid piece of wood flying towards his
face -- (in actual fact, the end of a rifle butt)

THUMP.

Go to black.

CUT TO:

28 INT. SMALL HOUSE - DAY

28

GWEN exploring: lounge/kitchen, knocked into one.
Primitive kitchen; one old, upright flowery armchair:
single old person's house.

GWEN walks through -- and we hear her foot step in a
puddle of water.

She looks down annoyed. And her annoyance turns to
horror.

It's a puddle of blood. She lifts her foot up -- the
blood drips off her boot.

GWEN backs off - she can see a dead body in the kitchen.
As JACK comes down the stairs at the back of the lounge.

*

JACK

No sign of --

And as he sees GWEN'S face, he stops.

GWEN

There's a body on the kitchen floor.

*

JACK

Same as the other?

(CONTINUED)

28

CONTINUED:

28

GWEN nods, stands trance-like. Shaken.

28A INT. THE TAP HOUSE PUB/UPSTAIRS BEDROOM - DAY

28A

OWEN examining the body. He scrapes a little residue off the collar bone of the body, places it in a small, sealable sample pot which he pockets.

OWEN, looks down the body. Horrified by the death: he'll never get used to this side of the job.

He looks back up to the skull. Heartfelt.

OWEN

Whatever they were, I hope you gave 'em a good fight.

CUT TO:

29

29 CONTINUED: 29

JACK stands up, gun raised.

GWEN gasps in pain, tries to staunch the bleeding in her side, as JACK heads in to the house.

CUT TO:

30 INT. HOUSE - CONTINUOUS 30

JACK swings round the corner of the door, gun levelled -- a mirror of the previous house, small and compact.

Cowering in a corner of the room, in a chair much too big for him is KIERAN: 17 year old, shaking. He's holding the shotgun, frozen from the moment he shot. He's scrawny, thin-built. A kid with a man's weapon. Terrified.

JACK

Put the gun on the floor!

KIERAN obeys -- glad to be rid of it. JACK goes to GWEN.

Total fear on KIERAN'S face. He gabbles --

KIERAN

I thought you were them -- I thought they'd come back for me --

JACK

Thought who had come back for you?

KIERAN looks at JACK. And dissolves into hysterics. Weeping with terror.

CUT TO:

31 EXT. BRYNBLAEDD - CONTINUOUS 31

GWEN in agony. The sound of footsteps as OWEN appears by her side.

OWEN

I was in that bedroom -- I heard a gunshot. Shit, that looks nasty! What were you doing?

JACK

(running to join them)
There was a kid in there with a shotgun.

(CONTINUED)

31 CONTINUED:

31

GWEN

Got me in my side.

(a gasp from the pain)

Don't mind if I pass out in a minute, do you? Feels like.. it's burning me...

OWEN

Can you stand?

GWEN

Give it a go.

OWEN

(as he helps her up)

That's it. Slowly.

(to JACK)

Help me get her inside.

JACK comes over, helps. Cack-handedly they get GWEN inside.

CUT TO:

32 INT. HOUSE - NIGHT

32

JACK and OWEN bringing GWEN in. KIERAN is still sitting in the corner.

KIERAN

I'm sorry I'm sorry --

GWEN

You'd better be!

OWEN

Down here.

KIERAN

Who are you? What are you doing here?

They ignore KIERAN's questioning and lower GWEN down onto an easy chair.

OWEN

Need to get that shot out and dress the wound. Bet you never thought you'd be so glad to see me, eh?

And GWEN grins.

OWEN takes his jacket off -- strapped to his lower back is a small cloth medical kit. He unzips it -- it folds out.

(CONTINUED)

32 CONTINUED:

32

Tiny bottles of anaesthetic, disinfectant -- and "travel" versions of medical equipment: tweezers, needles, hypo's etc.

GWEN

Man of surprises.

OWEN

You have no idea.

And there's a tenderness to that exchange, that JACK clocks. For a second, we see him watching GWEN and OWEN. The developing frisson between them. He couldn't be jealous, could he?

OWEN sets to work. And it should be weirdly erotic, the two of them in such close proximity.

Across the following exchanges OWEN cleans the wound in GWEN's side (not very much blood), administers a shot of local anaesthetic etc:

OWEN (CONT'D)

(examining the wound)

Could've been much worse. The shot's lodged near the surface. You were bloody lucky.

GWEN

Funny. Sitting here, that's not quite

OWEN

Let's get that shot out, then. Gonna be a fair few bits of residue, I'm afraid. Just lie back and think of Torchwood.

He takes a pair of tweezers out of his pack. Total concentration, the ultimate professional, absorbed in his work, brilliant.

And GWEN's staring at him, so close to him, seeing him in a new light.

GWEN

D'you miss being a doctor?

OWEN

Excuse me, I still am a doctor. I just don't deal with patients any more. It's ideal. That was the bit I always hated.

(looks at her)

You might want to look away while I do

KIERAN

(shaking his head)

I was going camping. On my scooter,
celebrate passing my test.

(Beat)

My Mum won't know what's happened.
They're only expecting me back for the
weekend.

GWEN

We'll get you back home.

KIERAN

You can't fight them. They're too
strong.

JACK

Have you seen them, Kieran? What do
they look like? Are there many of them?

GWEN

33 CONTINUED:

33

TOSHIKO checks her clothes.

IANTO (CONT'D)

They took our guns.

TOSHIKO pulls off a boot. And from within it, extracts a tiny pen-torch. Switches it on -- shines it round.

TOSHIKO

Charming place they've got.

IANTO

Judging by sound reverberations and air quality, pretty deep underground.

(Beat)

Chances of rescue?

TOSHIKO

We won't need rescuing. Never met a cell yet I couldn't get out of.

She smiles a reassuring smile. IANTO smiles back. Forced, brief. He's agitated, trying to contain it, almost successfully. He doesn't like being in here. Then:

IANTO

What were they?

TOSHIKO

I don't know. It all happened too quick.

(Beat)

Are you worried?

IANTO

Maybe a little.

(Beat)

Only... that body we saw, in the forest--

TOSHIKO

Don't think about it.

IANTO

No.

(stares at her as she looks around)

You're used to this, aren't you?

TOSHIKO looks at him, unsure what he means.

(CONTINUED)

IANTO (CONT'D)

I've never seen it this close before.
That facial expression: you all share
it. When things get a bit... out of
control, this look overtakes you, a
kind of concentration, or sort of
elation... like...

(Beat)

Like you enjoy it. Like you get a bit
high from the danger.

Beat.

TOSHIKO

You want me to apologise for that?

IANTO

Don't you ever wonder... how long you
can survive. Before you go mad, or get
killed, or...

TOSHIKO

It's worth the risk. To protect people.

IANTO

And who protects us?

TOSHIKO has no answer for that. She stares into the
darkness, avoiding IANTO's gaze.

TOSHIKO

God, I'm hungry.

IANTO

Should have had that cheeseburger.

TOSHIKO

Still not *that* hungry.

TOSHIKO is peering into the darkness.

*

TOSHIKO (CONT'D)

What's that?

TOSHIKO crawls through the darkness, torch shining.

IANTO

Found something?

TOSHIKO stops. Picks something up. Examines it:
disappointed as she realises.

TOSHIKO

Just a shoe.

(CONTINUED)

33 CONTINUED: (4)

33

She opens the door of the fridge.

We don't see inside yet. Only see TOSHIKO's shocked, horrified face, lit by the fridge light. She freezes, staring in.

IANTO (CONT'D)

Anything in there?

TOSHIKO slams the fridge door shut. But her terrified expression remains the same. And we might just notice that she's shaking.

IANTO (CONT'D)

Tosh?

TOSHIKO turns, instinctively responding to her name. She looks up blankly at IANTO. She can't speak, can't form words.

And IANTO knows this just from looking at her. He's starting to get alarmed.

IANTO (CONT'D)

What it is? What's in there?

TOSHIKO starts to shake her head, as if to say "don't ask". But IANTO's getting more rattled now.

IANTO (CONT'D)

Tell me!

But TOSHIKO's still traumatised, stunned --

TOSHIKO

I can't... I can't--

IANTO scrambles over, impatiently.

IANTO

What is it that's so bad--

He gets to the fridge, is about to open it -- TOSHIKO tries to hold him back.

TOSHIKO

Ianto, don't--!

IANTO

(shaking her off)

I want to know--!

He pushes her away -- and opens the fridge door.

(CONTINUED)

33 CONTINUED: (5)

33

IANTO stays stock still, his shellshocked expression lit

34 CONTINUED:

34

GWEN

(calling over)

So have we ever heard of a species who
strip human bodies of flesh and organs?

JACK and OWEN look to GWEN at the dartboard, chalking up facts. She moves slightly awkwardly, occasionally wincing at the pain from her side wound. Next to her, on a pub table, are a load of open books and leaflets.

The board reads: 17 DISAPPEARANCES. 3 DEATHS.

GWEN finishes writing "BODIES STRIPPED OF FLESH AND ORGANS".

OWEN

What you doing?

GWEN

Compiling what we know. Seeing if it helps.

JACK

We have to assume the others who disappeared have been killed too.

GWEN

So you think there's been seventeen deaths?

JACK

At least. These aren't casual killers.

OWEN

So all this means the rift's spreading. Dumping aliens and psychos wherever it fancies.

JACK

Looks that way.

OWEN

Great. This conversation's cheered me up no end.

And behind JACK, a figure flashes past the frosted pub window. GWEN jumps.

GWEN

Did you see that?

JACK turns. Briefest of movements at the window.

(CONTINUED)

34 CONTINUED: (2)

34

JACK
Something outside?

GWEN nods.

Other window (also frosted), on the other side of the room: a shape flashes past.

OWEN, GWEN and JACK all clock it.

OWEN
Was that the same one or different?

GWEN looks over at KIERAN. Quietly, to JACK.

GWEN
He said they'd come back.

JACK
Let's not jump to conclusions. We don't know who's out there or what their intentions are.

And then all the lights go out.

Our trio now lit only by the moonlight spilling in through the frosted pub windows.

OWEN
I'm thinking that's not a good sign.

JACK scrabbles round behind the bar, looking for switches.

JACK
No sign of any back-up power.

GWEN
Power goes out all the time in these places. There's probably a simple explanation.

BANG! A loud thud at the door --

-- The tables and chairs stacked in front of the door wobble, rattle.

OWEN and GWEN unholster their pistols. Point them at the door.

OWEN
Simple, yes. Pleasant, no.

BANG!

(CONTINUED)

34 CONTINUED: (3)

34

KIERAN wakes with a start, looks terrified. Close in on him. He clasps his shotgun ever closer.

KIERAN

They've come back.

JACK

(shouts at the door)

We're closed!

Silence.

JACK raises an eyebrow at GWEN: has that done the trick?

BANG! 51JACKc6 (3)

GWEN
Kieran, stay back!

KIERAN
You don't know they're-- [*like*]

THUD! The cellar doors buckle -- the padlock comes flying off them -- the doors begin to creak open --

GWEN and OWEN turn to look as:

JACK fires three shots in to the cellar doors --

The doors fall back down -- the sound of a thump at the bottom.

GWEN, OWEN and JACK turn back to the front door --

Four big loud shots blast out -- certainly not pistols. KIERAN, OWEN and GWEN dive for cover.

GWEN screams in pain as her body hits the floor -- her gunshot wound from earlier keeping her in agony.

PRAC FX: JACK dives behind the bar -- as bottles and beer glasses smash to smithereens; shards of glass rain down on him.

OWEN covers GWEN as the shots ring out.

-- TORCHLIGHT BEAMS, big fuckers, dazzle GWEN, JACK and OWEN. Our team cower, unable to see. OWEN and GWEN cover their eyes, unable to see.

And then we hear KIERAN scream. Horrific, gut-wrenching, life-begging screams.

KIERAN (CONT'D)
No please please no not me --

And as they look up, they see KIERAN being dragged feet first, fast along the ground, out of the doors.

KIERAN (CONT'D)
HELP ME! STOP THEM!

GWEN pushes OWEN off her -- scrambles up to chase after -- another blast from a gun and she ducks back to the floor.

OWEN scrambles over to her.

GWEN
We've gotta go after him!

(CONTINUED)

34 CONTINUED: (5)

34

She gets up -- runs to the door. JACK blocks her way.

She tries to push past, JACK stops her.

JACK

It's pitch black. You don't have any tracking devices! You wanna get yourself killed?

GWEN

Out of the way, Jack!

JACK

Whatever's in the cellar took three bullets. I heard it fall. We identify what that is, we'll know how to deal with it.

GWEN

You do that. We'll find Kieran and the others.

JACK

You're wounded!

GWEN

You think that's gonna stop me?

JACK looks at her -- knows a lost cause when he sees one.

JACK

Be careful.

GWEN leaves. OWEN, after a glance with JACK, follows her.

And we stay on JACK for a second.

CUT TO:

35 INT. STONE CELLAR - NIGHT

35

TOSHIKO and IANTO at the metal door. TOSHIKO rattles it, pulls on the handle.

TOSHIKO

Got to be three steel bolts: top, middle and bottom.

IANTO

How are you at calculating target stress points? Find the weakest point, bit of brute force...

(CONTINUED)

35 CONTINUED:

35

TOSHIKO

Nice thought. But it's pretty reinforced.

And then there's the sound of bolts being slid across.

Torch off. TOSHIKO gestures to IANTO to stand one side of the door. She stands the other. Ready to ambush whatever's about to come in.

The door opens -- slowly, slightly. A figure comes in.

IANTO grabs the figure from behind in a neck lock -- wrestles it to the floor.

TOSHIKO shines her torch in its face.

A young woman, in her 30s, recoils from the beam. HELEN SHERMAN.

HELEN SHERMAN

Get off!

And she jabs IANTO with the butt of the hunting rifle she's carrying. *

HELEN SHERMAN (CONT'D)

Look at me, you idiot! I'm not gonna hurt you!

IANTO and TOSHIKO surprised -- not sure what to make of this.

TOSHIKO

OK, give her some space.

IANTO obeys. HELEN gets her breath back.

HELEN SHERMAN

Thank you.

(She looks at our duo)

Were you injured? When they took you?

TOSHIKO

Only a little.

HELEN SHERMAN

Can I see? I'm a nurse.

She takes IANTO, grabs his wrist to check his pulse. Uses her other hand to grab his chin, moves his head round

(CONTINUED)

HELEN SHERMAN (CONT'D)

(to IANTO)

You're fine. Little bruising, but nothing else.

(as she checks TOSHIKO)

Does anyone know you're here? Have you called for help?

TOSHIKO

We don't need help. There are three more of us in the village.

HELEN takes stock of the two of them. Pained expression.

HELEN SHERMAN

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

And her voice is aching with regret.

IANTO

What d'you mean?

HELEN SHERMAN

I've been sent to collect you. I've got to take you to them.

Close in on TOSHIKO and IANTO. More scared by the minute.

IANTO

You could say we escaped. That we overpowered you. I mean, there's two of us.

HELEN SHERMAN

They'll hold me responsible. And anyway, if you run, they'll just hunt you down. That's what happened to the others.

TOSHIKO

Tell us what's going on. We can help.

And there's such sadness on HELEN's face. Like she's powerless.

HELEN SHERMAN

Every ten years, it takes us again. And nobody's safe.

TOSHIKO

What takes you? What is it?

(CONTINUED)

36 CONTINUED:

36

HUW gets out, affronted.

HUW
What did you say, sir?

31

OWEN
(to GWEN)
Come on. We can't waste any more time.

They stride off. HUW runs after them.

HUW
Can I ask what you're doing here?

OWEN
Get in the car, turn around and drive
away as fast as you can.

GWEN
Look. We're Torchwood. Have you heard
of Torchwood?

HUW
What's that then, a band?

OWEN
Please. Go away. Unless you want to
end up in all sorts of trouble you'll
never understand.

GWEN
(looking around; way
up ahead)
What's that big building up there?

HUW
The Big House? Sort of unofficial
village hall. Village meeting tonight,
that's why I'm here. Constabulary
report.

GWEN
(looks at OWEN)
Come on.

And they run towards the big stone house.

CUT TO:

37 INT. THE TAP HOUSE PUB - CONTINUOUS

JACK, behind the bar, slips the safety catch off his gun.

(CONTINUED)

37 CONTINUED: 37

And pulls open the cellar doors, that are buried in the floor.

CUT TO:

38 INT. THE TAP HOUSE PUB/CELLAR - CONTINUOUS 38

The cellar doors open. Shaft of light floods in from the ceiling.

JACK peers in from the floor above.

Cramped, beer barrels, crisp boxes, assorted pub junk. Stark, bare light bulbs, illuminate the centre of the room. Big shadows disguise the sides.

JACK climbs down a rickety wooden ladder into the cellar. Gun at the ready. Swings the gun round the room, peering into the shadows.

Deserted.

JACK crouches down. Kneels next to a streak of thick red-brownish liquid.

He looks on ahead -- splatters of blood leave a trail, going into the shadows at the back of the cellar.

A creaking. JACK looks ahead. In the far wall is set an old wooden door. A way out of the cellar. Or a way in.

JACK advances through the cellar, following the blood trail. Shadows lengthening.

And as he goes further in, he notices shelves on the wall.

And on the shelves, jars.

JACK shines his torch on them and -- horrified -- realises --

Brief, flashed glimpses of the jars' contents: Hearts, kidneys, livers. Pickled organs.

But play this off JACK's horrified expression.

JACK moves away. Looks back to the blood trail. - Follows it once more.

Until...

(CONTINUED)

38 CONTINUED:

38

The blood trail stops -- to the side of a pile of barrels.

JACK stops by the barrels.

And he hears it.

Laboured breathing. Something in pain.

JACK raises his gun --

And he rounds the barrels to see...

A man in his 40s. Clutching a wound in his stomach. A pool of blood by him. MARTIN. He sees JACK: he's desperate.

MARTIN

Help me.

On JACK: shocked. He's human.

MARTIN, the wounded man, reaches out to JACK.

MARTIN (CONT'D)

Please... help...

JACK grabs MARTIN. MARTIN screams in pain. JACK has no mercy. Fury.

JACK

Did you attack us?

MARTIN

I'm dying, you've gotta help me--

JACK

DID YOU ATTACK US?

MARTIN

Help me ... I'll tell you everything...

CUT TO:

39 EXT. STONE HOUSE - NIGHT

39

HELEN SHERMAN, rifle raised, leads TOSHIKO and IANTO towards the big stone house.

HELEN SHERMAN

In here, please.

(CONTINUED)

39 CONTINUED:

39

TOSHIKO
(last ditch plea)
If you help us, we can stop all this.
Please.

HELEN SHERMAN
I'm sorry.

She nudges TOSHIKO forward with the tip of the gun.
TOSHIKO opens the door.

CUT TO:

40 INT. BIG STONE HOUSE - NIGHT

40 CONTINUED:

40

EVAN SHERMAN

How else are we gonna look?

Burly man, farm worker probably, in his thirties, steps forward. A meat cleaver hangs casually, from his hands.

TOSHIKO and IANTO back away as EVAN advances on them.

40 CONTINUED: (2)

40

KIERAN

I won't tell anyone. I'll stay silent.
I won't say a word.

TOSHIKO

Who is he?

EVAN holds KIERAN's chin in her hand. Looks him in the eye.

EVAN SHERMAN

He's meat.

And TOSHIKO sees, behind EVAN a set of large, terrifying butcher's knives. Cold horror as EVAN looks up at TOSHIKO and IANTO.

EVAN SHERMAN (CONT'D)

40 CONTINUED: (3)

40

And he HEADBUTTS EVAN. EVAN stumbles back. IANTO kicks out at HELEN, smashing her in the stomach. She doubles over, falls to the floor.

TOSHIKO runs -- looks back to see EVAN stand back up -- and punch IANTO to the ground.

IANTO (CONT'D)
(yells at TOSH)
Go! Get the others!

TOSHIKO runs to the exit -- as EVAN kicks IANTO in the ribs. IANTO howls in pain. And TOSHIKO runs out into the night.

EVAN, his face now blood-stained from IANTO's perfect headbutt, picks up his meat cleaver.

Steps over unconscious IANTO. And runs after TOSHIKO.

CUT TO:

41 INT. THE TAP HOUSE PUB/CELLAR - NIGHT

41

JACK tears a shirt apart -- presses it on to MARTIN's still bleeding wound. MARTIN gasps with pain.

JACK looks at him, tough.

JACK
OK, Martin, this'll help you for a short amount of time. Now start talking.

MARTIN
You've got to get help -- I know where you can -- *[get some]*

JACK
(hard as you like)
Martin, we had a deal. I help you, you tell me where they've taken the boy and what the hell's going on round here.

And MARTIN, still in agony, starts to gasp and wheeze. With laughter.

MARTIN
You don't know?

And this really pisses JACK off. He removes the shirt from MARTIN's wound.

(CONTINUED)

41 CONTINUED: (2) 41

JACK
Now talk.

CUT TO:

42 EXT. BRECON BEACONS - NIGHT 42

TOSHIKO runs for her life.

Across pathways, into a field. Still handcuffed.

She stumbles under a single barbed wire fence. Her top catches and snags, leaving a bit of cloth behind.

WHIP PAN back to EVAN, pelting after her.

CUT TO:

43 EXT. BRECON BEACONS/FIELD - NIGHT 43

Huge field. Moonlight above.

Small figure -- TOSHIKO running across.

TIGHT IN on TOSHIKO, breathless, terrified, unsteady.

She rolls backwards expertly -- her hands are now tied at the front. *

*

Then wide back on the field -- EVAN, meat cleaver in hand, thunders after her. Enjoying this.

On the edge of the field, a forest.

CUT TO:

44 EXT. BRECON BEACONS/FOREST - NIGHT 44

TOSHIKO comes crashing through into the forest.

Branches and bushes rip at her clothes, scratch her face. She cries out in pain.

But she keeps going. Pushing through.

And now EVAN comes hurtling into the forest. Oblivious to the foliage pulling at his clothes. Smashing through everything that might be in his way. He runs through.

CUT TO:

45 EXT. BRECON BEACONS/FOREST CLEARING - NIGHT 45

EVAN stumbles into the clearing, axe in hand.

(CONTINUED)

45 CONTINUED: 45

He shines a torch around the clearing.

Looks around -- the camera spins, frantically, EVAN's
POV.

No TOSHIKO.

EVAN stands there for a moment. Listening.

Goes to move forward. Then changes his mind. Heads back
the way he came.

CUT TO:

46 EXT. BRECON BEACONS/FOREST - NIGHT 46

46 CONTINUED:

46

EVAN is now a foot away from TOSHIKO, his feet close to her head.

Hold that for a moment, on TOSHIKO's terror.

And then he moves away.

We stay on TOSHIKO. Has he gone? She plucks up courage: dares to move.

TOSHIKO's eyes at ground level, looking up from the ditch, all around. No sign.

She breathes out a little. Calms.

And then EVAN GRABS HER -- appears from nowhere --

-- TOSHIKO screams with shock --

-- As EVAN yanks her bodily out of the ditch. Rough, violent. Throws her to the floor; TOSHIKO winded. Desperately trying to struggle to her feet.

EVAN weighs the cleaver in one hand. Stands over her.

EVAN SHERMAN (CONT'D)

No-one's coming for you.

TOSHIKO looks up at him, looming over her. And then KICKS him in the balls! EVAN yelps, takes an angry swipe at her with his cleaver, but misses as TOSHIKO rolls over. He's in agony!

TOSHIKO scrambles to her feet and runs.

TOSHIKO pelting through the forest.

And we're running with her, handheld, from her POV. The dark, moonlit forest.

She looks behind -- and EVAN's back on her tail, following once more.

He's closing, getting closer --

CUT TO:

47 EXT. BRECON BEACONS/FOREST CLEARING - CONTINUOUS

47

TOSHIKO crashes through into the clearing, as --

EVAN THROWS himself at her, in a Rugby tackle --

(CONTINUED)

47 CONTINUED:

47

Brings TOSHIKO down. Pins her to the ground, the handle of his meat cleaver horizontally across her windpipe.

TOSHIKO struggles to breathe.

EVAN pushes harder, further.

His eyes meet hers. And there's no sign of mercy in EVAN. The simple kill of a piece of prey.

He's asphyxiating TOSHIKO...

She's fading from consciousness.

And then --

-- A gun at EVAN's head.

Pull back to reveal GWEN and OWEN either side of EVAN. OWEN has the gun.

Behind them, running up, comes Huw. Very out of breath.

OWEN

Get off her or I'll shoot!

*

But EVAN won't stop!

OWEN kicks EVAN with a well-placed boot to the side of his ribs -- EVAN falls to the side.

TOSHIKO gasps for breath. Looks up, sees GWEN.

GWEN

We saw the torchlight.

TOSHIKO tries to hold it together. Fails. She starts to sob.

GWEN holds TOSHIKO tight.

TOSHIKO

They've murdered all the villagers.
They're cannibalising the bodies.

GWEN's face betrays her horror. She looks to OWEN. OWEN stares at EVAN as GWEN hugs TOSHIKO.

GWEN

S'alright. You're safe.
(to HUW re EVAN)
You can arrest him, now.

(CONTINUED)

47 CONTINUED: (2)

47

OWEN, with his boot on EVAN's chest, keeps his gun trained on EVAN. EVAN looks up, seemingly unbothered.

EVAN SHERMAN

Put the gun down.

OWEN

I don't think you're in any position to negotiate, mate.

GWEN

(to HUW; bemused)

I said you can arrest him.

EVAN SHERMAN

You gonna arrest me, Huw?

And HUW breaks out into a great big grin.

HUW

That'd be a laugh, wouldn't it? My own brother.

Close in on GWEN and OWEN: oh, shit.

HUW's turn to bring out a gun. Puts it to OWEN's head.

HUW with the gun at OWEN. OWEN with the gun at EVAN.

GWEN makes a lunge for HUW -- but he kicks her, just on her gunshot wound.

GWEN falls back, screaming in agony, clutching her side. TOSHIKO goes to help her.

HUW (CONT'D)

Don't try anything like that again. Any of you.

OWEN looks back to EVAN.

EVAN SHERMAN

Why don't you give me the gun. Mate.

CUT TO:

48 OMITTED

48

CUT TO:

49 INT. BIG STONE HOUSE - NIGHT

49

The doors swing open. HUW and EVAN marshal handcuffed GWEN, TOSHIKO and OWEN into the barn.

(CONTINUED)

49 CONTINUED:

49

TOSHIKO
(to GWEN and OWEN)
Better prepare yourself for...

She stops -- looks through into the bar.

17 more people in the stone house. All generations, from 20 to 80. They stand, holding a mixture of hunting rifles and shotguns. They turn to see our trio.

TOSHIKO (CONT'D)
Who are they?

EVAN SHERMAN
This is our village.

GWEN
But -- the villagers are dead.

TOSHIKO
(stunned)
No. They're all involved. They've all been doing it.

EVAN SHERMAN
This our Harvest.

OWEN
Only in the bloody countryside..! You sick fuckers.

HUW
Against the wall.

The trio do as they're told -- KIERAN, still bound, is also by the wall. GWEN runs to him.

GWEN
Are you OK?

KIERAN
What're they going to do to us?

TOSHIKO
(looking around)
Where's Ianto?
(to EVAN; angry)
What have you done with him?

And EVAN's by the hooks -- he shoves the hook with the trussed body on away, down the line. On the next hook, is IANTO. Bruised, puffy face. Trussed up and gagged. Unconscious.

(CONTINUED)

49 CONTINUED: (2)

49

The team lined up against the wall: horrified.

EVAN slaps IANTO around the face.

EVAN SHERMAN

Wake up, man.

And IANTO does. His eyes widen -- he wriggles, struggles.

EVAN picks up a large butcher's knife.

And IANTO looks to TOSHIKO. Complete terror in his eyes.

EVAN puts it to IANTO's throat --

EVAN SHERMAN (CONT'D)

Like veal, it takes a long time. But it makes the meat taste better.

Close in on IANTO's terror, the team's fear when--

SMASH! A knackered old tractor BURSTS THROUGH BARN DOORS.

Driving it, is CAPTAIN JACK HARKNESS, in full hero mode.

And (fast cuts of JACK's POV) we see that JACK takes in the whole situation (HUW with gun at the team; IANTO hanging from the hook; VILLAGERS with guns) in a split second --

EVAN SHERMAN (CONT'D)

What the fuck--

And JACK shoots. HUW first, EVAN second -- wounding, not killing, but precise, deadly accurate to immobilise -- then HELEN, brutal, precise --

-- Terrified villagers begin to raise their guns --

And JACK doesn't stop --

BLAM! BLAM! BLAM! BLAM!

He's taking out the whole village -- standing on the tractor -- faster than the fastest gun in the West -- one shot for every villager, wounding them, kneecapping them, in shoulders so they drop their guns --

BLAM! BLAM! BLAM!

(CONTINUED)

49 CONTINUED: (3)

49

Shocking -- when one gun's bullets are finished, he pulls another identical gun from his coat -- keeps shooting -- fast jump cuts --

Until they're all down.

Silence.

JACK throws down his spent gun. The stone house a massacre site.

JACK standing. Genuinely angry.

JACK

What is the matter with you people?
It's not enough that a whole cosmos of chaos is gonna descend on you in the next few centuries. The thing you most have to fear? Yourselves.

And one injured villager is reaching for a gun. JACK spots it.

JACK (CONT'D)

Really?

The villager grabs the gun -- but JACK's too fast --- reaches inside his coat -- another gun -- and another shot to the villager's hand. The villager screams with pain, slumps, clasping his/her hand.

JACK jumps down, surveys the scene. Looks to his team. They're in shock.

JACK (CONT'D)

What?
(contempt)
These people don't deserve warnings.

JACK kicks guns away from the reach of villagers people as he strides through.

He walks past EVAN who's lying on the floor, grabs a set of keys, throws them to GWEN. They land at her feet.

JACK (CONT'D)

Get yourselves uncuffed.

GWEN and OWEN set to work.

JACK at the row of hooks. He lowers IANTO to the floor. As he does, he looks to EVAN

(CONTINUED)

JACK (CONT'D)

(to EVAN)

And by the way, your friend who tried to get in via the pub cellar.

(EVAN looks up)

He's dead. But before he died, he told me everything.

JACK pulls the gag off poor, beaten-up IANTO.

IANTO gasps for air. His face crumples, on the verge of a breakdown. He looks up at JACK, his face flooded with thanks but unable to speak. JACK nods. He knows.

Angle on our team collecting weapons as the villagers lie bleeding.

TOSHIKO

We need to get ambulances. I can call from the SUV.

OWEN

And the police.

GWEN

Not the police. Not yet.

They all turn and look at her. She looks at EVAN.

GWEN (CONT'D)

I want to question him first.

JACK

Gwen--

GWEN

I have to understand. I want to know why. Otherwise ...It's too much.

TOSHIKO

He's injured, too. He needs to get to a hospital.

GWEN

(to OWEN)

Keep the bleeding under control. Give me an hour with him.

GWEN looks at her colleagues.

GWEN (CONT'D)

Don't tell me you don't want to know too.

(CONTINUED)

49 CONTINUED: (5)

49

And she's right, they do.

CUT TO:

50 INT. THE TAP HOUSE PUB - EARLY MORNING

50

Daylight beginning to break through.

JACK on one side of the pub.

They keep a beady eyes as, in the far corner, a handcuffed EVAN SHERMAN sits opposite GWEN.

GWEN still in pain from the wound.

EVAN stares back at her. Silence.

GWEN

The whole village was involved.

EVAN SHERMAN

Every generation. Our tradition. Once a decade. Target those travelling through. Those more likely to disappear.

GWEN

And butcher them.

(EVAN says nothing)

What sort of people are you? That you get up in the morning and think, this is what I'm going to do?

50 CONTINUED:

50

EVAN stares at her.

EVAN SHERMAN

So, keep wondering.

And GWEN loses her temper, shouts at EVAN.

GWEN

Tell me! I need to know why!

Over the other side of the room, JACK gets up.

JACK

That's enough. Time to go.

He points the way with his gun.

EVAN and GWEN keep sitting, staring at each other.

EVAN SHERMAN

I'll tell you something. If you let me
whisper.

On GWEN: what's he playing at? Should she let him?
After a second...

GWEN

OK.

EVAN stands. Leans across to GWEN. Puts his mouth by
her ear.

JACK watches.

EVAN's mouth by GWEN's ear. And he whispers.

EVAN SHERMAN

Because it made me happy. *

GWEN recoils, startled. Looks at him.

EVAN smiles the most beatific smile. And he walks away. *
Past JACK. Out onto the street. Staring at GWEN. *

She stares back. Terrified.

CUT TO:

51 EXT. BRYNBLAEDD - DAY

51

Day breaking. Couple of police cars. SOCO crew.

TOSHIKO and IANTO talking to the police. KIERAN with
them.

(CONTINUED)

51 CONTINUED:

51

GWEN comes to stand by OWEN and JACK as EVAN, HUW, HELEN are bundled into police cars.

OWEN

We found the SUV. Parked in the middle of the woods. Gonna be picking out

53 CONTINUED: (2) 53

She gives him a peck on the cheek. And she's out.

And as we stay on RHYS, we know his heart's breaking.

CUT TO:

54 EXT. CARDIFF - EVENING 54

Cardiff street. GWEN on her mobile.

GWEN

Can we meet? Nowish?

CUT TO:

55 INT. OWEN'S FLAT - EVENING 55

Tight in on GWEN. Difficult to know where she is. She's looking straight ahead.

GWEN

I had a good job, before this.
Sorted out the flat. I thought in a
year or two, perhaps a baby, I know
Rhys'd be a good Dad and I could try for
desk sergeant and ... it was all
slotting into place. And then I met you
lot.

Pull out to reveal... she's lying in bed, her head on the pillow, looking straight up.

OWEN is lying next to her. Both of them sporting the Just Fucked Look.

GWEN (CONT'D)

All these things, they're changing me.
Changing how I see the world. And I
can't share them with anyone.

OWEN

You can now.

He kisses her -- they snog. Urgent, needy. And like it's not the first time.

After a moment, GWEN pulls away.

GWEN

We do fine, me and Rhys. The sex.

OWEN

We'll do more than fine.

(CONTINUED)

55 CONTINUED:

55

And they're kissing again: hard, charged, passionate.

Pull away, as the snogging turns to great sex.