

# **TORCHWOOD**

## **Episode 6**

**by**

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**Pink Revisions**

**5th September 2006**

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TEASER

1      EXT. BRECON BEACONS - DAY/EVENING      1

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

And the sun setting over the Beacons.

Day turning to night.

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

CUT TO:

2      EXT. BRECON BEACONS - NIGHT      2

Dark now.

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

"Monster" plays on the soundtrack.

CUT TO:

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

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

ELLIE, 22, headbangs and shout-sings along.

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

ELLIE

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

(she checks the phone)

The signal's going... Dad?

(shouts; as if that'll  
help)

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

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

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

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

(CONTINUED)

3

CONTINUED:

3

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

ELLIE's about to run them down!

ELLIE (CONT'D)

Shit!!

ELLIE brakes as hard and fast as she can.

CUT TO:

4

EXT. BRECON BEACONS/ROAD - CONTINUOUS

4

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

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

ELLIE gets out of the car, cautiously.

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

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

ELLIE calls to the figure as she approaches it.

ELLIE

Hello?

(Beat)

You alright?

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

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

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

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

ELLIE (CONT'D)

Oh God.

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

(CONTINUED)

4

CONTINUED:

4

-- It rolls fast towards her --

SCARECROW!

ELLIE screams. Then realises, it's harmless.

She breathes out. Bit embarrassed.

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

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

Scuttling.

ELLIE spins. Breathing harder now.

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

A slow hissing sound.

ELLIE looks round -- what is that?

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

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

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

And now there's terror on her face.

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

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

Cricket bat raised again. Walks slowly along the car.

Reaches inside for her phone. Looks at the screen

Phone screen: NO SERVICE.

ELLIE really panicky now.

And then the scuttling sound again.

ELLIE jumps into the car --

CUT TO:

5 I/E. ELLIE'S CAR - CONTINUOUS

5

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

ELLIE reaches for the keys in the ignition.

But they're gone.

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

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

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

The driver's door is thrown open.

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

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

CUT TO:

6 EXT. ELLIE'S CAR - CONTINUOUS

6

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

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

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

-- Blood spatters across the window --

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

CUT TO:

OPENING TITLES.

CUT TO:

7 EXT. BRECON BEACONS - DAY

7

H-u-g-e landscape. Gorgeous.

Pick out the TORCHWOOD SUV travelling through.

(CONTINUED)

7 CONTINUED:

7

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

CUT TO:

8 INT. TORCHWOOD SUV - DAY

8

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

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

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

OWEN  
It's disgusting.

9 EXT. BRECON BEACONS/BURGER VAN - DAY

9

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

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

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

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

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

GWEN gives him a withering smile.

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

(CONTINUED)

TOSHIKO

(studying the map)

All within a twenty mile radius.

GWEN

Anything else linking them?

JACK

None of the bodies have been found.

These people just fall off the radar.

No pattern in age, sex or race. One minute they're here, the next -- boof. Gone.

GWEN

The rift doesn't spread out this far.

(double checking)

Does it?

JACK

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

OWEN

Come on, aliens aren't gonna bother hanging around out here.

This is probably some sort of weird suicide club. All choosing the same spot to end it all.

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

OWEN (CONT'D)

God knows if I had to spend too long out here, I'd want to top myself.

IAN TO

(arriving; laden with burgers)

Here we go. Now be careful, they're hot.

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

IAN TO (CONT'D)

Tosh, sure you don't want anything?

TOSHIKO

Really sure.

(MORE)

(CONTINUED)

9 CONTINUED: (2)

9

TOSHIKO (CONT'D)  
Friend of mine caught hepatitis off a  
burger from one of these places.

The others freeze, mid-burger.

TOSHIKO (CONT'D)  
They just never had the same appeal  
after that.

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

JACK  
We'll start with the most recent victim --  
Ellie Johnson. We last have a record of  
her making a phone call, appears she  
dropped out of signal mid-call. So,  
according to the coverage map, that must  
place her around here.  
(he circles a place on  
the map)  
Seems as good a place as any to set up  
camp.

OWEN looks up from his burger.

OWEN  
Sorry, did you say camp?

CUT TO:

10 EXT. BRECON BEACONS/LAKE SHORE - DAY

10

SUV parked up, back doors open.

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

OWEN  
What's the matter with a hotel?

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

OWEN  
Cos sleeping outside is gonna be a lot  
safer!

(CONTINUED)



10 CONTINUED:

10

JACK

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

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

OWEN

What am I supposed to do with this?

TOSHIKO

Need a hand getting it up, Owen?

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

OWEN

If I did, I wouldn't ask you.

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

CUT TO:

11 EXT. BRECON BEACONS/HILL - DAY

11

STALKER POV: The Torchwood camp seen at distance.

The person watching scans the camp.

Flicks over to the SUV.

Then back to the team.

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

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

JACK

Found anything interesting?

TOSHIKO

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

JACK

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

(CONTINUED)

11 CONTINUED:

11

TOSHIKO

Oh. I see. Not yet.

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

OWEN

There are pieces missing!

IAN TO

No. I checked.

GWEN

Gonna be dark in three hours, Owen!

OWEN

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

CUT TO:

12 EXT. BRECON BEACONS/LAKE SHORE - DAY

12

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

GWEN

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

OWEN

When you're eight.

GWEN

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

OWEN

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

GWEN

(ignoring him)

Mine was... Rhys!

OWEN

Now there's a surprise.

GWEN

Tosh, your go.

TOSH

It's easy for you!

(CONTINUED)

12 CONTINUED:

12

GWEN  
Come on! Spill the beans!

TOSHIKO  
Owen.

OWEN  
*What?*

And GWEN surprised at the tiny twinge of jealousy.

GWEN  
Really?

OWEN  
Tosh, sweetheart, maybe in your dreams--

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

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

TOSHIKO  
(over him)  
No.

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

OWEN  
Well. Lucky me, eh?

TOSHIKO  
(to OWEN)  
So who was yours?

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

OWEN  
Gwen, actually.

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

TOSHIKO  
When was this?

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

(CONTINUED)

12 CONTINUED: (2)

12

GWEN  
It was complicated.

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

GWEN  
What?

TOSH  
(persisting)  
So was it just a kiss, or--

GWEN  
(snaps)  
Can you leave it, Tosh?

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

OWEN  
Jack?

JACK  
Are we including non-human lifeforms?

TOSHIKO  
Eww, you haven't!

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

GWEN  
(to JACK)  
I never know when you're joking.

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

GWEN and JACK stare at each other. And then:

IANTO  
My turn, is it?

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

IANTO (CONT'D)  
It was Lisa.

They all avoid his eyes. Look down. Away.

(CONTINUED)

12 CONTINUED: (3)

12

GWEN  
Ianto, I'm sorry--

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

Ouch. GWEN battles on.

GWEN  
I wasn't thinking.

IANTO  
You forgot.

\*

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

JACK and IANTO lock eyes.

OWEN breaks the quiet.

OWEN  
We're gonna need more fire wood.

OWEN leaps up, fast as he can.

GWEN  
I'll give you a hand.

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

CUT TO:

13 EXT. BRECON BEACONS/FOREST - DAY

13

GWEN shoves OWEN up against a tree. Livid.

GWEN  
Couldn't you have kept that to yourself?

OWEN  
What's the matter, you embarrassed?

GWEN  
You're an arrogant shit sometimes!

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

(CONTINUED)

13 CONTINUED:

13

GWEN

Country air's making you delusional.

The snap of a twig, a little way off. Rustle of leaves.  
GWEN looks round. Did she imagine that? OWEN'S  
oblivious.

OWEN

How long did it last? Ten seconds? But  
the things I could tell from that kiss.

GWEN

Like?

OWEN

Like your sex life isn't up to much.

GWEN

What?!

OWEN

Old Rhys might make the earth rumble a  
little bit, but it never moves, does it?

GWEN

You might want to shut up before I lamp  
you one.

OWEN

When did you last screw all night? When  
did you last come so hard, and so long,  
you forgot where you were?

(GWEN silent)

Doesn't happen with him, does it?  
You're too familiar. He's like a cosy  
pair of slippers.

(Beat)

Whereas, you and me, we're not cosy at  
all.

And now he's backed GWEN against a tree. Their faces  
close.

GWEN hears a noise. OWEN'S talking at her, low and  
urgent.

OWEN (CONT'D)

We'd be amazing. And that scares the  
shit out of you.

Beat. GWEN nods at OWEN to move in closer. He looks  
puzzled. She gestures again. He puts his ear to her  
mouth. GWEN whispers, very calm.

(CONTINUED)

13 CONTINUED: (2)

13

GWEN  
Someone's watching us.

Beat. OWEN looks at her.

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

OWEN  
Got your gun?

GWEN nods.

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

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

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

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

CUT TO:

14 EXT. BRECON BEACONS/FOREST CLEARING - CONTINUOUS

14

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

GWEN  
Where'd they go?

OWEN  
Bollocks! How did we lose them?

GWEN  
Owen...

She nods. And they both see it.

A tarpaulin at the side of the clearing.

Laid over something that looks body shaped.

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

They stand over the tarpaulin.

OWEN pulls the tarpaulin off --

(CONTINUED)

14 CONTINUED:

14

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

A brief fast flash of a dead body -- stripped, skinned, a fleshless blood-stained carcass.

OWEN

Shit, that's disgusting.

On GWEN and OWEN, over the initial shock, standing looking down over the body. Horrified.

CUT TO:

15 EXT. BRECON BEACONS/FOREST CLEARING - DAY

15

Torchwood set up an impromptu crime scene. IANTO marks out the area with crime scene tape.

GWEN

Is that necessary? It's not exactly the centre of Cardiff.

JACK

Last thing we need is militant fell-walkers dropping Kendal Mint Cake all over the corpse.

They walk over to TOSHIKO and OWEN who are by the side of the body.

OWEN in the midst of an impromptu autopsy. A large white sheet laid out by the side of the body. On it sit his autopsy tools. The sheet is blood-spattered.

OWEN

Well, it's not Ellie Johnson, that's for sure. Male, late forties, fifties. Wasn't killed here. No blood spatter or signs of a struggle. Must have been brought here after he died.

GWEN

Why do that? It's not like they've tried to bury him here.

TOSHIKO

Maybe you disturbed them and they ran.

IAN TO

Or maybe it's a warning. Whoever's responsible, marking out their territory.

(CONTINUED)



15 CONTINUED: 15

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

JACK  
Cause of death?

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

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

JACK  
Weevils don't finish their victims off like this.

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

GWEN  
That's not ours, is it?

And they all sprint --

CUT TO:

16 EXT. BRECON BEACONS/LAKE SHORE - DAY 16

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

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

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

CUT TO:

17 EXT. BRECON BEACONS/ROAD - CONTINUOUS 17

The SUV zooms onto the road --

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

JACK and GWEN stand there, breathless and powerless.

CUT TO:

18 EXT. BRECON BEACONS/LAKE SHORE - MOMENTS LATER

18

The campsite a write-off now. All the equipment wrecked.

OWEN

Alright! I've said I'm sorry!

The team all standing round OWEN.

TOSHIKO

Basic security protocols, Owen!

OWEN

Oh, get off your high horse, Tosh! I was carrying that stupid gear --

TOSHIKO

What, the whole time?

OWEN

-- then I was trying to put the bloody tent up. And then... well, yes, I sort of forgot I'd left them in there. I'm sorry. I ballsed up. I'm human.

JACK

I'm sure we all appreciate your humble and gracious apology.

GWEN

To be fair, we are in the middle of nowhere. And we've been sitting 20 yards from the vehicle most of the time.

OWEN

(surprised)

Thank you.

TOSHIKO'S staring at GWEN as JACK says:

JACK

Seems that body wasn't a warning. More of a decoy.

GWEN

That'd mean we've been watched ever since we arrived.

JACK

Tosh, can you get a tracking signal?

IAN TO

Already done.

(CONTINUED)

18 CONTINUED:

18

He's holding TOSHIKO'S PDA.

IAN TO (CONT'D)

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

GWEN takes out a map.

OWEN

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

IAN TO

Actually, no. Stationary for the last four minutes.

(checks PDA again)

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

GWEN

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

TOSHIKO

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

JACK

I was just thinking the same thing.

(Beams)

Anybody fancy a walk?

CUT TO:

19 EXT. BRECON BEACONS/HILL - DAY

19

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

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

OWEN

Why would anyone want to live out here?

GWEN

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

OWEN

Now I know you're insane.

(CONTINUED)

19 CONTINUED:

19

JACK  
(to IANTO)  
Has the SUV moved?

IANTO  
Not for an hour now.

CUT TO:

20 EXT. BRYNBLAEDD - DAY

20

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

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

ICONIC SHOT: The team all in a line.

JACK  
Tosh, Ianto -- follow the signal, get the SUV back. Gwen, Owen. Let's see if there's any room at the inn.

\*  
\*

CUT TO:

21 INT. THE TAP HOUSE PUB - DAY

21

The gable lock clicks open. The door creaks open. JACK, OWEN and GWEN enter.

Small, one-room pub. You can smell the old beer and stale cigarettes. Old, thick, patterned carpet. Tiny bar, two pumps, couple of optics. Low-lit.

Deserted.

On the tables, a few half-finished drinks.

JACK, OWEN and GWEN walk, carefully through the pub.

GWEN walks behind the bar. Opens the (non-electric) old-fashioned till quietly. There's still money in there.

OWEN  
(leaning on the bar)  
Pint of best please, love. And one for yourself.

(CONTINUED)

21 CONTINUED: 21

GWEN walks out from behind the bar, ignores OWEN. Looks to JACK.

GWEN  
Where is everyone?

JACK opens a door at the back of the room. To reveal a set of stairs leading up.

CUT TO:

22 INT. THE TAP HOUSE PUB/UPSTAIRS LANDING - DAY 22

Small landing; two doors leading off. Two are open -- JACK and GWEN peer in.

A small neat bathroom. Pots and potions scattered throughout. Shower curtain across.

GWEN in the doorway, raises her gun as JACK prepares to pull the shower curtain across.

He does -- fast.

Nothing there.

JUMP CUT: GWEN and JACK at the closed door. JACK mouths: three, two, one--

They smash the door open.

CUT TO:

23 INT. THE TAP HOUSE PUB/UPSTAIRS BEDROOM - DAY 23

Main bedroom -- double bed.

JACK and GWEN recoil from the stench as they break in.

Flash of: blood on the walls, the floor. Across the portable TV, the dressing table.

And on the bed, a body. At least what used to be a body.

And we only get the briefest of glimpses of the body, but it sears itself onto our minds.

Now mostly bone. Splayed out -- arm and leg bones spreadeagled, as if it's been pinned. Some flesh still hangs off it, brown and congealed. It lies on sheets that are dark maroon, damp with blood.

(CONTINUED)

23 CONTINUED: 23

GWEN watches as JACK walks round the body on the bed, transfixed.

And then she has to run outside.

CUT TO:

24 INT. THE TAP HOUSE PUB/UPSTAIRS LANDING - CONTINUOUS 24

GWEN legs it from the bedroom into the bathroom and throws up in the toilet. On her knees, undignified, messy, hair everywhere.

When she looks up, JACK'S standing there.

JACK

You OK?

GWEN

Not really.

OWEN

(appearing at the top  
of the stairs)

That burger coming back to haunt you?

And he looks in to the bedroom -- sees the body. Jauntiness disappears, replaced by horror.

OWEN (CONT'D)

Oh my God...

As OWEN goes into the bedroom, there's a thump from downstairs. Movement.

JACK looks at GWEN -- legs it down the stairs.

GWEN follows him.

CUT TO:

25 INT. THE TAP HOUSE PUB - DAY 25

GWEN and JACK pelt in as --

The outside door to the pub slams shut -- someone/something has just been in here --

GWEN and JACK race for the door --

CUT TO:

26     EXT. BRYNBLAEDD - DAY

26

GWEN and JACK race onto the street.

Spin round --

Nobody there.

Look up and down the street. Nothing.

GWEN's getting creeped out now.

                  GWEN  
          Where is everyone?

                  JACK  
          (nodding at the  
           adjacent property)  
          Shall we try the next house?

CUT TO:

27     EXT. BRYNBLAEDD - DAY

27

TOSHIKO and IANTO track the SUV up the street. The houses are further in the background.

IANTO checks TOSHIKO'S PDA once more.

                  IANTO  
          Half a mile up here.

                  TOSHIKO  
          Least we've still got that. Rest of my  
          stuff was in the vehicle.

And there's a scuttling sound.

They both stop.

                  TOSHIKO (CONT'D)  
          What was that?

                  IANTO  
          Just a... fox. Or something.  
          (Beat)  
          Shall we keep going?

                  TOSHIKO  
          Yeah. Course.

More scuttling -- from the opposite side now: they all spin on their heels.

(CONTINUED)

27

CONTINUED:

27

They're spooked now: TOSHIKO looks at IANTO

TOSHIKO (CONT'D)

There's a lot of foxes in the  
countryside.

A roar -- animalistic screams --

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

IANTO

Tosh!

IANTO spins round to see what's happening --

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

THUMP.

Go to black.

CUT TO:

28

INT. SMALL HOUSE - DAY

28

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

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

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

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

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

\*

JACK

No sign of --

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

GWEN

There's a body on the kitchen floor.

\*

JACK

Same as the other?

(CONTINUED)



28 CONTINUED:

28

GWEN nods, stands trance-like. Shaken.

GWEN

This sort of thing doesn't happen in a place like this.

(Beat)

What did it, Jack? Cos whatever it is, it can't be human.

And JACK's staring at her. He's not seen her like this before.

JACK

You OK?

Beat.

GWEN

How far is this going to spread? How many things will we have to stop?

JACK

Stay focused.

GWEN

I should be at home, having dinner with Rhys. What am I doing here with you?

JACK

Just protecting the planet. The small stuff.

She stares at him. Their eyes lock on.

GWEN

Don't you ever get scared, Jack?

Close in on JACK. And his face clouds -- like it's all welling up: loneliness? Fear? Anger?

And then he pushes it all back down again. Locks it away. Impassive, neutral face. The possibility of a deeper connection with GWEN refused.

JACK

There's one more house. We should take a look.

On GWEN, as JACK walks out, past her.

CUT TO:

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

28A

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

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

He looks back up to the skull. Heartfelt.

OWEN

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

CUT TO:

29     EXT. BRYNBLAEDD - DAY

29

GWEN and JACK exit the last house -- and head across the other side of the street to the final small house.

JACK tries the door. No give. JACK pushes. Rattles the door.

GWEN

Locked?

JACK

More like barricaded.

He looks at her -- she understands.

They shove -- the door swings open -- tables and chairs collapse down on each other, the other side of the door.

GWEN swings round into the doorway --

BANG!

GWEN's shot.

She recoils, falls back onto the street, bleeding.

JACK (CONT'D)

(rushing to her)

Gwen!

He crouches down by her. She's bleeding from her side.

GWEN

(in pain)

Never mind me -- get in there before  
they shoot again!

(CONTINUED)

29 CONTINUED: 29

JACK stands up, gun raised.

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

CUT TO:

30 INT. HOUSE - CONTINUOUS 30

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

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

JACK

Put the gun on the floor!

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

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

KIERAN

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

JACK

Thought who had come back for you?

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

CUT TO:

31 EXT. BRYNBLAEDD - CONTINUOUS 31

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

OWEN

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

JACK

(running to join them)

There was a kid in there with a shotgun.

(CONTINUED)

31 CONTINUED:

31

GWEN  
Got me in my side.  
(a gasp from the pain)  
Don't mind if I pass out in a minute, do  
you? Feels like.. it's burning me...

OWEN  
Can you stand?

GWEN  
Give it a go.

OWEN  
(as he helps her up)  
That's it. Slowly.  
(to JACK)  
Help me get her inside.

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

CUT TO:

32 INT. HOUSE - NIGHT

32

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

KIERAN  
I'm sorry I'm sorry --

GWEN  
You'd better be!

OWEN  
Down here.

KIERAN  
Who are you? What are you doing here?

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

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

And GWEN grins.

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

(CONTINUED)

32 CONTINUED:

32

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

GWEN  
Man of surprises.

OWEN  
You have no idea.

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

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

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

OWEN (CONT'D)  
(examining the wound)  
Could've been much worse. The shot's lodged near the surface. You were bloody lucky.

GWEN  
Funny. Sitting here, that's not quite the word that comes to mind.

OWEN  
Another inch to the left and any one of your vital organs might've--  
(sees GWEN's face)  
Well, anyway.

He holds up a little needle.

OWEN (CONT'D)  
Right, little local anaesthetic. D'you want a quip about feeling a small prick?

GWEN  
No, but thanks for offering.

And they grin at each other again.

GWEN looks up and winces as OWEN administers the anaesthetic.

(CONTINUED)

32 CONTINUED: (2)

32

OWEN

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

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

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

GWEN

D'you miss being a doctor?

OWEN

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

(looks at her)

You might want to look away while I do this. Some people get a bit squeamish.

And, as he uses the tweezers to remove little bits of shot, GWEN does look away from the wound -- she looks at OWEN. And she registers everything, how close he is, parts of his arm brushing her body, the shape of his mouth, the concentration on his face, the shape of his fingers, the steadiness of his hands...

OWEN (CONT'D)

Y'beauty.

He holds a piece of shot up to show her. She's delighted. They grin at each other like they're the only two in the world.

OWEN (CONT'D)

Come on. I'm good.

GWEN

(big sexy grin)

Not bad.

They hold each other's gaze for a second. And it's OWEN who breaks it.

OWEN

Right, bit more to come out. Then I'll give you a proper painkiller.

(MORE)

(CONTINUED)

32 CONTINUED: (3)

32

OWEN (CONT'D)

I'll have you back on your feet quick as you like. Maybe quicker.

JACK

What's taking Tosh and Ianto so long? According to the reading on that thing, the SUV was only a couple of minutes walk away.

OWEN

Give 'em a chance. It might be locked away, or under guard or...

He trails off. Exchanges glances with JACK and GWEN. They're all thinking the same thing: TOSHIKO and IANTO could be in trouble.

KIERAN

Or they could be dead.

They all turn to KIERAN. He's sitting, staring.

KIERAN (CONT'D)

Everyone else is.

GWEN

I don't know your name.

KIERAN

Kieran. I didn't mean to shoot you.

GWEN

It's OK. Tell us what happened here, Kieran.

And they all look at KIERAN as he struggles to make sense of what he's seen.

KIERAN

You won't believe me.

JACK

We're pretty good at believing.

KIERAN

It's not human.

GWEN

(trying another tack)  
D'you live here, Kieran?

(CONTINUED)

32 CONTINUED: (4)

32

KIERAN

(shaking his head)

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

(Beat)

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

GWEN

We'll get you back home.

KIERAN

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

JACK

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

GWEN

(annoyed)

Can I just have a chat with him, please?

She looks pointedly to JACK and OWEN: I'm dealing with  
this. OWEN and JACK embarrassed, hurriedly mumble  
apologies.

OWEN

Sorry.

JACK

Sorry.

GWEN

It's alright to be afraid, Kieran. But  
we're here to look after you now.

KIERAN

And what're you gonna do? Cos they'll  
come again. All we can do is barricade  
the door.

JACK

I've got a better idea. We set up base  
in the pub. More exits, more things at  
our disposal. Come on.

OWEN

What about Tosh and Ianto? D'you think  
we should go after them?

(CONTINUED)



32 CONTINUED: (5)

32

JACK

Not until we know what we're dealing with.

OWEN

But what if--

JACK

(snapping; over OWEN)

They're not children. They know what they're doing. Now come on.

JACK starts to move out. OWEN, after a second glaring at JACK, helps GWEN to her feet once more. JACK comes over to help.

OWEN

It's fine. I've got her.

Beat. Moment between JACK and OWEN.

GWEN

I can stand on my own.

She does, with great effort.

JACK goes to the door. Looks out, gun raised.

JACK

We're clear.

As they head on out, KIERAN touches OWEN's arm. OWEN turns to him.

KIERAN

I'm sorry about your friends.

CUT TO:

33 INT. STONE CELLAR - NIGHT

33

TOSHIKO blinks her eyes open.

The room swims into focus. Dimly lit.

A stone wall. That's the first thing she sees. Looks around -- in an anonymous, shabby, stone cellar. Nooks, crannies, low beams, cobwebs.

IAN TO

You know, I never liked camping.

TOSHIKO looks over to see a bruised and battered IAN TO. Pacing, next to a thick steel door.

(CONTINUED)

33 CONTINUED:

33

TOSHIKO checks her clothes.

IANTO (CONT'D)

They took our guns.

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

TOSHIKO

Charming place they've got.

IANTO

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

(Beat)

Chances of rescue?

TOSHIKO

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

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

IANTO

What were they?

TOSHIKO

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

(Beat)

Are you worried?

IANTO

Maybe a little.

(Beat)

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

TOSHIKO

Don't think about it.

IANTO

No.

(stares at her as she  
looks around)

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

TOSHIKO looks at him, unsure what he means.

(CONTINUED)

33 CONTINUED: (2)

33

IANTO (CONT'D)

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

(Beat)

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

Beat.

TOSHIKO

You want me to apologise for that?

IANTO

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

TOSHIKO

It's worth the risk. To protect people.

IANTO

And who protects us?

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

TOSHIKO

God, I'm hungry.

IANTO

Should have had that cheeseburger.

TOSHIKO

Still not *that* hungry.

TOSHIKO is peering into the darkness.

\*

TOSHIKO (CONT'D)

What's that?

TOSHIKO crawls through the darkness, torch shining.

IANTO

Found something?

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

TOSHIKO

Just a shoe.

(CONTINUED)

33 CONTINUED: (3)

33

She shines the torch.

TOSHIKO (CONT'D)

Wait, there's another.

We follow the torch's light, too.

A couple more men's shoes. Then a woman's. As if they've been discarded in a rush.

And, as TOSHIKO shines the torch further, it reveals a pile of shoes, trainers, boots. Spread out, all on top of each other.

TOSHIKO (CONT'D)

There's dozens of them.

TOSHIKO shines the light, further -- and now sees clothes randomly dropped on the ground.

Jeans, suit jackets, skirts, tops ... all fashion is here. A big pile of clothes.

IAN TO

Oh my God...

TOSHIKO

(horrified)

How many people have been down here?

IAN TO

And what happened to them?

TOSHIKO shines the torch around again.

Right in the corner, a glint of something metallic as she shines it round.

TOSHIKO shines the torch back. Tries to work out what the shape is.

TOSHIKO

Is that a fridge?

She crawls over. It is. Only a small one, typical white goods, a bit used and battered.

IAN TO

(as she crawls)

Maybe they'll have a nice sandwich in there. Or some quality sushi.

TOSHIKO gives him a "yeah, right" look.

(CONTINUED)

33 CONTINUED: (4)

33

She opens the door of the fridge.

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

IANTO (CONT'D)

Anything in there?

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

IANTO (CONT'D)

Tosh?

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

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

IANTO (CONT'D)

What it is? What's in there?

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

IANTO (CONT'D)

Tell me!

But TOSHIKO's still traumatised, stunned --

TOSHIKO

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

IANTO scrambles over, impatiently.

IANTO

What is it that's so bad--

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

TOSHIKO

Ianto, don't--!

IANTO

(shaking her off)

I want to know--!

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

(CONTINUED)

33 CONTINUED: (5)

33

IANTO stays stock still, his shellshocked expression lit by the light spill from the internal fridge light.

TOSHIKO comes to join him, stares in again.

On TOSHIKO and IANTO'S horrified expressions.

And then we see what they're looking at.

Inside the fridge are pieces of meat: jagged, lumpen, like they've been hacked away from a carcass.

Piled up one on top of another.

And then, IANTO's eye is caught by something else.

Severed human body parts. A couple of feet. A hand. Again, looking like they've been hacked away.

IANTO slams the fridge door shut, in terror.

IANTO and TOSHIKO, taking in what they've just seen.

TOSHIKO

That's why there was nothing left on the body. They need to eat.

(staring at IANTO)

We're food.

CUT TO:

34 INT. THE TAP HOUSE PUB - NIGHT

34

OWEN and JACK are barricading the door with tables and chairs. As he does so, he harangues JACK.

In b/g, KIERAN's dozing on a bench at the back of the pub, clasping his shotgun to him, in his sleep, like it's his lifeline.

OWEN

If we barricade ourselves in, what happens to Tosh and Ianto

JACK

Why are we still talking about this? Tosh and Ianto know how to look after themselves. So the kid's our first responsibility. They've already come for him once. They're not likely to give up easily.

(CONTINUED)

34 CONTINUED:

34

GWEN

(calling over)

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

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

The board reads: 17 DISAPPEARANCES. 3 DEATHS.

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

OWEN

What you doing?

GWEN

Compiling what we know. Seeing if it helps.

JACK

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

GWEN

So you think there's been seventeen  
deaths?

JACK

At least. These aren't casual killers.

OWEN

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

JACK

Looks that way.

OWEN

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

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

GWEN

Did you see that?

JACK turns. Briefest of movements at the window.

(CONTINUED)

34 CONTINUED: (2)

34

JACK  
Something outside?

GWEN nods.

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

OWEN, GWEN and JACK all clock it.

OWEN  
Was that the same one or different?

GWEN looks over at KIERAN. Quietly, to JACK.

GWEN  
He said they'd come back.

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

And then all the lights go out.

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

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

JACK scrabbles round behind the bar, looking for switches.

JACK  
No sign of any back-up power.

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

BANG! A loud thud at the door --

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

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

OWEN  
Simple, yes. Pleasant, no.

BANG!

(CONTINUED)



34 CONTINUED: (3)

34

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

KIERAN  
They've come back.

JACK  
(shouts at the door)  
We're closed!

Silence.

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

BANG! The door rattles again.

THUD!

A different sound. GWEN, JACK and OWEN spin round.

JACK, standing behind the bar, looks down. Beneath him are two wooden cellar doors built into the floor. Padlocked.

JACK (CONT'D)  
OK, so we didn't check the cellar.

THUD! The cellar doors rattle upwards, pushing against the padlock.

BANG! The front door rattles!

KIERAN stands, raises his shotgun, points it at the door. And he starts moving towards it. As if hypnotised.

KIERAN  
(hysterical)  
You can't let them in, don't let them in!

OWEN  
(shouting at KIERAN)  
Sit down, will you! We've got this under control!

BANG! THUD!

The cellar doors push up -- JACK stamps back down on them hard.

BANG! The front door's gonna give!

KIERAN moves towards the door, his shotgun raised.

(CONTINUED)

34 CONTINUED: (4)

34

GWEN  
Kieran, stay back!

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

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

GWEN and OWEN turn to look as:

JACK fires three shots in to the cellar doors --

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

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

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

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

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

OWEN covers GWEN as the shots ring out.

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

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

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

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

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

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

OWEN scrambles over to her.

GWEN  
We've gotta go after him!

(CONTINUED)

34 CONTINUED: (5)

34

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

She tries to push past, JACK stops her.

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

GWEN  
Out of the way, Jack!

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

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

JACK  
You're wounded!

GWEN  
You think that's gonna stop me?

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

JACK  
Be careful.

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

And we stay on JACK for a second.

CUT TO:

35 INT. STONE CELLAR - NIGHT

35

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

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

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

(CONTINUED)

35 CONTINUED:

35

TOSHIKO

Nice thought. But it's pretty reinforced.

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

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

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

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

TOSHIKO shines her torch in its face.

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

HELEN SHERMAN

Get off!

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

\*

HELEN SHERMAN (CONT'D)

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

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

TOSHIKO

OK, give her some space.

IANTO obeys. HELEN gets her breath back.

HELEN SHERMAN

Thank you.

(She looks at our duo)

Were you injured? When they took you?

TOSHIKO

Only a little.

HELEN SHERMAN

Can I see? I'm a nurse.

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

(CONTINUED)

35 CONTINUED: (2)

35

HELEN SHERMAN (CONT'D)

(to IANTO)

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

(as she checks TOSHIKO)

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

TOSHIKO

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

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

HELEN SHERMAN

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

And her voice is aching with regret.

IANTO

What d'you mean?

HELEN SHERMAN

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

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

IANTO

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

HELEN SHERMAN

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

TOSHIKO

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

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

HELEN SHERMAN

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

TOSHIKO

What takes you? What is it?

(CONTINUED)

35 CONTINUED: (3)

35

HELEN SHERMAN  
The Harvest.

On TOSHIKO and IANTO: that doesn't sound good.

And HELEN raises her rifle, shutting off her regret.  
Tough, now.

HELEN SHERMAN (CONT'D)  
Please, come with me. Or I shoot.

CUT TO:

36 EXT. BRYNBLAEDD - NIGHT

36

GWEN and OWEN run up the street. GWEN's slow, her  
wound's hurting now. She has to pause.

OWEN  
Sure you're alright?

GWEN  
I'll be fine.

OWEN  
You don't have to act the hard case with  
me.

GWEN catches her breath. As she does, she looks at OWEN.

GWEN  
What you said earlier, about me and  
Rhys. It's not true. We have a great  
sex life.

OWEN grins -- as headlights flash across them. Followed  
by a set of blue flashing lights.

A police car pulls up beside them. Window winds down --  
one lone, young copper, early 20s, thin and gangly, like  
a nervous Peter Crouch. HUW.

HUW  
Who are you, please?

GWEN  
Special Ops. We're dealing with this.

HUW  
Dealing with what?

OWEN  
Listen, Plod, turn the car around and  
vamoose.

(CONTINUED)

36 CONTINUED:

36

HUW gets out, affronted.

HUW  
What did you say, sir?

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

They stride off. HUW runs after then.

HUW  
Can I ask what you're doing here?

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

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

HUW  
What's that then, a band?

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

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

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

GWEN  
(looks at OWEN)  
Come on.

And they run towards the big stone house.

CUT TO:

37 INT. THE TAP HOUSE PUB - CONTINUOUS

37

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

(CONTINUED)

37 CONTINUED: 37

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

CUT TO:

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

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

JACK peers in from the floor above.

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

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

Deserted.

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

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

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

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

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

And on the shelves, jars.

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

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

But play this off JACK's horrified expression.

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

Until...

(CONTINUED)



38

CONTINUED:

38

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

JACK stops by the barrels.

And he hears it.

Laboured breathing. Something in pain.

JACK raises his gun --

And he rounds the barrels to see...

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

MARTIN

Help me.

On JACK: shocked. He's human.

MARTIN, the wounded man, reaches out to JACK.

MARTIN (CONT'D)

Please... help...

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

JACK

Did you attack us?

MARTIN

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

JACK

DID YOU ATTACK US?

MARTIN

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

CUT TO:

39

EXT. STONE HOUSE - NIGHT

39

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

HELEN SHERMAN

In here, please.

(CONTINUED)

39 CONTINUED:

39

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

HELEN SHERMAN  
I'm sorry.

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

CUT TO:

40 INT. BIG STONE HOUSE - NIGHT

40

As she enters, TOSH recoils. She puts her hand over her mouth.

TOSHIKO  
Oh God, that stench...

INTO comes to stand by TOSHIKO -- and horror spreads across both their faces.

CUT TO REVERSE: the remainder of the big stone house. Large and high. Seen from TOSHIKO and OWEN's POV.

On one side, meat hooks hang down from the wooden rafters. A line of metal meat hooks, more than a dozen, all empty save for:

PRAC FX: a body hangs, upside down, from the hooks, naked and wrapped in plastic.

We see enough to briefly realise that the body has a mark across the throat. The throat has been slit. Eyes stare out sightlessly.

To the side of the hooks, something resembling a furnace. A long stone oven. Like a pizza oven, increased in size five times. Fire rages in it. A huge chimney goes up through the roof.

HELEN SHERMAN comes in behind them. She puts her rifle down.

\*  
\*

TOSHIKO walks into the middle of the barn. Looks around. Turns to her.

TOSHIKO (CONT'D)  
Tell us what these creatures are.  
We've seen things like this before. Do  
they look like us?

(CONTINUED)

40

CONTINUED:

40

EVAN SHERMAN

How else are we gonna look?

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

TOSHIKO and IANTO back away as EVAN advances on them.

TOSHIKO

(waving her hands  
behind her back)

Helen, get behind me.

And before she realises -- her arms have been grabbed, twisted up her back by HELEN. TOSHIKO gasps in pain -- as HELEN shoves handcuffs on to TOSHIKO.

Struggle: IANTO turns, goes to pull HELEN off TOSHIKO.

But EVAN's too quick, too strong, his thick arm around IANTO's throat and yanks IANTO away. EVAN handcuffs IANTO.

And then kisses HELEN. Passionate, sexy kiss between them.

HELEN SHERMAN

(to EVAN)

There are three more out there.

EVAN SHERMAN

Won't be a problem. How are they?

HELEN SHERMAN

They're in good shape. The best we've had.

TOSHIKO and IANTO look horrified.

EVAN SHERMAN

We caught the boy. Finally.

EVAN walks over to the row of hooks. In the corner of the barn -- is a body with a bag over his head, trussed up like a hostage.

EVAN pulls the bag off the figure's head.

It's KIERAN. Bruised, cut. Battered. Like he's been given a good kicking. And he looks even more terrified than before. Babbles, panicky, desperate.

(CONTINUED)

40

CONTINUED: (2)

40

KIERAN

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

TOSHIKO

Who is he?

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

EVAN SHERMAN

He's meat.

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

EVAN SHERMAN (CONT'D)

We're all just meat.

EVAN places the meat cleaver down. Picks up a baseball bat -- and changes his focus to TOSHIKO and IANTO.

KIERAN breathes out, for the moment.

IANTO and TOSHIKO terrified as he comes and stands next to them.

EVAN walks around them, sizing them up. Play most of this off TOSHIKO and IANTO's terrified faces.

EVAN SHERMAN (CONT'D)

Good.

TOSHIKO

(defiant)

What're you going to do, put on the meat hooks?

EVAN SHERMAN

No.

And he holds the baseball bat to TOSHIKO's face.

EVAN SHERMAN (CONT'D)

Meat has to be tenderised, first.

TOSHIKO shudders. EVAN moves across to look at IANTO. IANTO turns to TOSHIKO. Smiles.

IANTO

Run.

(CONTINUED)

40 CONTINUED: (3)

40

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

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

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

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

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

Steps over unconscious IANTO. And runs after TOSHIKO.

CUT TO:

41 INT. THE TAP HOUSE PUB/CELLAR - NIGHT

41

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

JACK looks at him, tough.

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

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

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

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

MARTIN  
You don't know?

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

(CONTINUED)

41 CONTINUED:

41

MARTIN (CONT'D)

What are you doing?! Put it back!

JACK leans close in. Speaks very very quietly.

JACK

There's something you need to know. A long time ago, I was pretty good at torture. Had quite a reputation as the go-to guy. My job at the time demanded it, see.

(Beat)

So I know exactly where to apply the tiniest amount of pressure on a wound like yours, in order to cause maximum pain.

And he's so close to MARTIN now. And he leans in that little bit further, leaning onto MARTIN, putting pressure on the (unseen) wound. MARTIN gasps, screams in agony. (Play all this out across faces, no wound shots!)

JACK (CONT'D)

See?

MARTIN

(in excruciating pain)

You've gotta stop, you're gonna kill me,  
PLEASE STOP PLEASE !!

But instead of stopping, JACK leans in the tiniest but more. MARTIN's screams become tears. JACK doesn't flinch. Rock hard.

JACK

It's in your power to get me to stop, Martin. Just tell me what I need to know.

(Beat)

Because in ten seconds, I'm gonna look around for whatever sharp implement I can lay my hands on down here.

MARTIN

(screams)

ALRIGHT!! I'll tell you everything!!  
JUST STOP PLEASE STOP!

JACK stops. MARTIN almost collapses from the relief.

(CONTINUED)

41 CONTINUED: (2) 41

JACK  
Now talk.

CUT TO:

42 EXT. BRECON BEACONS - NIGHT 42

TOSHIKO runs for her life.

Across pathways, into a field. Still handcuffed.

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

WHIP PAN back to EVAN, pelting after her.

CUT TO:

43 EXT. BRECON BEACONS/FIELD - NIGHT 43

Huge field. Moonlight above.

Small figure -- TOSHIKO running across.

TIGHT IN on TOSHIKO, breathless, terrified, unsteady.

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

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

On the edge of the field, a forest.

CUT TO:

44 EXT. BRECON BEACONS/FOREST - NIGHT 44

TOSHIKO comes crashing through into the forest.

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

But she keeps going. Pushing through.

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

CUT TO:

45 EXT. BRECON BEACONS/FOREST CLEARING - NIGHT 45

EVAN stumbles into the clearing, axe in hand.

(CONTINUED)

45

CONTINUED:

45

He shines a torch around the clearing.

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

No TOSHIKO.

EVAN stands there for a moment. Listening.

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

CUT TO:

46

EXT. BRECON BEACONS/FOREST - NIGHT

46

EVAN walks slowly through the forest, shining his torch.

And we pull back to see a small slope down into a dark ditch.

TOSHIKO, battered, breathless, hiding.

Among the roots of a large tree.

She's pushed herself against the side of the ditch, so she can't be seen.

She's biding her time.

And then torchlight flickers onto the tree opposite.

Above her, we see EVAN come into focus.

Moving slowly through the forest.

Shining his torch as he goes.

He stops again. Speaks quietly.

EVAN SHERMAN

I know you're here.

TOSHIKO looks more terrified.

EVAN gets closer. He's enjoying this (not in cod psycho way, but the thrill of the chase, the hunter against the prey)

His torchlight shines very close around, past TOSHIKO.

TOSHIKO holds her breath. Not even that sound is going to betray her.

(CONTINUED)



46

CONTINUED:

46

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

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

And then he moves away.

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

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

She breathes out a little. Calms.

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

-- TOSHIKO screams with shock --

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

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

EVAN SHERMAN (CONT'D)

No-one's coming for you.

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

TOSHIKO scrambles to her feet and runs.

TOSHIKO pelting through the forest.

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

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

He's closing, getting closer --

CUT TO:

47

EXT. BRECON BEACONS/FOREST CLEARING - CONTINUOUS

47

TOSHIKO crashes through into the clearing, as --

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

(CONTINUED)

47 CONTINUED:

47

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

TOSHIKO struggles to breathe.

EVAN pushes harder, further.

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

He's asphyxiating TOSHIKO...

She's fading from consciousness.

And then --

-- A gun at EVAN's head.

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

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

OWEN

Get off her or I'll shoot!

\*

But EVAN won't stop!

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

TOSHIKO gasps for breath. Looks up, sees GWEN.

GWEN

We saw the torchlight.

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

GWEN holds TOSHIKO tight.

TOSHIKO

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

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

GWEN

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

(CONTINUED)

47 CONTINUED: (2)

47

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

EVAN SHERMAN

Put the gun down.

OWEN

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

GWEN

(to HUW; bemused)

I said you can arrest him.

EVAN SHERMAN

You gonna arrest me, Huw?

And HUW breaks out into a great big grin.

HUW

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

Close in on GWEN and OWEN: oh, shit.

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

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

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

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

HUW (CONT'D)

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

OWEN looks back to EVAN.

EVAN SHERMAN

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

CUT TO:

48 OMITTED

48

CUT TO:

49 INT. BIG STONE HOUSE - NIGHT

49

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

(CONTINUED)

49 CONTINUED:

49

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

She stops -- looks through into the bar.

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

TOSHIKO (CONT'D)  
Who are they?

EVAN SHERMAN  
This is our village.

GWEN  
But -- the villagers are dead.

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

EVAN SHERMAN  
This our Harvest.

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

HUW  
Against the wall.

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

GWEN  
Are you OK?

KIERAN  
What're they going to do to us?

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

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

(CONTINUED)

49 CONTINUED: (2)

49

The team lined up against the wall: horrified.

EVAN slaps IANTO around the face.

EVAN SHERMAN

Wake up, man.

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

EVAN picks up a large butcher's knife.

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

EVAN puts it to IANTO's throat --

EVAN SHERMAN (CONT'D)

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

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

SMASH! A knackered old tractor BURSTS THROUGH BARN DOORS.

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

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

EVAN SHERMAN (CONT'D)

What the fuck--

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

-- Terrified villagers begin to raise their guns --

And JACK doesn't stop --

BLAM! BLAM! BLAM! BLAM!

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

BLAM! BLAM! BLAM!

(CONTINUED)

49 CONTINUED: (3)

49

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

Until they're all down.

Silence.

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

JACK standing. Genuinely angry.

JACK

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

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

JACK (CONT'D)

Really?

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

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

JACK (CONT'D)

What?

(contempt)

These people don't deserve warnings.

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

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

JACK (CONT'D)

Get yourselves uncuffed.

GWEN and OWEN set to work.

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

(CONTINUED)

49 CONTINUED: (4)

49

JACK (CONT'D)

(to EVAN)

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

(EVAN looks up)

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

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

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

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

TOSHIKO

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

OWEN

And the police.

GWEN

Not the police. Not yet.

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

GWEN (CONT'D)

I want to question him first.

JACK

Gwen--

GWEN

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

TOSHIKO

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

GWEN

(to OWEN)

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

GWEN looks at her colleagues.

GWEN (CONT'D)

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

(CONTINUED)

49 CONTINUED: (5)

49

And she's right, they do.

CUT TO:

50 INT. THE TAP HOUSE PUB - EARLY MORNING

50

Daylight beginning to break through.

JACK on one side of the pub.

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

GWEN still in pain from the wound.

EVAN stares back at her. Silence.

GWEN

The whole village was involved.

EVAN SHERMAN

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

GWEN

And butcher them.

(EVAN says nothing)

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

And EVAN just smiles. Shrugs. Deliberately starts to goad GWEN with a lack of concrete answers.

GWEN (CONT'D)

Why'd you do it?

EVAN just grins at her. GWEN more and more frustrated.

GWEN (CONT'D)

Come on! Make me understand.

EVAN

Why do you care?

GWEN looks at him.

GWEN

I've seen things you'd never believe. And this is the only thing I can't understand.

(CONTINUED)



50

CONTINUED:

50

EVAN stares at her.

EVAN SHERMAN

So, keep wondering.

And GWEN loses her temper, shouts at EVAN.

GWEN

Tell me! I need to know why!

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

JACK

That's enough. Time to go.

He points the way with his gun.

EVAN and GWEN keep sitting, staring at each other.

EVAN SHERMAN

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

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

GWEN

OK.

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

JACK watches.

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

EVAN SHERMAN

Because it made me happy.

\*

GWEN recoils, startled. Looks at him.

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

\*

\*

She stares back. Terrified.

CUT TO:

51

EXT. BRYNBLAEDD - DAY

51

Day breaking. Couple of police cars. SOCO crew.

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

(CONTINUED)

51

CONTINUED:

51

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

OWEN

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

JACK

This place'll become a shrine to all sorts of weirdos.

GWEN watches the three going into the car.

GWEN

We ought to be locking them in our vaults. With all the other monsters.

JACK looks at her.

As EVAN's bundled in, he catches GWEN's eye. And smiles. A triumphant smile.

GWEN stares back defiantly.

Until the door is closed and EVAN is no longer looking. And then she starts to break down.

She buries her head on JACK's shoulders.

OWEN looks on.

Pull back on the small village amidst the huge landscape.

CUT TO:

52

EXT. CARDIFF - DAY

52

Back in the city; helicopter shots.

53

INT. GWEN'S FLAT - EVENING

53

RHYS and GWEN on the sofa, cuddled up. Watching the telly.

RHYS is looking at GWEN. After a second:

RHYS

You alright?

GWEN

Yeah. Why?

(CONTINUED)

53 CONTINUED:

53

RHYS

You hate this programme. And you haven't moaned once.

GWEN

Oh.

RHYS

Is it work?

GWEN

Sort of.

RHYS

Can you talk about it?

Beat. GWEN looks at RHYS with such a huge surge of affection.

GWEN

No.

RHYS

We should have a code. You substitute the word "kettle" for any words you can't tell me. Then I can sympathise.

GWEN smiles. Goes back to watching telly. Then:

GWEN

Was that my phone?

RHYS

Dunno.

GWEN

I think it was.

She jumps off the sofa. Pulls her phone out of her bag on the kitchen table.

GWEN (CONT'D)

Oh no, I've gotta go in.

And RHYS' heart drops, but he doesn't show a thing.

RHYS

Right.

(Beat)

Shame. Poor you.

GWEN

I know.

(CONTINUED)

53 CONTINUED: (2) 53

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

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

CUT TO:

54 EXT. CARDIFF - EVENING 54

Cardiff street. GWEN on her mobile.

GWEN

Can we meet? Nowish?

CUT TO:

55 INT. OWEN'S FLAT - EVENING 55

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

GWEN

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

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

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

GWEN (CONT'D)

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

OWEN

You can now.

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

After a moment, GWEN pulls away.

GWEN

We do fine, me and Rhys. The sex.

OWEN

We'll do more than fine.

(CONTINUED)

55

CONTINUED:

55

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

Pull away, as the snogging turns to great sex.

**END.**