

TORCHWOOD

Episode 10

By

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Yellow Revisions

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1 INT. AIR TRAFFIC CONTROL CENTRE - DAY 1

1

10.30 p.m. Redwick Air Traffic Control Centre. Instant panic stations. Three members of staff, wearing head-sets watch as CONTROLLER 1, female, reaches for the phone - panicky, she dials -

CONTROLLER 1

(on phone)

Major Leckwith, please ... this is Redwick airport ATC ... I want to report a rogue aircraft picked up on radar.

She can't take her eye off the screen in front of her. On it, a small blip (the aircraft) approaches the main airport -

CONTROLLER 1 (CONT'D)

(on phone)

Unaccounted for. No radio contact, no transponder, position 30 miles west heading 47 degrees east. Unscheduled landing imminent.

(from the heart)

Please hurry.

She hangs up, her mouth dry ...

CUT TO:

2 EXT. REDWICK AIRPORT - DAY 1

2

The ATC tower is visible from the runway. The runway is empty, eerie almost. Pan across to -

JACK waiting on the runway with GWEN, TOSH and OWEN.

Intrigue on their faces as they search the sky. Then -

A small aircraft, a De Havilland Dragon Rapide charter plane, appears from behind the clouds. It aims for the runway, lands, then bounces along before juddering to a halt. The team looks at it, a little baffled. What now?

Diane Holmes (34, attractive and driven, wearing 1950's trousers, a flying jacket, a pilot's leather helmet and a white silk scarf) opens the door of the cock-pit.

DIANE

(crisp English tones)

Hello there.

(CONTINUED)

2 CONTINUED:

2

She steps out of the plane, taking in the expansive runway, the shining lights. JACK crosses to her. GWEN and OWEN follow. She comes to meet JACK.

GWEN and OWEN follow. She comes to meet JACK.

DIANE (CONT'D)
Apologies for the unplanned touchdown.
We just hit some rotten turbulence.

JACK
I'm Captain Jack Harkness.

DIANE
Diane Holmes, pilot.

They shake hands. DIANE looks round her.

DIANE (CONT'D)
Is this some secret site? You must show
me round one day, Captain.

JACK is about to reply when JOHN ELLIS (39, business-man, wearing a suit, brogues, a knitted waist-coat, shirt and tie and hat) steps out of the aeroplane. (There are two doors either side of the plane). JOHN is officious, well-mannered, Welsh.

JOHN
Everything alright?

Behind him appears EMMA (18, well-groomed, dressed in an elegant fitted coat, home-made fifties dress and pink court shoes with heels. She is made up with red lipstick, powder and mascara, her appearance belying her poverty due to her presentation).

EMMA
How long before we head off again? My
Uncle will be expecting me.

JACK
(to DIANE)
When did you leave?

DIANE
Bristol? About half an hour ago.

JACK
Which date?

DIANE
Today, 18th of December.

(CONTINUED)

2 CONTINUED: (2)

2

JOHN and EMMA wait.

JACK

(to DIANE)

Which year?

DIANE looks at him. What?

JACK (CONT'D)

Which year? I need to know.

DIANE

(dumb question!)

1953.

OPENING TITLES.

CUT TO:

3 OMITTED
THRU
4A

3
THRU
4A

CUT TO:

5 INT. SUV/ EXT. CARDIFF BAY. - DAY 1

5

The SUV heads towards Cardiff Bay. JACK is at the wheel.
JOHN sits by his side. DIANE, and EMMA are in the back,
shaken, uncertain, looking out of the car windows. TOSH
sits in the seat behind JACK.

*
*
*
*

JOHN frowns as he passes a sign as they head for the Bay -
Cardiff City Centre and an arrow...

JOHN

This isn't Cardiff.

DIANE

It should be. I followed the coast-
line, just before the storm.

JOHN shakes his head as they drive into the Bay.

JOHN

I live here.

*

He takes in the Bay development, the hotels.

EMMA

(nervously)

Where are you taking us?

*

(CONTINUED)

5 CONTINUED:

5

TOSH

*

Torchwood.

CUT TO:

6 INT. TORCHWOOD HUB - DAY 1

6

The lift door opens. JACK and TOSH step into the Hub, carrying the others' cases. EMMA, JOHN and DIANE follow them in. (There is some evidence of Christmas in the Hub e.g. cards on work stations, tinsel on lights). JACK clocks their fear.

*

JACK

There's no need to be frightened.

JOHN

Who are you exactly?

JACK

At this stage, the less you know about us, the better.

*

DIANE

*

Do you have a telephone? I really should let Dublin know that I'm delayed.

The question is almost a test. JOHN awaits their reaction.

JACK

Sorry, but that's not possible.

JOHN

(starting to panic now)

We're just ordinary people, Captain. I don't know what you think we've done...

JACK

All we want to do is try and help you.

TOSH gestures for them to walk up the stairs first.

*

There is something refugee-like in the way they pick up their bags and follow her to the medical suite.

*

*

TOSH

*

At least it wasn't a space ship full of aliens.

JACK

That might have been easier.

CUT TO:

7

INT. TORCHWOOD - MEETING ROOM - NIGHT 1

7

The blinds are drawn. Newspaper articles from 1953 flash up on TOSHIKO's computer screen. JACK and GWEN look at a photo of a search party - divers, police etc.

TOSHIKO

(scouring the article)

First report of the missing aircraft,
December 19th, 1953. A search of the
Bristol Channel proved fruitless. 24th
of December, search called off...

TOSHIKO brings up a photo of a victorious DIANE, swigging champagne from the bottle, in the cock-pit of her Dragon Rapide (Australia, May 1952).

TOSHIKO (CONT'D)

Emma Cowell's parents were shocked to
find out that Diane Holmes, a stunt
aviator and record breaker, was manning
the plane.

JACK

She landed as soon as she ran into
trouble.

An article floods the screen. A photo of an ordinary couple - Emma's parents, standing looking sombre outside a terraced house, obviously wearing their Sunday Best.

GWEN

It was their little girl.

JACK

Gotta blame someone.

We focus on JACK and GWEN's faces before seeing the computer screen - a newspaper article 'The 99's Women Aviators Society's Memorial service held in honour of the 10th anniversary of the disappearance of female aviator Diane Holmes'.

TOSHIKO

No sightings, no reports of wandering
amnesiacs. The one thing we know for
sure is...

JACK

They didn't make it back.

CUT TO:

8 INT. MEDICAL SUITE - NIGHT 1

8

OWEN is checking over DIANE, doing general obs, bp etc.
using his scanning equipment.

 OWEN
BP and heart rate's normal, considering
the circumstances.
 (kindly)
This must be very alarming.

 DIANE
Being kidnapped by strangers? Happens
all the time.

OWEN clocks her brave grin which barely masks her nerves
as he shines a small pencil torch into her eyes.

 OWEN
We're not so bad once you get to know
us.

CUT TO:

9 INT. TORCHWOOD - JACK'S OFFICE - NIGHT 1

9

*

JACK is genuinely stumped -

 JACK
It's not like we're certain how the rift
works. We could never risk sending them
back through. Who knows where they'd
end up?

*

*

 GWEN
So they're stuck here.

JUMP CUT TO:

*

10 INT. TORCHWOOD - MEETING ROOM - NIGHT 1

10

The team sit around the table - mid discussion.

 JACK
Three people stranded in the future.
No valid documentation and no
understanding of the world we live in.

 TOSHIKO
Like immigrants from another time.

 OWEN
Only we can't deport them.

(CONTINUED)

10 CONTINUED:

10

JACK

If we can help them adapt to life now,
there's no reason why they can't be out
there. As long as they keep it a
secret.

*
*
*

OWEN

Baby-sit them?

JACK looks at OWEN. He doesn't like it much either -

JACK

The more time we invest in them now, the
sooner they can stand on their own two
feet.

IANTO enters with mugs of tea, coffee etc.

*

TOSHIKO

Where will they stay? A hotel?

GWEN

They should be together.

JACK

Somewhere they can get used to living in
the 21st century. They shouldn't be too
isolated. They need to meet people,
interact.

*

GWEN

A half way house.

JACK looks at IANTO -

IANTO

I'll make some calls, find out if
there's any room at the Inn.

IANTO leaves. JACK looks at the team.

JACK

Now all we've got to do is break it to
them. Any volunteers?

The team all fail to meet his eye.

*

JUMP CUT TO:

11 INT. TORCHWOOD HUB - NIGHT 1

11

EMMA, DIANE and JOHN sit around the table. JACK
addresses them. (In the background, TOSHIKO is printing
out on her computer. GWEN collects the print-outs.)

(CONTINUED)

11 CONTINUED:

11

OWEN watches the three travellers as they stare at JACK, incredulously.

JOHN

But how can you travel fifty years in half an hour?

JACK

Your aircraft slipped through a transcendental portal...

EMMA

A what?

JACK

A door in time and space.

JOHN snorts in disbelief. JACK looks at him intently.

JACK (CONT'D)

Think about what you've seen.
We're in Cardiff. How else do you explain all the changes?

JOHN

This is some sort of mind game. It must be.

JACK

Tosh?

TOSH and GWEN lay out the printed articles before the three. They wait. EMMA, JOHN and DIANE start sifting through. We see the images and items as TOSHIKO alludes to them -

TOSHIKO

Celebrations of the Millennium in your respective home cities ... photos documenting the development of Cardiff Bay from the fifties to the present day ... blueprints of modern day aeroplanes...

Silence as the three sift through the documents. The team look on anxiously. DIANE seems almost fascinated. It's too much for EMMA who stops reading, stares down at her hands. A studious JOHN is shaken, confused as he is forced to take in the terrifying truth.

JOHN looks at DIANE, back to the documents.

(CONTINUED)

11 CONTINUED: (2)

11

DIANE

But, if all this is true... then how
do we get back?

JACK

(gently)

You don't. I'm sorry.

DIANE follows his gaze. On the computer is the newspaper article of DIANE's Memorial Service. She approaches the screen, looks at the picture of her contemporaries, ten years on. She's scared now and she can't hide it.

DIANE

What's going to happen to us?

JOHN

Never mind us. What happened to
everyone else? Our families.

CUT TO:

11A INT. TORCHWOOD HUB - NIGHT 1

11A

GWEN sits with EMMA, looking at copies of old archives -

EMMA

(unable to take it in)

They're dead?

GWEN

Yes. Your Dad died in 1959.

(beat)

He was 48.

EMMA takes this in - still bewildered.

EMMA

He said he'd die young. All the men in
the Munitions Factory did.

GWEN

Your Mum lived till she was 81 though.

EMMA reads the archives, confused.

GWEN (CONT'D)

I know this is hard to take in.

(beat)

Is there anyone else?

CUT TO:

11B INT. TORCHWOOD HUB - NIGHT 1

11B

OWEN sits with DIANE asking the same question -

OWEN
Friend? Boyfriend?

DIANE
Not really. Never stayed in one place
long enough.

She smiles abruptly, shuts the archive pages and lights a
cigarette.

CUT TO:

11C INT. TORCHWOOD HUB - NIGHT 1

11C

An earnest JOHN stands with TOSHIKO at her work station.
JACK joins them -

JOHN
Alan Ellis, my son. 14 Park Place,
Grangetown. He was born on the 6th of
April, 1937. He might still be alive.

TOSHIKO searches but to no avail.

TOSHIKO
The archives in the fifties weren't that
well documented.

JACK
We'll try again tomorrow. Right now,
you need to get some sleep.

JACK Smiles at JOHN who nods, hiding his disappointment.

CUT TO:

12 INT. HOSTEL CORRIDOR - NIGHT 1

12

GWEN opens the door to an utilitarian twin bedroom.

GWEN
It's a bit basic.

DIANE
Not when you've slept in the barracks.

DIANE dumps her case on one of the beds. EMMA steps in
as JACK and JOHN pass. JACK unlocks the room next door.

(CONTINUED)

12 CONTINUED:

12

(The floor is self-contained with one other bedroom, a communal bathroom, lounge and kitchen.) JOHN enters.

CUT TO:

13 INT. JOHN'S BEDROOM/HOSTEL CORRIDOR - NIGHT 1

13

JOHN puts his case down and reaches into his pocket for his wallet. JACK stands in the doorway.

JOHN

Let me give you something towards this.

JOHN gets out old one pound and ten shilling notes.

JACK

(gently)

Sorry, John, but that money is worthless here.

A confused JOHN puts his wallet back in his pocket. He opens his case. He gets out his pyjamas, his toilet bag, a Hacker radio and his business plan.

JOHN

I was going to close a deal on a shop in Dublin tomorrow.

JACK

What do you trade in?

JOHN

Food, knick-knacks, essentials. I've got one shop over here.

He fiddles with the radio, adjusting the aerial but all he gets is white noise. He stops.

JACK

What are you after?

JOHN

Bit of music.

JACK tunes the radio to Classic FM. Tchaikovsky's 6th symphony, Pathetique, plays. JOHN takes a Brownie Box camera out of his case..

JOHN (CONT'D)

There's photographs in here of my family.

JACK

I'll see what I can do.

(CONTINUED)

13 CONTINUED:

13

JOHN gives him the camera - he is lost but the stiff upper lip prevails.

JOHN

Don't worry, Captain Harkness, I'll take care of the ladies.

JOHN holds out his hand. JACK shakes it.

JACK

Call me Jack.

As they shake hands, ALESHA (17, pierced, wearing combats) and JADE (18, loud with dyed hair) pass the open door. They clock JACK. ALESHA wolf-whistles.

ALESHA

You here over Christmas?

JACK shakes his head. JADE drags ALESHA away -

ALESHA (CONT'D)

Too bad 'cause you can come down my chimney any time!

CUT TO:

14 INT. HOSTEL BATHROOM - NIGHT

14

DIANE is wiping her wet hands with a paper towel. She throws it down the toilet, goes to flush. The toilet has a flush button on the cistern but she can't see it. She is looking up above.

DIANE

Where's the blasted chain?

She sits on the side of the bath. A sudden urge to cry which she swiftly quells. She lights a cigarette, stands up, approaches the toilet, looks underneath, then on top. She sees the button, presses it. The toilet flushes. She is irrationally delighted. A big grin on her face.

DIANE (CONT'D)

Bingo!

CUT TO:

15 INT. EMMA/DIANE'S HOSTEL BEDROOM - NIGHT 1

15

GWEN watches as EMMA unpacks a white cotton nightie, a Bible, an album of the Coronation and a pack of Dainty Dinah's toffees. A door slams in the distance.

(CONTINUED)

15 CONTINUED:

15

EMMA

Who else is here?

GWEN

Couple of young girls.

(beat)

Pretty dress.

EMMA

Thank you. I made it myself.

GWEN

Where are you from?

EMMA

Bristol.

GWEN

What were you going to Dublin for?

EMMA

Auntie Nora's ill and Uncle Finn can't manage the children.

EMMA gets out a sewing kit and places it in a drawer.

EMMA (CONT'D)

It will be good practice for when I have children of my own, Mum says.

She gets out a small old sawdust teddy, places it on a pillow. GWEN sees in the case that there are three wrapped Christmas presents with tags and bows on. EMMA looks at them, glances at her watch.

EMMA (CONT'D)

She's gone next door so Uncle Finn can telephone... she'll know I'm missing by now.

GWEN

(gently)

Emma, she found out in 1953. Over fifty years have passed, remember.

EMMA looks stricken - Of course but it's so hard to accept. She sits on the bed, shakes her head - it's all too much.

EMMA

What did she think happened? It must have been like one of those murders where they never find the body.

(CONTINUED)

15 CONTINUED: (2)

15

GWEN

They seemed to think the plane went down
in the sea.

EMMA clasps her hand over her mouth as tears spill. GWEN
sits by EMMA, puts her arm around her.

CUT TO:

16 OMITTED

16

*

CUT TO:

*

17 OMITTED

17

THRU

THRU

20

20

21 INT. TORCHWOOD HUB - DAY 2

21

The three guests sit at a table. JOHN is wearing RHYS' fair isle tank top, his suit trousers, a shirt and tie, brogues on his feet. DIANE sits wearing OWEN's shirt and combats. EMMA is wearing the pink blouse, a skirt, a pink cardigan and her own pink shoes.

TOSHIKO stands by a chart converting old money into new. There are notes and change on the table in three piles.

TOSHIKO

So ten shillings is...?

JOHN

50 pence.

JOHN is writing it all down in a notepad. An amused OWEN looks on as IANTO passes with glasses of milk.

OWEN

Since when did Torchwood become a primary school?

IANTO

Since I became milk monitor.

EMMA gasps as she examines a five pound note.

EMMA

Flipping heck, is that the Queen? She's ancient.

TOSHIKO

Okay, count up £1.85.

(CONTINUED)

21 CONTINUED:

21

JOHN, DIANE and EMMA start to do this with their respective piles of money. EMMA frowns.

EMMA

I haven't got any one pound notes.

JOHN

There are no one pound notes.

EMMA

I'll never get this.

CUT TO:

22 INT. TORCHWOOD HUB - DAY 2

22

OWEN is now at the helm. The three guests sit holding mobile phones.

JOHN consults his note pad and goes into Contacts, presses DIANE's number. DIANE's phone rings. Concentrating, she presses the green button, answers.

DIANE

(on phone)

Hello, Diane Holmes speaking. Who's calling?

JOHN

(on phone)

John Ellis.

DIANE

(on phone)

Have we met?

JOHN

(small smile on phone)

We've known each other for over fifty years.

The group laughs for the first time. JACK joins them.

DIANE

Do we get to keep these walkie-talkies?

OWEN

They're called mobile phones. You'll find my number under Owen.

CUT TO:

23 INT. TORCHWOOD HUB - DAY 2

23

JACK hands out three new passports.

JACK

These will be your means of
identification for the authorities.
We've set up bank accounts for you but
for now, we'll be giving you a daily
allowance so that you can
practice with the currency and money
management.

The three look at their passports with their photos
inside.

JOHN

David Ward.

DIANE

Sally-Anne Hope.

EMMA

Deborah Morrison, and it's spelt like
Deborah Kerr spells it.

EMMA seems quite pleased. The other two are quiet.

JACK

Your back stories should incorporate the
skills you already have. For example,
John, you could have run a corner
shop...

JOHN

No.

JACK

We can fake references.

JOHN

You can't take away our names.

(sudden anger)

For God's sake, man, it's all we've got
left. It's my son's name, it's the name
above my shop.

JOHN rises, aware that he's lost it and, moreover, lost
face. He turns away from them, crosses the Hub until
he's at the other end. Aware that there is nowhere else
to go, he gets out his pipe, lights it.

JACK crosses to him.

(CONTINUED)

23 CONTINUED:

23

JACK
You're right. I didn't think. You
should keep your names.

CUT TO:

24 EXT. SUPERMARKET - DAY 2.

24

IANTO, JOHN, EMMA and DIANE are in the busy car park of a
big supermarket. They head for the entrance -

IANTO
I'd suggest you use £25 for your food
and then £20 for luxuries like
cigarettes, magazines.

EMMA
My Dad only made £10 a week.

IANTO
Things are a lot more expensive now.

DIANE stops in her tracks, stunned, frowning as the door
in front of her opens automatically.

DIANE
How did it do that?

IANTO
It's automatic. It knows you're there.

DIANE
But how?

IANTO
There are wave bouncing detectors in the
mats which emit high frequency radio
waves and then look for reflections.

DIANE
Bananas!

She heads into the supermarket up to the fruit stand
which has loads of ripening bananas.

IANTO
Of course, bananas are far more
interesting.

EMMA goes in. JOHN remains standing on the automatic
mat, gaping in awe.

(CONTINUED)

24 CONTINUED:

24

JOHN

Look at all this... we'd just come off
rationing in '53.

IANTO

Yes, sorry, we're a consumer society.

JOHN

It's bloody fantastic.

(beat)

Don't suppose you've heard of Ellis's?

IANTO looks a little blank.

JOHN (CONT'D)

The shop I owned. I was hoping to start
a chain.

IANTO

No, I haven't heard of it, sorry.

IANTO waits. JOHN takes a breath before stepping in.

CUT TO:

25 INT. SUPERMARKET - DAY 2

25

Inside, Muzak Christmas tunes ring out. Trolleys are
laden. DIANE is at the end of an aisle. She shouts out.

DIANE

You should see how many eggs there are.
You could buy a hundred eggs!

A montage sequence follows.

EMMA buying cake tins and baking ingredients, eggs,
flour, margarine, castor sugar, humming along to the
Muzak taped version of 'SLEIGH RIDE' - '*Giddy yap. Giddy
yap, giddy yap, let's go...*'

DIANE staring in awe at the flat screen televisions.
Nothing too pertinent playing - a BBC late morning show.

JOHN selecting the cheapest liver from the reduced
section.

EMMA finding the sweets aisle, her basket laden with
stuff. IANTO is with her.

EMMA

How much food money have I got left?

(CONTINUED)

25 CONTINUED:

25

IANTO

£15.40.

EMMA at the other end of the aisle with a basket full of sweets.

IANTO (CONT'D)

£12.10. You'll ruin your teeth.

EMMA

You sound like my Mum.

They turn the corner where DIANE is still looking at the televisions, videos and dvds.

DIANE

They sell films in boxes and you can watch them at home.

EMMA looks at the dvds. EMMA finds the musicals -

EMMA

I love going to the pictures.

IANTO leaves them to it, walks off.

IANTO joins JOHN at the newspaper section. JOHN has liver, bacon, onions, potatoes, digestive biscuits, milk, tea bags and a map in his basket. JOHN picks up the Times. As he scans across the other papers, he is alarmed to come face to face with a semi-naked woman on the cover of FHM.

JOHN

Good God.

IANTO

Welcome to the wonderful world of scantily dressed celebrities.

JOHN

There's children around.

IANTO

(re magazine cover)

She's a children's tv presenter.

Further up the aisle, EMMA stands, gobsmacked by the huge range of cosmetics and beauty products.

EMMA

(to herself)

Super Excel Waterproof Luscious Lashes Mascara... I've got to have that.

(CONTINUED)

25 CONTINUED: (2)

25

By the tills, JOHN hands over a five pound note. (The check-out staff wear floppy Santa hats).

JOHN

(proudly)
£4.87.

IANTO

(meaning it)
Well done.

He sees the check-out girl looking at him oddly as she gives JOHN change. IANTO smiles at her -

IANTO (CONT'D)

(re JOHN)
He's going on Ready Steady Cook.

EMMA arrives with her basket. On the top is a dvd - 'HITS FROM THE MUSICALS!' IANTO clocks it.

IANTO (CONT'D)

So you like your musicals?

EMMA

My best friend, Kate, and I went to see Calamity Jane five times this year. I've got the LP.

DIANE, carrying a bag of shopping, leaves the cigarette counter and joins them at the tills, holding a pack of cigarettes. She has a puzzled look on her face.

IANTO

You alright?

DIANE holds up the packet which clearly says SMOKING KILLS.

DIANE

What does that mean?

CUT TO:

26 EXT MILL LANE. - DAY 2

26

IANTO pulls up in MILL LANE. DIANE and EMMA sit in the back of the car. JOHN gets out of the front seat, map in hand.

JOHN

I just want to take a look at the stadium. You ladies stick together now. I'll be back for supper.

(CONTINUED)

26 CONTINUED: 26

They drive off. JOHN doesn't head off to the stadium.
Instead he looks down MILL LANE.

CUT TO:

27 INT. TORCHWOOD HUB DARK ROOM - DAY 2 27

JACK is developing JOHN's photos in a dark room area of the Hub. The photos are black and white. JACK pins one up on the wire. It shows JOHN standing outside his shop - ELLIS'S GENERAL STORE. The street name, MILL LANE, is evident.

CUT TO:

28 EXT. CARDIFF STREET - DAY 2 28

A bewildered JOHN stands at the corner of the same street, looking at a Cafe bar - *his old shop*. Inside, trendy waitresses gossip as students try and look meaningful with their lattes. The past long forgotten. JOHN turns and walks away.

CUT TO:

29 INT. TORCHWOOD HUB DARK ROOM - DAY 2 29

The next photo pinned up. Inside JOHN's house, which is a fairly large terraced house. A proud JOHN standing with his wife in front of a new television set.

CUT TO:

30 EXT. CARDIFF STREET - DAY 2 30

JOHN looking up at a derelict building, run-down, boarded up - *his old home*. Other houses either side are boarded up too. A man walks past.

JOHN
(formally)
Excuse me.

The man stops.

JOHN (CONT'D)
Do you know a man called Alan Ellis? He
used to live here.

The man shrugs.

(CONTINUED)

30 CONTINUED:

30

MAN

No, sorry mate.

CUT TO:

31 INT. TORCHWOOD HUB DARK ROOM - DAY 2

31

The last photo to be pinned up. JOHN, kicking a ball around in the back lane with a grinning sixteen year old boy - *his son*. (This photo is in winter and was only taken a week or so ago in JOHN's time).

JACK looks at the photo - ordinary evening fun, father and son, unaware of what's ahead.

CUT TO:

32 INT. HOSTEL KITCHEN - DAY 2

32

The kettle boils. EMMA is tearing JOHN's tea bags open and putting the tea inside into a teapot. She pours the boiled water into the pot.

DIANE opens a Fry's Cream bar. EMMA pours boiling water into the pot onto the loose tea.

DIANE

I'm going to check on the plane this afternoon. Want to come?

EMMA

(re HITS FROM THE
MUSICALS DVD)

I'm going to watch this. And maybe make some paper chains.

DIANE

Wonder what work I can get in aviation.

EMMA

I'm going to have to find a husband.

DIANE eats her chocolate. EMMA finds a large sieve and uses it as a tea strainer for pouring the tea.

EMMA (CONT'D)

I did a domestic science course so I have all the skills required in a good wife.

ALESHA and JADE come into the kitchen. JADE puts two 4 packs of Strongbow into the fridge. ALESHA pours the remaining boiling water onto a tea bag in a mug. EMMA and DIANE take this in. She catches them watching her.

(CONTINUED)

32 CONTINUED:

32

ALESHA

Alright? I'm Alesha, this is Jade.

EMMA

I'm Emma.

DIANE

Diane. Excuse me, got to get ready.

DIANE leaves, taking her tea with her. ALESHA looks at EMMA.

ALESHA

Where d'you get those shoes? They're lush.

EMMA can't help but be flattered.

EMMA

Thank you. I was going to make paper chains. Would you care to join me?

JADE and ALESHA look at each other, amused by her tone.

JADE

Why not? Got sod all else to do.

CUT TO:

33 EXT. RUNWAY - DAY 2

33

OWEN and DIANE approach the plane. DIANE strokes its nose affectionately as she passes. She carries a can of petrol.

DIANE

(with great affection)

Hello, old girl, d'you miss me?

OWEN

That's my shirt by the way.

(beat)

It looks much better on you though.

DIANE raises her brow archly before concentrating on the plane. She strains the car fuel through a chamois into a container. OWEN watches, quite impressed.

OWEN (CONT'D)

I've been reading up about you - England to Australia in four days, May 1952.

DIANE

Terrible wind across Bengal Bay.

(CONTINUED)

33 CONTINUED:

33

OWEN

Something you ate?

DIANE rolls her eyes. Her attention is on the plane.
She goes to the engine.

OWEN (CONT'D)

So... how did you get into this?

DIANE

Ferried planes during the war - course,
soon as it was over, we were meant to
revert to being dutiful wives and
mothers.

DIANE pours the fuel into the engine, grins.

DIANE (CONT'D)

But I'd got the taste for it. No pig-
headed man was going to tell me what to
do.

OWEN clocks the name of the plane - *SKY GIPSY*.

OWEN

Sky Gipsy ...

DIANE

After the engine.

She indicates the engine to OWEN.

DIANE (CONT'D)

The De Havilland Gipsy Six - a work of
genius. Tuned with a higher compression
ratio so it can squeeze far more energy
from its air fuel mixture.

OWEN leans to look. He is close to her. He is very
sexually aware of her.

DIANE (CONT'D)

Can I take her up?

OWEN

No, sorry. You could get arrested.
You've got no license.

DIANE

I have...
(realising)
Bugger. It's no longer valid.

(CONTINUED)

33 CONTINUED: (2)

33

OWEN

Guess I'm another pig-headed man telling
you what to do...

DIANE

You'd better make it up to me. I want
to learn all about this new world.

CUT TO:

34 INT. CARDIFF PUB - DAY 2

34

The corner of the pub where JOHN used to drink. Light
streams through windows showing dust. JOHN sips on a
pint of Felinfoel beer. JACK drinks still water. The
photos are on the table in front of them. The pub is
quite empty. JOHN is animated, mid-flow -

JOHN

Blackpool were 3-1 down, then Stanley
Matthews worked his magic, speeding up
the wing time after time and he turned
it around ... made two goals in the last
twenty minutes. Bolton lost 4-3.

(laughing)

My boy was on his knees, punching the
air...

JOHN punches the air, remembering.

JOHN (CONT'D)

The FA cup final live in my own front
room. I charged the lads a shilling to
come and watch.

JACK

Ever the business man, eh John?

JOHN laughs along with JACK. Then he packs his pipe,
nods towards where JACK is sitting.

JOHN

That's where my mate, Howard, used to
sit. We were in the Emergency Fire
Service together. We'd sit here, have a
game of dominoes, chew the fat ...

This memory is too much. JACK feels for him. A few
moments pass as JOHN recovers, looks at JACK, wanting to
change the subject.

JOHN (CONT'D)

That's an American accent, isn't it?

(CONTINUED)

34 CONTINUED:

34

JACK

Sure is.

JOHN

So how did you end up here, doing
whatever it is that you do?

JACK

It's a long story.

JOHN

I'm a slow drinker.

A spontaneous smile from JACK at JOHN's quip but he
doesn't offer any further information.

JOHN (CONT'D)

(a little irked)

You know everything about me. What's
the problem?

JACK

It's kinda complicated...

JOHN

(semi-sarcastically)

What, did you fall through time too?

JACK

(beat)

Yeah, you could say that.

JOHN takes this in. JACK shrugs - he can't say any more.
They raise and clink their glasses. For a moment, they
could be two men in 1953. JOHN lights his pipe as two
midriff baring teenagers crash into the pub and put a
Darkness song on the juke box.

BARMAN

(to JOHN)

Sorry, mate, you can't smoke in here.

And the bubble is burst.

CUT TO

35 INT. HOSTEL KITCHEN - DAY 2

35

There are cans of cider on the table, but EMMA is
drinking tea. The girls are hanging paper chains up.

EMMA

What are you doing Christmas Eve? We
could go carol singing.

(CONTINUED)

35 CONTINUED:

35

ALESHA and JADE burst out laughing. EMMA looks offended.

JADE

Sorry, babe, but I'll be getting
hammered.

EMMA

Where are your families?

The laughter stops. JADE shrugs.

JADE

No idea.

ALESHA

We grew up in care.

EMMA

Like a children's home?

ALESHA nods.

EMMA (CONT'D)

I haven't got anyone else either.

They look at her. JADE sits.

JADE

What happened to you?

EMMA

My parents are dead.
(remembering her back
story)
They died... in a car crash and so I
came down here to start afresh.

ALESHA

They didn't leave you a house or
anything?

EMMA

No. I've got nothing.

The truth of this remark makes her eyes sting.

ALESHA

Were you close to them?

EMMA

(again the simple
truth)
Yes. I loved them very much.

(CONTINUED)

35 CONTINUED: (2)

35

The girls respect this. JADE passes EMMA an open can of cider. EMMA looks at it, touched by this gesture.

CUT TO:

36 EXT. CARDIFF PUB BEER GARDEN - DAY 2

36

It is cold outside in the beer garden. JOHN shivers a little in his winter coat as he smokes his pipe. Jack sips his water.

JOHN

Must have been an awful Christmas for them, thinking I'd drowned.

(beat)

I just want to know what kind of life he had, my son. He might have kids. I could be passing my own flesh and blood in the street.

(a plea to a friend)

Find him Jack, he's all I've got left.

CUT TO:

37 INT. CHINESE RESTAURANT - DAY 2

37

OWEN and DIANE head for a table. OWEN sits. *

He stops as DIANE is just looking at him. *

OWEN

What? *

DIANE

I'm waiting for you to pull out my chair.

OWEN looks at her. But doesn't move. Grins.

OWEN

Let me get this straight. You expect equality and chivalry?

DIANE doesn't move. Stares at him, giving no quarter.

DIANE *

I don't see why they should be mutually exclusive.

Beat. Stand-off round the table. OWEN looks round, embarrassed. Then, gets up.

OWEN

Alright. If it makes you happy.

(CONTINUED)

37 CONTINUED:

37

OWEN pulls out her chair.

OWEN (CONT'D)
Your chair, ma'am.

DIANE sits. So does OWEN. Their eyes meet.

DIANE
Thank you.

OWEN grins: he knows -- strike one to DIANE.

DIANE (CONT'D)
So what other strides have women made?

*

OWEN
Well, under "mad but true", how about:
you don't have to have sex to have kids
any more.

DIANE
What? How come?

OWEN
You get yourselves inseminated. With a
sort of syringe. Cheery little process.

DIANE looks at him dubiously -

OWEN (CONT'D)
Seriously! Men donate sperm anonymously.
Five knuckle shuffle into a little pot
at a sperm bank. And they say romance
is dead.

DIANE smiles -

DIANE
Come on, I wasn't born yesterday.

OWEN
No, but for a bird that's going on
ninety, you're looking pretty hot.

DIANE laughs. OWEN likes her laugh.

CUT TO:

38 INT. HOSTEL LOUNGE - DAY 2

38

The lights are off, the curtains shut. Two large empty
pizza boxes on the floor along with EMMA's sweet
wrappers. More cider has been drunk. The girls are
quite merry but EMMA has only had half a glass.

(CONTINUED)

38 CONTINUED:

38

She seems flushed but this is more girlish excitement than drunkenness. The cover of HITS FROM THE MUSICALS lies empty by the tv. The tv screen is on DVD mode as JADE presses the remote to eject the dvd.

EMMA
(genuinely excited)
Can I do it?

JADE hands her the remote. EMMA focuses, presses OPEN, then waits with delight for it to obey. (N.B. JADE and ALESHA think EMMA is odd but they quite like her).

EMMA (CONT'D)
Shall we watch it again?

EMMA presses CLOSE.

ALESHA/JADE
No!

ALESHA dives for the remote and wrestles it off a giggling EMMA - innocent fun. HITS FROM THE MUSICALS is ejected again.

EMMA
What was your favourite song?

JADE
Hard to say.

EMMA
Know mine?

And she's up on her feet launching into the chorus of Windy City, doing the dance moves. The girls watch her, in stitches.

EMMA (CONT'D)
(singing)
I just blew in from the windy city, The
windy city is mighty pretty, But they
ain't got what we got
I'm tellin' ya, boys -
We got more life in Deadwood City...

The door opens. The light is switched on. EMMA stops. JOHN stands in the doorway, appalled.

JOHN
(to EMMA, shouting)
What do you think you're playing at?

CUT TO:

39 INT. CHINESE RESTAURANT. - NIGHT 2

39

As DIANE gets up to leave, OWEN is one step ahead, placing her coat on her shoulders. She smiles appreciatively.

OWEN
Where do you want to go now?

DIANE
I'm in your hands.

OWEN
Well...
(taking the plunge)
We could go back to mine. You could read up about yourself on the net.

DIANE looks him squarely in the eye.

OWEN (CONT'D)
That's not a line.
It sounds like a line but I'm not chatting you up, not because you're not attractive, which you are, but because I wouldn't want you to think I'd try and take advantage...

DIANE
(cutting across)
Got any scotch?

CUT TO:

40 INT. HOSTEL KITCHEN - NIGHT 2

40

The table is laid for two. A disgruntled JOHN is dishing up liver and onions, his shirt sleeves rolled up, still wearing his tie. GWEN and EMMA stand in the doorway.

JOHN
I don't see why she had to get you involved.

GWEN
She called me. She was upset.

JOHN
She was drinking.

EMMA
I only had half a glass.

(CONTINUED)

40 CONTINUED:

40

JOHN

Enough to make a show of yourself.
We're not meant to draw attention to
ourselves. We're not the same as them.
We can't trust anyone.

JOHN's own fears are flooding to the surface.

GWEN

Will you be okay now, Emma?

JOHN

Don't worry, I won't let her out of my
sight again.

JOHN places two plates of liver and onions on the table.

EMMA

I don't like liver.

JOHN

Sit down, young lady, and be grateful
for what you're given.

EMMA

Why should I listen to you?

GWEN

Emma...

Emma turns to her, all her displaced fears coming to the
surface, an 18 year old girl building in hysteria.

EMMA

Only my Dad gets to speak to me like
that ... and I'm never going to see him
again, am I? Or my Mum or my best
friend or my dog. I miss them... and I
hate this filthy stinking place.

And she collapses, tears of strain that have been
building up since last night. JOHN looks on, helpless -

JOHN

I never had this sort of trouble with my
son.

Now EMMA's started crying, she can't stop. GWEN sighs.

CUT TO:

41 INT. OWEN'S FLAT - NIGHT 2

41

OWEN selects a track on his iPod, (Roddy Frame: Western Skies) which is hooked up to a music system.

OWEN'S panic-tidying his flat (jump cuts?) -- Cds and DVDs off the floor, lad-mags shoved in a drawer. In the crammed drawer, a pack of condoms, OWEN quick-checks to see there's some left. As he does, he calls out:

OWEN

There's a woman been to space too.
You've got a lot of catching up to do.

DIANE emerges from the bathroom. She takes in the flat. She seems confused.

DIANE

Have you got a girlfriend?

The question is promising. OWEN smiles.

OWEN

No.

DIANE

So who do all those beauty products
belong to?

OWEN

(defensive)
Me, actually.

DIANE

(can't help but laugh)
No!

OWEN

Oy! Real men moisturise too, you know.

And he's self-aware enough to grin at that. That locked smile between them again. OWEN hands DIANE a glass of whisky.

She's restless, like a caged animal, pacing his flat.

DIANE

It's not very homely here.

OWEN

I'm not here that often. Doesn't seem
worth the effort.

DIANE swigs her drink. Sparks up a cigarette.

(CONTINUED)

41 CONTINUED:

41

OWEN (CONT'D)
You smoke too much.

DIANE
So I gather.

Seeming bored, she turns away and looks out of the window. A plane crosses the sky. She watches it.

DIANE (CONT'D)
Amelia Earhart... she disappeared in 1932. Wonder if she's still out there somewhere.

OWEN
Doubt it. One in a zillion chance, you ending up here.

DIANE
A whole new world.

As she looks out into the night, a small dark shiver of fear.

OWEN
It's not so bad once you get used to it.
(Beat)
I reckon you'll fit in just fine.

They're close now. Looking directly at each other.

DIANE
I'm glad you haven't got a girlfriend.

Beat.

OWEN
Me too.

DIANE stubs her cigarette out in a saucer, looks at him.

CUT TO:

42 INT. GWEN'S FLAT - NIGHT 2

42

There is a plastic Christmas tree in the corner. As EMMA snuggles up on the couch in GWEN's pyjamas, GWEN turns out the light, stands there in the darkness. Is this wise?

CUT TO:

43 INT. OWEN'S FLAT - NIGHT 2

43

OWEN and DIANE lie side by side, red-faced, spent.

OWEN

I take it that wasn't your first time.

She lights a cigarette, inhales deeply.

DIANE

I had a lover. He was married.

OWEN

And you didn't care?

DIANE stretches, smokes.

DIANE

I was free to do what I liked and I
didn't have to cook and clean for him.
It suited me. I'm not exactly marriage
material.

OWEN

I always imagined the 50s were all
uptight and sexually repressed...

DIANE

You didn't invent it, you know.

She smiles at him, a happy lazy smile. He turns to her -
true post-coital glow. She's gorgeous. He has to ask -

OWEN

Can we do it again?

DIANE

Don't see why not.

OWEN

We could have an affair.
(laughs)
We could be fuck buddies.

DIANE

What's a fuck buddy?

OWEN

It's a friend you have casual sex with.

DIANE frowns.

(CONTINUED)

43 CONTINUED:

43

DIANE

There's nothing casual about what we just did.

OWEN

I didn't mean...

DIANE

Sex shouldn't be devalued.

DIANE stubs her cigarette out in a saucer, looks at OWEN who is at a slight loss. She reaches under the sheets, touches him. He is immediately aroused. She kisses him.

DIANE (CONT'D)

Both parties should give it 100% concentration.

He enters her, facing her - a sharp sigh of pleasure.

DIANE (CONT'D)

Because when you take off together...

They start to make love slowly. She looks him in the eye.

DIANE (CONT'D)

It's the next best thing to flying.

CUT TO:

44 INT. GWEN'S FLAT - DAY 3

44

Early morning and a naked RHYS comes through to the kitchen for a glass of water. He runs the tap, turns as he hears a noise behind him. A bleary-eyed EMMA is sitting up on the couch. She screams.

CUT TO:

45 INT. GWEN'S FLAT - DAY 3

45

GWEN, a baffled RHYS (now in a dressing gown) and EMMA sit around the table. GWEN pours coffee, her mind working over-time -

GWEN

Emma's my Auntie's step-daughter. We'd sort of lost touch. She was meant to spend Christmas in Cardiff with a friend but they had this awful argument last night so she rang me. Got the number off Mum.

(CONTINUED)

45 CONTINUED:

45

RHYS

Right.

GWEN

Thing is, she doesn't really want to go back home so I thought, maybe, she could stay with us. We've got a lot of catching up to do.

RHYS

For Christmas?

GWEN makes a slight helpless gesture behind EMMA's back - What could I do? RHYS takes this in...

RHYS (CONT'D)

I'd better get a bigger turkey.

RHYS winks at EMMA - She can stay. GWEN hugs RHYS.

EMMA

Thank you.

GWEN

Emma, meet Rhys, my long-suffering boyfriend. He lives here.

EMMA

Don't your parents mind?

RHYS frowns. GWEN immediately deflects -

GWEN

Emma's parents are a bit religious.

RHYS

Better not tell them you saw my morning glory then.

He rises and heads for the bathroom. GWEN turns to EMMA -

GWEN

I couldn't say your parents were dead. He'd have asked too many questions. The thing is, he doesn't know *exactly* what I do.

CUT TO:

46 INT. TORCHWOOD - DAY 3

46

GWEN and JACK are mid-discussion. TOSHIKO is on the computer, searching.

(CONTINUED)

46 CONTINUED:

46

GWEN

We can't expect John and Diane to look after her. They may all be from 1953 but they're complete strangers. I had to take her in.

OWEN enters, a little tired, but with a definite spring in his step.

GWEN (CONT'D)

Diane didn't even come home last night.

OWEN

Oh, she rang me. She's found a B&B. She wants to go job hunting later so I said I'd take her... if that's okay.

A quick glance over - did they buy that? Then -

TOSHIKO

Jack, John's son. I think I've found him. His mother re-married and he took his new father's name.

CUT TO:

47 INT. NURSING HOME - DAY 3

47

In the lounge of a nursing home, JOHN, carrying his photos, shakes hands with a nurse, RUTH, (59, pleasant, stoical, chatty). (There are token Christmas decorations around the place).

RUTH

Come and meet Alan, though I'm not sure how much he can help you.

RUTH leads JOHN towards the bay window.

An old man sits with his back to them, facing out. JOHN pulls up a chair, looks at his son - ALAN, sitting there in slightly ill-fitting clothes, bearing a passing resemblance to JOHN. RUTH sits the other side of him.

RUTH (CONT'D)

Alan, there's someone to see you. He's a nephew on your father's side. Been tracking down the family history.

ALAN looks at JOHN, then back out through the window.

ALAN

Is Sally coming?

(CONTINUED)

47 CONTINUED:

47

RUTH

(to JOHN)

Sally's his wife. Passed away a while back. Sorry, this isn't one of his better days.

JOHN

What's wrong with him?

RUTH

Alzheimers.

JOHN

What's that?

RUTH

He's senile. Can't remember who he is most of the time. He couldn't live at home any more. He'd leave hobs on, forget to dress, you know. He never had children so there was no-one to look after him.

JOHN takes in this last crushing piece of information. He looks at ALAN... who stares out, like he's searching for something.

CUT TO:

48 INT. GWEN'S FLAT - DAY 3

48

GWEN has bought EMMA a new sewing machine. A delighted EMMA gives GWEN a big hug.

EMMA

I love it.

GWEN looks at the table where RHYS' socks have a needle sticking out of them.

EMMA (CONT'D)

I was doing the laundry and saw that they needed darning.

GWEN

You're not our maid. Chill out, watch some tv.

EMMA

I want to earn my keep. Maybe I could take in mending.

(CONTINUED)

48 CONTINUED:

48

GWEN

The thing is, Emma, people don't exactly
darn any more.

EMMA

What do they do when they get holes?

GWEN

Buy new ones.

EMMA

Blimey, what a waste. It's like all the
peelings in your bin. You could use
those for compost, you know.

GWEN looks at her, starts to laugh.

EMMA (CONT'D)

What?

GWEN

It's great - very environmentally
friendly.

EMMA

When you haven't got much money, you
learn to make do.

GWEN feels somewhat chastened by this remark. EMMA opens
the cupboard and gets out a DYSON vacuum cleaner.

EMMA (CONT'D)

Now I found this but I couldn't find the
bags.

CUT TO:

49 INT. NURSING HOME - DAY 3

49

JOHN has his family photos out and is showing them to
ALAN.

JOHN

That's you and your Dad playing footie
out the back.

JOHN shows ALAN the photograph of their new tv. JOHN is
a little full-on - hoping to trigger something, *anything*.

JOHN (CONT'D)

That's your Dad, your Mum and your new
television set.

ALAN looks at it, looks over to RUTH, the nurse.

(CONTINUED)

49 CONTINUED:

49

ALAN

When can I go home?

RUTH

You're not well enough, love.

ALAN

I don't like it here. They took my clothes.

RUTH

I'll have a word, they're probably in the wash.

(a wink to JOHN)

Keeps me busy, this one.

RUTH gets up. JOHN watches his lost son in the wrong clothes, the pain overwhelming. Something occurs -

JOHN

(to RUTH)

What did he do, for a living? Was he in retail?

RUTH

I think he was a fireman.

JOHN

That's what I did. In the war.

CUT TO:

50 INT. SMALL AIRCRAFT AIRFIELD OFFICE - DAY 3

50

DIANE and OWEN stand in a small aircraft airfield office. There are photos of small air-crafts on the wall.

DIANE reads a price sheet which lies on the unoccupied desk.

DIANE

£60 for half an hour!

OWEN

No worries. I'll pay.

DIANE crosses to a photo on the wall of a Cessna.

DIANE

(excited)

A Cessna 140. My first plane. Bought one just after the war ended. The ultimate light aircraft, they said - dream to fly.

(CONTINUED)

50 CONTINUED:

50

OWEN

We'll soon have you back behind the...
throttle.

DIANE turns to him, smiling, glowing, appreciative.

DIANE

Thanks you, Owen.

OWEN smiles back, just glad that she's happy.

CUT TO:

51 INT. NURSING HOME - DAY 3

51

JOHN is talking intently to ALAN in RUTH's absence.

JOHN

Matthews did three set-ups in twenty
minutes, then Bill Perry cracked home
the winner... you said he had wings on
his feet and that's why he was called a
winger. You used to say clever things
like that.

ALAN

(a moment of clarity)
Blackpool won.

JOHN

Yes.

JOHN leans forward - *Please know me!*

JOHN (CONT'D)

Alan, it's me, your Dad.

ALAN looks at him.

JOHN (CONT'D)

(quietly, urgently)
I bought you that Football Annual you
wanted for Christmas, Alan. It was in
my desk drawer.

(beat)

Alan, please...

JOHN stops as RUTH returns. JOHN turns to her.

JOHN (CONT'D)

He remembered who won the FA cup final
when he was a boy.

(CONTINUED)

51 CONTINUED:

51

RUTH
(non-plussed)
He sometimes remembers snatches of his
childhood. It's quite common with
dementia.

ALAN looks out of the window, wringing his hands.

ALAN
When's Dad coming back, Mum?

JOHN's heart stops on hearing these words.

RUTH
(gently)
I'm not your Mum, love.

JOHN, wanting his son back, leans forward and touches his
hand. Desperate now...

JOHN
Alan?

ALAN turns to him. Blank, rheumy eyes -

ALAN
Who are you?

CUT TO:

52 INT. NURSING HOME CORRIDOR - DAY 3

52

In the corridor of the nursing home, JOHN packs his pipe,
focusing on it. JACK waits.

JOHN
They tell me there's no cure. Can cure
every other damn disease.

JACK
I'm sorry.

JOHN
I think he had a good life. That's
something.

JACK
This is probably more painful for those
around him.
(beat)
Do you have grandchildren?

JOHN shakes his head, takes a deep breath, lights his
pipe.

(CONTINUED)

52 CONTINUED:

52

JOHN

I won't be coming back here again.

He turns and heads off. A beat before JACK follows him.

CUT TO:

53 INT. SMALL AIRCRAFT AIRFIELD OFFICE - DAY 3

53

An INSTRUCTOR sits behind the desk. He looks at his book (N.B. He is an accommodating fellow). DIANE waits in anticipation.

INSTRUCTOR

(looking at book)

Best I can do is Friday the 29th, 3 o'clock.

DIANE's face falls. OWEN clocks this.

OWEN

Can't you take her up today?

INSTRUCTOR

We're fully booked.

DIANE

I've flown for years. I can go up on my own.

INSTRUCTOR

Not without a license, sorry.

OWEN feels bad. This was his idea.

OWEN

Maybe you could cancel someone?

(beat)

We'll pay extra.

INSTRUCTOR

I can't do that do my regulars, can I?

DIANE takes a breath, composes herself as much as she can.

DIANE

Fine then. Book me in for the 29th.
Diane Holmes.

The INSTRUCTOR writes down her name. She smiles politely. Then rises and leaves the room. OWEN gets out his wallet.

(CONTINUED)

53 CONTINUED:

53

INSTRUCTOR
You can pay me then.

OWEN nods, heads out after DIANE.

CUT TO:

53A INT. AIRFIELD OFFICE CORRIDOR - DAY 3

53A

DIANE starts to walk up the corridor as soon as OWEN comes out. She walks a little fast, her face tense. OWEN jogs a little to catch up with her.

OWEN
I should have called ahead. Still, it's only a week...

He catches up with her. She nods, looks at him. Sudden tears rise, surprising OWEN, surprising DIANE even more.

DIANE
(almost cross with herself)
Oh, for Goodness sake... this is so silly...

She smiles, wipes her eyes.

DIANE (CONT'D)
I was just really looking forward to...

More tears threaten. DIANE immediately recovers her composure, smiles at him gamely.

DIANE (CONT'D)
Ignore me. Let's get out of here.

DIANE strides down the corridor. OWEN follows her.

CUT TO:

54 OMITTED

54

CUT TO:

55 OMITTED

55

*

CUT TO:

*

56 INT. STREET - DAY 3

56

JOHN stops by a bus stop. JACK is with him, at a loss.

(CONTINUED)

56 CONTINUED:

56

JACK

We could get a cab. On me.

JOHN

No, it's alright.

The bus pulls up. JACK stands with JOHN, unsure what to say. They get onto the bus. (The other passengers hold bags full of Christmas shopping).

JOHN (CONT'D)

Cardiff City Centre. Single.

BUS CONDUCTOR

£3.80.

JOHN reaches into his pocket for his wallet, pulls out his old one.

JACK

Why don't we go for a beer when we get

...

JACK stops as he sees that JOHN is counting out old money.

JACK (CONT'D)

John...

BUS CONDUCTOR

Nice try.

JOHN realises his mistake, digs into his other pocket. The bus conductor isn't malicious, just dry. JOHN proffers a £10 note from his new wallet.

BUS CONDUCTOR (CONT'D)

I need the exact change.

JOHN

Right erm...

JOHN is momentarily confused.

JACK

I'll get it.

JOHN

No, I'm fine.

He counts out.

JOHN (CONT'D)

One pound, two pounds...fifty pence.

(CONTINUED)

56 CONTINUED: (2)

56

BUS CONDUCTOR
(aware of the queue)
In your own time...

JOHN
(concentrating)
Two pounds sixty ... seventy five,
seventy seven.

BUS CONDUCTOR
(to the queue)
We'll be there by midnight at this rate.

JOHN
Forget it.

He gathers his change from the tray and pushes past the rest of the queue. The bus conductor shrugs. JACK follows him out.

CUT TO:

57 EXT. STREET - DAY 3

57

JOHN starts to walk down the street. JACK follows him.

JOHN
I'm a business man. I add up all day.

He sees a cab and tries to flag it down but it whizzes past. He staggers back onto the pavement, turns away from JACK. The small change in his hand falls to the ground. JACK looks at him, concerned.

JOHN (CONT'D)
(almost whispered)
I can't do this.

JOHN starts to sob, in the street. He can't stop himself. It is awkward. He's not used to it. JACK takes him in his arms and holds him tight, feeling his pain.

CUT TO:

58 EXT. RUNWAY - DAY 3

58

SKY GIPSY stands alone in the winter light.

OWEN (O.S.)
Well, I've never done it in a Dragon
Rapide before.

(CONTINUED)

58 CONTINUED:

58

We go inside to see him and DIANE post-coital. He's gently stroking her arm.

DIANE

I have.

The stroking stops momentarily.

OWEN

With your married lover?

DIANE nods.

OWEN (CONT'D)

He must have been gutted when you went missing.

DIANE

He always knew he'd lose me to the sky.

(beat)

Though going down across the Bristol Channel is a bit lame. Not as exotic as the Pacific Ocean.

OWEN

I'm glad it happened. In a way.

OWEN is falling for her fast. He kisses the side of her head. She smiles but again the restlessness is kicking in.

DIANE

I'm going to end up serving bacon and eggs to retired pilots, aren't I?

OWEN

No. We'll find you something. There's vintage stuff. Aviation museums.

DIANE smiles -

DIANE

Are you saying that I belong in a museum?

CUT TO:

59 INT. BAR - NIGHT 3

59

We're in a trendy low-key bar - small dance floor, dim lighting, MYLO playing as students and youngsters dance. GWEN and RHYS sit together nursing drinks. GWEN has one eye on EMMA who is talking to a 19 year old nice-looking lad by the dance floor.

(CONTINUED)

59 CONTINUED:

59

GWEN

(loudly, above the
music)

Do you think she's alright? I'm not
even sure if she's had a proper
boyfriend before.

RHYS

Gwen, stop fussing. She's fine.

GWEN looks at him, kisses him.

RHYS (CONT'D)

What was that for?

GWEN

For putting up with me.

RHYS

I deserve a lot more for doing that.

GWEN hugs him. Over his shoulder, she opens her eyes to
check on EMMA who's now on the dance floor, trying to
emulate the other dancers' moves. EMMA smiles, waves.
GWEN waves back behind RHYS' back before giving him her
full attention.

Unseen by GWEN, the boy whispers into EMMA's ear and they
both walk off the dance floor.

CUT TO:

60 INT. TORCHWOOD HUB - NIGHT 3

60

In the Hub, TOSHIKO listens as a weary JACK talks -

JACK

John's witnessing the end of his world,
the end of his line. And we can't help.
There's no puzzle to solve, no enemy to
fight - just three lost people who have
somehow become our responsibility.

CUT TO:

61 INT. NIGHT CLUB TOILETS - NIGHT 3

61

A frantic GWEN bursts into the ladies' toilets -

GWEN

Emma! Emma!

She knocks on a closed toilet door. It opens and a girl
comes out, flashing her a dirty look.

(CONTINUED)

61 CONTINUED:

61

GWEN (CONT'D)

Shit.

CUT TO:

62 INT. BOOTH IN NIGHT CLUB - NIGHT 3

62

GWEN comes round the corner to a darkened area of the Club where there are booths, followed by RHYS. She sees EMMA and the boy kissing in a booth - as his hand travels up from EMMA's waist to her breast -

GWEN

Oi! Hands off...

A livid GWEN grabs the boy and shoves him to one side.

RHYS

(to the boy)

Go back to your friends, there's a good boy.

The boy heads off, readjusting his jacket. GWEN rounds on EMMA, like a Mum whose kid's been temporarily lost.

GWEN

What are you playing at?

EMMA

I wasn't going to let him do anything.

GWEN

You might not have had much choice.

RHYS

Come on Gwen, don't you think you're over-reacting?

EMMA

I was only having a kiss and a cuddle.

GWEN

He was after a lot more than that.

CUT TO:

63 INT. GWEN'S KITCHEN - NIGHT 3

63

Night. EMMA sits at the table with GWEN - looking at a woman's mag (Cosmo or Company). EMMA's face is a picture as she reads an article - *10 steam it up sex moves to drive him wild.*

(CONTINUED)

63 CONTINUED:

63

(N.B. There are home made decorations on the table as well as a Christmas star - EMMA's handiwork).

EMMA

This is ... disgusting.

She reaches Move 4, then starts to gag. She pushes the magazine away. GWEN suppresses a small smile.

GWEN

I just want you to know that people are more sexually aware these days. Then maybe you'll be more careful.

EMMA

Mum said that no man wants to marry soiled goods.

GWEN

Attitudes have changed. As long as it's safe and between two consenting adults, no-one cares.

EMMA looks at GWEN curiously.

EMMA

How many men have you done it with?

GWEN

A few.

EMMA can't hide the slight surprise in her face.

EMMA

Were you in love with all of them?

GWEN

(a little defensive)

No. Sex can just be about having a good time together. If you're in the right mood, with the right guy... it's the best, no big deal.

EMMA

So... if I meet a boy and we get on and he wants sex, you think I should let him?

GWEN

No, no, I'm not saying that.

EMMA

What are you saying?

(CONTINUED)

63 CONTINUED: (2)

63

GWEN's not sure any more.

GWEN

Just that sex isn't anything to be
ashamed of. But as for you, well, your
first time should be with someone
special.

EMMA

Do you wish you'd waited for Rhys?
Because he's your special someone, isn't
he?

GWEN

(beat)

Yes... I suppose.

EMMA

And I bet sex with him is better than
all the others.

GWEN's face - Hmmm, not always...

GWEN

Well...

EMMA

I will wait for Mr Right, I think. I'm
really not the kind of girl who sleeps
around. I'm going to get ready for bed.
Thanks for the chat.

EMMA heads for the bathroom. GWEN feels a little grubby.

GWEN

No problem.

CUT TO:

64 OMITTED

64

CUT TO:

65 INT. JACK'S OFFICE - DAY 4

65

JOHN sits opposite JACK, barely able to meet his eye.
He's not wearing his tie.

JOHN

I haven't slept in days.

His blood-shot eyes meet JACK's. JACK finds this hard.

(CONTINUED)

65 CONTINUED:

65

JOHN (CONT'D)
I don't belong here.

JACK
The pain won't fade but you'll get used to it.

JOHN
What kind of a life is that?

JACK
There are people out there who will never see their families again. There are old folk who wonder why their world has changed. There are children abandoned in care.
(gently)
There are plenty of dispossessed souls walking this earth. They don't give up.

JOHN is unreadable. JACK looks at him intently -

JACK (CONT'D)
If I can survive it, so can you.

JOHN musters a brave smile.

JOHN
Yes... bad day, that's all.

CUT TO:

66 INT. GWEN'S KITCHEN - DAY 4

66

GWEN is in the kitchen, doing some paper work. She hears a key in the door. An excited flushed EMMA enters, wearing her fitted fifties coat.

GWEN
How did you get on?

EMMA
This coat I'm wearing is their latest fashion, fifties inspired. They offered me a job on the spot.

GWEN
That's brilliant.

GWEN hugs EMMA.

GWEN (CONT'D)
Now we need to find you a flat somewhere near here...

(CONTINUED)

66 CONTINUED:

66

EMMA

The job's in a new branch in London. I always dreamt about working in a London Fashion house. They open the day after Boxing Day. I'll be a shop girl and a trainee buyer. I can house share. They've given me contact numbers.

GWEN's face has fallen.

GWEN

But London's a big city.

EMMA

That's what Mum used to say.

GWEN

There's no rush.

EMMA

There's nothing to keep me here.

GWEN feels a little slighted on hearing this.

GWEN

I'm sure we can find you something in Cardiff. We'll keep looking.

EMMA nods, a little reproachfully.

CUT TO:

67 INT. OWEN'S FLAT - DAY 4

67

DIANE is concentrating on moving the mouse of OWEN's lap top as OWEN gets home from work. She emits a frustrated roar when the cursor shoots off the screen.

OWEN

Leave it.

He carries a bag.

DIANE

I can't if I want to fly a jet plane, because that's all flying is now - sitting on your arse pressing buttons. You used to have to know how to fix an engine, how to gage the force of the wind but, thanks to modern technology, it's all been reduced to a screen and a bloody key pad.

(CONTINUED)

67 CONTINUED:

67

OWEN
Leave it. Open this.

DIANE rises, opens up the bag, pulls out a gorgeous fifties style ruby red strappy evening gown.

DIANE
It's beautiful.

CUT TO:

68 INT. TORCHWOOD RECEPTION - DAY 4

68

JACK sees JOHN out.

JOHN
Need to make a plan, get work, get my driving license.

JACK
It will all help.

JOHN
Thanks, Jack.

JACK smiles, heads back into the Hub. JOHN clocks IANTO's jacket hanging up. Reception is empty. JOHN reaches into IANTO's pockets - nothing. He comes behind the counter, opens a desk drawer. IANTO's car keys are there. JOHN takes them.

IANTO comes out from the hub to see JOHN behind the counter.

JOHN (CONT'D)
I was looking for a bus timetable. Want to get out to the D.I.Y. stores, see if there's any work going.

IANTO thinks nothing of JOHN's request. He smiles. JOHN steps out from behind the counter, waits. IANTO finds a timetable. As JOHN leaves -

IANTO
Best of luck!

JOHN heads outside.

CUT TO:

69 EXT. MULTI-STORY CAR PARK ROOF - NIGHT 4

69

OWEN parks on the roof of the car park. He wears a dinner jacket, an open neck shirt.

(CONTINUED)

69 CONTINUED:

69

DIANE wears her new ruby dress. He gets out, opens the car door for her. She gets out.

DIANE
Where are you taking me?

OWEN smiles.

OWEN
We're here.

DIANE looks round at the car park roof - bemused.

OWEN (CONT'D)
Bear with me.

CUT TO:

70 INT. GWEN'S FLAT - NIGHT 4

70

GWEN and EMMA come in to find RHYS sitting at the kitchen table. EMMA starts putting the shopping away.

GWEN
We have had such a girly time shopping.

She moves in for a kiss. RHYS doesn't respond.

GWEN (CONT'D)
What's up?

RHYS
Your Mum rang. Funny thing, she's no idea who Emma is.

EMMA stops, looks at GWEN.

GWEN
(thrown)
No?

RHYS
And I'm thinking back to you and me on the couch - work calls, you go out in the middle of the night and come back with a surprise relative. So, let's have it, who exactly is PollyAnna?

GWEN just looks at him. No easy answer. RHYS is simmering.

RHYS (CONT'D)
Is this to do with work?

(CONTINUED)

70 CONTINUED:

70

GWEN

It's hard to explain.

RHYS

Do you even know her?

GWEN

She was lost. I'm sorry.

RHYS

(losing it)

What worries me is how easy it seems to be for you to lie to me.

EMMA

It's my fault. I'll leave tomorrow.

GWEN

(to EMMA)

No, you don't have to.

(to RHYS)

She's only 18. I couldn't just turn my back...

EMMA

(asserting herself to
GWEN)

But I want to go to London. I never got the chance before.

(beat)

You can't look after me for ever.

GWEN looks at EMMA who looks back at her, almost defiantly.

CUT TO:

71

EXT. MULTI-STOREY CAR PARK ROOF - NIGHT 4

71

OWEN gets a bottle of champagne out of a picnic cooler in the car boot. DIANE stands by the edge of the parapet, beautiful in the moonlight. She could be a film star on a balcony -

He gets two glasses, crosses to her, sets the glasses on the parapet. He opens the champagne, pours it out.

OWEN

I couldn't help noticing you standing out here in that beautiful dress.

(CONTINUED)

71 CONTINUED:

71

DIANE
(playing along)
This beautiful dress is a gift from my
lover...

OWEN
Then he's a fool to let you go out in it
alone.

He hands a glass to her, both enjoying the game. She
smiles at him.

DIANE
What shall we drink to?

OWEN
Chance meetings ...

They clink their glasses.

CUT TO:

72 INT. GWEN'S KITCHEN - NIGHT 4

72

EMMA is wrapping some socks for RHYS. GWEN sits opposite
her. The Christmas star is on the tree, the fairy lights
twinkle.

GWEN
It's like two separate worlds - there's
Torchwood and then there's real life.

EMMA
That's why you have to let me go.

CUT TO:

73 INT. JACK'S OFFICE - NIGHT 4

73

JACK is working. His phone rings. He answers.

JACK
(on phone)
Hello?

CUT TO:

74 INT. TORCHWOOD RECEPTION

74

A worried IANTO stands, looking into the empty drawer.

IANTO
My car keys are missing.
(MORE)

(CONTINUED)

74 CONTINUED:

74

IANTO (CONT'D)
John was behind the counter earlier and
I can't get hold of him.

CUT TO:

75 INT. TORCHWOOD HUB - NIGHT 4

75

IANTO looks on as JACK frantically locates the tracker
on Ianto's car. We can see it on the screen passing
outside JOHN's old house.

JACK
He's gone home.

JACK tears JOHN's address from the file, runs out past
IANTO -

CUT TO:

76 EXT. MULTI-STOREY CAR PARK ROOF - NIGHT 4

76

Frank Sinatra's 'Fly Me to the Moon' plays on the car cd
player (or the Harry Connick Junior cover). OWEN's car
headlamps shine light on DIANE and OWEN as they dance
together - young, beautiful, radiant.

CUT TO:

77 EXT. CARDIFF STREET - NIGHT 4

77

JACK is at the wheel as the SUV tears down the street,
cutting through traffic. Angry drivers bang their
horns...

CUT TO:

78 EXT. MULTI-STORY CAR PARK ROOF - NIGHT 4

78

The song 'Fly Me to the Moon' ends. She is cold. He
takes off his jacket, places it on her shoulders. A
plane crosses the sky. She glances up instinctively,
then looks at OWEN -

DIANE
Let's go home.

CUT TO:

79 EXT. JOHN'S OLD DERELICT HOUSE - NIGHT 4

79

The SUV screeches to a halt. JACK gets out - checks the
number of JOHN's derelict house - 14 ... He bangs on the
door.

(CONTINUED)

79 CONTINUED:

79

JACK
(yelling)
John!

He steps back, looks up and down the street. IANTO's car isn't there.

JACK tears up the street, searching for a turning to the left... He finds it.

CUT TO:

80 INT. OWEN'S FLAT - NIGHT 4

80

OWEN and DIANE are by the door - urgent intense kissing. She undoes his trousers. He lifts up her skirt, picks her up. She throws her head back and laughs. He laughs as well, kicking his trousers off his ankles as he heads for the bedroom.

CUT TO:

81 EXT. LANE - NIGHT 4

81

JACK, in the lane, counting the garage door numbers as he runs -

He stops as he reaches 14. The old stiff door is pulled shut, but the lock is broken. JACK yanks at it, using all his strength... He hauls up the door -

JACK
John!

He stops short. JOHN, in the driver's seat of IANTO's car, stares back at him. For a moment, JACK just stands there. Slowly he takes in the rubber hose through the window, the running engine, the silent plea in JOHN's eyes -

JACK rushes to the car window, tears out the hose. He opens the door of the driver's seat, reaches for the keys in the ignition - furious with JOHN, furious with himself for not *realising*.

JOHN hasn't been too affected yet. He struggles as JACK drags him out of the car. JACK won't let him go. They tussle -

JOHN
Let me go!

JOHN shoves JACK away. JACK stumbles a little, comes back, grabs JOHN again ...

(CONTINUED)

81 CONTINUED:

81

JACK

You can't just throw it away, not
without trying.

JOHN

(yelling)

I'm not as strong as you. You don't
understand.

JACK

I do.

JACK lets JOHN go. Silence for a few moments as the two
men breathe in the dusty garage.

JACK (CONT'D)

I was born in the future. I lived in
your past. My time is gone too.

JOHN looks at him, suddenly angry -

JOHN

Why are you doing this? Speaking in
bloody riddles, keeping me here when all
I want to do is die. My wife is dead.
My son is a shell...

JACK

You're a young man. You can get work,
make friends, start a family.

JOHN

I did all that, Jack. Years ago. When
I was meant to.

CUT TO:

82 INT. OWEN'S FLAT - NIGHT 4

82

DIANE and OWEN as they climax together, sitting up,
slowly, rhythmically, facing each other - clinging to
each other.

CUT TO:

83 INT. JOHN'S GARAGE - NIGHT 4

83

JOHN now stands in the corner, almost obscured by
darkness. JACK sits on the bonnet.

JACK

I wish I could say something to...

(CONTINUED)

83 CONTINUED:

83

JOHN

There's nothing to say. Or do.

More silence. Then -

JACK

(whispered)

I can't leave you here.

JOHN

Then we'll wait. The sun will rise.

We'll have some breakfast, take a walk -

JACK

(hopeful now)

Yes.

Rising, turning to JOHN -

JACK (CONT'D)

A new day. This is the dark before the dawn.

JOHN steps out of the shadows.

JOHN

(so quiet and assured)

And I'll suffer it all and smile and wag my tail. And then, as soon as your back is turned, I'll make sure I do it properly.

(meaning it)

Because I want this. I want to die.

JACK

You don't get reunited, John. It just all goes black.

Close now, face to face -

JOHN

How do you know?

JACK

I died once.

JOHN

Who are you?

JACK

A man, like you, out of his time, lonely, scared.

(CONTINUED)

83 CONTINUED: (2)

83

JOHN

How do you cope?

JACK

It's bearable. It has to be.

(beat)

I don't have any choice.

JOHN puts his hands on JACK's shoulders, almost as though he's comforting him. Tears rise in JACK's eyes.

JOHN

But I do. My responsibility to this world is over.

(almost calm)

I was nearly there. When I started to feel sleepy, I was relieved. If you want to help me...

(a plea from the heart)

Let me go with some dignity. Don't condemn me to live.

This knocks JACK. It's what's happened to him.

JACK

But aren't you scared?

JOHN

(whispered)

Yes.

CUT TO:

84 INT. OWEN'S FLAT - NIGHT 4

84

DIANE lies in OWEN's arms. OWEN staring straight ahead.

DIANE

You're very quiet.

Close in on OWEN.

OWEN

I dunno if I can do this any more.

DIANE

Pardon?

OWEN

This isn't how it works for me.

(Beat)

I've slept with enough women. I've done the fuck buddies thing. This isn't it.

(CONTINUED)

84 CONTINUED:

84

DIANE

I don't understand.

OWEN

Neither do I. That's the thing.

(Beat)

I can't concentrate. All I see is you.
All I can think about is what you're
wearing, what you're thinking, what your
face looks like when you come...

(Beat)

What's it been, a week? And it's
like... when I'm not with you,
everything's out of focus.

(Beat)

How have you done this to me?

He turns to look at her. Plaintive, struggling.

OWEN (CONT'D)

I'm scared. I'm fucking scared.

DIANE rises up, looks at him as a tear slips down his
cheek -

DIANE

I love you too.

A huge moment for Owen. He's never felt this way before
and it terrifies him.

CUT TO:

85 INT. JOHN'S GARAGE - NIGHT 4

85

Inside the garage, JOHN sits in the driver's seat of
IANTO's car. The hose once again is jammed in the
window, pumping carbon monoxide into the car.

JACK sits in the passenger seat, holding JOHN's hand as
JOHN shuts his eyes, starts to slip away.

CUT TO:

86 INT. OWEN'S FLAT - NIGHT 4

86

OWEN is drifting off to sleep as DIANE strokes his face.

DIANE

The thing about love is that you're
always at its mercy...

CUT TO:

87 INT. JOHN'S GARAGE - NIGHT 4

87

The run of the engine, the soft hiss of the gas as JACK just sits there, still alive, staring ahead - the scream in his head, the fear in his heart, the pain in his eyes -

Still holding his friend's hand long after he's dead.

CUT TO:

88 INT. GWEN'S FLAT - DAY 5

88

Dawn. GWEN and EMMA in their dressing gowns kneel at the tree like children. One present is unwrapped - GWEN's gift to EMMA - pink leather kid gloves. GWEN opens EMMA's gift - a green beret -

EMMA

It's mine. It matches your eyes.

GWEN puts it on, pulls a sexy model face. EMMA giggles.

GWEN

Sshh, you'll wake Rhys.

Their eyes fall on the three wrapped presents from EMMA's Mum which lie under the tree.

EMMA

Mum and Dad's presents to me. I was taking them to Dublin.

EMMA picks one up, reads the tag.

EMMA (CONT'D)

(reading)

'To our darling daughter, missing you at Christmas'.

A moment's silence. GWEN waits.

EMMA (CONT'D)

I should really wait till tomorrow.

GWEN

You could open one.

EMMA opens the present in her hands. Inside are a pair of silver mules.

EMMA

She remembered.

CUT TO:

89 INT. OWEN'S FLAT - DAY 5

89

A sweaty contented OWEN wakes up in his bed, looks for DIANE. She's not there.

On the table at the side of the bed, there is a letter. He opens it, starts to read -

'My darling Owen...'

CUT TO:

90 EXT. CARDIFF STREET - DAY 5

90

A frantic disheveled OWEN (having hurriedly dressed) bursts out of his flat and gets into his car.

CUT TO:

91 EXT. COACH STATION - DAY 5

91

GWEN, wearing the beret, is fussing over EMMA who is wearing her fitted coat, her pink shoes and her new pink gloves.

GWEN

Don't talk to any strangers and ring me as soon as you get there.

GWEN hugs EMMA as the coach pulls up. EMMA hugs GWEN back. GWEN holds on tight.

CUT TO:

92 EXT. LLANDOW DISUSED AIRPORT - DAY 5

92

OWEN arrives in his car to see DIANE climbing into the cockpit of the Dragon Rapide. She is wearing her fifties flying gear.

OWEN's car screeches to a halt. He gets out. She sees him, holds open the door of the cock-pit as he runs up to her. He's in bits, furious, upset, whirlwind of emotions.

OWEN

No! No way! I'm not letting you!

DIANE

I'm not a possession, Owen.

OWEN

You can't do this! It's madness!

(CONTINUED)

92 CONTINUED:

92

DIANE

If I'd listened to everyone who told me
that, I wouldn't have broken any
records.

CUT TO:

93 EXT. COACH STATION - DAY 5

93

EMMA looks at the coach, suddenly aware of what's ahead.
(The coach driver opens the door to the luggage
compartment).

GWEN

You don't have to go.

EMMA

If I don't, I'll always wonder what it's
like.

(a shiver of
excitement)

London, Gwen.

CUT TO:

94 EXT. LLANDOW DISUSED AIRPORT - DAY 5

94

OWEN can't believe what's happening.

OWEN

You're not thinking straight, all this,
it's been a shock. Just, get out of the
plane, we can talk about this.

DIANE

I'm sorry, Owen.

OWEN

Whatever you want... I'll do it. We can
go travelling! Round the world.
Together. That's the same sort of
thing!

(begging her)

We can make this work. You belong here
now! With me.

DIANE

I belong in the sky.

OWEN

(desperate to keep her
here)

We'll get you up in the sky.

(MORE)

(CONTINUED)

94 CONTINUED:

94

OWEN (CONT'D)

In a few months, you can fly wherever
you want. I'll learn, too! We can fly
together! Whatever you want.

DIANE

I can't wait that long.

She means it. She can't help herself.

DIANE (CONT'D)

Weather conditions are the same as the
day we arrived. That Rift will open
again. I can feel it.

OWEN

Diane, listen to me! There's no way
back, you can't get home!

DIANE

Then it will take me somewhere new.

CUT TO:

95 EXT. COACH STATION - DAY 5

95

The coach starts up. GWEN knocks the window where EMMA
is sitting, shouts into the glass -

GWEN

Merry Christmas!

EMMA shouts it back at her but GWEN can't hear her.
Other passengers look amused. The coach pulls away.

GWEN walks alongside the coach, waving. EMMA waves back.
Then she turns around and faces out - in the direction of
London, her future. GWEN stops.

She stands on the pavement, watching the coach go - a
pang of loss inside.

CUT TO:

96 EXT. LLANDOW DISUSED AIRPORT - DAY 5

96

OWEN is leaning into the cock-pit, a small boy in tears.

OWEN

I'll come with you. Let me onboard.

DIANE

No.

(CONTINUED)

96 CONTINUED:

96

He means it. She feels for him so much -

DIANE (CONT'D)

I fly solo, Owen. I go faster and further than others.

OWEN

We've got no idea how the rift works. You could end up anywhere.

DIANE

That's the beauty of it.

OWEN

No! It's too dangerous.

DIANE

It's what I do.

OWEN

What about me?

DIANE leans towards him, kisses him long and hard.

OWEN (CONT'D)

Please--

She shushes him with her finger. OWEN'S exhausted, can't protest any more now, knows he can't convince her.

DIANE

What memories I'm taking with me...

DIANE slips her white silk scarf around his neck. She pulls down her goggles.

OWEN steps away from the plane, holding the white scarf over his face, sniffing it as his tears fall. She closes the door of the cock-pit. She pulls at the throttle. The propeller spins.

The Dragon Rapide takes off. DIANE blows him a kiss as she ascends and flies off towards the rift.

As he watches, the aircraft grows smaller, hidden by the clouds, enveloped by the sky - as it flies into the unknown.

END TITLES