

TORCHWOOD

Episode 3

by

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Green Revisions

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1 OMITTED

THRU

4

1

THRU

4

5 EXT. AERIAL SHOT CARDIFF - NIGHT 1

5

Night time, the city lit up -

TOSHIKO (V.O.)

(urgent)

Sharp left, twenty metres, you're closing in -

CUT TO:

5A INT. SUV - NIGHT 1

5A

JACK on his own, driving -

JACK

Tosh, hold that signal, we're gonna get this -

He puts his foot down -

CUT TO:

5B INT. THE HUB - NIGHT 1

5B

TOSHIKO at a monitor, punching keys, elated, a map/schematic showing a round dot - the target - and 3 smaller dots moving towards it.

TOSHIKO

Owen, Gwen, left up the alleyway, left again thirty metres -

CUT TO:

6 EXT. STREET - NIGHT 1

6

GWEN and OWEN burst out of fire escape doors, out the back of a building, running [the team in touch via bluetooth earpieces] -

GWEN

What is it, what can you see?

CUT TO:

7 INT. THE HUB - NIGHT 1

7

TOSHIKO flicking through CCTV images, frustrated -

(CONTINUED)

7 CONTINUED: 7

TOSHIKO
Nothing, I can't get a visual - diagonal
right, towards the castle -

CUT TO:

8 EXT. STREET - NIGHT 1 8

GWEN and OWEN, running -

TOSHIKO (V.O.)
Jack, sharp right, twenty metres -

CUT TO:

9 INT. SUV - NIGHT 1 9

JACK, driving -

JACK
Can you identify the target -

CUT TO:

9A INT. THE HUB - NIGHT 1 9A

TOSHIKO frantically scanning CCTV -

TOSHIKO
All I've got is a signal -

CUT TO:

9B EXT. STREET - NIGHT 1 9B

GWEN and OWEN running -

TOSHIKO (V.O.)
- twenty seconds to contact -

CUT TO:

10 OMITTED 10

10A INT. SUV - NIGHT 1 10A

JACK driving -

JACK
No heroics, we've got no idea what we're
dealing with -

(CONTINUED)

10A CONTINUED:

10A

TOSHIKO (V.O.)
Fifteen seconds -

CUT TO:

10B EXT. STREET - NIGHT 1

10B

OWEN and GWEN running -

JACK
Keep calm, be on your guard -

CUT TO:

10C INT. THE HUB - NIGHT 1

10C

TOSHIKO
Ten seconds -

We see the round dot on the map 'blip' out of existence.

TOSHIKO (CONT'D)
(desperately punching
keys)
Oh, no no no...

CUT TO:

11 EXT. STREET - NIGHT 1

11

The SUV pulls to a halt, JACK swinging out of it as GWEN and OWEN arrive from the opposite direction, gasping, out of breath. Jack strides towards them as they scan the crowd around them.

JACK
Toshiko?

CUT TO:

12 INT. THE HUB - NIGHT 1

12

TOSHIKO
I've lost it. I lost the signal.

She looks up, watches the others on CCTV, crushed. She's let them down.

CUT TO:

13 EXT. THE HAYES - NIGHT 1

13

JACK opposite GWEN and OWEN, all recovering, disappointed.

(CONTINUED)

13 CONTINUED:

13

JACK

(covering)

Well, there's a Charlotte Church look-a-like competition at Ritzy's, let's not waste the night...

TOSHIKO (OOV)

I'm sorry.

JACK

Not your fault.

Over this, GWEN keeps scanning the crowd, covertly. Sees a scruffy boy, late teens, tracksuit, baseball cap. There's a small queue for a burger van. Gwen watches as the boy joins the queue - nonchalant and dodgy as fuck - lights a fag with one hand, and reaches into the bag of the girl in front of him with the other. Lifts her purse. Puts it into his pocket. Looks around, dead casual.

Catches GWEN's eye. Freezes.

And he's off, legging it, GWEN instinctively running off after him like a rat up a drainpipe.

JACK (CONT'D)

Gwen??

CUT TO:

14 INT. THE HUB - NIGHT 1

14

TOSHIKO shrieks.

TOSHIKO

Got it!

CUT TO:

15 EXT. STREET - NIGHT 1

15

And JACK and OWEN are running, JACK ahead of OWEN, but GWEN ahead of both of them -

TOSHIKO (OOV)

(looking at CCTV)

- it's him, it's that kid, gotta be -

CUT TO:

16 INT. ARCADE - NIGHT 1

16

TOSHIKO (OOV)

Go Gwen!

We pick the kid and GWEN up as they peel into a shopping arcade, JACK and OWEN haring after them -

- at the end of the arcade, a security barrier, alarms beeping, is slowly scrolling down, cutting off the exit - before it hits the ground, the kid hits the deck and *rolls* through the gap, Indiana Jones-style - Gwen flings herself after him, *just* making it through, leaving the security guard open-mouthed -

The the barrier hits the ground, just as JACK and OWEN, seconds behind Gwen, lurch to a halt, frustrated, cut off -

JACK

(to security guard)

C'mon, open it up, open it up!

CUT TO:

17 EXT. RAILWAY STATION - NIGHT 1

17

- the kid and GWEN run towards the front of the railway station -

CUT TO:

18 EXT. RAILWAY STATION - NIGHT 1

18

- and in through the doors at the front, the kid heading straight into the tunnel -

CUT TO:

19 EXT. RAILWAY STATION BACK - NIGHT 1

19

- GWEN pounds down the tunnel after him, racing along, they're barging past folk - the kid leaps over a ticket barrier, closely followed by GWEN [under or over it], as -

TICKET INSPECTOR

(shouts)

OY!

GWEN

(flashing an ID card)

Police! -

(CONTINUED)

19 CONTINUED:

19

Bursting out of the tunnel, she's only inches behind the kid now - and with a heroic effort, she grabs hold of the back of his jacket -

GWEN (CONT'D)
(triumphant)
Gotcha!

- he just *slips* out of his jacket, and *BAM*, Gwen collides with someone coming the other way, one of those 'shoulder hits' that knocks you sideways - and when she recovers, looks, the kid's away, sprinting across the car park in the distance.

TOSHIKO (OOV)
You star, you did it!

GWEN
(close to tears)
I was that close...

TOSHIKO (OOV)
No, you've got it.

GWEN
Tosh, I lost him.

CUT TO:

20 INT. THE HUB - NIGHT 1

20

TOSHIKO is staring at her monitor. The round dot on the screen map isn't moving.

TOSHIKO
I swear, whatever it is - you're holding it.

CUT TO:

21 EXT. RAILWAY STATION BACK - NIGHT 1

21

GWEN realises she's still holding - the kid's coat? That can't be right...She looks at it - slowly reaches into the pockets -

TOSHIKO (OOV)
Just let me check the cameras...

- and pulls out a small black box, about the size of an i-Pod. It should feel 'alive' - buzzing, humming with energy - like it's trying to communicate something. GWEN's fascinated - entranced.

(CONTINUED)

21 CONTINUED:

21

Lights glow each side, and there's a central 'dial' (like an i-Pod) - with a button in the middle. As she holds it, its activity increases - lights flash, sound builds to a high pitched whine - GWEN's mesmerised.

Almost like it's involuntary, her hand strays towards the centre of the dial, like it's being drawn towards it.

GWEN presses the button. The lights go out - the box stops buzzing. Nothing.

Puzzled, she looks up.

22 EXT. RAILWAY STATION BACK - NIGHT 1 CONTINUOUS

22

She's still where she was, but it's completely empty. No people - cold, dark, dead. GWEN stands frozen, mind racing.

Then footsteps. Coming from the OTHER tunnel (#2), from under the station. Coming towards GWEN.

Then they stop - and we hear the sound of a child crying [all of these sounds are 'heightened' in some way].

GWEN

Hello?

She watches the mouth of tunnel #2, fascinated, scared - more footsteps - and then a little boy - eight years old - emerges, crying, heartbroken. He's dressed in 1940s clothes - shorts, a coat, severe haircut - and carrying a small cardboard suitcase. Round his neck, attached on a piece of thick string, is a piece of card with a name on it - TOM ERASMUS FLANAGAN. He walks towards GWEN, aware of her, but NOT CURIOUS, she's just part of the furniture. [NB the BOY speaks with a London accent.]

BOY

They said be a good boy. They said I had to go. I don't know where I am.

He looks around him.

GWEN

...Who are you?

[It's not like the boy can hear her - he doesn't react to what she says - she's just a focus for his inner monologue. GWEN is frozen to the spot - movement is difficult, any gesture heavy, speech an effort]

(CONTINUED)

22 CONTINUED:

22

BOY
(still looking around
him)
I want to go home.

GWEN
... Can you hear me?

BOY
No one knows who I am here.

He turns and starts to walk away.

BOY (CONT'D)	GWEN
No one knows me. I'm lost.	No one knows me. I'm lost.

GWEN can't move - can't follow him - can't reach out to
him.

GWEN (CONT'D)
Come back...

And then WHAM!

CUT TO:

23 EXT. RAILWAY STATION BACK - NIGHT 1 CONTINUOUS

23

GWEN's in exactly the same place, but it's busy, people,
sound of trains, Saturday night - as if nothing has
happened. GWEN's shocked, shaking - doesn't quite dare
to move.

Then JACK and OWEN are running up, out of breath.

JACK
I'm sorry, that damn gate cut us off...
Gwen? Are you alright?

Because GWEN's still frozen, eyes filling up. She looks
straight at Jack.

GWEN
I've just seen a ghost.

OPENING TITLES.

24 INT. THE HUB - NIGHT 1

24

TOSHIKO's at her computer, intent on CCTV images
onscreen, projected all around them. [images from the
chase we've just seen]. GWEN, OWEN and JACK watching.

(CONTINUED)

24 CONTINUED:

24

INTO in the background, dispensing teas/coffees.

TOSHIKO

OK, this is the feed from the station
camera...

We see images of what TOSHIKO describes on screen.

TOSHIKO (CONT'D)

- Gwen grabs the kid - she's got his
jacket - and he just *slips* out of it.

JACK

(low, to GWEN)
You okay with this?

GWEN nods.

GWEN

(to TOSHIKO)
And then?

And we see, on the screen, GWEN reaching into the jacket
pockets - taking something out. We see her look up -
look towards tunnel #2. And she just stays there, like
she's frozen, looking towards the tunnel, for several
seconds. Nothing has changed - still a throng of people
coming and going - it all stays exactly the same.

Then we see OWEN and JACK running up. TOSHIKO stops the
tape.

TOSHIKO

Nothing. Sorry.

On GWEN: not believing there's nothing to see.

GWEN

No. It was as real as this is now.
More real. I didn't just see that
little boy - I could hear what he was
thinking, I could *feel* it. Like I was
lost.

OWEN

Intense emotion can be part of a
neurological event - like
hallucinations, dementia...

GWEN

I wasn't hallucinating. And I'm not
bloody senile.

(CONTINUED)

24 CONTINUED: (2)

24

JACK strides over to a desk; picks up the black box.

JACK

You pressed this button, and that started this - apparition moment.

GWEN

Yes.

Pause. JACK looks at the box speculatively.

GWEN/OWEN/TOSHIKO

(variously)

Don't press the button!/Don't even think about it/ Jack, no.

JACK grins wolfishly.

JACK

As if.

GWEN

But that's what it felt like. An apparition. A ghost.

JACK

Toshiko, where do we start?

TOSHIKO

The kid you were chasing, I've got lots of CCTV, tracking him down's gonna be easy. The little boy, there was a name on the card round his neck?

GWEN

Flanagan. Tom Erasmus Flanagan.

JACK

Unusual name, that'll help -

(to TOSHIKO)

Run a full check. Births, marriages, deaths, criminal record, passport....

(to GWEN)

However long it takes, wherever he is, we'll find him.

OWEN

I've found him.

They all turn to look at OWEN. [over the above, OWEN has gone back to his own desk, out of the way]. OWEN looks down at his desk, reading -

(CONTINUED)

24 CONTINUED: (3)

24

OWEN (CONT'D)
Flanagan, Thomas Erasmus. 12 Brynaeron
Terrace, Butetown.

The team are staring at him.

OWEN (CONT'D)
(holding it up)
He's in the phonebook.

CUT TO:

25 INT. TERRACED STREET - DAY 2

25

A door knock. A woman (ELERI, 30s) opens the front door, drying her hands on a tea towel. Standing on the doorstep are GWEN and OWEN. GWEN holds up some ID as she talks.

GWEN
I'm DI Cooper, this is DS Harper -
(Owen gives her a
pointed look)
Could you spare a few minutes?

CUT TO:

26 INT. HOUSE - LIVING ROOM - DAY 2

26

ELERI comes in, followed by GWEN and OWEN. An old man (in his 70s) - TOM - is sitting in a comfy armchair with the telly on. NB TOM's got a strong London accent. GWEN's in control, but she's absolutely fascinated by him.

ELERI
Dad, visitors - CID.

TOM
Caught up with me at last, have you?

GWEN smiles.

GWEN
I'm Gwen. This is Owen, he's training.

ELERI perches on the arm of TOM's armchair.

GWEN (CONT'D)
It's just routine, we're looking for
witnesses to an incident at the railway
station last night -

(CONTINUED)

26 CONTINUED:

26

ELERI

We were here, weren't we, Dad?
(to the others)
Strictly Come Dancing finals.

OWEN

Who won?

ELERI

That newsreader.

OWEN

Legs up to her armpits...

TOM

(interrupting)
Would you like a cup of tea?

GWEN

I'd love one, thanks.
(ELERI gets up)
Owen'll give you a hand.

ELERI and OWEN go out to the kitchen, ELERI obviously
taken with OWEN.

TOM

She'll talk him to death out there.

GWEN

He'll give as good as he gets.

They share a smile.

TOM

She's right, though. We were in all
last night, we wouldn't have seen
anything.

GWEN

(gets out a notebook)
Just for the record - you're Tom Erasmus
Flanagan?

TOM

(nods)
It's a family name. My father was an
Erasmus - his father before him.

GWEN

And it's just you and your daughter...?

(CONTINUED)

26 CONTINUED: (2)

26

TOM

My wife passed away last year. She was sixty eight.

GWEN

I'm sorry.

TOM

Her name was Gwen. Don't hear it so much, now. Good Welsh name.

GWEN

(of TOM)

Now, that's not a Welsh accent, is it?

TOM

(laughs)

No. Lived here sixty six years, still sound like a barrow boy. I was evacuated during the war, 1941. Germans bombing the hell out of the East End.

GWEN

Why did they send you here? Cardiff was being bombed as well as London, wasn't it?

TOM

We were taken on out to the countryside from here. I'd never been further than Hyde Park before. My mother packed me a suitcase - big sister wrote my name on a card.

They put me on a train at Paddington - kept saying I had to go, had to be a good boy - telling me not to cry, and there was the pair of them crying their eyes out. Last time I saw them both, though I didn't know it then, of course. Waving goodbye.

GWEN

How old were you?

TOM

Eight.

GWEN

You must have been very frightened.

(CONTINUED)

26 CONTINUED: (3)

26

TOM

(agreeing)

We didn't know who we were going to, all complete strangers. I didn't know a soul here. And there was some mix up - I kept my head down so much at the station, they forgot all about me. All the other kids had been taken away, they thought I'd gone too - left me on my own. Felt like the end of the world.

[NB what TOM describes here matches exactly the boy GWEN saw at the station - and as he tells GWEN this emotional story, she's drawn into it, like she was drawn to the boy at the station]

TOM (CONT'D)

So I wandered down this tunnel, totally lost. Forgotten. Trying to find someone - anyone - to look after me. I'd never really been on my own before. Why doesn't they come for me, I kept thinking. No one knows me. I'm lost. Can't anyone see me...?

GWEN knows she witnessed this moment - she saw him.

TOM (CONT'D)

They worked it out in the end, came back for me. I got taken in by a lovely couple, no kids of their own. And at the end of the war - well, I didn't have anyone left in London. So I stayed here. Still here now. Just.
(He grins)

Out on GWEN - moved by the resilience of this old man.

CUT TO:

27 EXT. TERRACED STREET - DAY 2

27

GWEN and OWEN heading away from the house, back to the car.

GWEN

I don't get it. He was the boy at the station -

OWEN

Can't comment, I was stuck in the kitchen with motormouth, thanks to you -

(CONTINUED)

27 CONTINUED:

27

GWEN
(ignoring him)
- so was what I saw just - a bit of him,
from years before? Sort of 'hanging
around'?

She's baffled, and before OWEN can answer, her phone
rings. OWEN strides ahead to the SUV as GWEN fumbles
irritably for in her bag - checks caller ID, answers.

GWEN (CONT'D)
(unenthusiastic)
Hi...

CUT TO:

28 INT. GWEN'S FLAT - DAY 2

28

RHYS is in the kitchen on the phone, plastic laundry
basket on the floor. [cut between GWEN in the STREET and
RHYS in the flat].

RHYS
I'm just putting a wash on, you got any
whites need doing?

GWEN
Don't know - look, don't bother, I'll
sort it out.

RHYS
It's no trouble - remind me, which
drawer do the tablets go in?

CUT TO:

29 EXT. TERRACED STREET - DAY 2

29

There's a loud BEEP from the SUV - OWEN's trying to hurry
GWEN up.

GWEN
(on phone)
Look, just leave it -

RHYS
- ok, ok, you in or out tonight?

GWEN
I don't know.

RHYS
Again.

(CONTINUED)

29 CONTINUED:

29

GWEN

I'm sorry?

RHYS

All I'm asking is, you in or out tonight?

OWEN leans on the horn again.

GWEN

(on phone, tetchy)

I don't know.

RHYS

Look, I can live with all the Secret Squirrel stuff, but if you can't even tell me if you're coming home [at a decent hour] -

GWEN

(snapping)

Well, nagging me isn't helping.

RHYS

Right, well, that's me told.

GWEN

Aw, Rhys...

RHYS

I'm not staying in on the offchance - Daf's having mates round tonight, I'll stay at his - you do what you want.

RHYS hangs up.

GWEN

Hello?

She realises he's hung up - she's shocked, that's not like him at all. Should she ring him back? OWEN beeps the horn again - no choice, got to go.

CUT TO:

30 INT. THE HUB BRIEFING AREA - DAY 2

30

JACK, TOSHIKO, GWEN and OWEN - it's a Torchwood conference, papers everywhere, IANTO distributing doughnuts, coffee.

TOSHIKO's got a folder full of documents and photos.

(CONTINUED)

30 CONTINUED:

30

[It's the tracksuited boy GWEN nearly nabbed at the station.] Over the following, GWEN and TOSHIKO grab relevant documents and get them up on a board, police investigation-style.

GWEN

Sean Harris, known as 'Bernie'.
Nineteen years old, string of
convictions - burglary, shoplifting,
credit cards...

IANTO

Do warn me if he's dropping in.

TOSHIKO

(reading a document)

Theft, conviction - he was stealing
tyres off a car when the owner turns up -
gives him so much grief, he apologises -
starts putting them back on again.
Which is when the police show up. And
here - shoplifting, conviction. Bottle
of vodka and three Pot Noodles.

OWEN

A criminal mastermind. You get anywhere
with the mystery object?

JACK activates a 'scanner', like a mini CAT scan tunnel.
We see a magnified image of the box on a screen, some
areas 'transparent' so we see the inner workings of the
box - others opaque. Still a mystery.

JACK

Alien, of course - gorgeous
nanotechnology, makes NASA look like
Toys R US.

GWEN

What is it?

JACK

Just here -
(he points to the
relevant part on
screen)
- is a receiver. Which means it's
designed to pick up an energy signal.

GWEN

What sort of energy?

(CONTINUED)

30 CONTINUED: (2)

30

JACK
Still working on that bit. And this,
here -

JACK indicates a different bit of the box.

TOSHIKO
(eager)
It's an *amplifier*. Fluidic triodes,
aren't they dinky?

OWEN
What does it amplify?

TOSHIKO
Whatever it is the receiver picks up.

OWEN
Well, you've really narrowed things
down, haven't you?

JACK shuts the scanner down. GWEN picks the box up,
slowly - fascinated.

GWEN
(of the lights on the
box)
At the station, it was doing this - and
then when I held it, it went mad. Like
I'd turned the volume up.

OWEN
Not doing that now, is it?

GWEN
No.

She's almost regretful.

TOSHIKO
So, what next?

JACK
This kid, Bernie, where does he live?

TOSHIKO
...Splott.

OWEN
(should have known...)
Splott...

(CONTINUED)

30 CONTINUED: (3)

30

IAN TO
I believe estate agents pronounce it
'Sploe...'

JACK
(bright)
Don't say I never take you anywhere!

CUT TO:

31 EXT. SPLOTT TERRACED HOUSE - DAY 2

31

TOSHIKO knocks at the door. WOMAN answers the door -
unsmiling, fag on, older than her years.

TOSHIKO
(big smile)
Hi, I'm looking for Bernie, is he in?

WOMAN
(dangerously sweet)
Friend of his, are you?

TOSHIKO
(bigger smile)
Yes, I'm from -

WOMAN
(nasty)
Well, I'm his mother, and he's a robbing
little bastard who's not setting foot in
this house til he pays me the fifty quid
he owes me!

SLAM. Poor TOSHIKO wasn't expecting that.

And it's the same story everywhere...

CUT TO:

32 INT. SNOOKER HALL - DAY 2

32

Behind the bar, wiping a pint glass with a towel -

BARMAN
He's barred.

CUT TO:

33 INT. CO-OP - DAY 2

33

Behind the tills -

(CONTINUED)

33 CONTINUED: 33

SHOP GIRL ONE
(calm, matter of fact)
Wouldn't piss on him if he was on fire.
Would you, Lind?

SHOP GIRL TWO shakes her head solemnly.

CUT TO:

34 EXT. PARK [OR AMUSEMENT ARCADE] - DAY 2 34

Little kid -

LITTLE KID
(doleful)
He said he'd get me a i-pod and he
never. And he smoked my fags.

CUT TO:

35 EXT. STREET BY CANAL - DAY 2 35

GWEN and TOSHIKO sitting on random boulders [or
whatever's available], defeated. OWEN joins them,
holding a paper bag.

TOSHIKO
Any luck?

OWEN
Nope, but I got four pasties for a
pound, anyone?

They help themselves.

GWEN
If I'd wanted days like this, I'd've
stayed in the police.

JACK walks up - looks at his team, sitting down, eating
pasties. Sheepishly.

TOSHIKO
We did try, Jack.

JACK's not impressed.

CUT TO:

36 EXT. UNDER BRIDGE - DAY 2 36

JACK and the team stride along, JACK in the lead,
dialogue fast, on the hoof.

(CONTINUED)

36 CONTINUED:

36

OWEN

What's he gonna tell us, anyway -
'bought it off an alien down the
market'?

GWEN

Where are we going?

JACK

Back to the railway station, controlled
experiment. We replicate the original
event as far as possible, observe and
analyse the results.

GWEN

I have to do that again?

JACK

Someone does, any volunteers?

He gets the box out of this pocket, lobs it at Owen.

GWEN

We don't know what it is, what it does.

JACK

Nope.

GWEN

It might be dangerous.

JACK

Yep.

(The path they're on goes under a bridge, so they're
under the bridge for the following.)

OWEN

Call me picky, but I think I can spot
some flaws in this plan.

JACK stops, looks at them.

JACK

Oh, I'm sorry, I thought you were the
guys who gave up looking for a nineteen
year old kid this morning. I figured
maybe you were after something more
exciting - bit more of a challenge.

He carries on walking. GWEN and TOSHIKO head off after
him, shamefaced, OWEN behind them, mutinous.

(CONTINUED)

36 CONTINUED: (2)

36

OWEN

This 'door to door' stuff never gets us
anywhere, it's ...[a waste of time]

Then he stops. We've forgotten he's holding the box - he
opens his fist and stares at it. Lights are blazing,
it's buzzing away, there's a rising high pitched whine
[like Scene 24] -

OWEN (CONT'D)

(shouting, without
taking his eyes off
the box)

You lot, come here...

They carry on walking. TOSHIKO shouts back.

TOSHIKO

Owen -

OWEN

Wait...

He's transfixed -

- can't tear his eyes way from the box - it's going
crazy, and as if on automatic pilot, OWEN's other hand
strays towards it -

- and presses the button. Everything stops/goes out.
OWEN frowns.

He looks up -

CUT TO:

37 EXT. UNDER BRIDGE - NIGHT - CONTINUOUS

37

It's cold, dark, empty - he's under the bridge, but
there's no sign of the team, no sign of anyone.

Then footsteps on the road - walking fast - coming
towards the bridge, the way OWEN's just come. He turns
to look - like GWEN in the first scene, he's virtually
frozen - an onlooker, not a participant in events. [he
can't move from the spot he's standing on].

A girl comes round the corner (late teens, young
looking). Early 1960s hair and clothes, coat, handbag,
heavy eyeliner streaked from crying. Once she's under
the bridge, she stops for a moment - leans against the
wall, gets a hanky out of her bag.

(CONTINUED)

37 CONTINUED:

37

She's inches away from OWEN.

GIRL

He's a rotten bastard.
My mam was right, his eyes are too close
together.

OWEN can't help but smile, freaked as he is.

GIRL (CONT'D)

I said, just a dance, but he wasn't
having a bar of it. I shouldn't have
gone outside with him, I should have
known better.

She puts her hanky away in her bag.

OWEN

What's your name?

The girl doesn't hear him (like the BOY was with GWEN -
she's not reacting to his voice, this is her internal
monologue)

GIRL

I've got to go, I told Mam I was going
down the Sally Army, I'll never hear the
end of it if I'm late back -

ED MORGAN

(from off)

Lizzie?

The GIRL freezes - anger as much as fear.

ED MORGAN (CONT'D)

Lizzie Lewis, are you there?

Around the corner, the way the GIRL came, comes a MAN.
Early twenties. He sees the GIRL. [Can't see OWEN] Sighs -
walks towards her slowly.

ED MORGAN (CONT'D)

...What you doing? Why're you giving me
the runaround, eh? Come on...

The MAN reaches out towards her - the GIRL spins away,
defiant. [OWEN is now in between them; they aren't aware
of him at all.]

(CONTINUED)

37 CONTINUED: (2)

37

GIRL

You're a bad one, Ed Morgan - the girls said not to go with you, and they were right.

The MAN - calm and relaxed, but doesn't take his eyes off her.

ED MORGAN

Am I bad? Am I a bad boy? You're a big girl now, Lizzie. Can make your own decisions. That's what I like about you. You're not like the others, you don't run with the herd. You're smart. Don't you like that someone can see how smart you are?

Over the above, the MAN's been getting closer to the GIRL.

ED MORGAN (CONT'D)

That I can see you, Lizzie, the way you really are?

The MAN's right in front of her - OWEN frozen, transfixed, powerless.

The GIRL's looking into the MAN's eyes like she's hypnotised.

GIRL

(softly)

You hurt me...

ED MORGAN

I'm sorry.

He takes her face in his hand - leans forward and kisses her. She closes her eyes and responds - the kiss goes on - and on, and she tries to pull away, but he doesn't let go -

And she tries again, and he still doesn't let go, and this time she pushes him, hard - and he grabs her hair at the back of her head with one hand, and slaps her, WHAM! - across the face with the other. She cries out.

ED MORGAN (CONT'D)

I'm sorry.

He pushes her up against the wall of the bridge tunnel, hand over her mouth.

(CONTINUED)

37 CONTINUED: (3)

37

ED MORGAN (CONT'D)

I don't want to hurt you, I don't.

Never taking his gaze off her, he lets his hand slide down off her mouth. He reaches into his pocket. Lifts a knife to her face.

The GIRL is terrified.

GIRL

(whispering)

I told Mam I'd be home by nine.

ED MORGAN

(gentle)

Shhhh....

He drags her head backwards, holding her hair, dragging her down -

GIRL

(quiet)

Please don't, please - oh god, someone help me -

- Onto the floor of this dark and lonely tunnel, and that's the last we see of them.

OWEN watches, inches away - frozen, terrified - can't tear his gaze away, like he doesn't have any choice.

GIRL (OOV)

Help me, (CRIES)..

OWEN

(hoarse, whispering)
Help me, please...

We hear the girl cry out -

And WHAM!

CUT TO:

38 EXT. STREET BY CANAL - DAY 2 - CONTINUOUS

38

It's daylight, and GWEN is walking towards OWEN from the direction ED MORGAN left in, concerned. The others behind her.

GWEN

Owen? You okay?

OWEN looks at her - the first time he's been able to look away from the GIRL. Tears in his eyes.

(CONTINUED)

38 CONTINUED:

38

OWEN

She was so scared - I couldn't stop it,
I couldn't move -

It's like OWEN's still frozen - scared, terrified. JACK
and TOSHIKO join GWEN, looking at OWEN - all anxious,
baffled.

CUT TO:

39 INT. THE HUB TOSHIKO'S AREA - DAY 2

39

Big urgent conference. The box, in its mini CAT scan
tunnel is central - image on screen, still enigmatic.
TOSHIKO revved up, at her PC, typing fast, going through
records. OWEN shell-shocked, quiet, withdrawn - not
wanting attention now.

JACK's in control, demanding - GWEN's a natural second in
command.

JACK

The first time, it happens to Gwen. A
boy, at the railway station -

GWEN

Who's now in his seventies, alive and
well, and living in Butetown.

GWEN gestures. She's 'built up' her improvised incident
board of Scene 31. As well as BERNIE and his record (and
dates, picture of the railway station) we see TOM
FLANAGAN's picture.

GWEN (CONT'D)

The second time it happens to Owen.

(to OWEN)

Like me, you didn't just see it, you
felt emotions that weren't yours -

OWEN

(dully)

She was terrified.

GWEN knows not to push it further. She looks to JACK,
'handing back' to him.

JACK

The victim's name was Lizzie, and it was
maybe forty, forty five years ago,
Toshiko, do we know anything about her
yet?

(CONTINUED)

39 CONTINUED:

39

TOSHIKO is staring at her screen, suddenly still.

TOSHIKO

Elizabeth Lewis. Lizzie. Only child of
Mabel Ann Lewis of Hafod Street. Died
March 29th, 1963.

OWEN reacts - doing the maths -

TOSHIKO (CONT'D)

Raped - and murdered on Penfro street,
under the bridge. Seventeen years old.

OWEN

He killed her.

TOSHIKO

No one was brought to trial.

All quiet.

OWEN

She told her mother she'd be home by
nine.

Beat. Then -

OWEN (CONT'D)

(to TOSHIKO)

What about 'Ed Morgan'?

TOSHIKO doesn't understand.

OWEN (CONT'D)

(suddenly energised)

That's what she called him. 'You're a
bad one, Ed Morgan' - look him up.

TOSHIKO

It's kind of a common name...
(she gets to work)

GWEN's staring at her board, frustrated.

GWEN

What's the connection? Where did they
come from? It's like being haunted -

She looks to the box in the scanner - JACK heads for it
too, starts sifting through data on screen, frustrated
too -

Something pings on the scanner.

(CONTINUED)

39 CONTINUED: (2)

39

JACK
Quantum transducer!

GWEN
Bless you.

JACK
Look -

He punches keys, magnifies a tiny component of the box's 'skeleton' - GWEN, TOSHIKO and OWEN gradually gather round.

TOSHIKO
Wow. I'd kill for a set of those.
(off Gwen's look)
Transducers convert energy from one form into another.

TOSHIKO grabs a set of headphones off a nearby table to illustrate.

TOSHIKO (CONT'D)
They're in here - converting electrical signals into sound.

GWEN
(of the box)
What's this doing?

TOSHIKO
Picking up a signal, tiny traces of quantum energy, and converting it, amplifying it -

GWEN
(lost)
Into *ghosts*?

JACK
(realising)
Of course. It's emotion.
(to GWEN)
Human emotion is energy. You can't always see it, or hear it - but you can feel it. Like heat, or light. Some places are energy hotspots - Ever had *deja vu*? Felt someone 'walk over your grave'?
(quiet, intense)
Ever felt there was someone behind you, in an empty room? Well. There was.
(MORE)

(CONTINUED)

39 CONTINUED: (3)

39

JACK (CONT'D)

There always is. Each moment of intense emotion leaves an shadow on the world.

GWEN

A ghost.

GWEN, trying to take it all in, turns to look at her board.

The team are hushed, awed.

OWEN

(to TOSHIKO)

What else is there on Lizzie Lewis?

TOSHIKO

1963, records aren't always that detailed -

(Printer starts printing in b/g.)

OWEN

What about newspapers? Witness statements, coroners' report...

JACK

Owen.

TOSHIKO

What am I looking for, exactly?

OWEN

There's got to be something.

JACK

For the case to be re-opened, you'd need new evidence, or a new witness -

OWEN

I saw it happen.

JACK

No, you didn't. You weren't there. You saw the echo of a moment, amplified by alien technology, so just tell me how you see that playing in court?

OWEN

Since when did we care about 'court'?

Silence. It's a challenge.

(CONTINUED)

39 CONTINUED: (4)

39

JACK

(to OWEN)

Tomorrow, we go looking for Bernie Harris, and we find him. Find out where this thing [the box] came from. Now, go home.

GWEN looks at the box [picks it up?], frustrated -

JACK (CONT'D)

Gwen - with me.

JACK heads off - GWEN, surprised, looks at TOSHIKO and OWEN - follows JACK. TOSHIKO shrugs - OWEN, angry, grabs the Lizzie Lewis documents that TOSHIKO was printing off - grabs coat, bag - stalks out.

CUT TO:

40 INT. SHOOTING RANGE - NIGHT 2

40

GWEN

...Jack?

GWEN pushes the door open, gingerly - JACK turns round, pistol in hand, table with gun paraphernalia (boxes of rounds etc) between them. He's loading a clip.

JACK

You need to know how to use this, though I hope you never have to.

GWEN

So do I...

(she laughs, can't help it)

Sorry, it's just - I don't even kill spiders in the bath.

JACK

Me neither, not with a gun...

(he puts the loaded gun down on the table)

All yours.

The gun on the table between them.

CUT TO:

41 INT. SHOOTING RANGE - TARGET ALLEY - NIGHT 2

41

GWEN faces a stationary target some distance away, JACK right beside her.

(CONTINUED)

41 CONTINUED:

41

GWEN holds the pistol, unsure of herself. [this isn't a glamorous beast of a gun, it's just a .22]. Both are wearing electronic ear defenders with coms interface. She looks at Jack.

JACK

The target's that way.

GWEN

...Right.

And square on to the target, holding the pistol with both hands, she clumsily raises it, then lowers it down to point at the target. JACK rolls his eyes.

JACK

Let's leave the roof in one piece, shall we....

He puts his hand gently over the pistol, pushing it down until Gwen's pointing it at the floor.

JACK (CONT'D)

OK. One hand, not two...

He keeps his hand over GWEN's, so they're both holding the gun (and this is all very close and sexy - remember their voices are 'radio remote' but they couldn't be physically closer without having sex).

JACK (CONT'D)

Stand side on to the target...

He gently lines her up, so she's standing sideways looking over her shoulder -

JACK (CONT'D)

- so you're looking along your shoulder -

He's right behind her, mirroring her, guiding her, hand over hers.

JACK (CONT'D)

- down your arm, a straight line to the sights. And you bring the pistol up - whooah, too fast. It's all in the breathing.

And he's right behind her, his chest against her back (it's like Dirty Dancing with guns; the bit where she feels his heart beat).

(CONTINUED)

41 CONTINUED: (2)

41

JACK (CONT'D)
Hold it firmly, but don't grip it.
Breathe in - focus.
(They slowly breath in
together)
Breathe out -

They lift the gun slowly, Gwen staring intently down the sights -

JACK (CONT'D)
Squeeze it gently.

And the sound is deafening in the tiny space, a shock which defuses the moment. GWEN breathless -

JACK's staring at the target. There's a hole in the centre.

GWEN
Wow.

JACK
That was a joint effort, try again - on your own this time. Breathe in...

Montage! GWEN learns to shoot - JACK stays close behind GWEN to start with - she holds the gun on her own, but he 'breathes' with her - then steps back as she gets more confident. GWEN gets absorbed in it - fierce concentration - JACK never takes his eyes off her. Until Gwen fires off a full clip, one after the other, brilliant, accurate, ripping a hole out of the centre of the target.

She whoops, exultant! Turns to Jack for approval.

JACK (CONT'D)
Nice work. Like I say, I hope you never have to use it.

And GWEN realises she's got a bit 'gun happy'. She hands JACK the pistol, peels her ear defenders off.

GWEN
God, look at the time... When do you get to go home, you seem to live here.
(off JACK's look)
You don't, do you?

JACK
Gotta be ready, the 21st century's when it all changes. And I hate commuting.

(CONTINUED)

41 CONTINUED: (3)

41

GWEN
(laughs)
Where do you sleep?

JACK
I don't.

GWEN isn't sure if he means that literally.

GWEN
Isn't it lonely, at night?

He holds her gaze.

GWEN (CONT'D)
(abruptly)
I've got to get back, Rhys'll be
wondering where I am...

GWEN catches herself - Rhys might not be there at all.

GWEN (CONT'D)
Night.

She heads awkwardly out of the door.

JACK
Goodnight.

CUT TO:

42 INT. GWEN'S FLAT. LIVING ROOM - NIGHT 2

42

We hear a key in the door - GWEN comes in, pale,
exhausted.

GWEN
Hello..?

No Rhys. She walks into the living room. The
Ansaphone's beeping. She presses 'play', slumps onto the
sofa.

RHYS (V.O.)
It's me here, I'm at Daf's, playing
poker, and I'm winning, it's great - so
you know, I put your whites on after
all, they're still in the machine,
you'll need to hang them up...[I've out
the bins out, but I left the washing up,
there's not that much, and you haven't
done it for weeks.]

(CONTINUED)

42 CONTINUED: 42

GWEN looks round the flat, conflicted - photos of GWEN and RHYS together, shared possessions - all so familiar, but

does she want it? She takes something out of her pocket - it's the box.

CUT TO:

43 INT. OWEN'S FLAT. LIVING ROOM - NIGHT 2 43

OWEN half way down a bottle of Jack Daniels, tired. He's looking through a file - it's what TOSHIKO printed off on LIZZIE LEWIS.

Official old documents, lists of names - all very old fashioned, facsimiles of 1963 documents. A photo of LIZZIE LEWIS - formal portrait. She's smiling. OWEN looks at her - haunted by her.

He turns a page. List of names - people brought in for questioning, interview - maybe 3/4 of a page.

There's a name - EDWIN MORGAN. Beside it - '*released without charge. No further questioning.*' [or whatever wording is accurate]

On OWEN - a step closer, but still a million miles away.

Then - he sees, next to the video, under a pile of other stuff -

The phone book.

He fishes it out, stretches out on the sofa. OWEN's not going to sleep tonight. Out on a double page spread of 'MORGANS'...

CUT TO:

44 INT. GWEN'S FLAT. LIVING ROOM - NIGHT 44

GWEN still on the sofa, looking at the box.

She makes a decision - stands up, closes her eyes and presses the button. [GWEN's choosing to use it here, she's brought it home on purpose. She's not 'compelled' to use it, like elsewhere.]

She hears laughter in the kitchen. Opens her eyes, walks to the door [NB, this should feel different to what we've seen before - more impressionistic, gentler].

(CONTINUED)

44 CONTINUED:

44

A slightly younger GWEN and RHYS are in the kitchen, younger GWEN sitting on a worksurface/table, arms round RHYS, looking up at him - champagne glasses nearby.

RHYS

So, I've got to stay out of trouble now, have I?

YOUNGER GWEN

(fun, flirty)

Best behaviour. I'm a fully trained police officer, I'd have you on the floor and handcuffed like that.

RHYS

Promises, promises...

They kiss.

RHYS (CONT'D)

I'm so proud of you.

Real GWEN closes her eyes, presses the button - turns round, hearing, from the living room -

YOUNGER GWEN

(looking out of the window)

Rhys, the taxi's here, we're late!

YOUNGER GWEN's got a posh dress on, heels. RHYS comes in from the bedroom doorway, sheepish.

RHYS

I haven't worn this since the Luckley's interview....

The suit's a disaster - RHYS has podged up since he last wore it, buttons on the jacket straining, trousers shorter than they should be. YOUNGER GWEN's speechless.

RHYS (CONT'D)

I'll wear jeans with a shirt and tie.

YOUNGER GWEN

It's mum's 60th, she wants everyone smart, that's the whole point -

RHYS

Look, the zip's bust.

RHYS demonstrates - his flies are gaping.

(CONTINUED)

44 CONTINUED: (2)

44

RHYS (CONT'D)
I'll be flashing my family allowance if
I'm not careful...

GWEN could kill him. Then - she sees a stapler on the
table - grabs it, makes for RHYS.

RHYS (CONT'D)
What are you doing with that?

He dodges away from her.

YOUNGER GWEN
Come here...

There's a mini chase round the flat -

RHYS
You are joking -

YOUNGER GWEN
I can just staple it -

RHYS
You're not coming anywhere near my
valuables -

And he dashes out of the flat door, down the stairs,
YOUNGER GWEN after him.

RHYS (CONT'D)
- with that thing, and what happens when
I need a pee?

YOUNGER GWEN's shrieking with laughter - real GWEN
presses the button. Silence.

Then, a key in the door. Real RHYS walks sheepishly into
the living room.

RHYS (CONT'D)
...Hiya. Daf and Karen had a barney.
She's making him sleep in the spare room -
I didn't fancy the sofa.

And he's all big and worried, doesn't know what to do.

RHYS (CONT'D)
I don't mind you working all hours, I
really don't. As long as you still want
to come home at the end of it all.

(CONTINUED)

44 CONTINUED: (3)

44

And compared to everything else GWEN's been feeling,
that's so simple, and easy.

GWEN

I do. I'm here. And you're gorgeous.

She walks over to RHYS and gives him a big snog.

RHYS

Bet you haven't hung the washing up.

(GWEN shakes her head)

Come here -

And they both collapse onto the sofa, in a big comfy
tangle, GWEN's head on RHYS's chest.

GWEN

I'm sorry. Let's leave it all til
tomorrow.

CUT TO:

45 INT. CAR - DAY 3

45

The car's parked at the side of a road, OWEN sitting in
the driver's seat. He's holding a couple of pages ripped
out of the phone book, messy with biro crossings out,
question marks.

Looks down at his list - one more name.

MORGAN, E - and an address. Okay - one more go. OWEN
opens the glove compartment/his wallet, rifles through a
selection of ID cards.

CUT TO:

46 EXT. STREET - DAY 3

46

OWEN strides up to a front door, he's dressed workmanlike -
not overalls, just jeans, shirt, donkey jacket. Knocks
at the door. No answer - OWEN listens intently - steps
back to look at the windows, and just catches a glimpse
of a face, and a curtain falling back into place.

Knocks again, hard - listens, and we hear, from behind
the door -

OLDER ED MORGAN (OOV)

Who is it?

OWEN

...Mr Morgan?

(CONTINUED)

46 CONTINUED: 46

There's no answer - and then the door opens, into a dark hallway, and a man stands there, suspicious. Slightly old fashioned clothes.

OLDER ED MORGAN

What do you want? Well?

It's him. And he's forty odd years older, and OWEN isn't totally sure - but all his instincts are screaming at him. Owen holds up an ID card.

OWEN

Mr Morgan. I need to come in.

CUT TO:

47 INT. HOUSE. KITCHEN - DAY 3 47

OWEN's standing in the kitchen, looking around him, alert as a cat. The house feels dark, cold - nothing new in it, very little that's personal - it feels very much an old man's/bachelor's flat. Clean, but threadbare and joyless.

OLDER ED MORGAN's in the kitchen, uselessly checking things.

OLDER ED MORGAN

Who said there was gas? I can't smell anything. There's nothing wrong, I'd've noticed. Can you smell anything? Was it next door?

OWEN finally looks at him. Calmly.

OWEN

Can we go into the living room, Mr Morgan?

ED MORGAN looks at him - blinking, unsure, but trusting his authority.

CUT TO:

48 INT. HOUSE - LIVING ROOM - DAY 3 48

ED MORGAN comes through into the living room. OWEN follows - slow, calm.

OLDER ED MORGAN

There's nothing in here - no gas fire, I mean, I don't have one.

(MORE)

(CONTINUED)

48 CONTINUED:

48

OLDER ED MORGAN (CONT'D)
There's an electric heater, I don't
hardly use it. What are you looking
for?

OWEN
(gentle)
Sit down, Mr Morgan.

OWEN, very calm, sits down on the sofa. Again, ED MORGAN
isn't sure, but is reassured by OWEN. He sits in a chair
opposite.

It's day, but the room is dark - quiet. OWEN studies
ED's face.

OLDER ED MORGAN
Was it next door? She can't mind her
own business, there's something wrong
with her. Makes stuff up. Is it her?
Because you won't find anything, if it
is. All in her head, know what I mean?

OWEN doesn't answer, still looking straight at him.

OLDER ED MORGAN (CONT'D)
What's your name?

OWEN
...How long have you lived here, Mr
Morgan?

OLDER ED MORGAN
Years. It was my mother's house...

OWEN
You'd remember your neighbours - people
who lived in this street, a while ago?
Who lived just round the corner? Like
in Hafod Street?

OWEN's voice is calm, intense - ED MORGAN's mesmerised.

OWEN (CONT'D)
Like Mabel Lewis? She only died a few
years ago, did you know? Of course,
she'd moved away long before then.
Couldn't bear the memories. Her
daughter - her only child - died in
sixty three.

(CONTINUED)

48 CONTINUED: (2)

48

And it's like OWEN's hypnotising ED MORGAN - and he's SCARING him - not aggressive, or loud, but the intensity has become menacing.

OWEN (CONT'D)

Lizzie. Little Lizzie Lewis. Loved dancing. Remember her? You should. Pretty girl - blonde hair, blue eyes - used to wear a little pink coat, bet she saved her pennies to buy that. All the rage. She was wearing it last time you saw her. Last time anyone saw her. Alive. Remember now?

OWEN leans forward.

OWEN (CONT'D)

I know what happened under the bridge that night. In the dark, just the two of you. Water dripping from the roof into the canal, Lizzie's hair all wet from the rain, cold and crying. I know what you did, Ed Morgan. And here you are, just living your life, free as a bird. Lizzie told her mother she'd be home by nine, didn't she? Please don't, she said. Please.

OWEN's so quiet and sinister now, threatening - the older ED MORGAN's frozen, terrified.

OWEN (CONT'D)

(quoting Lizzie)

You're a bad one, Ed Morgan. The girls said not to go with you, and they were right.

And ED breaks -

OLDER ED MORGAN

(shouting, wild)

Get out! Get out! Get out!

It's a shocking and sudden outburst, after the quiet - OWEN's wrongfooted -

OLDER ED MORGAN (CONT'D)

GET OUT!!

OWEN's on his feet, driven to the hallway -

(CONTINUED)

48 CONTINUED: (3)

48

OWEN

You thought you'd got away with it,
didn't you -

Over this, ED MORGAN follows him, railing -

OLDER ED MORGAN

You'll get nothing from me, you'll get
nothing! You leave me alone, I told you
before, you'll get nothing from me, get
out, get out of my house!

And they're at the door now, OWEN turns and lets himself
out into the fresh air, ED MORGAN still screaming, but he
doesn't follow OWEN out, slamming the door on him.

We stay inside with ED for a moment, cowering in his own
hallway, shaking, gasping for breath - there's nothing
threatening about him now, he's just a terrified old man.

CUT TO:

49 EXT. HOUSE - DAY 3

49

OWEN outside the house, reeling a little. Looks round -
a kid on a bike has stopped, and stares - a woman laden
with shopping bags hurries past on the opposite pavement.

OWEN's shaken, embarrassed - this wasn't supposed to be
like this. He turns and heads back towards the car,
glancing at a youth in a tracksuit at the end of the
road, who quickly dodges behind a van -

Which is weird.

OWEN slows down and looks again, as the tracksuited boy
carefully peers round the other side of the van - right
at OWEN, who's looking straight back.

OWEN

(roars)

Bernie Harris!!

And BERNIE legs it.

CUT TO:

50 EXT. STREET - DAY 3

50

And OWEN's off after him like a shot, both of them
running hell for leather - BERNIE's round the corner and
running along a different street, pounding along, OWEN
behind him [NB this is a totally different chase from the

(CONTINUED)

50 CONTINUED: 50

opening -that was night time, city centre - this is daylight, suburban, *funny* - although BERNIE and OWEN are deadly serious.]

A woman pulling a shopping bag on wheels has to scatter into the road -

BERNIE

Sorry -

Two teenagers holding hands have to leap out of the way - lots of 'oy!', 'watch it!'

OWEN

Sorry -

OWEN chases BERNIE right through the middle of a gang of kids with a football -

KID

(cheery, to OWEN)

Go on, kick his head in!

BERNIE desperately takes a turn down a dead-end alley -

CUT TO:

51 EXT. DEAD-END ALLEY - DAY 3 51

- stops at the dead-end wall - turns to see OWEN legging it into the alley behind him - victorious, OWEN slows to a walk, grinning, grim. Gotcha...

And BERNIE hops up onto a black wheelie bin, up and over the wall.

OWEN

Shit.

OWEN follows him, up, over the wall -

CUT TO:

52 EXT. GARDEN #1 - DAY 3 52

- and finds himself in a rear terrace garden. An OLD LADY sits in a patio chair, having a fag. OWEN looks at her. She points, mute - 'that way' -

And OWEN's off, over the fence between her garden and the next one -

CUT TO:

53 EXT. GARDEN #2 - DAY 3 53

- and lands in a complete jungle, totally overgrown -
looks up to see BERNIE disappearing over the next fence -
OWEN struggles through the foliage after him -

CUT TO:

54 EXT. GARDEN #3 - DAY 3 54

BERNIE lands, and dodges his way through a line of
sheets/undies hanging on a washing line -

- only to trip spectacularly over a small (empty)
chickenwire run on the other side -

- scrambles up as OWEN hauls himself over the fence from
GARDEN #2 -

- BERNIE pegs it up and over a stone wall/fence -

CUT TO:

55 EXT. GARDEN #4 - DAY 3 55

- lands in the next garden, SPLASH into a paddling pool -
splooshes straight out, running for the next fence/wall -

- watched with astonishment by a small girl in a bathers
holding a football -

SMALL GIRL

(shouts)

Mam, there's a man in the garden...

OWEN comes crashing over the fence, SPLASH into the
paddling pool -

SMALL GIRL (CONT'D)

Mam, there's TWO men in the garden...

OWEN scarpers across the garden and over the next fence -

CUT TO:

56 EXT. GARDEN #5 - DAY 3 56

- as BERNIE with a heroic effort, scales a fence/wall,
and, lands like a sack of spuds in GARDEN # 5 -

Except it's a closed yard. High metal gates, padlocked
shut one side, high walls on the other sides. (Like out
the back of a shop).

(CONTINUED)

56 CONTINUED:

56

BERNIE

Bollocks...

OWEN vaults over the wall BERNIE's just come over - realises he's trapped - and they both just stand there, recovering. Gasping, wheezing, spitting, eyeing each other.

OWEN

Bernie Harris...

BERNIE

(last, desperate
attempt)

...Who?

OWEN

That wasn't a question.

BERNIE

Oh. Alright, then.

Moment of mutual exhaustion, still gasping, still eyeing each other.

BERNIE (CONT'D)

Don't hit me, I got asthma...

OWEN

I'm not going to hit you.

He straightens up.

OWEN (CONT'D)

I'm going to bloody kill you.

CUT TO:

57 INT. PUB - DAY 3

57

A pair of pints and several packets of crisps/pork scratchings slam down on the table - OWEN swings into his seat, opposite BERNIE. OWEN's grim, BERNIE's apprehensive - they're both starving.

They tear the crisp packets open -

BERNIE

Mam said you'd been asking after me, all round Splott, you and the others. Stirred up a right ant's nest. Bet she gave you the old 'he owes me fifty quid' act.

(CONTINUED)

57 CONTINUED:

57

OWEN glares at him.

BERNIE (CONT'D)

Who are you? You're not police.

OWEN

Were you following me, today? When I
saw you?

BERNIE looks for a second like he's sizing OWEN up - then
carries on -

BERNIE

You're not plain-clothes. I can spot
them a mile off, they all dress the
same.

OWEN

Your real name's Sean Harris. Why do
they call you 'Bernie'?

BERNIE

I burned my neighbour's shed down when I
was twelve.

OWEN

Why?

BERNIE

I was having a fag, I got carried away -

JACK, GWEN and TOSHIKO come through the doors, head
towards them - pull up chairs and sit down over the
following.

JACK

(to OWEN)

Well, this IS cosy, I hope he brought
you flowers.

BERNIE

(to all of them)

Right, now, I'm telling you, if this is
about the dodgy fags, I don't know what
happened to them.

JACK gets the box out. Puts it on the table between
them.

JACK

Well?

BERNIE doesn't answer.

(CONTINUED)

57 CONTINUED: (2)

57

JACK (CONT'D)

It's worth knowing, we're probably the only people you can tell.

BERNIE

(resigns himself)

Me and a mate were using this lock up, on Moira Street. Used to belong to this old guy - soft in the head. Loads of his stuff in there - we chucked most of it. There was this old biscuit tin - full of foreign coins, weird bits of rock - and that.

(he nods at the box)

I thought maybe the stuff was worth a bit. Thought I'd take it down the Antiques Roadshow, or something.

OWEN snorts with laughter.

BERNIE (CONT'D)

(defensive)

Well, you don't know, do you? Cash in the Attic, and all that? So I take the tin home with me. And that thing - started switching itself on.

JACK

What does it do, Bernie? When it switches itself on?

BERNIE

(lowers his voice)

It makes you see things. Real things, real people - but not from now. I was down by the old Wharf, in the Bay - I saw this woman, with a bundle, something wrapped up - it was night time, and she was putting it into the water. All secret, like. And it was weird - it was like I was her, somehow. And she was scared, because what she was doing was bad, and wrong. I knew, without seeing - it was her baby wrapped up. Dead. She hadn't told anyone. Then she ran away. And I realised, I KNEW her - she's old now, but she lives up by the Catholic Church in Splott. I went to see her - told her what I'd seen - she gave me money not to tell anyone else.

OWEN

...you blackmailed her?

(CONTINUED)

57 CONTINUED: (3)

57

BERNIE

(defensive)

She offered. I've seen things you
wouldn't believe. There's the old
bridge, on Penfro Street - I saw a man,
and a girl, from ages ago - he'd
followed her from a dance, along the
canal -

OWEN

(grim)

I know, I saw it too.

And there's a moment here between OWEN and BERNIE - the
only two people who've witnessed this, and OWEN doesn't
need to hear it retold by BERNIE.

OWEN (CONT'D)

(to the others)

He doesn't know anything, does he?

JACK

(picks the box up)

Bernie, it's been fascinating meeting
you.

JACK stands up, the others following suit.

BERNIE

Hang on, where're you going? That's
mine, that is. You can't just walk off -

And there's something desperate about BERNIE -

BERNIE (CONT'D)

I've got rights -

They're at the door.

BERNIE (CONT'D)

(desperate, shouts)

So you don't want the other half, then??

They stop. Turn. Look at him. *What??*

CUT TO:

58 INT. BERNIE'S SQUAT. LIVING ROOM - DAY 3

58

JACK

The other half...

(CONTINUED)

58 CONTINUED:

58

He's holding up a box, virtually identical to the one we've seen already, marvelling at it. He hands it to TOSHIKO, carefully, both intrigued.

They're in a flat which is practically a squat, grimy, crammed with stuff, boxes, old futon bed. GWEN is carefully picking through an old biscuit tin, gingerly fishing out choice items.

GWEN
(quoting BERNIE)
Weird bits of rock...foreign money...

JACK joins her.

JACK
Alien rock - alien money. Driftwood
washing in through the rift.

BERNIE is watching TOSHIKO with the box, very intently.
JACK clocks him -

JACK (CONT'D)
So, Bernie. Was this thing in two
pieces when you found it?

BERNIE's uncomfortable, doesn't want to answer. Then
TOSHIKO shrieks, triumphant.

TOSHIKO
I've got it...

She holds it up - two pieces clicked together, like a funky hinged mobile phone. Each piece virtually a mirror image of the other.

TOSHIKO (CONT'D)
Like clicking Lego together.

JACK
Have some respect...

OWEN and JACK are focused on TOSHIKO and the box,
forgetting about BERNIE for a moment. Except GWEN.

GWEN
(to BERNIE)
You split it into two pieces, didn't
you?

OWEN
C'mon, guys.

(CONTINUED)

58 CONTINUED: (2)

58

He heads for the door. TOSHIKO hands the box to GWEN [she's proud, wants GWEN to have a look] - picks up the biscuit tin GWEN was looking through.

TOSHIKO

(to BERNIE)

We'll take this too, if you don't mind.

She follows OWEN. It's Torchwood at their most 'alien object' obsessed - exultant, arrogant, even - BERNIE all but forgotten.

OWEN (OOV)

(on the stairs)

C'mon, you lot.

BERNIE

Aren't you going to arrest me?

JACK

No. We're not police.

BERNIE

(of the box)

...I robbed that.

JACK

I know.

BERNIE

And now you're robbing it from me.

JACK

So call the cops.

He goes - leaving just GWEN behind. GWEN's holding the box.

BERNIE

Don't go.

GWEN

Why not?

BERNIE

I only used it once, that half.
Couldn't use it again.

GWEN

Why?

He looks at her - sad, defeated - all the fight gone out of him.

(CONTINUED)

58 CONTINUED: (3)

58

BERNIE

I'm going to die. I've seen it happen,
out there, in the road. I'm lying
there, bleeding, and I die. Just like I
am now, not old.

GWEN

What do you mean?

JACK (OOV)

(shouts)

Gwen, come on!

BERNIE

I'm gonna be twenty in June. Do I die
before then?

JACK (OOV)

GWEN!

GWEN

(to BERNIE)

Wait a minute, I'm coming back -

GWEN runs out after JACK.

CUT TO:

59 EXT. STREET - DAY 3

59

TOSHIKO, OWEN and JACK are crowding round the SUV,
opening doors, etc. GWEN emerges onto the street - stays
just outside the doorway.

GWEN

(shouts)

Jack!

They're far enough away that she has to work to attract
their attention.

GWEN (CONT'D)

(shouts)

Jack, I need to talk to you -

JACK looks up - then GWEN stops - looks down at the box -
the 'repaired' box, both halves, has started humming
abruptly. Buzzing.

Mesmerised, GWEN can't tell which half is which. The box
builds in energy - and knowing what she's doing, GWEN
slowly reaches towards a button - knowing she's giving in
to the 'pull' of the box -

(CONTINUED)

59 CONTINUED:

59

JACK

Gwen, no!

- and she presses the button.

Looks up.

CUT TO:

60 EXT. STREET - NIGHT - CONTINUOUS

60

And it's different this time.

FX: The street is empty, and it's night time, but it's more like looking down a tunnel - swirling light (vortex-y), colour, a sense of something streaming away at the edges. [This image is less CLEAR than what we've seen before.]

There's a figure a few metres ahead of her, kneeling on the floor, its back to GWEN.

GWEN

...Hello?

[Sounds are heightened, again, but in a different way than before.]

GWEN (CONT'D)

Who are you?

A huge wave of emotion hits her, like an electric shock -

The figure on the floor scrambles up - turns around.

GWEN (CONT'D)

Oh, god...

And it's her. GWEN is staring at herself - wearing the same clothes, looking the same, her eyes wide with panic, face tear-streaked.

OTHER GWEN

Help me, please....

Her hands are covered in blood. There's blood on her coat, her jeans. She's holding a knife.

OTHER GWEN (CONT'D)

...help me - I was too close, I couldn't stop it -

GWEN

Stop what?

(CONTINUED)

60 CONTINUED:

60

OTHER GWEN

- he's dead. Owen had the knife, he
wanted to kill him -

GWEN

Owen?

OTHER GWEN

O God, I couldn't stop it.

OTHER GWEN

...Help me (CONT'D)

GWEN

...Help me.

They're inches away from each other, OTHER GWEN looking
wildly around her, both desperate. And then, WHAM!

CUT TO:

61 EXT. STREET - DAY 3 - CONTINUOUS

61

GWEN's standing in the road, in daylight, like nothing's
happened, frozen. JACK's running up to her, OWEN right
behind him.

JACK

Gwen, Christ, what were you thinking?
(he takes the box off
her)

Gwen?

GWEN stares past him to OWEN, wide eyed.

CUT TO:

62 INT. THE HUB BOARDROOM - EVENING 3

62

JACK, GWEN, TOSHIKO, OWEN - heated, urgent debate, JACK
intent on the box, working on it, the two halves still
joined together. GWEN shakey but holding it together,
not meeting OWEN's eye. TOSHIKO with a print-out in her
hand.

*
*

TOSHIKO

One half gives you ghosts from the past -
She gestures at the photos already on the board -

*

TOSHIKO (CONT'D)

- the other, ghosts from the future.

*

She pins up a photo of Gwen. [NB Tosh stays by the
display]

*

OWEN

Shall we give Derek Acorah a ring?

TOSHIKO

Gwen saw herself, she'd know what it
was.

(CONTINUED)

62 CONTINUED:

62

OWEN

(to GWEN)

Did you see anything else? A clock, a newspaper...

TOSHIKO

A big sign, saying 'THE FUTURE.'...

JACK

Kids, enough! Let's go through it - Gwen?

GWEN

(with an effort)

The box locks onto moments of extreme emotion. It makes them 'real'. Like it needs to show us something. Beyond that...I'm lost.

OWEN

Join the club.

JACK

(realising)

Of course. Has anyone got SatNav in their car?

Everyone: wha-??

TOSHIKO

(baffled)

You want to go for a drive?

JACK sighs.

JACK

SatNav, GPS - we've got it in the SUV, right? What does it do?

*

TOSHIKO

Stops you getting lost.

*

JACK

Okay - now think what would happen if the SatNav let you lock on to different things - instead of towns, motorways, it sought out areas of heat, light - energy sources. What then?

OWEN

...I'd ask for my money back.

TOSHIKO yelps with frustration.

GWEN

You think it's like - ghost GPS?

(CONTINUED)

62 CONTINUED: (2)

62

JACK

They're only ghosts to us.

(JACK's inspired, on a
roll)

Imagine Toshiko's made of pure quantum
energy. And that she's *lost*.

*
*

JACK's authoritative, strong. TOSHIKO finds herself
unexpectedly centre stage, standing in front of the
board, as everyone focuses on her and JACK.

*
*

JACK (CONT'D)

For her, time is an element she can move
around in, like swimming through water.
Travelling in the past, present and
future is like getting the train from
Cardiff to... Manchester.

*

*
*

OWEN

Takes all day and costs a fortune, then.

*
*

JACK

(of TOSHIKO)

She's a *transdimensional* being.

*
*

GWEN

So - just like using a map to get from A
to B, that -

(the box)

- uses quantum 'hot spots' to tell her
where she is in time.

*

They all stare at TOSHIKO, amazed.

*

GWEN (CONT'D)

Brilliant.

*
*

TOSHIKO

Thanks.

*
*

OWEN

Christ. We could really see the future.

GWEN looks at JACK, a plea for help. He understands.

CUT TO:

63 INT. THE HUB. JACK'S OFFICE - LATER - EVENING 3

63

GWEN and JACK. Quiet, intense - low light, intimate. In
the b/g, we're aware of OWEN at work at his station,
unaware he's the subject of conversation.

(CONTINUED)

63 CONTINUED:

63

GWEN

I didn't see him. I didn't see anyone
but me. I just said his name.

JACK

Owen.

GWEN nods. They look across the Hub at OWEN.

JACK (CONT'D)

Bernie said that he saw himself, dead.
In that road. You *said* Owen had the
knife.

GWEN

But *I* was holding it. My hands were
covered in blood.

It's getting too much for GWEN.

JACK

It was *one* future, one of many possible
futures. Whatever you saw - what Bernie
saw - might not happen.

GWEN

Might not?? Can't we find out? You've
got all this *stuff* here, all this alien
stuff - isn't there anything that can
help?

JACK

I'm sorry.

GWEN

I wish we'd never found it. Poor
Bernie. Seeing himself dead...

JACK

He might not be.

GWEN

Right, possible futures. He might like
to know that.

JACK

(ironic)

You're certainly finding it a comfort.

And it's funny. GWEN laughs, puts her head in her hands.

GWEN

I don't know what to do.

(CONTINUED)

63 CONTINUED: (2)

63

She's so tired, vulnerable.

JACK

If you go home, will you sleep?

And GWEN looks up - sees for a second the man who never sleeps, so concerned for her. And she's brave - she smiles at him.

CUT TO:

64 INT. PUB - NIGHT 3

64

TOSHIKO is putting a pint and a drink for herself onto a table, OWEN sitting, preoccupied. She sits down beside him.

TOSHIKO

I found your Ed Morgan earlier, did a trace.

OWEN

I found him too - phone book. Paid him a visit this morning, put the fear of God into him.

And he's grimly pleased with himself - TOSHIKO quite shocked.

OWEN (CONT'D)

What did you find?

TOSHIKO

His medical records.
He's claustrophobic, paranoid,
depressive, got a couple of recorded
suicide attempts - he's barely left the
house for years. Owen, if Jack finds
out -

OWEN

Well, he won't, will he?

CUT TO:

65 INT. HOUSE - LIVING ROOM - NIGHT 3

65

Tight shot on EDWIN MORGAN. He's sitting on the edge of the sofa; the room's dark, and he's staring into the darkness, slick with sweat, breathing panicky - a man in his own personal hell.

(CONTINUED)

65 CONTINUED: 65

There's a telephone on the table in front of him - a piece of paper with a telephone number on it. EDWIN picks up the paper.

CUT TO:

66 INT. THE HUB BRIEFING ROOM - NIGHT 3 66

JACK's standing in near darkness, thinking - looking at the board, the photographs. Takes down the picture of BERNIE. He's at the heart of it - what's the connection?

CUT TO:

67 INT. BERNIE'S SQUAT. LIVING ROOM - NIGHT 3 67

BERNIE's looking out of the window, apprehensive. And he jumps, spins round - because his mobile phone, on the table behind him, starts ringing.

CUT TO:

68 INT. PUB - NIGHT 3 68

OWEN and TOSHIKO.

OWEN

I think he thought I wanted money. He kept saying, 'you'll get nothing from me.'

TOSHIKO

Paranoia.

OWEN

Yeah...

But he's thinking hard - remembering....And Christ. He missed something.

OWEN (CONT'D)

He said - 'you'll get nothing from me. Leave me alone. *I told you before.*'

TOSHIKO's staring at him.

TOSHIKO

...Told who?

CUT TO:

69 EXT. STREET OUTSIDE BERNIE'S SQUAT - NIGHT 3 69

The door opens cautiously, and we see BERNIE peer suspiciously out (he's got the chain on).

GWEN

It's Gwen. Can I come in?

CUT TO:

70 INT. BERNIE'S SQUAT. LIVING ROOM - NIGHT 3 70

GWEN and BERNIE are sitting opposite each other - sitting on the inside of the window ledge, framed by the window.

GWEN

I know it sounds mad, but - just because you saw yourself...

BERNIE

Dead, yeah -

GWEN

Doesn't mean it's gonna happen.

BERNIE

But you don't know how to stop it. For you, or for me.

He's right - they're sharing a nightmare.

BERNIE (CONT'D)

It's got right into my head, that thing. Some things you're better off not knowing.

GWEN's phone rings, sudden, loud; BERNIE jumps like a shot rabbit. GWEN frowns at him as she answers - looks at the caller ID.

GWEN

Jack?

CUT TO:

71 INT. THE HUB - NIGHT 3 71

OWEN and TOSHIKO are entering the Hub in b/g, shucking off coats, logging on to PCs, JACK on the phone.

JACK

Ed Morgan - Owen went freelance earlier, decided to pay him a visit.

(CONTINUED)

71 CONTINUED: 71

JACK catches OWEN's eye, angry with him - OWEN in earshot, listening, furious with himself.

JACK (CONT'D)
Wanted to frighten him, sounds like he succeeded. I think our friend Bernie Harris got there before him -

(Cut back to BERNIE's FLAT - GWEN clocks BERNIE, looking out of the window.)

JACK (CONT'D)
- tried to blackmail him, Ed thought Owen was part of the same outfit.

CUT TO:

72 INT. BERNIE'S SQUAT. LIVING ROOM - NIGHT 3 72

GWEN
Bernie was *blackmailing* him...

She looks at BERNIE - he won't meet her eye, looks back out of the window.

JACK (OOV)
Looks that way. Are you home yet?

GWEN
...I'm at Bernie's place.

CUT TO:

73 INT. THE HUB TOSHIKO'S AREA - NIGHT 3 73

JACK
(to GWEN)
OK, we're heading over, stay right there -
(he hangs up)
- Owen, with me -

JACK and OWEN heading for the exit -

JACK (CONT'D)
Tosh, keep an eye on CCTV, in case Bernie makes a run for it...

TOSH nods, swings round to her monitor, punching keys - we see a few grainy street camera POVS flash up.

CUT TO:

73A EXT MOVING SUV - NIGHT 3

73A

The SUV racing along - poss stock shots!

CUT TO:

73B INT. THE HUB TOSHIKO'S AREA - NIGHT 3

73B

TOSHIKO is at her monitor, scrolling down a screen with Ed Morgan's medical records [including a recognisable photo of him] - focuses in on individual words - 'paranoia', 'violent fantasies', 'depression', 'agoraphobic'- she shakes her head, and flicks to another screen, staring at a series of grainy CCTV images -

- sees a man in a coat, walking fast, head down, along a pavement - he bangs straight into a couple coming in the opposite direction like he hasn't seen them, doesn't even register them -

TOSH stares at him, frowning - she punches a couple of keys - zooms in -

TOSHIKO

No...

Cuts back to the screen with Ed Morgan's medical records, checking the photo - back to the CCTV - recognising him -

TOSHIKO (CONT'D)

I don't believe this.

CUT TO:

74 EXT. STREET - NIGHT 3

74

Close on EDWIN MORGAN on a nightmare journey - coat clutched tightly around him, eyes wide, sweating - the sound of panicky breathing, dizzied by the wide night sky above him.

He reels into a doorway recess for a moment, gasping for air, cowering, overwhelmed. Then, gathers himself, walks back out onto the road, driving himself on.

CUT TO:

74A INT. SUV - NIGHT 3

74A

OWEN driving - JACK's phone rings - he answers -

(CONTINUED)

74A CONTINUED:

74A

TOSHIKO (V.O.)
Jack, I'm on CCTV - and I'm looking at
Ed Morgan.

JACK
What? Where is he?

CUT TO:

74B INT. THE HUB TOSHIKO'S AREA

74B

TOSHIKO frantically punches keys -

TOSHIKO
Coming onto Evelyn Street.

CUT TO:

74C INT. SUV - NIGHT 3

74C

JACK
(on phone)
That's Bernie's street. He's heading
for Bernie's flat.

JACK hangs up - OWEN puts his foot down.

CUT TO:

75 OMITTED
AND
76

75
AND
76

77 INT. BERNIE'S SQUAT. LIVING ROOM - NIGHT 3

77

GWEN looks at BERNIE, who's still in the window.

GWEN
So you saw Ed Morgan assault that girl
too. And you thought you'd make some
money out of it.

BERNIE turns away - he doesn't want GWEN to think he's
such a heel. He likes her. He looks out of the window -
and sees something, suddenly intent.

GWEN (CONT'D)
Are we expecting someone?

BERNIE gets up, heads for the door.

GWEN (CONT'D)
Where are you going?

(CONTINUED)

77 CONTINUED: 77

Before he can answer, GWEN's phone rings - frustrated,
she answers -

GWEN (CONT'D)
Jack, what the hell is going on?

And BERNIE slips out of the door.

CUT TO:

78 OMITTED 78
AND AND
79 79

CUT TO:

80 EXT. STREET/INT. SUV - NIGHT 3 80

JACK and OWEN in the SUV, OWEN driving -

JACK
We're nearly there, are you OK?

CUT TO:

81 INT. BERNIE'S SQUAT. LIVING ROOM - NIGHT 3 81

GWEN's at the window -

GWEN
I'm fine, if someone would just tell
me...

She looks out of the window, down at the street. Sees
BERNIE and EDWIN MORGAN in the empty street, lit by
streetlamps, facing each other, feet apart.

Sees in a flash the fear on BERNIE's face - sees the
light catch the knife in EDWIN's hand.

CUT TO:

82 EXT. STREET OUTSIDE BERNIE'S SQUAT - NIGHT 3 82

BERNIE and EDWIN are standing opposite each other - GWEN
slips out of the door into the street in b/g (behind
BERNIE) - slow, quiet, careful not to surprise them.

EDWIN's staring at BERNIE like he can't see him properly -
lost in his own world.

(CONTINUED)

82 CONTINUED:

82

EDWIN

I knew you'd find me in the end. I knew
you'd come for me. I've been waiting
for years. Have you come for me, too?

He looks at GWEN - BERNIE doesn't dare turn around. GWEN
carefully, slowly, walks out into the road.

EDWIN (CONT'D)

I used to see it in people's faces, when
they looked at me. They knew. I tried
to hide, but they knew.... I haven't
been outside for so long.

For a second he seems to forget the others - looks up at
the sky - fearful, in awe - almost embracing it. GWEN
moves slowly, step by step, beside BERNIE.

GWEN

Edwin...

He looks at her, suddenly savage.

EDWIN

Little bitch. You're all the same.
You'll blame me, make me the bad one.
I've wasted my life for you.

He steps towards them - and over his shoulder, GWEN and
BERNIE see JACK and OWEN walk round the corner into the
street behind him, some distance away. GWEN stares at
JACK in mute appeal. EDWIN doesn't realise they're
there.

BERNIE

(desperate)

We won't tell anyone, no one else is
gonna know.

EDWIN grips the knife handle tighter.

GWEN

Stay calm -

BERNIE

(to EDWIN)

- I won't breathe a word - you'll never
see me again, I promise -

EDWIN focuses on him, puzzled. JACK and OWEN walking
closer, silent, careful, grandmother's footsteps -

(CONTINUED)

82 CONTINUED: (2)

82

EDWIN

I know. That's why I came.

(to GWEN)

It's what you want, isn't it?

And (slow-mo?) he holds the knife out towards them, walks towards them, looking straight at GWEN - knife in front of him -

And then sudden action, jerky, a blur - JACK and OWEN rush forward, JACK grabbing EDWIN from behind, OWEN disarming him, grabbing the knife - all breathless, adrenalised, shouting - GWEN grabbing BERNIE, getting him behind her/on the floor, police training kicking in -

JACK

I've got him -

BERNIE

Jesus...

OWEN

I've got it -

JACK

Are we okay?

OWEN

I've got the knife -

GWEN

Yes, we're okay -

OWEN's holding onto the knife - staring at EDWIN, right in front of him.

OWEN

I've got the knife, I've got it. I've got the knife. Edwin.

And what should be a moment of relief and safety freezes. OWEN's inches away from EDWIN (JACK has him restrained, holding onto him from behind).

OWEN (CONT'D)

(to EDWIN)

You were so close. You were going for her, weren't you? Like you went for Lizzie. So close.

And OWEN is totally focused on EDWIN - tense, quiet with anger.

(CONTINUED)

82 CONTINUED: (3)

82

OWEN (CONT'D)

As close as I am to you now.

OWEN lifts the knife carefully to EDWIN's face [mirroring EDWIN's attack on LIZZIE LEWIS]. GWEN's horrified - her vision's coming true. It's strangely intimate - OWEN so close to EDWIN, so close to JACK.

JACK

Hold it right there -

OWEN doesn't register JACK at all, eyes fixed on EDWIN.

OWEN

Why should you get away with it?

JACK

Owen -

OWEN

You said you were sorry, you said you didn't want to hurt her - but you didn't stop.

JACK

Owen.

OWEN

What if I don't stop?

EDWIN

(terrified)

Please, don't hurt me...

OWEN

Would I be sorry?

And he's right in Edwin's face, the blade beside their eyes.

OWEN (CONT'D)

I don't know.

Finally he lowers the knife, still eye to eye with EDWIN - then breaks his gaze, holds the knife out to GWEN. She's shocked at him; JACK's seething with anger.

JACK

(to OWEN)

Go and deal with Bernie.

OWEN walks over to BERNIE, leaving JACK and GWEN together, JACK still holding EDWIN - less securely now, he's not struggling.

(CONTINUED)

82 CONTINUED: (4)

82

GWEN

It didn't happen. No one died.

GWEN walks forward, closer to JACK, tears in her eyes, the relief so immense, she can almost laugh.

GWEN (CONT'D)

You stopped it happening. You got here in time.

JACK and GWEN looking at each other, JACK holding onto EDWIN's shoulders -

EDWIN

(to GWEN)

I knew you'd come for me.

And he lunges forward, out of JACK's grip, straight at GWEN, too quickly for her to back away -

And weirdly, he seems to *embrace* her - pressed against her, arms around her -

And he gasps. Looks at her. Eye to eye, inches away. (It's a heightened, slowed down moment) - for a moment, it's like he's about to say something...

And then JACK pulls him back, away from GWEN.

GWEN's hands are covered in blood. She's holding the knife.

EDWIN falls to the floor, OWEN and JACK running to him, frantically trying to stop EDWIN bleeding -

GWEN

Oh, god...help me...

BERNIE behind GWEN, watching, helpless -

GWEN (CONT'D)

I was too close, I couldn't stop it...

She drops the knife.

It's a tableau - JACK and OWEN beside EDWIN's body, BERNIE standing helpless -

GWEN standing on her own.

CUT TO:

83 INT. THE HUB. JACK'S OFFICE - NIGHT 3

83

GWEN wrapped in a blanket. JACK pouring whisky into a mug, hands it to GWEN - passes the bottle to IANTO, who discreetly makes sure everyone else gets some. OWEN guilty, defensive - TOSHIKO hovering at the edges, not sure what to do.

TOSHIKO

He wanted to die. He would have found a way no matter what.

She's right, but it's inadequate.

OWEN

I screwed up, I know I did. But I didn't kill him - I could have done, and I didn't -

GWEN

No. I did.

JACK

Tosh is right. It could have been anyone.

TOSHIKO picks the box up off a desk.

TOSHIKO

What about this?

JACK

The problem with seeing the future - you can't just sit and look at it. Got to try and change things, make it all happen differently.

He takes it off TOSHIKO - holds it up, looks at it.

JACK (CONT'D)

It's not meant for us. All these ghosts... We'd be lost.

GWEN looks at him - she *is* lost.

JACK (CONT'D)

Sun's nearly up. Ianto -

JACK hands the box to IANTO.

IANTO

Secure archives?

(CONTINUED)

83 CONTINUED:

83

JACK nods. IANTO takes the box away.

JACK
(to GWEN)
Come on...

He stands up. Holds a hand out to her.

CUT TO:

84 EXT. THE BAY - DAWN - MORNING 4

84

GWEN and JACK look out at the Bay behind them - exhausted, bleak - facing the light.

GWEN
I killed him. I've still got blood on my hands.

JACK
He killed *himself*. C'mon, Gwen...Look - the sun's coming up.

GWEN
A new day...

JACK
The city'll wake up soon - all those people, all that energy.

GWEN
All those ghosts.

JACK
Yep. We're surrounded by them. Can't see them, can't touch them, but they're there alright. A million shadows of human emotion. Just got to learn to live with them.

She leans her head against his shoulder - they keep looking out across the water, waiting for the sun to come up.

THE END.