

TORCHWOOD

Episode 7

by

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1 BLACK SCREEN

1

Footsteps, squelching through mud. Sticks breaking underfoot.

VOICE

Nearly there.

Fade up from black.

2 EXT. WOODS. CLEARING - NIGHT X

2

Mary - 20s, but looks older, tattered dress - walks on ahead, she knows where she's going.

Caption - 'Cardiff, 1809'

MARY

We've been right busy since you lot were billeted here.

Trailing behind her, stumbling through the undergrowth, a young soldier - he can't be more than 17. From his uniform, we can guess this is a couple of hundred years ago.

They reach a clearing. Mary turns to the soldier. Smiles.

MARY (CONT'D)

This your first time? The others been teasing you, that it?

The boy looks at the ground, nervous, miserable. Pale in the moonlight. Mary walks to him, brushes a leaf off his coat.

MARY (CONT'D)

Don't worry, Mary'll look after ya. And afterwards you can tell them you were so good I asked ya to marry me.

(starts to unbutton
his trousers)

That's me. Mary. Like the virgin.

WHACK. He's smacked her across the face. Beat. Mary reels and staggers slightly. Keeps her composure.

MARY (CONT'D)

Religious man, are ya.

WHACK. The boy stares at her, vicious, eyes glinting. Mary wipes the back of her hand across her busted lip.

(CONTINUED)

2 CONTINUED:

2

MARY (CONT'D)
That costs extra.

WHACK.

SOLDIER
I got money.

His arm has gone back for another blow. Mary reaches up, grabs his hand. She's stronger than him. She holds his arm still and with her other hand grabs a clump of flesh from his face, twists it. He yelps.

MARY
I'm not your fucking *hound*.

She lets go, half shoving him to the ground. His face is cut, bleeding. Mary sees the blood. Shit. She hares off. The young soldier staggers to his feet.

SOLDIER
Filthy whore. I'll kill you.

He bolts after her.

CUT TO:

3 EXT. WOODS - NIGHT X

3

Mary flees, crashing through the woods.

Suddenly she stops. Deep in the forest ahead of her, through the trees, she can see lights. Blinking. Throbbing. But the sound - God, the *sound* - to us it might sound like the engine of a jet about to take off. To Mary it must sound like hell itself has opened up.

Noise behind her, the soldier is getting closer. Mary runs.

CUT TO:

4 EXT. WOODS. THE SAME - NIGHT X

4

The young soldier stumbles out. He sees the lights ahead of him, still glowing and moving. And that roar, that grinding screeching fury. His courage is failing him now. His hand goes to his face, touches the cut Mary gave him. His jaw sets, and he starts off.

CUT TO:

5 EXT. WOODS - NIGHT X

5

His progress slows as he has to fight his way through the branches and tangles.

Ahead the lights build suddenly... and fade. Silence.

He stops dead. There's Mary. Not running, not hiding, just standing there. Blinking, dazed. Studying her hands, moving and flexing her arms as if she's never seen them before.

The soldier draws a pistol and aims it at Mary.

SOLDIER

Do whores have prayers?

Mary looks up at him.

She grins.

The soldier's pistol fires.

JUMP CUT TO:

6 EXT. BUILDING SITE - DAY 1

6

The pistol shot fades into the sound of excavators and earth movers.

We are here, we are now.

A building site. But something's going on. Builders standing around, shrugging and drinking tea. But more so than usual. Then we see why.

There's a white tent set up in the middle. Forensics men in white suits and gloves and masks creep in and out. And at the edge of the site, a police cordon. People behind it. They're not exactly straining to see what's going on, just people caught on their way to get lunch, staring absently at the police who stare absently back.

Suddenly a huge black SUV pulls up. Somehow the crowd knows this is important - a ripple of interest, they crane their necks to see what's happening.

The Torchwood team step out of the car. They stride past the public at the police cordon and onto the building site. Jack leading, Owen, Gwen and Tosh behind.

We find one face in the crowd, watching the team as they go.

(CONTINUED)

6 CONTINUED:

6

It's Mary.

CRASH CUT INTO TITLES.

7 INT. POLICE TENT. MOMENTS LATER - DAY 1

7

The team walk in. There are two holes. A skeleton in one - half unearthed, just the skull and ribs visible. And in the other, what looks like some kind of machine.

JACK

Once, just once, I'd like to walk into one of these tents and find it's a party. You know, with food and drinks, people dancing, a girl in the corner crying.

They dump their equipment, scanners, cases. Owen lowers himself down into the hole with the skeleton. Jack hops down into the one with the machine. Tosh and Gwen squat at the edge.

The machine is black, metallic. On first sight it could be mistaken for a medieval instrument of torture, all twisted and cruel looking metal. It looks like a pair of jaws, or the rib-cage of a giant robot.

As Owen clambered down, he leant on a metal case, where his hand left the ghost of a handprint. Stay on Toshiko as she watches it slowly fade...

GWEN

Is it alien?

JACK

This deep, yeah, gotta be.

GWEN

Any idea what it is?

...She surreptitiously traces the tip of her finger around it.

JACK

Not a clue. Could be a weapon, could be a really big stapler.

(across to Owen)

What about our friend there?

OWEN

She's dead.

(CONTINUED)

7

CONTINUED:

7

JACK

Thank you, Quincy. 'She'?

OWEN

Judging from the size of the skull.

JACK

How long she been there? Tosh?

TOSHIKO

From the depth they found her, I'd say 150, 200 years. This area was woodland and marshes. They drained the marshes and cleared the trees when the city started to spread.

GWEN

So she drowned?

TOSHIKO

Unlikely. The skeleton is lying face up, and judging from its condition has been pretty much undisturbed. Corpses in water lie face down with the head hanging.

GWEN

You don't get out much, do you?

Owen laughs. Toshiko looks at him.

OWEN

Besides. See how these three ribs have been shattered? More likely she was shot.

He straightens up, regards the skeleton for a moment.

OWEN (CONT'D)

Though - you know what it looks like...?

JACK

Ok, people, saddle up.

Owen holds his hand up to Gwen to help pull him out of the trench. She helps him up.

GWEN

Jesus, you're so light. You're like a girl. You're like my niece.

(CONTINUED)

7 CONTINUED: (2)

7

OWEN

I'm not, I'm wiry. Fat girls go mad over me. But I guess I don't need to tell you that.

Gwen laughs - but shocked he just said that in public.

Toshiko watches this. Something about it makes her uncomfortable, she looks away.

JACK

When the Police do the post mortem, get Ianto to nab the results and let me know if there's anything interesting.

(looking back at the machine)

This is what we came for.

CUT TO:

8 INT. TORCHWOOD. THE VAULT - DAY 1

8

Toshiko descends into the Vault. Clang clang clang, her boots on the metal stairs.

Jack is standing in front of one of the cages, containing a Weevil. It stares back at him.

JACK

Toshiko, meet Janet.

TOSHIKO

Janet?

JACK

I'm calling her Janet. It's an homage.

TOSHIKO

Who to?

JACK

Someone I knew called Janet. Janet suddenly appeared in... one of those places they have in Wales without any vowels, and frightened some perfectly nice people in their caravan. So she's gonna be staying with us for a while. But Janet has taught me something very interesting.

He indicates for Toshiko to come closer.

(CONTINUED)

8

CONTINUED:

8

JACK (CONT'D)

When me and Owen found her she was
scrabbling around in the dirt. First we
thought she was trying to dig something
up. But when we got closer we realised
she was burying something.

(he looks at Toshiko)

One of her children.

TOSHIKO

My God.

JACK

There's two possible explanations. One:
And this is the one I favour, this is
learned behaviour. We don't know how
long they've been here. It's possible
they've picked this up, just by seeing
us do it for years and years -

TOSHIKO

- and are just repeating it with no idea
what it means.

JACK

Two: Weevils have sentiment. We thought
their connection was just tribal, but
maybe it's possible they have bonds
built on emotion. Which is fine with me
as long as they don't start leaving
their kid's name on the outgoing message
on their answer-machine, because OH MY
GOD that's annoying.

Toshiko talks to Jack but stares, transfixed, at the
Weevil.

TOSHIKO

Listen, that hardware we picked up this
morning, do you want me to take it
apart?

It holds her gaze, never blinking, just eyeing her back.
An equal.

JACK

Nah, I'll do it. Torchwood Glasgow have
found a colony of those little spidery-
mouse things and want us to look after
them. I need you to come up with 50
reasons why we can't.

(CONTINUED)

8 CONTINUED: (2)

8

TOSHIKO
Why? We've got room...

We close in on the Weevil's eyes, drawn in just as Toshiko is being drawn in. There's something about it, something... vulnerable?

JACK
Yeah but I hate those spidery-mouse things.

Suddenly the Weevil moves. It lashes out - a sweep of a clawed hand between the bars, just missing Toshiko's face. She stumbles back just in time, falling to the ground.

JACK (CONT'D)
You Ok?

TOSHIKO
Fine. Yeah, I... Fine.

JACK
(helping Tosh up)
My fault. I let you get too close. First rule of aliens: Always assume they bite.

Toshiko dusts herself down. Shaken.

CUT TO:

9 INT. AFTERNOON. THE HUB - DAY 1

9

Tosh climbs back up to the Hub. Owen and Gwen are by Tosh's computer. They look up, sheepish.

OWEN
I'm really sorry. I think your computer might be dead.

Toshiko's face drops - oh no - she hurries over.

TOSHIKO
Oh God. What happened?

OWEN
(pointing at Gwen)
Ok, so *she* said I was no good at sports which, as anyone who took the most cursory glance at me would -

(CONTINUED)

9

CONTINUED:

9

GWEN

You're scrawny! You look like the
'before' picture on a body building
advert!

OWEN

- So *I* said throw me something and I'll
catch it, so *she* grabs my plastic thing
I keep my pens in and -

TOSHIKO

What happened to the *computer*.

OWEN

Oh. I kicked out the plug.

TOSHIKO

What?

Her hands blur over the keyboard as she frantically tries
to revive the computer.

TOSHIKO (CONT'D)

It was running a translation programme
I'd written. I've collated every scrap
of alien language we know and broken it
down into a binary thread to see if
there's a common derivation.

OWEN

That's a bit of a mouthful.

Gwen snorts with laughter.

GWEN

Sorry. Private joke. Stupid joke.

TOSHIKO

Jesus, you two, can we focus?

OWEN

Yeah, like I said, I'm sorry.

TOSHIKO

We're supposed to be professionals. This
isn't a bloody - this isn't a *common*
room. We have a *job* to do.

GWEN

She's right. You're right, Tosh, I'm
really sorry.

(CONTINUED)

9 CONTINUED: (2)

9

Gwen walks back to her station. Owen watches her go. The atmosphere has been broken, the temperature has suddenly dropped a couple of degrees.

OWEN

You know what, Tosh? Sometimes I think even that stick up your arse has a stick up its arse.

He strides off. Tosh is left fuming.

CUT TO:

10 INT. BAR. EVENING - DAY 1

10

Toshiko sits on a stool at the bar. Brooding, preoccupied.

Mary appears beside her. Vibrant, confident, sexy; she's like a whirlwind.

MARY

So there's this guy over there and he's been staring at me all evening and I've told him to piss off but he won't, so I've come over to talk to you because I know how this ends: he gets a punch in the neck and I get barred and I've already been barred from about 20 pubs and I don't want to get barred from this one because they do these nice olives on the tables.

Toshiko blinks back, a little overwhelmed.

TOSHIKO

Right. Uh, Ok then.

MARY

(sitting down next to her)

Cool. Let me get you a drink.

TOSHIKO

Really, there's no need -

MARY

(to the barman)

J.D. and coke, and - Toshiko, what do you want?

TOSHIKO

I'm fine, I've just -
(MORE)

(CONTINUED)

10 CONTINUED:

10

TOSHIKO (CONT'D)

(suddenly)

I didn't tell you my name.

MARY

Oh yeah. That was the other thing. I
kind of know who you are.

TOSHIKO

I, uh, I think you've mistaken -

MARY

Toshiko Sato. Born in London 1979, moved
to Osaka when you were two, then back to
the UK in 1990. Parents in the RAF,
grandfather worked at Bletchley Park -
very impressive. University, blah blah,
snapped up to government-science-think-
tank when you were 20 -

(to the barman, with
her drink)

Thanks.

(Toshiko)

- recruited to Torchwood 3 years ago. I
saw you at the building site this
morning. What was that you had in the
case?

TOSHIKO

(stunned)

...How do you know about Torchwood?

MARY

There's stuff on the internet, but you
have to dig really deep. Plus we pick up
stuff from Police radio scanners, we -

TOSHIKO

We?

MARY

Scavengers. Collectors. Just like you.

TOSHIKO

How many of there are you?

MARY

Oh listen, don't think it's in any way
organised. It's like medical research,
everyone's too paranoid to pool what
they've found in case it gets nicked.
It's really just a disparate bunch of IT
guys who live with their mothers.

(MORE)

(CONTINUED)

10 CONTINUED: (2)

10

MARY (CONT'D)

(she grins)

I can't believe I'm sitting here with you. You're our hero.

TOSHIKO

I am? Why?

MARY

You're the geeky one! You're like them, but with better skin and no Star Wars toys. I'm assuming.

TOSHIKO

That's hardly your profile though. What on earth do they make of you?

MARY

(laughs)

They don't know *what* to make of me. I terrify them.

Even Toshiko allows herself to laugh a little. But not for long.

TOSHIKO

I shouldn't talk to you.

MARY

(shrugs)

So go.

CUT TO:

11 INT. BAR - NIGHT 1

11

Later. The bar is crowded now. Toshiko and Mary have moved to a table.

MARY

My first thing was some nuts and bolts from the Sycorax ship from last Christmas. Got them on eBay for 2 grand, can you believe it? There's loads of stuff, but you've got to be careful not to get fleeced. Like when everyone was going round flogging bits of rubble saying it was from the Berlin wall.

She leans forward, conspiratorial.

(CONTINUED)

11 CONTINUED:

11

MARY (CONT'D)

What's it like? Every day, just being... *around* that stuff, it must be incredible.

TOSHIKO

I can't go in to detail. I won't. I can't even tell you if... Let's just say the stuff we deal with comes from other *cultures*, Ok? The most amazing thing is the similarities. But that can be horrible, because we find lots of weapons. And you just think my God, *everything* wages war. It's not just a trait of *ours*, it's a trait of *existence*. And it makes you feel hopeless. But then there are times... We found this thing, it was like a sheet of metal, about A4 size, and it had these symbols on it. And it took me about 3 months to translate and it was a letter someone had written to his family, to his children, saying how much he missed them. And it just made me cry because I thought even across these unimaginable distances there are fundamentals that stay exactly the same. And there's no one to talk to about this. The guys at work, they're great, but they don't... see it like I do.

(she sips her drink)

I could be fired. Just for telling you that.

Mary watches her for a moment.

MARY

(a decision)

I want to show you something.

From her pocket she pulls a small battered tin. She opens it and takes out a wad of tissue. Inside, a pendant. Simple, antique. But it glows, ever so slightly.

TOSHIKO

It's a pendant.

MARY

It's a little more complicated than that. Put it on. Hang on.

Mary moves the drinks out of the way.

(CONTINUED)

11 CONTINUED: (2)

11

TOSHIKO

What are you doing?

MARY

You'll see. Put it on.

Toshiko frowns sceptically - what's all this about? She puts the pendant on. She gasps. It's like a circuit has been made and suddenly she has an electric current running through her. She grips the edges of the table, white knuckles. A cacophony of voices fill her ears.

(it's fine i'll drink one more and just drive really slowly there's the whole units of alcohol thing but fuck knows how that works will you look at the arse on that if he asks i'll show him the packet with just one fag in it just let out a little bit of wee does it show oh god i hope it doesn't show that nap i had after lunch that was an absolute classic)

TOSHIKO

What are they? Who - I can hear voices.

(bollocks a bloke just went in there I'll wait til he comes out i can't pee if there's another bloke there i should have said it's chico time when the boss asked what time it was i should have said it's chico time that would have made everyone laugh i wish i was at home i wish i was with my kids)

MARY

They're people's thoughts.

(move slightly to the left so i can see my reflection while she's talking oh yes i have got it going on did i send that email oh god did i click reply to all he doesn't touch me any more i wish i'd shagged that single dad i met at the parents evening though his son looked a bit simple)

TOSHIKO

What? This is - oh God.

(i swear if he tugs his groin one more time i will twat him in the fucking face and he has coffee breath i am loving that blouse)

MARY

They're people's *thoughts*, Toshiko.
You're hearing their *thoughts*.

(what's that asian girl doing is she having a fit or something i wish they'd bring back arctic roll)

(CONTINUED)

11 CONTINUED: (3)

11

TOSHIKO

It's so - God, they're so *loud*.

(cute though is that her girlfriend marcus farrell reckons he's done it with two lesbians lucky bastard how would it work)

TOSHIKO (CONT'D)

That man over there with the - I can *hear* him.

(like the logistics and that i mean does one of them sort of sit on the side i'd need like twenty minutes or so to get my breath back oh bollocks did i set the tape for top gear)

MARY

Ok, Toshiko, I need you to focus. Home in on my voice.

(i should have eaten something does coffee count as food if you've got sugar in it)

TOSHIKO

I - I can hear *all* of them.

(there's no way i'm showing it to a doctor)

MARY

I need you to listen to me. Focus on my voice. Will you do that? Shut everything else out.

(fucking sudoku)

TOSHIKO

Ok. God, this is...

MARY

Just me. There's no one else but me.

Toshiko nods, her eyes shut, her fists clenched, straining with the effort of shutting everything else out. The noise of the other voices starts to diminish.

MARY (CONT'D)

Can you hear me?

Toshiko nods. And suddenly Mary isn't speaking out loud any more, her voice is in Toshiko's head. The other voices a hum of chatter in the background.

(CONTINUED)

11 CONTINUED: (4)

11

MARY (CONT'D)
(her thoughts)
Can you hear me now?

Toshiko nods.

MARY (CONT'D)
(her thoughts)
Ok, I want you to home in on just my
thoughts.

TOSHIKO
There's so much... so much noise,
it's...

MARY
(her thoughts)
You can do it. Find my voice in your
head.

TOSHIKO
Where are you?

MARY
(her thoughts)
Here, I'm here. Now, what am I thinking?

TOSHIKO
I can hear you, but it's like...

MARY
(her thoughts)
Block everything else out. It takes
practice, but this is what you have to
learn.

TOSHIKO
You're thinking... Oh God, this is
hard...

MARY
(her thoughts)
Follow my voice...

TOSHIKO
You're thinking...

MARY
(her thoughts)
That I want to kiss you.

Toshiko yanks the pendant off. The voices suddenly
disappear.

(CONTINUED)

11 CONTINUED: (5)

11

MARY (CONT'D)

I'm sorry. I'm sorry, that was -

TOSHIKO

No, look, it's fine -

MARY

I didn't mean to - sometimes you can't control -

TOSHIKO

I know, it's fine, don't...

She musters a smile - flustered, embarrassed.

TOSHIKO (CONT'D)

Where did you get it?

MARY

It's been in the family a long time.

TOSHIKO

It's - I've never seen anything like it - it's incredible.

MARY

This is *The Holy Grail*, Toshiko. With this you can *read people's minds*. It levels the pitch between man and God.

TOSHIKO

(handing it back)

Is it alien?

MARY

I don't know. No, I want you to have it.

TOSHIKO

What? I can't, Mary.

MARY

Please.

Mary looks at the pendant - longingly, but wary too.

MARY (CONT'D)

I've kept it too long. After a while it gets... You hear too much. It changes how you... see people.

TOSHIKO

I'll have to show it to the others.

Mary can't help but smile.

(CONTINUED)

11 CONTINUED: (6)

11

TOSHIKO (CONT'D)

What?

MARY

Nothing. ... Just, you won't.

TOSHIKO

I will.

MARY

You won't.

TOSHIKO

And you know this from finding my CV on the internet.

MARY

No, because I know the pendant.

A smile is playing around Toshiko's mouth, threatening to break out. This is fun.

TOSHIKO

Well, you're wrong. Because I will.

Mary leans back in her chair. A wicked grin, she runs the tip of her tongue over her teeth.

MARY

Yeah but you won't.

CUT TO:

12 INT. TORCHWOOD. STAIRWELL - DAY 2

12

The door to the outside world hisses shut behind Toshiko. She starts down the stairs to the Hub. She stops, takes the pendant out of her pocket and holds it up to the light. It glows dimly. She puts it on.

CUT TO:

13 INT. TORCHWOOD. THE HUB - DAY 2

13

Toshiko winces as she walks into the Hub and the chatter of voices - Owen and Gwen's, real and thought - hit her. Four voices, talking at once. Owen is tending some kind of alien plant - purple, vicious looking. Gwen is putting the phone down.

(CONTINUED)

13 CONTINUED:

13

OWEN

(his thoughts)

ate my pencil i don't believe it now
what do i do got that from the isle of
wight the little sod

(out loud)

Hey, Tosh.

(his thoughts)

she'd better not go into one about the
computer again

GWEN

Morning.

(her thoughts)

bastard detective sergeant giving it
all oh gwennie has deigned to call her
old mates

TOSHIKO

Listen. I've got something to show you.

OWEN

Sure.

(his thoughts)

hope she isn't gonna make us watch
another bloody slideshow about the incas
or whatever it was i want a biscuit

GWEN

Have I got time for a pee first?

(her thoughts)

oh sweetheart the jeans in the boots
thing has kind of had its day

TOSHIKO

(trying to stay
focused)

It's a... I found this thing and...

OWEN

(his thoughts)

what's she talking about she can be dead
weird i wonder what she'd be like in bed
catholic but grateful i bet

TOSHIKO

(winded by that)

Okaaay. Um. I don't know if it comes
under actual *technology* -

(CONTINUED)

13 CONTINUED: (2)

13

OWEN

(his thoughts)

then afterwards she'd be like that bit
in four weddings when andi mcdowell says
i'm thinking of a june wedding indra
mittal wanked me off during that film

TOSHIKO

Sorry, I just need you to -

GWEN

(her thoughts)

oh god i can smell him on me from that
shag in owen's car this morning i can
still smell him on me

Toshiko stops dead. She stares at Gwen, shocked.

GWEN (CONT'D)

(her thoughts)

that's twice now does that make it an
arrangement no has to be more than two
surely long as we keep it to just the
two times we're fine what's tosh looking
at

(out loud)

You Ok, Tosh?

OWEN

(his thoughts)

when she did that thing when she ran her
tongue across my teeth oh shite i should
have worn different jeans gonna have to
sit down til this subsides a bit

Toshiko looks from one to the other, her throat suddenly
dry.

TOSHIKO

...Yeah. No. Fine.

GWEN

What is it you wanted to show us?

(her thoughts)

i wonder if i could get owen to come
down to the vault no we couldn't have a
shag in front of a weevil i couldn't
even do it in front of trevor kendall's
cat

TOSHIKO

It's... forget it.

(MORE)

(CONTINUED)

13 CONTINUED: (3)

13

TOSHIKO (CONT'D)

It was just a - I found this article...
I'll bring it in tomorrow.

OWEN

No worries.

(his thoughts)

but thanks for that rambling trip to
nowhere tosh

They go back to their work. Tosh turns away, goes to her
desk and plonks her bag down. Reeling, devastated.

CUT TO:

14 EXT. OUTSIDE TOSHIKO'S HOUSE - DAY 2

14

Toshiko arriving home. Mary is sitting on the doorstep,
smoking.

TOSHIKO

I might have known you'd have my address
as well.

MARY

Did you tell them?

TOSHIKO

You tell me.

MARY

It doesn't - it's not a two-way thing.

Toshiko gets out her keys, unlocks her door.

TOSHIKO

No. I didn't.

She disappears into her house.

CUT TO:

15 INT. TOSHIKO'S HOUSE. KITCHEN - DAY 2

15

Toshiko clatters about. Mary has followed her in.

MARY

What made you change your mind? You
listened to them didn't you.

(laughs, triumphant)

See, I told you! It's incredible, isn't
it, some of the stuff you hear -

Toshiko turns on her, raging, the pendant in her fist.

(CONTINUED)

15 CONTINUED:

15

TOSHIKO

What *is* this thing? Why did you give it to me?

MARY

(taken aback)

I told you -

TOSHIKO

The things I saw. What they thought of me, what they *really* thought. How can I - ? Christ these are people that supposedly *like* me.

MARY

They *do* like you. People are complicated, they - Ok, I should have warned you about this. It isn't like reading someone's diary. The stuff you've been hearing, it's so deep, so personal, stuff they're not even aware they're thinking.

TOSHIKO

Everything becomes so grubby. You think you know someone, then suddenly you see them for real and they're... they're... *bastard little twats*.

That's probably about the 5th or 6th time in her life Toshiko has sworn. It's strangely sweet and Mary has to suppress a smile of fondness.

Mary moves towards her. She reaches up to touch Toshiko's face. Toshiko flinches away from Mary, but only slightly.

MARY

Not everything. Not everyone.

She puts the pendant back over Toshiko's head. Toshiko gasps as the circuit is completed again and Mary's thoughts rush into her. Mary draws her hands back around, running her fingers over Toshiko's neck.

TOSHIKO

I wouldn't say your thoughts were exactly pure.

MARY

At least they're consistent. No agenda. No resentment.

Toshiko looks into Mary's eyes.

(CONTINUED)

15 CONTINUED: (2)

15

TOSHIKO
(miserable, hurt)
They pity me. You don't pity me.

MARY
Why would I? You've no idea how long
I've waited to meet you.

They are close now, their voices soft.

TOSHIKO
What you're thinking now, that's...
pretty graphic.

MARY
That wasn't my thought.

TOSHIKO
What?

MARY
I wasn't thinking anything. That wasn't
my thought. It must have been yours.

TOSHIKO
That one - there - that was yours.

MARY
Yeah that was mine.

TOSHIKO
I'm not sure I'd be able to do that.

MARY
Let's find out.

Their mouths meet. And they kiss, passionate, raw.

CUT TO:

16 INT. TOSHIKO'S HOUSE. BEDROOM - NIGHT 2

16

Toshiko, sitting up in bed. The duvet up to her chin. -
Wide-eyed with shock at what's she's just done. Mary
sashays in from the kitchen, naked. A cigarette in and
tumbler of whiskey in one hand, an egg cup in the other.

MARY
You have no ashtrays. In your whole
house, not one.

TOSHIKO
What are you using?

(CONTINUED)

16 CONTINUED:

16

MARY

I think it's an egg cup.

TOSHIKO

Classy. What time is it?

MARY

I don't know. Three-ish?

Mary climbs back into bed, and immediately Toshiko sits up, swings her legs over the side of the bed, her back to Mary.

MARY (CONT'D)

You Ok?

(beat)

Freaking out a little?

TOSHIKO

...A little.

There's a card on the table next to the bed. Mary picks it up.

MARY

Your birthday's July, right?

TOSHIKO

(sighs)

You're the expert...

MARY

Isn't it a little late to still have your cards up?

TOSHIKO

(turns)

What?

MARY

"Lots of love, Owen." I'm guessing that would be Owen from work. Owen from the building site yesterday morning. Owen from the photo on your fridge.

TOSHIKO

Can you just - can you put that down.

MARY

All I'm saying is, I don't want to get in the way of anything.

(CONTINUED)

16 CONTINUED: (2)

16

Toshiko has stood up. She snatches the card away. Quickly she tugs on her dressing gown, embarrassed to be naked in front of Mary.

TOSHIKO

There's nothing to get in the way of.

MARY

Ah. I see. You want to talk about it?

TOSHIKO

Not really.

MARY

It's Ok, wouldn't be the first time I'd been a rebound shag.

TOSHIKO

(raging, hurt)

You weren't, Ok? Nothing's *happened*, nothing *will* happen. Just one of the delightful things I found out yesterday thanks to your *bloody pendant*.

She yanks it off and hurls it onto the floor, then flops down onto the bed. Mary gets up, crosses and sits next to her. She holds up the pendant.

MARY

It's not all bad. The pendant. Some of the things it can do are extraordinary.

TOSHIKO

(snorts, miserable)

What possible good could ever come out of *that*?

MARY

You need to work that out for yourself.

CUT TO:

17 EXT. STREET. DAY 3

17

Toshiko is in the middle of a street. People stream past her. She takes a breath and slowly places the pendant over her head.

MARY (V.O.)

You need to go somewhere public, somewhere crowded.

(CONTINUED)

17 CONTINUED:

17

TOSHIKO (V.O.)
What am I looking for?

MARY (V.O.)
It will find you.

CUT TO:

18 INT. TOSHIKO'S HOUSE. BEDROOM - NIGHT 2

18

TOSHIKO
I'm sick of these riddles. What's going on? Where did you get this?

MARY
I told you.

TOSHIKO
All you said was it's been in your family. Who are you, Mary? Is that even your real name?

MARY
(shrugs)
I answer to it.

TOSHIKO
(stands)
Ok, I've had enough of this.

MARY
(a sudden flash of
snarling anger)
Typical fucking *Torchwood*. You think you have the fucking *monopoly* on secrets.

That took them both a little by surprise. Mary fidgets, tries to laugh it off. She reaches out, takes Toshiko's hand.

MARY (CONT'D)
Put the pendant on.
(taps her head)
It's all here. All the answers.

TOSHIKO
No. Other people's thoughts are chaotic and random, but with you... maybe it's because every time you've *known* I'm listening...

Mary brings Toshiko's hand to her face, places it against her cheek.

(CONTINUED)

18 CONTINUED:

18

MARY
Ok. Here's another name. Philoctetes.
I'm Philoctetes.

CUT TO:

19 EXT. STREET - DAY 3

19

As before, Toshiko in the street. She takes a breath and slowly places the pendant over her head.

WHAM. Toshiko winces as a wall of noise hits her; voice upon voice, overlapping, running into each other.

(can't believe they gave it to fucking nigel that limp dick this stupid eighties clothes revival it was horrible then and its horrible now oh no is today the twenty seventh oh christ its our anniversary maybe i need to start letting that bastard tony beat me at golf)

The roar of voices is making Toshiko's head ache. She closes her eyes. Like she did in the bar, she needs to concentrate - filter out the background noise, focus it down to where and who she wants.

(how can carrot cake have calories if it's made of carrots)

(never felt old until i tried to download music)

(this time when i ask dad how mum is i must turn the telly off and actually listen)

The voices are starting to separate. Toshiko looks up. She's almost sweating with the exertion. A woman is walking towards her. Toshiko tries to block everything else out except the woman's thoughts.

(could bandage my hand say i shut it in a car door that would explain why the signatures don't match)

She's doing it! She switches to a man, coming towards her.

(gives me an hour before lisa gets back from aerobics to dress up got to be careful she started to notice her tights getting baggy round the crotch)

Toshiko laughs, naughty, into her cupped hand. Another man -

(CONTINUED)

19 CONTINUED:

19

(can't send another text that just looks desperate maybe if it was a jokey one no i do have some pride maybe if i sent some flowers)

Switch to a woman; middle aged, grim faced -

(all big eyed and giggly and i'm sat there with my tits like something out of the national geographic if she does that again she'll get a)

Switch to another woman; plain, bookish, a little dowdy -

(6 cigarettes today and all of them post coital glorious)

Switch to a man - it's the theme music from James Bond!

Toshiko laughs. Switch to another man -

(really don't get it 6 weeks of eating like brian bloody keenan and i've still got man boobs what's that girl looking at)

Following on behind, another man; middle aged, short and smart, textbook example of ordinary -

(face down this time i'll make her lie face down)

Switch to - no, wait - back to that man again -

(i'll make her say i love you like i used to do with the black girl)

What the hell does that mean? Toshiko tries to follow the thread of his thoughts.

(use the pillow to constrict the air and make her weak it gets so just the sight of the pillow does it)

He's getting out of her range, about to be swallowed up by the other people. Toshiko starts to weave through the crowds after him.

(a cut from her neck to her legs that'll give her something to remember me by)

Someone thumps into Toshiko, winding her. It makes her stagger, breaks the connection.

She looks up - she's lost him!

She searches around, trying to find his voice again. Snatches of different voices - a woman's voice -

(CONTINUED)

19 CONTINUED: (2)

19

(i'll tell him something fell on my neck that's why there's a mark)

(couldn't switch to another therapist we'd spend a year just doing the catch up)

TOSHIKO

Shit.

(eaten for forty eight hours now she'll be getting exhausted but desperate this was when the black girl tried to get away)

That's him. Toshiko starts to fight her way through the crowd.

CUT TO:

20 INT. SUBURBAN HOUSE. HALL - DAY 3

20

A neat little hall. All magnolia and potted plants. - Coats on pegs. Shoes lined up.

The sound of a key in the door. The dapper little man enters.

MAN

(calls out)

Would you believe it, the Post Office in Grantham Road is closing!

CUT TO:

21 INT. SUBURBAN HOUSE. LANDING / BEDROOM - DAY 3

21

He trots up the stairs -

MAN

I said to Mr Shah who runs it, what are we supposed to do now? The nearest one's in town. It's the pensioners I'm worried about.

- into the master bedroom. A little chintzy. Dried flowers, maybe some little plates on the walls.

And a sight straight from a nightmare.

There is a woman there. She's on the bed, her hands tied to the headboard.

She's naked. She's been gagged. Her face and body are covered in bruises.

(CONTINUED)

21 CONTINUED:

21

When the man walks in, she goes rigid with fear, her eyes like saucers.

MAN (CONT'D)

He just shrugged. I don't think he really understood what I was saying.

He looks at the woman. A naughty little grin.

MAN (CONT'D)

Did you miss me? I missed you. Have you been thinking about me?

The woman says nothing, stares at him, paralysed.

MAN (CONT'D)

(low, deadly)

I said, have you been thinking about me?

She nods, mute, terrified.

MAN (CONT'D)

Naughty thoughts?

She nods.

MAN (CONT'D)

You're a one, aren't you. Leading me on again. Like when you got in my cab. All pissed up, sitting in the front seat, touching my arm when I made you laugh.

He moves towards her, she tries to scramble back, rucking up the sheets and blanket - but there's nowhere to go.

He stops, frowns.

MAN (CONT'D)

Your wrists are all scratched. Have you been trying to get away?

She shakes her head frantically - no no no no.

MAN (CONT'D)

You know the rules. We've been over the rules. Maybe we should have another rough and tumble.

He starts to undo his belt. The woman starts to scream, muffled through the rag in her mouth, like an animal caught in a snare.

(CONTINUED)

21 CONTINUED: (2)

21

MAN (CONT'D)

Then afterwards, I thought we'd watch a film.

WHACK. The man blinks, stunned, confused, like he's suddenly instantly drunk. Slowly he falls to his knees. Then topples over - THUMP - face down onto the bed. Silence.

The woman looks at his unconscious body - completely amazed - then up at the young woman standing over him, panting, with a golf club in her hand.

TOSHIKO

It's Ok. You're Ok now.

CUT TO:

22 EXT. STREET - DAY 3

22

A sense of blue lights, flashing. The focus sharpens. Police lights, ambulance lights.

Toshiko stands in the road. Police and medics swarm around her. A silent, still figure in the middle of a world of movement. She is looking at the pendant, in her palm.

She looks up. Through the doors of an ambulance, she can see the woman from the house. She's wrapped in a blanket. Battered, dazed, but alive. She stares out at Toshiko, while a paramedic tends to her cuts and bruises. She raises her hand and mouths 'thank you'.

CUT TO:

23 INT. TORCHWOOD. THE HUB - DAY 3

23

Toshiko arrives in the Hub. Jack, Gwen and Owen are all there. Gwen is teasing Owen, who is trying not to laugh, while loving the attention he's getting from Gwen. Jack is watching this - laughing with them, but slightly apart.

GWEN

(singing)

The leg bone's connected to the hip
bone, the hip bone's connected to the -

TOSHIKO

What's going on?

(CONTINUED)

23 CONTINUED:

23

GWEN

You know that skeleton we found at the building site, we just got the results of the post-mortem.

OWEN

Ok, so, can I explain - ?
(his thoughts)
it's one o'clock is tosh working flexi-time all of a sudden

GWEN

First off, it wasn't a woman -

OWEN

I was there, what, 5 minutes? All I could see was the skull and the ribs.

GWEN

- it was in fact a man.

OWEN

A *young* man. A very *girly* man.

GWEN

But still ultimately a man. Then there was the *cause* of death. Owen said GSW. But the correct answer *was* -

OWEN

Yeah - unidentified trauma - look -

TOSHIKO

Unidentified trauma?

GWEN

The ribs were broken cleanly and not shattered. The same kind of puncture wound you see in RTAs, where something like a steering column or a post has gone into a body at great velocity. But the one thing they *could* rule out was -

OWEN

(wearily)
Gunshot wound.

GWEN

Gunshot wound.

OWEN

Guns were very different back then.

(CONTINUED)

23 CONTINUED: (2)

23

GWEN

Yeah but I don't think they were like big boxing gloves on extendible springs that would boing out and *poke* the other guy really hard. Was there in fact any part of your prognosis that was right?

OWEN

I got that it was a skeleton.

Gwen laughs.

GWEN

(her thoughts)

oh god i want to fuck you

OWEN

(his thoughts)

keep gripping the table if you let go of the table you'll just run over and start kissing her in front of everyone

Sometimes it is too much to bear. Gwen and Owen are lost in their own world, they don't notice Toshiko yank the pendant off. She looks at it in the palm of her hand, the way it seems to suck in the light and hold it... She remembers something. She looks up. Jack has wandered off to his area of the Hub, he is dialling a number. Toshiko follows him.

TOSHIKO

Do you know anything about Greek mythology?

JACK

(into phone)

Security visa 45895. Harkness.

(to Tosh)

A little, why?

TOSHIKO

You ever heard of Philoctetes? It, uh, came up in a... pub quiz.

JACK

You went to a pub quiz?

TOSHIKO

Yeah, no, I love pub quizzes. Down the Dog and... Wheelchair.

(CONTINUED)

23 CONTINUED: (3)

23

JACK

Philoctetes was a Greek warrior. An archer. He was recruited to fight the Trojan war but got into an argument and was marooned on the island of Lemnos for 10 years.

TOSHIKO

Just left there?

JACK

Til the Greeks needed him back.

Toshiko frowns, what the hell does all that mean?

JACK (CONT'D)

Hey what's happening with that list for Torchwood Glasgow?

TOSHIKO

Mm? Oh. Yeah. Sorry, still working on it.

JACK

Right. Well, you know, when you're ready...

(into phone)

Chancellor. Is this a secure line?

He wanders off, continuing his conversation. Tosh frowns, more confused than ever.

She looks back at Gwen and Owen. They're play-fighting, scrabbling over Gwen's desk, knocking things off. She's got the photos from the autopsy, holding them out of reach, while Owen tries to grab them back. She's shrieking with laughter.

OWEN

Give me them.

GWEN

'Give me them'. Do you ever worry one day you might just turn into a girl?

OWEN

Not really. Do you?

TOSHIKO

(a mutter)

Oh get a room.

CUT TO:

24 INT. CAFE - DAY 3

24

Toshiko and Mary. Toshiko is telling Mary the story of what happened. She's buzzing, elated, her words tumble out.

TOSHIKO

It was amazing! It was like following a scent, like a a a a *wolf* or something!

MARY

I'm still getting over the fact that you hit him. Hit him with *what?!*

TOSHIKO

A golf club!

MARY

This is incredible. This is THE most incredible thing I ever heard. They should make an action figure of you. But Jesus, what if he'd *turned round?*

TOSHIKO

(giggles, hysterical)

I don't know! I guess I'd be tied up next to her. Oh God I shouldn't say that. But you were right - about the pendant - I see it now, it can be used for good.

MARY

What did they say at work? How did you explain it?

Toshiko grins guiltily. Ashamed but excited at her secrecy.

TOSHIKO

I didn't tell them.

MARY

I think that's wise. I'm sorry but I'm gonna have to kiss you now.

TOSHIKO

(eyes wide)

Mary, no.

MARY

Listen.

(MORE)

(CONTINUED)

24 CONTINUED:

24

MARY (CONT'D)

You do something incredible and brave
and unbelievably fucking sexy - I have
to kiss you. I don't *make* the rules.

Mary leans over and plants a huge kiss on Toshiko's lips.
Toshiko is flustered, embarrassed, blushing a ruby red...
but it feels so good as well. Other people in the cafe
have looked over. But Mary doesn't care. She falls back
down into her seat, lights a cigarette and grins at
Toshiko, who stares at her coffee, barely suppressing a
huge grin herself.

MARY (CONT'D)

So what's happening with the thing you
found on the building site?

TOSHIKO

My boss is dealing with that.

MARY

I thought you did all the technological
stuff.

TOSHIKO

I do, but sometimes our jobs overlap a
bit. I'm doing - there's an admin thing
he's asked me to do.

MARY

An admin thing?

TOSHIKO

It's more of a negotiation thing.

MARY

Don't you have a secretary for that?

TOSHIKO

It's complicated.

MARY

So what's he found out, about the
device?

TOSHIKO

I don't know.

MARY

He hasn't told you?

TOSHIKO

Not yet.

(CONTINUED)

24 CONTINUED: (2)

24

MARY

Don't you think that's weird?

TOSHIKO

No. I don't know. It's fine.

MARY

I'm not saying - I just think it's weird
he's keeping stuff from you.

TOSHIKO

He isn't.

MARY

Yeah but he kind of is.

(breezily)

Just as well you've got the pendant.

Toshiko shifts in her seat, troubled by what Mary is
implying. Mary watches her.

MARY (CONT'D)

And Owen?

TOSHIKO

What about him?

MARY

I don't know, everything Ok on that
front?

Toshiko sips her coffee.

TOSHIKO

Like I said, what about him.

CUT TO:

25 INT. TORCHWOOD. THE HUB - DAY 3

25

Owen at his desk, he's brooding over the post mortem.
Laid out in front of him the report and photos of the
skeleton. Toshiko approaches with a cardboard tray of
Starbucks.

TOSHIKO

You're not still worrying about that are
you?

She's pressed the start button, now watch him go...

(CONTINUED)

25 CONTINUED:

25

OWEN

(torrential)

Ok so I'm thinking if it isn't a gunshot or musket shot or whatever they had then, maybe it was the hilt of a sword, slammed in *really* hard. What else could just snap the ribs clean like breadsticks?

TOSHIKO

Makes sense -

OWEN

Except that a blade would have damaged the ribs round the back as it came out the other side, and there's no sign of that.

TOSHIKO

Ah.

OWEN

'Ah' indeed. So I start looking into Devil worship and pagan rituals from that era, see if there's anything about plucking out hearts, and would you believe there's nothing? They eat eyeballs, they drink blood, they have sex with animals, but they *do not* rip out people's hearts. Coz obviously *that* would be *weird*.

Toshiko laughs, she's enjoying this, this snatched moment when Owen's attention is on her and her alone.

TOSHIKO

Why're you so bothered? Whoever killed him is hardly a threat to society any more.

OWEN

I know, it's just, there's something about it -

He snatches up the photos, waves them in front of Toshiko's face.

OWEN (CONT'D)

Does that remind you of anything?

TOSHIKO

Um. The bit in Alien when the thing bursts out of John Hurt?

(CONTINUED)

25 CONTINUED: (2)

25

OWEN

Sorry, I should have been more specific:
does that remind you of anything
helpful?

TOSHIKO

Ahhhhh. No. Sorry.

OWEN

(taking a coffee)

Right just go over there, do your
computer stuff and think about shoes.

Toshiko laughs and starts to walk away. But she stops.
Her conversation with Mary has left her uneasy, she wants
to settle something.

TOSHIKO

Has Jack said anything to you about the
hardware we found with the skeleton?

OWEN

I thought you were handling that.

TOSHIKO

I'm doing a - I'm doing something else.

OWEN

No, he's not said a word, why?

But Owen's still looking at the pictures, drinking his
coffee. Toshiko surreptitiously takes out the pendant
and slips it around her neck.

OWEN (CONT'D)

(his thoughts)

check if there were any hospitals nearby
could have been someone died in an
operation this has got sugar in

He's not lying. He's not concealing anything.

TOSHIKO

No worries. Just asking.

Owen looks up as Gwen enters the Hub. He affects
disinterest.

OWEN

Hello.

(MORE)

(CONTINUED)

25 CONTINUED: (3)

25

OWEN (CONT'D)

(his thoughts)

keep looking at the photos don't look
at her you're grinning stop grinning you
tit

GWEN

Hey, Tosh. Those coffees going begging?

(her thoughts)

what's the matter with him why isn't he
looking at me

OWEN

Gwen, I've CC-ed you the Michael
Hamilton statements. He's still seeing
Cybermen outside his mother's house.

(his thoughts)

don't think about her palm on the
bottom of my spine her hand in my hair

TOSHIKO

I'm just going to go over there.

GWEN

Sure. I take it someone's liaised with
Social Services to see if there's a
history of mental illness.

(her thoughts)

no gwen this is good it can't go on so
maybe this is a good thing why the hell
isn't he looking at me the wanker

TOSHIKO

I think my desk is on fire.

Toshiko goes. No one notices.

CUT TO:

26 INT. TOSHIKO'S HOUSE. KITCHEN - DAY 3

26

Toshiko in the kitchen. Footsteps approaching down the
hall. Mary enters, a bag of shopping.

MARY

Ok, so I've got crisps, I've got coffee -
real coffee - I've got wine -

TOSHIKO

I'm giving them the pendant.

Mary stops. A flicker of something - fury? - across her
face. But then it's gone. She smiles soothingly.

(CONTINUED)

26 CONTINUED:

26

MARY

Right, let's -

TOSHIKO

I don't want this any more. I don't like what's happening to me. You were right, this isn't like reading someone's diary - it's so much worse, and it makes me feel dirty and ashamed and - I used to love my life and my job and now - Christ I've been *spying* on my *friends*.

MARY

(a mutter)

Some 'friends'...

TOSHIKO

What's that supposed to mean?

MARY

They pity you, they belittle you, they *exclude* you - they've got you doing bloody *admin*!

Toshiko grabs her bag, starts rooting around in it.

TOSHIKO

I've made up my mind.

MARY

Toshiko, you can't tell them about this.

TOSHIKO

So they'll probably want to talk to you, what does it matter? It's the *pendant* they'll be interested in, they won't care about *you*.

MARY

I go in that place, I won't come out again.

TOSHIKO

What are you talking about? They're not the bloody *Stasi*. Look, fine, I'll get my boss to come here.

Toshiko pulls out her phone, starts to dial.

MARY

Put the phone down, Toshiko.

(CONTINUED)

26 CONTINUED: (2)

26

TOSHIKO

You've read too many conspiracy sites on the net, we don't - I don't know *-kill* people. Though Gwen and Owen might irritate you to death.

MARY

(an inhuman roar)

PUT. THE PHONE. DOWN.

Toshiko freezes. That sound came from the deepest pits of hell. Mary chews her lip, eyeing Toshiko, weighing up her options - there's no getting out of this now.

MARY (CONT'D)

Ok. I'll show you.

She closes her eyes. A light starts to build. It's coming from Mary, from *inside* her. And a noise. Low at first, but building and building. Mary's skin starts to dissolve - no, it's more like something is soaking through, like blood through a bandage. It's a light so blinding it looks like white fire. The sound has built to a roar now. It's that same sound from sc 3, like the engine of a jet about to take off. The noise, the power, the roar. But it's not Mary, it's the air around her that's screaming - as if the whole *world* was protesting at the presence of this being.

She is transformed now. Her shape is still humanoid, but she is composed of rippling shimmering light. Like an angel made of fire. And when it speaks, Toshiko hears the voice in her head.

VOICE

This is why you cannot tell them.

This creature is beautiful. Toshiko reaches up, touches the Being as if to check it's real. She gasps.

TOSHIKO

You're cold...

The glittering light dances over Toshiko's face.

TOSHIKO (CONT'D)

... Who are you?

VOICE

(soft)

I'm still the person you kissed. The person you caressed.

(CONTINUED)

26 CONTINUED: (3)

26

Toshiko pulls her hand away.

TOSHIKO

Hardly.

For a moment the light glows even brighter as the Being transforms back into Mary. The roar of noise fades and dies. But the silence that follows is just as deafening.

MARY

Say something.

TOSHIKO

(beat)

So. I'm shagging a woman *and* an alien.

MARY

Which is worst?

TOSHIKO

Well I know which one my parents would say.

Toshiko looks at Mary; so sad, so lost and betrayed.

TOSHIKO (CONT'D)

I read your thoughts and I didn't see this. What else are you keeping from me?

Mary reaches her hand out -

MARY

You think there could be anything bigger than *this*?

- but Toshiko doesn't take it.

TOSHIKO

Where are you from?

MARY

(a tentative smile)

I don't know. Here? But maybe a couple of inches to the right.

Toshiko frowns - what? Mary sweeps her arm across in front of her.

MARY (CONT'D)

My hand just passed through a million worlds, a million universes. Some like this, some made of nothing but gas and wishes and stars.

(CONTINUED)

26 CONTINUED: (4)

26

She looks at Toshiko. A little laugh of awe and sadness.

MARY (CONT'D)

The liberty you have here. So mundane to you, so disposable. My world was savage. Enforced worship in temples the size of cities. Execution squads roaming the streets. Dissent, be it in word or deed or thought, meant death...

(she indicates herself)

...or exile. The machine you found is a transporter. It brought me here, it can get me home again.

TOSHIKO

Won't you be in danger?

MARY

200 years have passed. There will be a new government - there will have been *twenty* new governments by now.

TOSHIKO

Then why hasn't someone come back for you?

MARY

I've been forgotten.

(an empty smile)

Like Philoctetes on Lemnos.

TOSHIKO

Let me take you to Torchwood. We can help you, maybe fix the transporter, get you home again.

MARY

You won't. You'll examine me, assess whether or not I'm useful, whether I'm a *danger*, then lock me in a cell. You're not interested in *understanding* alien cultures, you just want strip mine the things you find and use them for your own ends.

TOSHIKO

We *try* to understand them -

MARY

And the Weevils? Which part of locking-them-in-a-cage is done in the spirit of *understanding*?

(CONTINUED)

26 CONTINUED: (5)

26

Silence. Mary lights a cigarette. She regards Toshiko.

MARY (CONT'D)

It's just as well you haven't got the technology to reach other planets yet. Yours is a culture of *invasion*. Of *domination*. Do you really think I'm going to walk - hands raised in surrender - into *that*?

And Toshiko doesn't have an answer for that.

Black.

A roaring bellow of fury and distress.

CUT TO:

27 INT. TORCHWOOD. THE VAULT - DAY 4

27

The Weevil is screaming. A jet of water slamming into her.

Pull back. Owen, his hand bandaged, holds the hose.

Toshiko is walking down the stairs, carrying an armful of boxes and papers. Stops when she sees Owen.

TOSHIKO

What are you doing?

Owen holds up his bandaged hand.

OWEN

Teaching our lodger some manners.

TOSHIKO

What happened?

He switches off the hose. The Weevil has retreated to the corner of its cage where it cowers, soaked, panting.

OWEN

Got too close to the cell and she clawed me. Forgot Jack's first rule - always assume they bite.

The Weevil lets loose another furious roar.

OWEN (CONT'D)

Shut up or you won't get any tea either!

Toshiko stares at him, appalled.

(CONTINUED)

27 CONTINUED:

27

OWEN (CONT'D)

What?

TOSHIKO

Is this what we do now? Is this how we treat them?

OWEN

She almost took my hand off! A minute earlier she'd been using the same claw to scratch her Jemima Puddleduck! No good putting a bit of Savlon on it, I'm gonna be on antibiotics for weeks!

TOSHIKO

Maybe she was frightened! Maybe she was angry, maybe she doesn't *like* being kept in a cage!

OWEN

Why have you suddenly got all mushy? - This isn't The Littlest Hobo, they're terrifying shit-eating vermin.

TOSHIKO

Exactly. They terrify us. So we lock them away. Christ, Owen, what are we *doing* here? We pick over wrecks and carcasses, we loot what tiny scraps of the weaponry we understand and add it to our own. We stand on the shoulders of giants and angels.

OWEN

Does that look like an angel to you? They're predators, Tosh. Don't give them credit for sentiment or mercy. They've killed women, they've killed kids. - That's what they do.

He turns and storms out.

Toshiko sighs - shit... she really didn't want that to happen. Especially not with Owen...

She turns to go.

But she stops. She turns and looks at the cage.

Janet is squatting in the corner, eyeing Toshiko, a low growl.

(CONTINUED)

27 CONTINUED: (2)

27

And there's that look again in the creature's eyes. A knowingness.

Toshiko chews her lip... An idea.

But no, she couldn't... could she?

Slowly she reaches into her pocket and pulls out the pendant. She takes a breath - this could be a terrible idea - and slips it around her neck.

She cries out as the circuit is made and the thoughts of the Weevil flood into her mind. A scream - a primal, animal roar of pain and fury, so overwhelming Toshiko feels she might drown in it.

She stumbles back and yanks the pendant off. The noise stops.

Toshiko tries to catch her breath, staring at the Weevil.

CUT TO:

28 INT. TORCHWOOD. JACK'S ROOM - DAY 4

28

Jack in his room, taking his coat off. The door is open. Toshiko wanders past.

JACK

So I've just come from a really interesting conversation with a Detective Inspector Henderson.

Toshiko stops. She winces, she knows where this is going.

TOSHIKO

Right.

JACK

Interesting because, firstly, the man had THE BIGGEST HANDS I HAVE EVER SEEN, and secondly because of the story he told me about you saving a 22 year old teaching assistant who'd been abducted.

TOSHIKO

Yeah, no, I was going to tell you about that.

JACK

So what stopped you?

(CONTINUED)

28 CONTINUED:

28

TOSHIKO

I don't know, I - I didn't think you'd be interested.

JACK

What? You have *met* me, haven't you?

TOSHIKO

Yeah but it wasn't a work thing, it was just, you know, a thing thing. Stuff happens all the time that's not pertinent to here.

JACK

You do this all the time? Do you secretly fight crime, Tosh, is that it?

TOSHIKO

I didn't want it to look like I was showing off.

JACK

The guy they arrested, Henderson said you just heard him muttering to himself as he was walking along, and that's what tipped you off.

TOSHIKO

Mm. I couldn't really work out what he was saying at first, but then I was like 'Jesus'.

JACK

That's weird, because whenever I abduct people I'm really careful not to talk to myself about it in the street.

TOSHIKO

No, sure. I mean, that's *lesson one*.
(quickly changing the subject)

So did you find anything out about that hardware we found at the building site?

JACK

I've not really started on it yet.

Toshiko stares at Jack. She touches the pendant.

JACK (CONT'D)

What?

Toshiko blinks, confused.

(CONTINUED)

28 CONTINUED: (2)

28

JACK (CONT'D)

I got something on my face? Is it food?

Nothing. She's getting nothing.

TOSHIKO

No, I - sorry - just zoned out for a second there.

JACK

Well listen, that was a great save, Tosh. Well done.

She scurries quickly away. Jack doesn't move. But the smile has faded from his face.

CUT TO:

29 INT. TORCHWOOD. THE HUB - DAY 4

29

Owen trudges to his work station. He grabs his phone, keys, fags and reaches across to flick off his lamp. The photos of the postmortem are still laid out there. He looks at them for a few moments. It's there... So nearly there, just under the surface... A memory of something...

JUMP CUT TO:

Owen on his computer. Hacking in to hospital records.

He refines the search. Cardiff Royal Infirmary, Accident and Emergency. 2000 - 2002. Every case where Dr Owen Harper was on duty.

1097 results. Owen sighs. He gets comfy and starts reading.

(Fade in music - Fat Boy Slim 'Right here right now' through scenes 33 - 46)

CUT TO:

30 EXT. STREET - DAY 4

30

Toshiko walks down the street. She is dazed. People pass her. Their thoughts washing over her.

(the silence when the door opens can't do another night of the silence)

(his hands were cold)

Toshiko stops, letting the people flow past her.

(CONTINUED)

30 CONTINUED: 30

(giving it all we're calling social services just over a couple of bruises)

(on a fucking island with wire fences twenty metres high and dogs and mines and guards)

She puts her hands to her head, over her ears, trying to block the voices out.

(unless of the course she lives to be really old and the whole inheritance goes on sheltered accommodation which would be so typical of her)

Her hands slip down to her neck, to the pendant.

(called it grandad's little secret)

TOSHIKO (V.O.)
I can't stand it any more.

She yanks it off.

CUT TO:

31 INT. TOSHIKO'S HOUSE. NIGHT 4 31

Toshiko and Mary. Toshiko is pale, empty, lost. Mary watches her from the shadows.

TOSHIKO
The weight of it. The depravity. The fear and... *cruelty*.

32 EXT. CARDIFF CITY SKYLINE - NIGHT 4 32

Jack looking down over the city. His back to us.

TOSHIKO (V.O.)
It fills me up.

33 INT. TORCHWOOD. THE HUB - NIGHT 4 33

Owen scrolling down a list of names.

Mapes. Maple. Maplin. Marmer. Marnie. Marrin. Martin.

He's bored - this was a stupid idea... Suddenly he sits up in his chair. He scrolls back.

OWEN
Marmer... Marmer...

(CONTINUED)

33 CONTINUED:

33

TOSHIKO (V.O.)

It's in my mouth, and my hair, and my eyes.

On the screen - the records of a patient. "Lucy Marmer. 43. Brought in DOA Sept 2001. Unidentified trauma. Ribs shattered. Heart removed."

That's it. He's found what he's looking for. He reads on -

"Records and post mortem results passed to police as part of Operation Cougar."

TOSHIKO (CONT'D)

Like it's - like I'm drowning in ink.

Owen's hands skitter over the keyboard. He's in Scotland Yard now. Clearance code - Torchwood 45895. Search - Operation Cougar.

A little hourglass symbol appears as the link starts to load. We just see Owen's eyes widen with surprise.

CUT TO:

34 INT. TOSHIKO'S HOUSE - NIGHT 4

34

Mary is still watching Toshiko, motionless in the darkness. The only movement is the this trail of smoke from her cigarette.

TOSHIKO

And even when I take the pendant off,
even when there's nothing -

CUT TO:

35 EXT. CARDIFF CITY SKYLINE - NIGHT 4

35

Slowly we're moving towards Jack. He looks weary. - Brooding. The weight of unimaginable worlds on his shoulders.

TOSHIKO (V.O.)

- I can't forget the things I've seen,
the things I've heard.

CUT TO:

36 INT. TORCHWOOD. THE HUB - NIGHT 4

36

Owen reads the screen.

(CONTINUED)

36 CONTINUED:

36

"Operation Cougar. Formerly Operation Blizzard. Formerly Operation Portland."

OWEN

Jesus, how far back does this go?

A list of names. He scrolls down, clicks on one.

"Victim 37 (approx). Myra Bennett. 1970. Body found by daughter. Cause of death - hole punctured through the rib-cage. The heart gone. Unsolved. No burns around the wound, no residue of powder. Gunshot ruled out."

TOSHIKO (V.O.)

It's like a curse, something the Gods send to drive someone mad.

Owen reads on. There are more. Many many more. And each file has photos and maps and suspects. Pictures of the victim in life and in death.

1972. Sally Chappel. The same MO. A hole, smashed through the ribs. Unsolved.

1973. Richard Playle.

1974. Melanie Gough.

1976. Kevin Ball.

1978. Iffy Okoli.

1981. Don Gibson.

1982. Joyce Saville.

TOSHIKO (CONT'D)

And I don't know who these people are any more.

CUT TO:

37 INT. TOSHIKO'S HOUSE - NIGHT 4

37

TOSHIKO

I don't mean my friends, I mean everyone. I don't know who we are.

Mary takes a drag on her cigarette. The red tip glows and lights her face for a second. Her expression dark, hungry.

CUT TO:

38 INT. TORCHWOOD. THE HUB - NIGHT 4

38

The list goes on.

2001. Lucy Marmer. Owen's patient.

And all of them unsolved.

TOSHIKO (V.O.)

I had hope. I'd see something, someone
would do something, a little random act
of kindness and it made me think we were
safe, there was some essential good in
people.

Owen - shaken, winded. His heart is pounding. It's as if
suddenly the world is spinning in a completely different
direction.

CUT TO:

39 INT. TOSHIKO'S HOUSE - NIGHT 4

39

TOSHIKO

But there isn't. It's like one of the
Weevils. You look inside -

CUT TO:

40 EXT. CARDIFF CITY SKYLINE - NIGHT 4

40

We're close to Jack now. This solitary figure, his
silhouette black against the darkening sky.

TOSHIKO (V.O.)

- and there's just this... great yawning
scream.

CUT TO:

41 INT. TORCHWOOD. THE HUB - NIGHT 4

41

Owen snatches up the photos of the skeleton they found on
the building site. He looks at the chest wound, the ribs
snapped, almost forming a neat hole no bigger than a
fist.

He looks at a picture on screen of Lucy Marmer, from
2001. A hole punched through the chest. About the size of
a fist.

Owen can't believe what he's seeing.

(CONTINUED)

41 CONTINUED:

41

OWEN

No, this is impossible. This is completely impossible.

TOSHIKO (V.O.)

You were right. Everything you said about us.

Owen reaches for his phone.

CUT TO:

42 EXT. CARDIFF CITY SKYLINE - NIGHT 4

42

Jack's phone starts to ring. He reaches into his pocket.

TOSHIKO (V.O.)

We're frightened and we're callous -

JACK

Owen.

OWEN (O.S.)

(on phone)

You need to see this.

CUT TO:

43 INT. TOSHIKO'S HOUSE - NIGHT 4

43

TOSHIKO

- and I can't be part of it any longer.

Weary and broken, she turns to Mary, still hidden in shadows.

TOSHIKO (CONT'D)

I don't know what to do. Tell me what to do.

Mary stubs out her cigarette and leans forward into the light.

MARY

Get me into Torchwood.

Black. The music stops.

The grind and clatter of the lift.

Fade up.

44 INT. TORCHWOOD. THE LIFT - NIGHT 4

44

The lift rumbles downwards. Toshiko, pensive, and Mary, grinning darkly, twitching with anticipation.

CUT TO:

45 INT. TORCHWOOD. THE HUB - NIGHT 4

45

THUNK. The lift stops. Toshiko and Mary step off the platform.

Mary looks out across the expanse of the Hub. The blinking lights on the computers, the slightly menacing glow of certain artefacts.

TOSHIKO

Alarms will have been tripped. The others will know we're here by now.

But Mary isn't listening. She wanders between the desks, past the water cascading down from the fountain tower, over to the wall where the weapons are mounted - the blades and swords and daggers. Her eyes blaze, awestruck.

MARY

In Xanadu did Kubla Khan a stately
pleasure-dome decree: Where Alph, the
sacred river, ran / Through caverns
measureless to man / Down to a sunless
sea.

TOSHTKO

We need to find it and get out.

Mary turns to Toshiko.

MARY

Well where is it, *lover*?

TOSHIKO

I don't know. Jac - , my boss has it.

MARY

We have to find it.

She puts her finger on Toshiko's lips, then lets it run down her neck to her chest, just over Toshiko's heart.

MARY (CONT'D)

I've a long journey ahead of me. I might need something to eat before I go.

(CONTINUED)

45 CONTINUED:

45

JACK

This what you're looking for?

Toshiko and Mary spin around. They look up. There's Jack, he's on the gantry, holding the hardware from the building site, the transporter.

On the same level as Toshiko and Mary, Owen and Gwen emerge from the shadows.

Jack starts walking around the gantry, down the stairs towards them.

TOSHIKO

Jack -

JACK

Friend of mine - let's call him Vincent. That was his name after all. Regular guy, girlfriend, liked his sports, liked a beer. He starts acting a little strange, a little distracted. Suddenly he disappears for a couple of months. He comes back, we've gotta start calling him Vanessa. Anyway, since then I've always been nervous when a friend starts to behave out of character.

He's on the lower level now, in front of Toshiko and Mary. He grins expansively.

JACK (CONT'D)

I'm sorry, we haven't been introduced. Jack Harkness. My guess is you're not from around these parts.

Mary says nothing, sizing Jack up. Jack holds up the transporter.

JACK (CONT'D)

Now this - this is incredible. I didn't think I was ever gonna see one of these. You know what it is?

TOSHIKO

It's a transporter. Mary was a political prisoner, she was exiled here. Look, Jack, -

JACK

You're half right. Mary - it is Mary, isn't it - you want to tell her the *really* interesting bit?

(CONTINUED)

45 CONTINUED: (2)

45

Again Mary says nothing. She seems to find him more curious than threatening.

JACK (CONT'D)

No? Chatty, isn't she. I don't know how you got a word in edgeways with her, Tosh. It's a *two-man* transporter. Or whatever you people are. You could be squids for all I know. A two-squid transporter. Room for one prisoner. And one guard. You want to tell us what happened to the guard, Mary?

Mary regards Jack for a moment - weighing up her options.

MARY

I killed him.

Toshiko gasps, turns to Mary.

DISSOLVE TO:

46 EXT. WOODS - NIGHT X

46

The woods, 200 years ago.

Mary in her true form - that being of shimmering fire. - It is standing over another being just like it, crumpled on the ground. The light from the 2nd being is fading as its life slips away, leaving a charcoal grey humanoid shape.

MARY (V.O.)

But I was disturbed. A woman.

The first creature turns suddenly. Mary the prostitute has stumbled into the clearing. She stares in disbelief.

MARY (V.O.) (CONT'D)

She was the first of your kind I came into contact with.

The being changes into a stream of light. It spirals across the clearing and slams into Mary, actually pouring *into* her. She convulses as if she's had a thousand volt charge passed through her. The fire spills out from her mouth, her eyes.

MARY (V.O.) (CONT'D)

I killed her and took her form.

CUT TO:

47 INT. TORCHWOOD. THE HUB - NIGHT 4

47

MARY

Then another came, a soldier. He tried
to shoot me.

CUT TO:

48 EXT. WOODS. CLEARING - NIGHT X

48

Mary - blinking, dazed. Studying her hands, moving and
flexing her arms as if she's never seen them before. She
looks up as the soldier appears. He draws a pistol and
aims it at Mary.

SOLDIER

Do whores have prayers?

Mary grins. The soldier's pistol fires.

MARY (V.O.)

So I plunged my new human hand into his
chest and plucked out his heart.

She moves at an impossible speed. Suddenly she is on top
of the soldier, her hand deep in his chest. He screams
and screams.

CUT TO:

49 INT. TORCHWOOD. THE HUB - NIGHT 4

49

OWEN

That's it! I knew it!

The others look at him.

OWEN (CONT'D)

The wounds, they were all about the size
of a fist! *Thank you*, I've been going
mad, that's...

The others are still looking at him. He fidgets. This
isn't the time or the place.

OWEN (CONT'D)

Sorry. Carry on.

JACK

Maybe we've got a different handle on
the whole political prisoner thing.

(MORE)

(CONTINUED)

49 CONTINUED:

49

JACK (CONT'D)

Our guys tend to be noble and write poetry and steer clear of the whole random killing thing.

MARY

(laughs)

You make it sound so aimless! This form needs to be fed. I've been wearing it for 200 years, you can imagine it can get a little threadbare. But a human heart now and then works admirably.

During this, Owen has stepped back into the shadows. He is edging around, closer to Mary.

MARY (CONT'D)

I fled before any more soldiers came. I left it a few decades before I went back, as lately my position in my own world had become... complicated. And I had so much to explore!

She slides her hands down her stomach, onto her thighs.

MARY (CONT'D)

Besides. How I loved this body. So soft. So wicked. The power such a body has in this world.

CUT TO:

50 EXT. VILLAGE STREET - DAY Y

50

Mary, elegantly dressed, a Victorian lady now, standing in a deserted village street. This is where the forest was. A line of modest alms houses now in its place.

MARY (V.O.)

But when I went back for the transporter the forest had gone, suddenly there were buildings there.

For the first time we see Mary look panicked. Marooned.

CUT TO:

51 INT. TORCHWOOD. THE HUB - NIGHT 4

51

JACK

So you've been waiting. Biding your time, killing. 200 years of killing.

(CONTINUED)

51 CONTINUED:

51

Toshiko has spotted Owen.

TOSHIKO

Owen, NO!

Owen dives at Mary. But she's ready. She reaches up and snatches one of the ferocious looking daggers mounted on the wall. The others have rushed towards Mary - she swings the dagger round in a dangerous arc, and they stop. But Toshiko isn't quick enough and Mary has her, the blade at her throat.

A stand off. They shout over each other.

OWEN

Ok, ok, nice and easy -

JACK

You really don't want to do this, Mary -

GWEN

Let her go, Mary.

MARY

Toshiko. Tell them to hand over the transporter.

TOSHIKO

I can't, Mary, I can't let you.

There's that flicker of rage across Mary's face again.

MARY

Put the pendant on.

TOSHIKO

Mary... please...

MARY

PUT THE PENDANT ON.

The knife still at her throat, Toshiko reaches inside her pocket and pulls out the pendant. She fumbles it on. She gasps as the circuit is completed once more and Gwen and Owen's thoughts slam into her, overlapping, a babble of white noise that doesn't stop.

GWEN

(her thoughts)

knife has incisors on the blade it will
tear tosh's throat out

(CONTINUED)

51 CONTINUED: (2)

51

OWEN
(his thoughts)
is ridiculous we're unarmed we're just
shouting at her

Mary shouts across to Owen.

MARY
You. How's this? I'll exchange Toshiko
for that one -
(Gwen)
- your choice.

OWEN
(his thoughts)
oh god no not gwen
(out loud)
Look, just put the knife down and -

MARY
(to Toshiko)
Did you hear him? He didn't want to, did
he.

Gwen and Owen's thoughts overlapping.

OWEN
(his thoughts)
she read my thoughts my god she actually
read my thoughts

GWEN
(her thoughts)
what happened did he not want to what
did he say

TOSHIKO
Please... don't...

MARY
(a vicious whisper)
That's what they think of you. *That's*
who you've been working with for all
these years.

OWEN
It's not true - Tosh, don't listen -
(his thoughts)
go to end this got to end this now

(CONTINUED)

51 CONTINUED: (3)

51

MARY

(soft now, her cheek
against Toshiko's)

But not me. Whatever I've done, it
doesn't change how I feel about you. We
have a *connection*, Toshiko, something
real.

(toshiko)

Toshiko gasps. A voice has pierced through the noise -
but it's in Toshiko's head. It's Jack's voice, calm,
clear as a bell.

JACK

(his thoughts)

Toshiko. Don't move. Don't do anything
until I say.

(out loud)

Ok you want the transporter, we want
Toshiko. That seems like a pretty
straight forward swap.

MARY

Don't... don't make me hurt her.

JACK

Let her go. Keep the knife. I'll bring
it to you myself.

Mary thinks about this - her eyes darting from Owen, to
Gwen to Jack.

MARY

Come closer.

Jack does, he's holding the transporter. He's within
striking distance now. Mary pushes Toshiko away. She
scrambles over to the others.

It's Jack and Mary now, eyeball to eyeball. She goes to
grab the transporter from out of his hand, but he holds
onto it.

JACK

Tell me something. What will you do when
you get home?

MARY

Find the ones that sent me here. Kill
them. And if they're already dead, I'll
kill their children.

(CONTINUED)

51 CONTINUED: (4)

51

JACK

It's good to see you've mellowed with age.

He gives her the transporter.

Toshiko is watching this, with Owen and Gwen.

GWEN

(her thoughts)

oh please oh christ don't hurt him
anyone but him

Toshiko looks at her - what? - then realises she still has the pendant on. This is getting just too weird. She yanks the pendant off.

Back with Jack, Mary inhales. She keeps her voice low, suddenly there is an intimacy between them.

MARY

You smell... different. To them.

JACK

That's nothing. It's when you compare teeth with a British guy, that's when it gets really scary.

MARY

Human lives are just the blink of an eye. They're dying from the moment they are born. They have a smell about them. Even the healthiest and youngest reeks of their own mortality. But not you.

Mary leans in closer, scrutinising Jack.

MARY (CONT'D)

...What are you?

Jack leans in, his voice drops to a whisper.

JACK

I don't know.

Mary's face hardens into a contemptuous sneer.

MARY

And you would have put me in a cage?

That hit home. His smile fades, and just for a moment there is a flicker of something in Jack's eyes...

(CONTINUED)

51 CONTINUED: (5)

51

There is a sound, a buzzing. It's coming from the transporter.

MARY (CONT'D)

What's happening?

JACK

Oh yeah. That. I pre-programmed it.

MARY

What?

JACK

It's set to enable...

There is a scorching, ripping sound like a the biggest sheet in the world being torn in half. The transporter glows. The glow spreads to Mary, and suddenly they start to fold in on themselves as if being sucked down a plug.

Mary has time to scream - and then she's gone.

JACK (CONT'D)

... sort of now.

Silence.

TOSHIKO

What did she - ? Has she gone home?

JACK

I reset the co-ordinates.

TOSHIKO

Where for?

JACK

The centre of the sun.

Toshiko steps forward, dazed.

JACK (CONT'D)

It shouldn't be too hot. I mean, we sent her at night and everything.

She looks about her - looks up - has Mary really gone?

CUT TO:

52 INT. TORCHWOOD. THE HUB - NIGHT 4

52

Later. Gwen and Owen are talking to each other, their voices low - Owen animated, pissed off, Gwen more placatory. Toshiko walks in and instinctively they stop.

(CONTINUED)

52 CONTINUED:

52

They don't even try to disguise the fact that they were talking about her. She smiles a little sadly - what else did she expect? She busies herself at her desk, her back to the others. Owen nudges Gwen - go on.

GWEN

How long did you have it? This - I don't know - ability.

TOSHIKO

It was just a couple of days.

OWEN

What did you see?

TOSHIKO

(shrugs)

A lot of it was just... references I wouldn't understand. Noise, emotion. It didn't mean anything to me.

OWEN

And the rest?

TOSHIKO

(beat)

The rest was none of my business.

OWEN

No. It wasn't.

He goes. Leaving a miserable silence.

GWEN

He'll be fine. He's a bloke, he'll sulk and growl for a bit. I'll buy him a copy of GQ and a burger, he'll be alright.

TOSHIKO

I don't know where this leaves us.

GWEN

Me neither.

(beat)

It's difficult for us to take the moral high ground over this. This thing with me and Owen, it -

TOSHIKO

Gwen, please -

GWEN

No, I should explain -

(CONTINUED)

52 CONTINUED: (2)

52

TOSHIKO

What I did was an invasion. I wasn't in control, I realize that now. But even so, I can't begin to... I have to live with this. Not what I heard, but what I did. To all of you.

GWEN

And my betrayal?

TOSHIKO

What do you mean?

GWEN

I'm living with mine. Just. I'm betraying someone closer to me than we were to you. This should be my wake-up call, I should stop. But I won't. What does that say about me?

TOSHIKO

I don't think I'm really in a position to make judgements.

GWEN

This is what I'm saying, Tosh. Neither am I.

She gathers her things. She stops.

GWEN (CONT'D)

Don't let this...

She shakes her head, forget it.

TOSHIKO

What?

GWEN

Don't let this put you off. The last couple of days, you had a look about you. Love suited you.

Gwen heads out. Toshiko doesn't move. Thinking about that.

53 EXT. MILLENNIUM SQUARE - NIGHT 4

53

Toshiko and Jack. On a bench maybe. A few people mill about. They are slightly awkward - so much to say - not knowing where to start.

(CONTINUED)

53 CONTINUED:

53

TOSHIKO
I'm leaving Torchwood.

JACK
I understand. I mean, I won't let you,
obviously. But I understand.

TOSHIKO
I jeopardised everything we've worked
for.

JACK
You thought you were doing the right
thing.

TOSHIKO
(beat)
We were lovers. Me and Mary.

JACK
Yeah I kind of got that.

She takes out the pendant. Holds it up.

TOSHIKO
It's funny. Such a small thing. It could
be the most powerful piece of technology
we've ever found. It could tear down
governments, devastate armies.

Toshiko looks at it, swinging gently from her hand. It's
mesmerising. All that power. Hypnotic. Lulling her...
drawing her in...

TOSHIKO (CONT'D)
What do we do with it?

JACK
Your call.

She closes her eyes, breaking the spell.

TOSHIKO
It's a curse.

She drops it onto the concrete and grinds it under the
heel of her boot. A little ghost of light is released...
and fades.

Toshiko shivers slightly, as if something has been
wrenched from her.

(CONTINUED)

53 CONTINUED: (2)

53

JACK

Best thing to do when you've had your heart broken? Name a Weevil after them.

TOSHIKO

Ah. Janet.

JACK

Janet.

A little laugh between them.

TOSHIKO

Why couldn't I read your mind?

JACK

Truthful answer? I don't know. Though I could feel you scrabbling around in there.

TOSHIKO

But I got nothing. It's like you were... I don't know... dead.

Jack snorts - crazy. He stands.

JACK

I want that list for Torchwood Glasgow on my desk tomorrow, or I'll... What is it bosses do in these situations? Y'know, regular bosses. Can I beat people?

TOSHIKO

They've got rules about that kind of thing.

JACK

Tsk. Red tape.

He turns and starts to walk away.

TOSHIKO

Jack.

He stops.

TOSHIKO (CONT'D)

Something Mary said, maybe the only honest thing she ever *did* say, I asked her why she gave it to me. She said after a while it gets to you. It changes how you see people.

(CONTINUED)

53 CONTINUED: (3)

53

JACK

There are things we're just not supposed to know. It's possible to love someone one minute and want to hit them with a car battery the next. You got a snapshot, nothing more.

TOSHIKO

I don't mean Owen and Gwen, I mean...

She stops. Shakes her head. How can he understand, how can *anyone* understand? She musters a smile.

TOSHIKO (CONT'D)

It doesn't matter.

Jack turns and walks away, disappearing into the night.

Toshiko stays where she is. She looks around, at the people in the square.

She watches them warily. They look cruel. Strange. Frightened.

Mary was right. She has seen too much now. Nothing will ever be the same again.

END TITLES