

TORCHWOOD 2

Episode 11

by

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Shooting Script

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TEASER

1 EXT. SEA - NIGHT X

1

Rough black water, churning.

Move on up from the water to...

CUT TO:

2 EXT. CARDIFF BAY BARRAGE - NIGHT X

2

The barrage, from on high, looking down: blocks of interconnected concrete rectangles, hemmed in by the water.

9 o'clock, winter's night. The sound of the wind, the water, the clanking of boats in the nearby Marina. Sails flapping.

Offices empty. Cafe stall shut down (its shutter banging in the wind). No cars in the car park, no-one about.

Everywhere deserted. The beauty of it.

And pick out, in the distance, on the winding path that leads out towards the docks, a small, lone figure.

Walking home, away from the Docks, in the direction of Penarth, heading to cross the Barrage.

CUT TO:

3 EXT. PATH LEADING TO THE BARRAGE - NIGHT X

3

JONAH BEVAN walks home, sports bag swinging over his shoulder. He's been at football practice, dressed in casual clothes now.

Jonah's 15, slight, tall. He'll be fast on the pitch: a striker in the making, Peter Crouch should worry.

Lone figure, along the path, surrounded either side by the sea.

His phone beeps -- he pulls it out of his pocket. Checks the screen for a text message:

TEXT MESSAGE: UR 9 mins late! MUMxx

Jonah looks up, ahead. On the cliffs overlooking the water, a set of flats are built, almost into the rock.

(CONTINUED)

3 CONTINUED:

3

At one of the windows, a light on, curtain pulled back.
Just visible: a woman, NIKKI, 34.

Jonah grins, his fingers flying over the phone keyboard.

CUT TO:

4 INT. NIKKI'S FLAT - CONTINUOUS NIGHT X

4

NIKKI at the window, looking out into the night, down onto the Barrage.

JONAH's visible as Nikki's phone beeps with a return text message.

TEXT MESSAGE: Chill! ;-P

Nikki grins, affectionately: cheeky bugger.

She takes another look, sees Jonah on his way home, through the deserted night, and shuts the curtain.

CUT TO:

5 EXT. CARDIFF BAY BARRAGE - CONTINUOUS NIGHT X

5

JONAH walking across the centre of the Barrage.

PRAC FX: A couple of sparks flicker on the concrete structure.

Jonah turns, looks at where they flew. Weird.

Jonah keeps walking.

And a wind gets up.

Litter rolling across. The shutter on the cafe stall banging wildly. Strings of lights flailing in the strengthening wind.

And Jonah can barely walk -- the wind forcing against his clothes, through his hair. He has to shield his eyes, blink grit out of them.

And as the wind continues, a terrible crackling, burning sound. Like things are being *crisp*ed.

Jonah looks up, in the direction of the sound.

His eyes widen with horror. Something looming above him.

(CONTINUED)

5 CONTINUED:

5

Track in on Jonah's face, so scared, as a flickering, restless, reflected orangey-golden glow lights up his terrified face.

CUT TO:

OPENING TITLES

CUT TO:

6 EXT. SEA - DAY 1

6

The black water again.

Caption: SEVEN MONTHS LATER.

And move on up to...

CUT TO:

7 EXT. CARDIFF BAY BARRAGE - DAY 1

7

GWEN and PC ANDY (in uniform) standing in the centre of the Barrage.

PC ANDY

Jonah Bevan, born 15 February 1993, son of Nikki Bevan and Paul Millet, 14 Cliffs Rise, Penarth. Disappeared walking home from football practice. Missing now for seven months and eleven days. No body, no confirmed sightings since that night.

He stops, looks to Gwen for encouragement. She's standing there, arms folded, non-committal. Taking all this in, but giving nothing to Andy.

ANDY

Disappeared right where we're standing.

Gwen looks down.

GWEN

Mmm-hmm.

Andy was expecting more. Bemused. Presses on regardless.

PC ANDY

Which is where we found this.

(CONTINUED)

7 CONTINUED:

7

Andy hands an evidence bag to Gwen. It contains a mobile phone. Gwen takes a cursory look at it.

PC ANDY (CONT'D)

Few marks, looks like it was dropped. Sent a text to his mum, just before he disappeared. She was looking out the window and they waved to each other. She's certain everywhere was deserted.

GWEN

What about the investigation?

PC ANDY

Usual procedure: searched the home, checked over his computer, talked to all known friends and relatives, made publicity appeals.
But no significant leads and --
(without missing a beat; fucked off)
look, sorry, is this beneath you now?

GWEN

No.

PC ANDY

Then what's with the attitude? You've got a face like a slapped arse.

GWEN

I'm waiting for you to tell me where you were.

PC ANDY

Where I was when?

GWEN

At the wedding.

PC ANDY

I rang you. I had to work. Temple changed the rota at the last minute. You know how it is.

GWEN

I checked the duty logs. You weren't working. You had three days off.

PC ANDY

(attack as best form
of defence)

What're you, spying on me now?

(CONTINUED)

7 CONTINUED: (2)

7

GWEN

I thought we were mates. And you just don't turn up!

PC ANDY

I just thought, being as Rhys has got a problem with me, it was best--

GWEN

Rhys thinks you're great! It's you who's got a problem with him! Ever since I've known you, you've been making sarky comments about his weight!

PC ANDY

Well, he could stand to lose a couple of pounds--

GWEN

Let it go!

PC ANDY

(now it all comes flooding out)

Yeah well, I can't! Alright? I didn't want to sit there watching you pledge your stupid life to him! I've got better things to do of a Saturday! Happy now?

Oh. Gwen goes to put an arm on his shoulder.

GWEN

Oh, Andy --

PC ANDY

(shrugging her off)

Get off.

GWEN

I thought we'd been through all this. I mean you're a lovely feller but--

PC ANDY

(so grumpy!)

It's not like a bloody tap. I can't just switch it off.

GWEN

But this was like three years ago. I didn't think you still--

(CONTINUED)

7 CONTINUED: (3)

7

PC ANDY

(lying)

I don't. I just had a moment. Don't flatter yourself.

GWEN

OK. If you want to talk about it--

PC ANDY

I wanna talk about this kid. Jonah.

GWEN

Teenagers go missing all the time.
Why's this one so special?

PC ANDY

I was the first one here. Sat with his mum, through the night and all the next day. Every time I tell her we've got nothing new, I see a bit of her die.

GWEN

Anything strange about the case?

PC ANDY

Like you don't know.

On Gwen: what?

CUT TO:

8 EXT. CARDIFF BAY BARRAGE - CCTV FOOTAGE NIGHT X

8

CCTV FOOTAGE: It flicks through 3 different angles: both distant and close to JONAH, as Jonah walks through.

CCTV FOOTAGE: The wind gets up -- his clothes and hair ruffled, he's walking against the wind.

Jonah looks up -- and then he's gone.

GWEN (O.S.)

Woh. What happened?

CUT TO:

9 EXT. ROAD BY THE BARRAGE - DAY 1

9

PC ANDY

Exactly.

GWEN and PC ANDY standing by Andy's police car, on the road Jonah was walking along at the start of the episode. The car is parked by the large sails.

(CONTINUED)

9 CONTINUED:

9

They're looking at the footage on a laptop, which Andy's brought along. (And intercut between them and the footage as necessary)

GWEN

Why's the footage so jumpy?

PC ANDY

Analogue CCTV system, records 1 frame every 12.8 seconds. Otherwise they end up with a stockpile of VHS tapes.

GWEN

He could've done a lot in 12 seconds -- jumped over the side, hidden somewhere.

PC ANDY

So what's he looking at?

Gwen stares at the screen -- as Andy points to the paused footage.

PC ANDY (CONT'D)

Something glowing, just out of the camera's line of sight.
Like a flare. Not there in the previous frame, or the next.

GWEN

Could be one of the lights on the Barrage--

PC ANDY

Alright, stop lying. You know what happened here. Why aren't you telling me?

GWEN

What're you talking about?

Andy moves the footage forward at super speed.

CCTV FOOTAGE: The SUV on the Barrage.

PC ANDY

Forty five minutes later.

Gwen watches as, on the CCTV, a figure gets out the SUV.

It's CAPTAIN JACK. (NB: *distant footage, double can be used*)

(CONTINUED)

9 CONTINUED: (2)

9

PC ANDY (CONT'D)
What's your mate Mulder doing there?

On Gwen.

CUT TO:

9A INT. TORCHWOOD, HUB - DAY 1

9A

GWEN and TOSHIKO at Toshiko's computer. The computer beeps.

TOSHIKO
No recognisable rift activity around the Barrage, on that date.

GWEN
What about if you--

TOSHIKO
(anticipating the question)
I ran checks for three months either side. Then I extended the radius by a mile and checked again. Still nothing.

GWEN
(deflated)
OK. Thanks.

CUT TO:

9B INT. TORCHWOOD, JACK'S OFFICE - DAY 1

9B

CAPTAIN JACK getting his coat on, grabbing his gun, preparing to head on out -- man on a mission. Jack constantly on the move, Gwen shadowing.

CAPTAIN JACK
When did you say this was?

GWEN
About seven months back. Any reason you'd've been out on the Barrage that night?

CAPTAIN JACK
They have that cute little coffee shack. I sometimes stop by there.

GWEN
A boy went missing just under an hour before you were there, see.

(CONTINUED)

9B CONTINUED:

9B

Captain Jack stops for a split second.

CAPTAIN JACK

OK.

GWEN

Jonah Bevan, 15 years old. I thought maybe you were out there because of him.

CAPTAIN JACK

Maybe if we'd registered rift activity --

GWEN

No. Just checked with Tosh. It was all clear.

CAPTAIN JACK

Sorry. Can't help. Want me to look into it for you?

GWEN

No, it's fine.

(Beat)

So it was just a coincidence then?

CAPTAIN JACK

Guess so! Gotta go.

(big grin)

Weevil hunting with Ianto.

He heads out. We linger on Gwen.

CUT TO:

10 OMITTED

10

THRU

THRU

14

14

CUT TO:

15 INT. ALL NIGHT CAFE - NIGHT 1

15

All steam and mugs of tea. Collection of night workers, the drunk, the soon- to-be-drunk and the hungover. PC ANDY in uniform.

PC ANDY

So you're covering it up.

GWEN

Jack says it was coincidence. I can't help.

(CONTINUED)

15 CONTINUED:

15

PC ANDY

Thanks a lot. Should've known. Bloody Torchwood. Fob me off, why don't you?

GWEN

No. If there was anything going on, I'd tell you.

PC ANDY

D'you know what's happened to you, Gwen? You've got hard.

GWEN

Yeah, well, maybe I've had to.

PC ANDY

You used to care. You used to be bothered about *people*. Didn't matter who they were, or what they did. But now you sit there talking about coincidence and how people go missing all the time. Like it's a fact of life. The old Gwen'd've been up to see Nikki Bevan in a flash.

(getting his stuff
together; ready to
leave)

But you're one of them now, aren't you? Too busy to bother with one missing child. What is it, not major enough for you? Not spooky enough? Sorry to bother you.

And he's off. On Gwen.

CUT TO:

15A EXT. NIKKI'S FLAT - NIGHT 1

15A

The door's opened. GWEN standing there, alone.

GWEN

Nikki Bevan? I'm Gwen Cooper.

Deep breath.

GWEN (CONT'D)

I'm working with the police, on Jonah's disappearance.

CUT TO:

15B INT. NIKKI'S FLAT, LOUNGE - NIGHT 1

15B

NIKKI leading the way into the lounge, GWEN following.
Nice, modern but not flash flat.

NIKKI

Andy said you might be round.

GWEN

(surprised)

Oh he did, did he?

NIKKI

Reckons you've got a different area of
expertise. What is it, forensics?

GWEN

I'm just a fresh eye.

And she stops, taking in the room.

The room is taken up with piles and piles of VHS tapes.
It's swamped with them. On the shelves, in piles against
the wall, double, triple-stacked. They define the room.

And around the TV, the tapes are strewn on the floor, in
random piles, on top of the video. A sea of tapes.

And on the TV itself, a freeze frame of a crowd, from a
football match or festival. Hundreds of faces staring at
the camera.

(And she's strong, Nikki. Not self-pitying or maudlin.
She's robust, working at surviving)

Gwen stops, stares. There's so many, she can't not.

NIKKI

Sorry about the mess.

GWEN

Film fan, are you?

NIKKI

Crowds.

GWEN

Sorry?

NIKKI

It's all crowd footage. Ever since he
went.

(MORE)

(CONTINUED)

15B CONTINUED:

15B

NIKKI (CONT'D)

Football matches, concerts, festivals... anywhere there's a crowd, I record it. Go through it, frame by frame. Checking every face in the crowd.

(Beat)

Sometimes I think it's him but the picture's so grainy, I have to zoom in, spend hours looking at one corner of a screen. But then the next day, I check again and it's not. It's the hope that's killing me.

GWEN

Some of this must be months old. Even if you saw him, what would you do?

NIKKI

Find someone who was with him. Maybe I could just let him know I saw him. He's gotta be out there somewhere.

(Beat)

D'you think I'm mad?

GWEN

I think you'd make a good policewoman.

CUT TO:

15C

INT. NIKKI'S FLAT, JONAH'S BEDROOM - NIGHT 1

15C

Small, 15 year old boy's bedroom. Posters on the wall (footballers and violent video games), Liverpool FC duvet on the bed. Portable TV in the corner, computer elsewhere.

GWEN

This room's as he left it?

NIKKI nods, sits on the bed. Unsure whether to confess.

NIKKI

I sleep in here some nights. Bury my head in the pillow. It still smells of him, his hair, the stuff he put in it. Except, the more I do it, the more it smells like me.

Nikki reaches into the drawer, pulls out a book.

NIKKI (CONT'D)

I keep his diary for him.
(MORE)

(CONTINUED)

15C CONTINUED:

15C

NIKKI (CONT'D)

What he would be doing. I sit in here and imagine I'm him. Write down what his day was like. Lessons he would've taken, parties he would've been to, films he'd want to see, music he'd like. Keep his life going.

GWEN takes the diary, leafs through it. Nikki watches.

NIKKI (CONT'D)

What d'you think I did wrong?

GWEN

Sorry?

NIKKI

Maybe I was too nosey. Or not interested enough. Maybe I crowded him. Maybe he felt unloved.
(Beat)
All I've got is questions.

CUT TO:

15D EXT. NIKKI'S FLAT - NIGHT 1

15D

GWEN leaving now, NIKKI on the doorstep.

GWEN

What about Jonah's Dad?

NIKKI

We were only together six weeks. I thought, when Jonah first went missing and it was all over the telly, his Dad might get in touch. But, no. He still manages to disappoint.

(a thought hits)

Oh, hang on!

She grabs something from behind the door, stuck to a pinboard -- hands it to Gwen.

Gwen looks at the heading on the photocopied leaflet:

"HAS SOMEONE YOU KNOW GONE MISSING? NEW SUPPORT GROUP FOR FRIENDS AND RELATIVES OF MISSING PERSONS."

NIKKI (CONT'D)

(as Gwen reads)

Andy tried to find me a support group, but there weren't any.

(MORE)

(CONTINUED)

15D CONTINUED:

15D

NIKKI (CONT'D)

So I thought I'd set one up myself.
It's our first meeting. Will you come?

GWEN

I dunno--

NIKKI

Andy'll be there. And I'm gonna do
food. Please. I don't wanna be sat on
my own.

Gwen looks at Nikki. She can't help liking her. Smiles.

GWEN

I'll try.

CUT TO:

16 OMITTED

16

16A INT. GWEN'S FLAT, LOUNGE - NIGHT 1

16A

We're with GWEN rushing in through the door, down the stairs, pelting, panicky. (RHYS isn't livid here, but pretty bloody let down).

GWEN

I'm sorry, I know, I'm late!!

RHYS

Three hours!

GWEN

It was a work thing, time got away from
me, we can do it another time, yeah?

RHYS

This is the fourth another time! You
said you'd cook.

GWEN

Did I?

RHYS

When are we gonna have this talk, Gwen?

GWEN

Let's do it now. Come on, now's good,
I'm ready. Babies. Now.

RHYS

Really?

(CONTINUED)

16A CONTINUED:

16A

GWEN

(away again)

D'you think I've changed?

RHYS

Eh?

GWEN

Since I joined Torchwood. Am I
different?

RHYS

Why?

GWEN

Just something Andy said. Oh my God!
You'll never guess! OK, please, I just
have to tell you this.

RHYS

Go on.

GWEN

He still fancies me.

RHYS

Still?!

GWEN

That's why he didn't come to the
wedding!

RHYS

Bloody hell. Poor sod.

GWEN

Oy! I am a very sexy lady! And you are
a very lucky man! Remember that!

RHYS

We're not gonna talk about kids tonight,
are we?

GWEN

We could do some practising...

Rhys grins back. He likes. They snog.

CUT TO:

16B EXT. CARDIFF - DAY 2

16B

Helicopter shots across the city: morning's hit.

CUT TO:

16C INT. GWEN'S FLAT, BEDROOM - DAY 2

16C

GWEN, dressed and ready for work, crashes into the bedroom, carrying a plate of toast and a mug of tea.

GWEN

Tell me you love me.

RHYS

(grabbing at her)

Gimme that toast.

GWEN

(darting back)

Tell me you love me first!

RHYS

(another grab)

Gimme the toast first!

And they're laughing, enjoying all this, Gwen's mobile rings.

GWEN

(mobile from pocket;
laughing)

Hi Tosh!

CUT TO:

16D INT. TORCHWOOD, THE HUB - CONTINUOUS DAY 2

16D

TOSHIKO at her computer (as per Sc 17)

TOSHIKO

I've dug up some new data on that night at the Barrage. I think you'll wanna take a look at it.

CUT TO:

16E INT. GWEN'S FLAT, BEDROOM - CONTINUOUS DAY 2

16E

GWEN

Be right there.

(CONTINUED)

16E CONTINUED:

16E

RHYS

(as Gwen hangs up)
Deserting me, are you?

GWEN

(kissing him)
Yep.
(wipes her mouth)
Eugh, crumbs.

CUT TO:

17 INT. TORCHWOOD, THE HUB - DAY 2

17

GWEN and TOSHIKO at Toshiko's desk. Toshiko firing away at the keyboard.

GWEN

What've you got?

TOSHIKO

It's barely a blip on the system. So insignificant, I've been ignoring it. But when I looked closer...

Toshiko calls up a graph on screen.

GRAPHIC: Toshiko points Gwen to a point on a rift seismograph.

TOSHIKO (CONT'D)

This is what we recognise as standard rift activity.
(Big spike)
And this is what the system registered at the time you're querying.And she points to a small spike, that goes *under* the zero level, into a minus area on the seismograph.

TOSHIKO (CONT'D)

We've always assumed those readings were residual rift flares. Like an aftershock. But, because this one coincided with Jonah's disappearance, I think we've been misinterpreting.

GWEN

So that's like the reverse of a normal reading. A negative to the usual positive.

(CONTINUED)

17 CONTINUED:

17

TOSHIKO

And the positive reading indicates something's come through the rift, and been dumped here in the city.

GWEN

OK. So?

TOSHIKO

We've always believed that stuff can only come through the rift one way. What if we're wrong? What if the rift doesn't just leave stuff behind? (Beat) What if it also takes?

Close in on Gwen's horror.

GWEN

Who else have you told about this?

TOSHIKO

No-one. I called you as soon as I realised. It could be a coincidence, or an anomaly. I can't be sure unless I can cross-reference it with other examples.

GWEN

Tosh, can we keep this to ourselves? There's something I have to do.

TOSHIKO

Whatever you think's best.

GWEN

Thank you.

And she stares at the screen: those negative spikes...

CUT TO:

18 OMITTED

18

AND

AND

19

19

19A EXT. MEETING HALL - DAY 2

19A

A4 photocopied sign, in a glass display case: "MISSING PERSONS SUPPORT GROUP: MAIN HALL".

GWEN standing outside the meeting hall entrance. PC ANDY, in civvies, walking up. As he does:

(CONTINUED)

19A CONTINUED:

19A

PC ANDY

You're looking into it, then.

GWEN

Still the same old me.

Beat.

PC ANDY

Thank you.

GWEN

Yeah, well, dunno why I bother, you're so rude.

PC ANDY

How's Rhys? Other than hungry.

CUT TO:

20 INT. MEETING HALL - DAY 2

20

Old-fashioned civic room, lots of wood. Run-down. Table on one side, with drinks, paper cups and home-made sandwiches. Not lavish, but Nikki's put the work in.

In the middle a circle of eight or nine chairs.

NIKKI pacing the room, sipping from a paper cup. Nervous. She turns as the door opens, excited -- GWEN and ANDY enter.

NIKKI

(deflated)

Oh. It's you two.

PC ANDY

That's nice.

NIKKI

I thought there'd be more by now. It's just gonna be me, isn't it.

GWEN

No, I'm sure it won't. People'll come.

PC ANDY

Yeah. You know, "if you build it, they will come".

Silence. Tumbleweed. Gwen and Nikki give Andy the twat look.

(CONTINUED)

20 CONTINUED:

20

PC ANDY (CONT'D)
Field of Dreams? No? Just me, then.

NIKKI
Anyway, sit down. D'you wanna drink?

Gwen and Andy both sit in the circle.

GWEN
No, fine thanks.

They sit. Nikki stands.

On the wide open hall: the three of them, small figures within it. You can feel the awkwardness. The death of hope. Nikki glances at her watch again.

PC ANDY
(to Gwen, quiet)
It is gonna be just us, isn't it?

And there's a knock at the door.

Gwen and Andy turn to look -- two women, one 20s, one 60s -- at the door. Hesitant.

One of the women says they're looking for Nikki. Oh, and Nikki's so delighted.

NIKKI
Yeah! That's me! Come in! Brilliant, you found us. There's drinks, food, help yourselves! Great!

And as Nikki's busying herself with the two women, Andy nudges Gwen -- another bloke, PHIL, 40s, at the doorway. He asks if this is missing persons.

Nikki spins -- surprised.

NIKKI (CONT'D)
Yeah. It is! Um, d'you wanna drink?

Phil walks in, lays his coat on a chair. Gwen and Andy both smile politely -- he smiles back.

And as he moves to the table, Gwen nudges Andy: three more people appear in the doorway.

And Andy and Gwen just watch as we jump cut through:

More people drift in. The eight or nine seats get taken up.

(CONTINUED)

20 CONTINUED: (2)

20

Nikki, at the centre of everything, adds more chairs.

A stream of people. Gwen and Andy give up their chairs, relegate themselves to the back of the room, where they stand and watch.

And as the numbers increase, Gwen's face makes it clear. Her blood is running cold.

Coats and bags piled up. A crowd at the drinks and food table. Nikki greets people, introduces them to one another. People are talking, shaking hands, going a step further and introducing themselves.

As the room becomes really, properly packed, forty or so people, we stay on Gwen. Surveying the room, clocking all these people, varied in age, sex, race. A true cross-section of a city.

Quietly trying to keep a lid on her horror, smiling at people.

Now settle on the crowded room: forty or fifty people here now, with Nikki at the head of a very large circle, trying to bring the meeting to order.

And Andy leans across to Gwen, whispers:

PC ANDY
Bloody hell. How many of them are there?

On Gwen: horrified. Because she knows what this means.

CUT TO:

21 EXT. MEETING HALL - DAY 2

21

GWEN outside, leaning over the railings, looking out to sea. PC ANDY comes over.

PC ANDY
You OK?

GWEN
This is getting too much now.

PC ANDY
Dunno what you mean.

GWEN
I said I'd help you look for one lad.
(MORE)

(CONTINUED)

21 CONTINUED:

21

GWEN (CONT'D)

What about all those people in there,
what: forty or fifty? Am I supposed to
help them, too?

PC ANDY

Course not. Focus on Jonah. The rest
aren't part of this investigation.

And he's unlocked something. Gwen stares at him, mind
whirring.

GWEN

But they are. Of course they are.

PC ANDY

No, they're not!

GWEN

Find the pattern. Find out what happens,
we might find Jonah.

PC ANDY

What?

GWEN

Brilliant. You're brilliant!
(and she kisses him on
the cheek)
Gotta go.

And she runs off in the other direction. Andy calls
after her.

PC ANDY

Where you going?

GWEN

(shouting back)
Cross-referencing!

CUT TO:

22 INT. TORCHWOOD, THE HUB - DAY 2

22

TOSHIKO

Cross-referencing?

Gwen at her workstation, typing away, TOSHIKO by her
side.

(CONTINUED)

22 CONTINUED:

22

GWEN

You said we needed more data: to be certain the rift takes people.

(moves screen to show
Toshiko)

List of all missing persons in Cardiff over the last ten years. I'll deal with the personal details. And I'm sending you the dates, locations and approximate times they went missing.

TOSHIKO

(immediately up to
speed)

You want me to check the dates they went missing, against negative rift spikes.

GWEN

(lovin' that Tosh
brilliance)

Yes I do! I'll dig out any CCTV footage.

TOSHIKO

What about Jack, do we tell him what we're doing?

GWEN

When we're sure. Cos then if we can prove you're right, we can start looking for the people who've been taken, maybe even try and stop it happening.

Gwen and Toshiko go to work.

CUT TO:

22A INT. TORCHWOOD, INTERROGATION ROOM/THE HUB - DAY 2

22A

Fast jump cuts:

Index cards with handwritten names are pinned to the wall of the interrogation room.

(Each has a name and a date of birth). Slam, slam, slam, a dozen different cards.

INTERCUT: TOSHIKO's fingers flying across the keyboard, in the Hub. Intercut this with on screen data: dates and locations, maps of the city, different rift seismographs.

INTERCUT: In the Interrogation Room, photos of the missing go next to their index cards. Slam, slam, slam.

(CONTINUED)

22A CONTINUED:

22A

INTERCUT: In the Hub, GWEN at her computer, looking at CCTV footage.

CCTV footage fills our screen. And the screen splits. Into two separate pieces of CCTV. Then four. Then sixteen. All different locations, grainy, people walking across; precincts, parks, streets, shops, whatever.

INTERCUT: In the Hub, Toshiko handing Gwen a sheet of data.

INTERCUT: In the Interrogation Room, Gwen checks the data sheet against the pinned-up index cards and photos. She marks each index card, next to the words RIFT SPIKE? with a red tick. Jump cut through a lot of red ticks being made.

INTERCUT: Evidence amassing on the interrogation room walls. A collage of photos, photocopied photos, missing posters, computer print outs, newspaper articles, index cards, plus Toshiko's graphs and data print outs. And a large map of Cardiff with disappearances marked by different coloured pins. Hundreds of them.

Now, reveal Gwen standing in the centre of the room. She turns round 360 degrees -- and we turn with her.

The walls of the room are plastered, rammed with photos. Competing for space, jostling with each other. The photos and notes go from floor to ceiling. The whole room an astonishing jumble of information now.

The missing. All ages, sex, race.

TOSHIKO descends the steps. It's the first time she's seen the results of their work.

TOSHIKO

Oh my God.

She stops on the bottom step.

TOSHIKO (CONT'D)

There are really this many?

Gwen nods. Looks around.

GWEN

Now we tell Jack.

CUT TO:

23 OMITTED
THRU
26

23
THRU
26

CUT TO:

27 INT. TORCHWOOD, THE BOARDROOM - DAY 2

27

The whole team assembled. On screen: Tosh's rift seismograph.

GWEN

Cardiff has an epidemic of missing persons, totally out of kilter with any other comparable cities. And it's all down to the rift.

IANTO

You're sure these aren't just normal missing persons? People do go missing for other reasons.

GWEN

Toshiko cross-referenced the locations with rift spikes. The people we've identified here are definitely victims of the rift.

OWEN

What do we think happens to them?

CAPTAIN JACK

Scattered them through time and space, I guess.

Oof. Take in the team's reactions to that.

OWEN

Cheery thought, thanks.

CAPTAIN JACK

(to Gwen and Toshiko)

This is good work. But I don't know what you want us to do.

GWEN

Find a way to prevent it.

CAPTAIN JACK

Toshiko, can we predict when these spikes are gonna happen?

(CONTINUED)

27 CONTINUED:

27

TOSHIKO

No. And they're gone within a matter of seconds.

CAPTAIN JACK

Then I don't see how we combat them.

GWEN

Jack, we've got a duty here. These people are victims of the rift. If they'd been attacked by a Weevil--

CAPTAIN JACK

Weevils we can catch. If there's a victim, we fix their wounds. With this, we don't know when it's gonna happen, we don't know where they end up. Seriously, Gwen. Practically. Tell me what we should do.

All eyes on GWEN now. She's thinking on her feet.

GWEN

We help those left behind.

Glances round the table at that. Gwen looks defiantly at JACK.

GWEN (CONT'D)

Why not?

CAPTAIN JACK

It's nothing to do with us. Move on.

GWEN

Jack, you should see these people--

CAPTAIN JACK

Some things we can't fix.

GWEN

So we don't even try?

OWEN

Jack's right. They need counselling. Support. That's not us.

GWEN

Is that what you all think?

She looks round the room. Nobody meets her eye. Gwen looks back to Jack. So quiet.

(CONTINUED)

27 CONTINUED: (2)

27

GWEN (CONT'D)

We're the only ones who know the truth.
We can help them.

(Beat)

We don't have to be this hard. It's not
a badge of honour.

CAPTAIN JACK

Close this down.

With this, Jack turns and leaves.

GWEN

Jack!

(more angry now)

Jack!!

But Jack doesn't turn back. IANTO's on his feet --

IANTO

I'll talk to him.

-- and runs after Jack.

GWEN

(as they all leave)

What, is that it? We just sweep it
under the carpet?

OWEN stands, heading out (across the table from Gwen)

OWEN

"God grant me the serenity to accept the
things I cannot change"

GWEN

Bollocks to serenity.

OWEN

For a lovely girl, you've got a dirty
mouth.

(Beat)

I'm with Jack.

And he heads on out. TOSHIKO stops by Gwen.

TOSHIKO

We did our best.

And she goes.

On Gwen all alone in the boardroom. And as she looks
down the table, the door's still open onto the corridor.

(CONTINUED)

27 CONTINUED: (3)

27

Gwen's POV: at the far end of the corridor, Ianto and Jack are having a conversation. But from their body language, it looks more like an argument. Ianto's saying something to Jack. And Jack's shaking his head, saying no, clearly irritated. Ianto's arguing back, animated, when --

Jack sees Gwen watching them. So does Ianto.

And Gwen feels like she's been caught eavesdropping. She looks down at the desk. Then up again. Ianto and Jack are both looking at her.

Then Jack says something to Ianto -- and leaves. Ianto takes a last look at Gwen -- and follows Jack.

On Gwen: what was that about?

CUT TO:

28 OMITTED

28

AND

AND

29

29

30 EXT. PARK - EVENING 2

30

RHYS and GWEN under a tree. Rhys has bought vacuum-packed sandwiches, crisps and drinks from the supermarket. He's handing stuff out to preoccupied Gwen as he talks.

RHYS

-- so on the one hand, you've got blokes like Mo, who swears it's the best thing he's done in his life. And then on the other you've got Big Dave who says it's like his life ended and now he's a second class citizen in his own house. Although to be fair, he said his life had ended when Susy made him ditch the bike and now he's--

GWEN

(interrupting)

Will you just stop WITTERING!

Rhys looks at her stunned. Oh, she's in such a foul, unforgiving mood now.

GWEN (CONT'D)

Thank you. God.

(CONTINUED)

30 CONTINUED:

30

And Rhys is calm. The calm of a man working very hard at being calm.

RHYS

It's not wittering. It's talking.
We're supposed to be talking. I've been trying to talk to you for weeks and for some reason you don't wanna--

GWEN

Oh, wake up Rhys! What's the point? We don't need a talk!

It takes two seconds thought! How the hell can we have kids, with my job? Torchwood doesn't do maternity leave! Oh sorry Jack, I would help with the aliens, but I can't get a babysitter! No, I'll sort that bomb once I've dropped Rhys Junior at nursery. Stop dancing around it, it's a dead question!

Beat.

RHYS

Sometimes I fucking hate you.

And that's like a slap round Gwen's face.

RHYS (CONT'D)

Look at you, caught up in your little group, like nothing else matters. Like being a hero is an end in itself. Well it's not.

(Beat)

You save this city. Well done. You save the world. Whatever. What for?

GWEN

Sorry?

RHYS

Why do it? What're you trying to protect? What're you fighting for?

GWEN

Because--

RHYS

No, shut up, I'm talking now. You do it so people can live their lives.
Nothing's more important than that.

(MORE)

(CONTINUED)

30 CONTINUED: (2)

30

RHYS (CONT'D)

Falling in love, getting married, buying flats, having kids. Or not. But *real life*. That's what you're protecting.

(Beat)

And if you're starting to think your shit is more important than real life, then we're not gonna last very long here.

Beat.

GWEN

I'm sorry. There's this thing at work--

RHYS

I don't care.

GWEN

What?

RHYS

When you're with me, we deal with us. Our *lives*. Problem at work? Sort it at work.

Wide on the two of them, under the tree.

CUT TO:

31 INT. TORCHWOOD, THE HUB - NIGHT 2

31

The main door opens, GWEN enters. The place is deserted.

GWEN

Jack?

Then: a noise from up in the hothouse. Gwen looks up. There's movement up there, somebody casting a shadow.

Gwen heads up the stairs, heads along the gantry --

CUT TO:

32 INT. TORCHWOOD, THE HOTHOUSE - NIGHT 2

32

GWEN

(entering)

Jack, are you--

And there's JACK and IANTO getting it on!

Topless, snogging, groping, up against one wall.

(CONTINUED)

32 CONTINUED:

32

GWEN (CONT'D)

Oh God!

And they stop, breathless, taken by surprise.

GWEN (CONT'D)

Sorry! Sorry! I thought --

And she's out!

CUT TO:

33 INT. TORCHWOOD, THE HUB - CONTINUOUS NIGHT 2

33

GWEN runs along the gantry. Stops. Screws her eyes shut. Ouch! Embarrassing! Hand over mouth, oh dear!

And then she laughs! Can't help herself! Laughs again, really laughs now, getting the giggles.

And then she sees IANTO exit the Hothouse, adjusting his clothes. And they catch each other's eyes. She tries to apologise, but can't help grin--

GWEN

Ianto, I didn't realise--

CAPTAIN JACK

Always room for one more. We could've used you an hour ago for Naked Hide and Seek.

IANTO

He cheats. He always cheats.

(And Ianto's standing in between Gwen and JACK now, caught in the middle of the next exchange)

CAPTAIN JACK

(to Gwen)

Was there something you wanted?

GWEN

Jonah Bevan, the missing boy. I'll make it my own special project. My responsibility, nothing to do with anyone else. I'm not gonna let it go.

CAPTAIN JACK

No.

GWEN

What?

(CONTINUED)

33 CONTINUED:

33

CAPTAIN JACK

I don't know how I can be any clearer.

GWEN

Tosh has her own projects, so does
Ianto! Why can't I--

And Jack interrupts, almost pleading.

CAPTAIN JACK

Leave it alone.

GWEN

I can't.

Impasse. Eyes locked. No-one moving. Then:

CAPTAIN JACK

(to Ianto)

Coming back in? Work to do.

Ianto looks from Gwen to Jack. Divided loyalties.

IANTO

Yeah.

GWEN

Jack! We're not finished!

CAPTAIN JACK

Yeah, we are.

And he and Jack head back into the hothouse. But as he does, Ianto turns back to Gwen.

IANTO

Oh, there's a package on your desk.

And he's gone, back into the Hothouse with Jack.

CUT TO:

34 INT. TORCHWOOD, THE HUB/GWEN'S DESK - NIGHT 2

34

GWEN picks up a padded jiffy bag from her desk. The envelope isn't marked.

Gwen looks up at the hothouse: what's Ianto up to?

She opens the package -- pulls something out.

A small square, thin device (palm sized) with an LCD screen in the middle. She looks it over. What is it?

(CONTINUED)

34 CONTINUED:

34

Her phone rings. She answers, turning the device over in her hand.

GWEN

Hello?

PC ANDY (O.S.)

Still working?

GWEN

Sort of.

PC ANDY

Thought so. There's a cuppa here with your name on it.

CUT TO:

35 OMITTED

35

AND

AND

36

36

36A INT. ALL NIGHT CAFE - NIGHT 2

36A

Same cafe from Sc 15. GWEN and PC ANDY (in uniform) at one of the tables, mugs in front of them. Andy's fiddling with the device.

PC ANDY

And you think this might help with the Jonah Bevan case?

GWEN

(as the screen powers into life)

Andy! Leave it will you, this is high tech stuff.

PC ANDY

(looks at the screen)

Sorry, no. It's GPS.

GWEN

What?

PC ANDY

Global Positioning tracker. Look. About as high tech as, ooh, my mobile phone. What you've got here is a glorified map.

(shows the screen)

X marks the spot.

(MORE)

(CONTINUED)

36A CONTINUED:

36A

PC ANDY (CONT'D)
And X is... Middle of the Bristol
Channel. Hang on, no. Sorry. Flatholm
Island. Who's sending you out there?
It's just deserted scrubland.

Gwen hands Andy her mug -- swaps it for the GPS.

GWEN
Couldn't get us a refill, could you?

PC ANDY
While you bask in my technical
brilliance.

He heads to the counter. Gwen gets out her phone.
Dials.

MALE VOICE (O.S.)
Hullo?

GWEN
You left that package for me, didn't
you?

CUT TO:

36B INT. TORCHWOOD, THE HUB - NIGHT 2

36B

(And intercut with Gwen in the cafe as necessary)

IANTO, alone in a corner of the Hub, on his mobile.

IANTO
Dunno what you mean.

GWEN
What's going on, Ianto?

IANTO
Night, Gwen.

And he hangs up.

CUT TO:

36C INT. ALL NIGHT CAFE - CONTINUOUS NIGHT 2

36C

Bewildered GWEN hangs up as PC ANDY arrives back, full of
beans.

(CONTINUED)

36C CONTINUED:

36C

PC ANDY

Right, so. First thing in the morning, we hire a boat. I know a couple of boat skippers who owe me a favour. We'll head out to Flatholm, poke around, see if we can't sort this out.

GWEN

Or, even better: you get me the boat, I'll tell you what I find.

PC ANDY

No boat trip, no boat. I'm part of this, Gwen.

Gwen weighs it up.

GWEN

OK.

PC ANDY

Brilliant!

GWEN

But you do as I say.

PC ANDY

Course. Listen, I wanted to ask -- and promise you won't laugh.

(Gwen sips her tea,
worried!)

You got any vacancies coming up? With Torchwood. Cos I was thinking, you know I'm great to work with. You could tip them the wink.

And Gwen pauses for a nanosecond too long (though Andy doesn't pick up on it).

GWEN

Yeah. Maybe.

On Andy: big grin. That's what he wanted to hear.

CUT TO:

36D INT. GWEN'S FLAT, LOUNGE - NIGHT 2

36D

GWEN entering the flat. The bedroom door's shut. On the floor, is a duvet and a pillow.

(CONTINUED)

36D CONTINUED:

36D

She sighs, picks them up, and heads for the sofa.

CUT TO:

36E EXT. CARDIFF - DAY 3

36E

Helicopter shot: morning over the Bay.

CUT TO:

36F EXT. HARBOUR - DAY 3

36F

Spooky, deserted (nowhere new or modern). Early morning. Only one or two boats about.

PC ANDY

(to GWEN)

Fifty quid.

They're standing by a docked fishing boat: wooden, bit knackered, practical fishing boat, big enough for 3 or 4 people. Nothing trendy or new or fashionable. PC ANDY (in civvies now) with the n/s fisherman boat owner.

GWEN

Bit steep, isn't it? Offer him thirty five.

PC ANDY

Gwen, I'm not being funny, if you wanna haggle, go to Morocco.

GWEN

(hands over the cash)

Alright, fifty.

PC ANDY

Right then! Open waves, here we come.

GWEN

Oh, be a love and grab us a couple of teas before we go.

PC ANDY

You're kidding.

(Gwen smiles)

You're not kidding.

(raises his eyebrows
at the boat owner)

I dunno.

And he heads off, in the direction of caffeine. GWEN turns to the boat owner.

(CONTINUED)

36F CONTINUED:

36F

GWEN

Right, do this for me and I'll double it to a hundred quid.

CUT TO:

36G EXT. HARBOUR - DAY 3

36G

PC ANDY walking back with three takeaway teas (from a stall/greasy spoon: not Starbucks-style cups). And then hears the sound of a boat's engine revving up.

He rounds a corner -- to see the boat, with GWEN on the back, heading away from the jetty.

PC ANDY

Oy!

Gwen, on the back, calls out.

GWEN

I'm sorry!

And the boat heads away.

On Andy: so pissed off, realising he's been used.

PC ANDY

Yeah. Right.

CUT TO:

37 EXT. SEA - DAY 3

37

Music: Guillemots: "Rising Tide" plays over Scs 37-43.

The sea swirling, swooshing by. Pan up to GWEN, now at the front of the boat. Taking in the view.

The boat heads out of the Bay, the city behind. Ahead: Flatholm Island.

CUT TO:

38 EXT. FLATHOLM ISLAND - DAY 3

38

The boat approaches the jetty at Flatholm.

It moors up. GWEN steps ashore.

JUMP CUT: Gwen walks onto the island. She looks up and around. Deserted. Bleak.

Gwen looks at the GPS device.

(CONTINUED)

38 CONTINUED:

38

She checks the reading -- and heads off towards the lighthouse, standing tall in the middle of the island.

CUT TO:

39 EXT. FLATHOLM ISLAND/LIGHTHOUSE - DAY 3

39

GWEN approaches the lighthouse. Stops directly in front of it. Turns, looks around. Nothing here at all. Emptiness.

CUT TO:

40 INT. LIGHTHOUSE - DAY 3

40

GWEN enters the lighthouse. Flight of winding stairs. She peers up.

CUT TO:

41 INT. LIGHTHOUSE - DAY 3

41

GWEN at the top of the lighthouse. Looking out, back at the Bay. Looks across the island. Deserted.

GWEN
(frustrated)
What am I looking for, Ianto?

And then, it catches her eye. In the distance:

Four people walking across the island.

An older woman in scrubs and a cardigan at the front. Two younger medical staff in the middle, one either side, support a cowled figure, helping them to walk.

The three medics are dressed in dark coloured medical scrubs, with coats/jackets over.

They have wrapped a blanket round the fourth person, and gently, slowly, guide this "patient", as if dealing with an invalid. The patient's unsteady, stumble, supported by the medical staff.

Then a fifth person appears behind. And Gwen's shocked to see:

It's CAPTAIN JACK. (And it's distant, so a double can be used).

The whole thing is almost like a funeral procession.

(CONTINUED)

41 CONTINUED:

41

They head across the island towards a set of disused bunkers.

And as Gwen watches, they head down into the bunkers.

Gwen realises she's gonna lose them -- and legs it down the stairs!

CUT TO:

41A INT. LIGHTHOUSE - DAY 3

41A

Frantic! GWEN pelts down the stairs, no regard for her safety!

CUT TO:

42 EXT. FLATHOLM ISLAND - DAY 3

42

Fast, jagged cuts:

GWEN runs across the island -- jump cuts as she runs as fast as she can, covering the terrain, desperate not to lose sight of the people who've just arrived.

And she arrives by the bunkers, breathless.

No-one here. Spins round -- checks all round. Where the hell are they?

Only one answer: they must be down in the bunkers.

Gwen starts the descent down.

CUT TO:

43 OMITTED

43

44 INT. FLATHOLM ISLAND BUNKER - DAY 3

44

GWEN descends the steps. Dark, creepy, murky, down here. Subterranean.

At the bottom there's a corrugated metal wall. Gwen touches it. Weird. Looks back up the steps. Why build steps down to a wall?

She shines her torch round. Notices something. A small battered wooden box -- like a fuse box -- in the corner, near the floor.

Gwen crouches down -- opens the box. Single button inside it. Gwen presses it. No sound. Nothing. Beat.

(CONTINUED)

44 CONTINUED:

44

Gwen presses it again.

HELEN (O.S.)
(through an intercom)
Alright, alright!

Gwen startled, steps back. Looks around -- no speaker visible. The voice crackles through again.

HELEN (O.S.) (CONT'D)
Who are you?

GWEN
Torchwood?
(Silence)
Um, access code 474317432.
(Beat)
I'm with Jack Harkness.

HELEN (O.S.)
He's supposed to warn us about visitors.

GWEN
Law unto himself, isn't he?

The sound of locks.

And part of the wall swings inwards -- a door amidst the metal. HELEN, 50s, tough, matronly, stands there. Gwen recognises her as the one leading the procession, earlier: dark scrubs, cardigan. A combination of medical and homely, like a worker in a care home.

HELEN
(worn smile)
And he knows we'll always forgive him.

Gwen returns the smile. Helen stands to one side, leaving enough space for Gwen to get past. Just.

Gwen walks through.

CUT TO:

45

INT. UNDERGROUND CORRIDOR - CONTINUOUS DAY 3

45

Subterranean, but with pockets of light. HELEN leads the way. Along the corridor, locked doors either side.

Each door has a viewing panel and a shopworn swipecard system, like for hotel keycards.

(CONTINUED)

45 CONTINUED:

45

And the decor here is odd. A hotchpotch of stuff. All very low tech: no expensive medical equipment around. The furniture is eccentric, mix and match: free-standing standard lamps, old battered chairs. Like it's been sourced from a charity shop.

GWEN passes one room with the door open: a sort of daycare room. A portable TV burbling away in the background. A sofa and a couple of armchairs.

Gwen watches as a woman exits the daycare room, heads past -- and opens the door to a room with a keycard.

The woman looks at Gwen as she passes: she has horrific gashes down both sides of her face.

Gwen tries not to stare, but fails: the woman lowers her head away from Gwen, pushes the door to her room shut.

Gwen gets a fleeting glimpse of the nameplate by the door: JOANNA.

And her head's swimming now. Helen notices.

HELEN

This your first time?

Gwen nods. And the name plates swoosh by: JOSIE. SAEED. EARL.

HELEN (CONT'D)

We all find it difficult at first.

On Gwen: trying to process this as -- they arrive at a junction in the corridor. To the left, a door, with a swipocard system.

HELEN (CONT'D)

Are you looking for anyone in particular?

Close in on Gwen. Her throat's dry, her head swimming. She can barely form the words.

GWEN

Jonah. D'you have Jonah Bevan?

Helen looks at her for a second, inscrutable.

Then she swipes her card. It beeps. The door to the next corridor is released.

CUT TO:

46

INT. MOODY CORRIDOR - CONTINUOUS DAY 3

46

More ominous, this corridor. The sound of a generator in the background.

HELEN leads GWEN in, the door swings shut, locks behind them.

They start walking. Past locked doors, more nameplates. This is freaking Gwen out now.

GWEN

How many people are down here?

HELEN

Didn't he tell you?

And mixed in with the ambient sound is the sound of wailing.

Gwen stops, listens.

GWEN

What's that?

Helen leads her over to one of the doors. The nameplate says: MARTIN.

Gwen looks through. In the centre of the room, a man in his early forties, sits at the table, head in his hands.

Rubbing his hands on his temples. And weeping.

GWEN (CONT'D)

Is he OK?

HELEN

We do our best to help him.

And she walks on. Gwen can't stop looking in at Martin -- then realises Helen has walked on.

Gwen has to rush to catch up. As she does, the nameplates flash by: ALICE. KRISHNAN. MARK.

GWEN

But -- sorry -- why are they --

Nameplate whizzes by: CAROLINE.

Gwen stops. Looks back. CAROLINE.

(CONTINUED)

46 CONTINUED:

46

FLASH CUT: Gwen's memory. Pinning a name to a board, in the interrogation room. CAROLINE HALL.

Cut back to Gwen's horror as realisation begins to dawn.

FLASH CUTS: Names and photos being pinned to the board. SAEED TAUFEEQ. EARL WILSON. ALICE DEVLIN.

HELEN

Are you alright?

And Gwen so horrified now.

GWEN

Oh God. They're all here.

(to Helen)

What're you doing to them? What's going on here? Tell me!

CAPTAIN JACK

I'll take it from here, Helen.

Gwen turns -- JACK is standing at other end of the corridor, walking towards her.

CAPTAIN JACK (CONT'D)

It was Ianto, wasn't it.

GWEN

What are you doing?

And she starts to back off.

CAPTAIN JACK

I can explain.

He's walking towards her. She's backing away.

GWEN

No. Stay away from me!

CAPTAIN JACK

Let's go outside and talk--

GWEN

These are the people taken by the rift.
What are they doing here?

CAPTAIN JACK

Gwen --

GWEN

What have you done?

(CONTINUED)

46 CONTINUED: (2)

46

And then she's silenced. Still. Because she's seen something on the wall.

CAPTAIN JACK

Gwen, listen to me.

But Gwen's staring at the nameplate next to this last door.

It says: JONAH. She looks to Jack, so shocked.

GWEN

He's here. He's been here all along.

CAPTAIN JACK

It's not that simple.

GWEN

Open it.

CAPTAIN JACK

Gwen, before you--

GWEN

(over him)

Now.

Jack walks up to the door. Swipes a card in the lock. The door unlocks.

Gwen looks to Jack. Dare she go in?

Gwen opens the door.

CUT TO:

47 INT. UNDERGROUND ROOM - DAY 3

47

GWEN walks in. So nervous. Pools of low light alternate with darkness. Corners of the room cloaked in darkness.

GWEN

Hello?

Gwen walks slowly, peers ahead, tries to look around, can't see.

GWEN (CONT'D)

Is Jonah in here?

Through the darkness, a figure moves. Gwen can see a silhouette, not much more.

(CONTINUED)

47 CONTINUED:

47

GWEN (CONT'D)
I'm looking for Jonah.

Silence. Then:

MALE VOICE
Why?

Gwen peers ahead. A figure, cloaked in the dark, sitting on a bed. Occasionally light trips off his head, but it's impossible to work out details, to make him out.

GWEN
Am I in the right room?

JONAH
Yes. I'm Jonah.

And Gwen's so relieved, so glad --

GWEN
Oh, God, you have no idea how pleased I am to--

And JONAH leans forward into the light.

A man in his 50s. His face is scarred and burned. Agonising.

Gwen gasps, stunned. Takes an involuntary step back. Jonah upset at this.

JONAH
I won't hurt you.

GWEN
No, sorry. I... I think I've got the wrong... the Jonah Bevan I'm looking for is fifteen. He went missing from the Barrage.

JONAH
That was me.

And it's sinking in to Gwen, now.

GWEN
Oh my God.

JONAH
Who are you?

(CONTINUED)

47 CONTINUED: (2)

47

GWEN

My name's Gwen Cooper. I'm with
Torchwood. I...

(Beat)

What happened to you?

Close in on Jonah. So vulnerable.

JONAH

I was walking home. There was a light
above me and then...

(Beat)

When I woke up, the land was burning. I
could see flames, for miles on end. And
the screams. A man dragged me from the
fires. Took me to a building. There
were medics, they tried to treat the
burns. I thought I was dying.

(Beat)

I don't know when the ground started
shaking. Then I realised it wasn't a
building at all.

He looks up at Gwen. And he whispers this as though he
can still barely believe it.

JONAH (CONT'D)

It was a rescue craft. The last one off
a burning planet.

Gwen crouches down by him, takes his scarred hand.

JONAH (CONT'D)

They told me their sun was exploding,
turning in on itself.

(Beat)

We watched a solar system burn. It was
so beautiful.

GWEN

I'm sorry for what happened to you.

And Jonah stares at her: his tone changes. So serious
now.

JONAH

Can I trust you to tell the truth?

GWEN

Of course.

Jonah looks at her, believes her. And the key question:

(CONTINUED)

47 CONTINUED: (3)

47

JONAH
Am I really home?

GWEN
Yes. You're home.

And Jonah smiles, almost bursts with relief.

JONAH
Thank you.

GWEN
Jonah, I came here because... your mother's still looking for you.

And Jonah's so shocked. Like he's about to cry.

JONAH
She's still alive?

GWEN
You've only been gone seven months. She never stopped looking.

And Jonah's face creases, folds, as he tries to cope.

JONAH
I tried so hard to get home. I was lost for so long.

GWEN
You're safe now.

JONAH
Can I see her? Can you bring her here?

GWEN
Is that what you want?

On Jonah.

CUT TO:

48 EXT. FLATHOLM ISLAND - DAY 3

48

GWEN and JACK, sitting. Looking out to sea.

CAPTAIN JACK
When I took over Torchwood, there were two, just like Jonah. Ravaged from falling through the rift. Being kept in the vaults, neglected. I wanted them looked after. I set this place up.
(MORE)

(CONTINUED)

48 CONTINUED:

48

CAPTAIN JACK (CONT'D)
Told the staff these were experiments
that had gone wrong.

GWEN
How many are there?

CAPTAIN JACK
Seventeen, last count. It's increased,
in the last year. Like the rift is
trying to correct its mistakes.

GWEN
But not all the missing return.

CAPTAIN JACK
No.

Beat.

GWEN
You can't keep them hidden. They have
families who deserve to know--

CAPTAIN JACK
They're sick. In ways you could never
imagine. We can't fix them. We just
care for them.

GWEN
Jonah asked me to bring Nikki here.

CAPTAIN JACK
No.

GWEN
She has a right to know.

CAPTAIN JACK
No way.

GWEN
She said not knowing is the worst part.

CAPTAIN JACK
You wanna tell her that her child has
lived his whole life in seven months?
That he's scarred, that he's--

GWEN
(over him)
We don't have the right to hide it from
her.

(CONTINUED)

48 CONTINUED: (2)

48

CAPTAIN JACK

You'd have to tell her about the rift,
about Torchwood--

GWEN

Then I will!

CAPTAIN JACK

And if she doesn't believe you?

GWEN

I have to try. We owe her the truth. If
you'd lost someone, wouldn't you want to
know?

And Jack meets her gaze.

GWEN (CONT'D)

Let me try. Please.

CUT TO:

48A EXT. SEA/BOAT - DAY 3

48A

GWEN heading back into Cardiff, same boat, same skipper.

CUT TO:

49 INT. NIKKI'S FLAT - DAY 3

49

NIKKI's at the window, the Barrage visible behind. She's
clasping a coffee mug, staring at GWEN.

NIKKI

We've another meeting next Tuesday.
Will you come to that or --

She stops herself. Fearful.

NIKKI (CONT'D)

You're not here for small talk.

GWEN

I've found Jonah.

Nikki's so still now.

NIKKI

Is he dead?

GWEN

No.

Oh God, the relief from Nikki. But immediately:

(CONTINUED)

49 CONTINUED:

49

NIKKI

Is he hurt?

GWEN

We're looking after him.

NIKKI

Where? Can I see him?

GWEN

Yes.

And that's too much for Nikki. Her face dissolves, creases, as she tries to hold back the tears. She takes a second to control it, rein it in again.

NIKKI

Sorry.

GWEN

Nikki, there are things I have to tell you first. And all I'm asking is you trust me.

On Nikki: bewildered.

CUT TO:

49A INT. POLICE STATION, OFFICE - DAY 3

49A

Corner of a tiny office: anywhere, frankly -- just a couple of filing cabinets and PC ANDY, in uniform, doing the filing as his mobile phone rings. He answers it:

GWEN (O.S.)

I know you hate me right now--

PC ANDY

I'm hanging up--

CUT TO:

49B INT. NIKKI'S FLAT, LOUNGE - DAY 3

49B

(and intercut with above)

GWEN on the phone, NIKKI in b/g.

GWEN

No, Andy, please, don't. It's about Nikki. I found Jonah.

ANDY pauses.

(CONTINUED)

49B CONTINUED:

49B

PC ANDY

Where?

GWEN

I can't tell you.

PC ANDY

(so fucked off)

Oh, here we go again! Piss off, why
don't you!

GWEN

I've got Nikki with me. I've told her
about Torchwood, about what we do. I
need you to confirm to her, that I'm not
mad or dangerous or a liar.

PC ANDY

You used me, Gwen.

GWEN

I'm sorry.

PC ANDY

That's how you see me, isn't it?
Occasionally useful. Worth stringing
along, in case I can ever help you.

GWEN

Andy--

PC ANDY

You'd never recommend me to join
Torchwood, would you?

Beat.

GWEN

No.

Intercut Andy's reaction: gutted. But he knows it's
true.

PC ANDY

Thank you.

GWEN

I want to take Nikki to see Jonah. But
you have to tell her she can trust me.

(Beat)

We can fix this, Andy. We can make it
right.

(CONTINUED)

49B CONTINUED: (2)

49B

Beat.

PC ANDY

Put her on.

Gwen hands the phone over to Nikki. Nikki takes the phone, her eyes on Gwen all the time.

NIKKI

Andy?

CUT TO:

50 OMITTED

50

EXT. SEA/BOAT - DAY 3

The water being churned up by the boat. (Same boat as before)

On board: GWEN and NIKKI. Flatholm Island approaching.

Gwen looks at Nikki. Stoic, focused on what's ahead.

CUT TO:

51 EXT. FLATHOLM ISLAND - DAY 3

51

View of the island as seen from the lighthouse.

CUT TO:

52 INT. FLATHOLM ISLAND BUNKER - DAY 3

52

GWEN's torch guides them as they descend the steps to the corrugated metal wall. NIKKI just so bewildered, like Alice through the looking glass.

Gwen presses the intercom button. They wait.

NIKKI

What am I doing here?

(genuine)

Is this what going mad feels like?

The door opens. Nikki looks to Gwen. Frightened now.

GWEN

It's OK.

CUT TO:

53 INT. CORRIDOR - DAY 3

53

GWEN and NIKKI walk in.

The world swirling around Nikki: the people, the rooms, the staff.

Nikki stops. Turns back to Gwen.

NIKKI

Where is he?

CUT TO:

54 INT. MOODY CORRIDOR - DAY 3

54

The nameplate: JONAH. NIKKI's hand touches it. She can barely believe it.

Nikki and GWEN standing outside the door to Jonah's room.

HELEN hanging back.

GWEN

Remember what I said. You won't recognise him at first.

NIKKI

I know --

GWEN

He's aged. He's been injured.

NIKKI

I just want to see him.

GWEN

You understand what I've told you? He's not a child any more.

NIKKI

(so hard; so focused;
barely listening)

It doesn't matter, I have to see him.
Let me see him.

Gwen looks to Helen, who swipes the keycard. And the door opens.

CUT TO:

55 INT. UNDERGROUND ROOM - DAY 3

55

GWEN enters first, NIKKI following into the low-lit room.

(CONTINUED)

55 CONTINUED:

55

GWEN

Jonah?

JONAH

I'm here.

In the same place as before -- on the bed, in shadow.

And Gwen hangs back now, as Nikki walks forward.

NIKKI

I can't see. I need to see you.

(barely able to say
his name)

Jonah...

And JONAH stands, comes out of the shadows. So scared.

JONAH

Mum...

And Nikki recoils as she sees Jonah's face. Backs off, gasping, almost retching.

NIKKI

No -- no.

And Jonah so desperate--

JONAH

It's OK, really, it's me, it's OK --

He moves towards her--

NIKKI

(guttural roar)

Stay away!

And now it's Jonah's turn to recoil, physically, at his mother's response --

JONAH

I'm sorry, I'm really really sorry --

And Nikki, turns on Gwen, so furious

NIKKI

What're you doing? What have you DONE TO
ME?

GWEN

Nikki, I promise, this is Jonah.

(CONTINUED)

55 CONTINUED: (2)

55

NIKKI
THAT IS NOT MY SON!
(pushes past Gwen)
Get me out, I want to get out of here,
get out of my way--

GWEN
(standing against the
door)
Nikki, please, that's him --

NIKKI
(clawing Gwen out the
way)
You're sick -- all of you -- now let me
go--

JONAH
(so quiet)
Did you fix my wardrobe door?

And Nikki stops. At the door. Silenced. Still.

JONAH (CONT'D)
We bought it flat pack, made it
together. The bottom left hinge keeps
coming loose. You said you'd sort it.

And as he's talking we close in on Nikki. This is
incomprehensible to her. (And all this runs into one:)

NIKKI
No.

JONAH
You have a bottle of beer, every
evening. You let me sneak one sip, just
the one, don't wanna get a taste for it --

NIKKI
Stop it --

JONAH
You've got two alarms cos you always
sleep through the first.

NIKKI
(to Gwen)
Make him stop--

(CONTINUED)

55 CONTINUED: (3)

55

JONAH

You talk about the day when you can earn proper money, say you'll treat yourself to expensive make-up --

NIKKI

I'm not hearing this--

JONAH

You won't buy me a double bed because you don't understand what I need it for --

NIKKI

Shut up!

JONAH

And when I ask why you never married, you say you'll never be lonely cos you've got me.

On Nikki: stunned.

Tight in on Jonah's face, his eyes.

JONAH (CONT'D)

It's me, Mum.

Close in on Nikki. Doubting now, wanting to believe.

And she's looking in his eyes.

FLASH CUT: YOUNG JONAH's face intercut with this Jonah.

NIKKI

Jonah?

JONAH

I've been so lost.

On Nikki. And as Jonah gets closer, slowly closer, she's staring at him.

JONAH (CONT'D)

(so upset now)

I walked for years, looking for a way home. I'm sorry, Mum.

NIKKI

Why?

JONAH

That night. I was late. I'm sorry.

And Nikki reaches out, to touch him.

(CONTINUED)

55 CONTINUED: (4)

55

She runs her fingers across his scarred face. Looks into his eyes.

JONAH (CONT'D)
The things I've seen.

Jonah goes to hug her. And she lets him. They embrace. Nikki gives in to it.

And then his scarred, burned face brushes against her soft skin.

Nikki's body *stiffens*. She gasps.

And he knows. He lets go. Touches his face.

JONAH (CONT'D)
I'm sorry. My skin...

NIKKI
It's fine.

JONAH
It'll take time.

NIKKI
It'll be OK.

HELEN
(standing in the doorway)
You have to leave Jonah now.

Nikki and Gwen turn.

NIKKI
What?

JONAH
(so vulnerable)
Helen, I'm fine.

HELEN
(to Nikki)
It's for your own benefit.

NIKKI
No. I'm taking him home now.

GWEN
Nikki, stop a second. You can't just take him out of here--

And Nikki has fire in her eyes now, unstoppable.

(CONTINUED)

55 CONTINUED: (5)

55

NIKKI

I know how to look after my child. I'll tell people... I'll tell them he's my father, I can take care of him.

HELEN

We can't allow that.

And Nikki stares at Helen with such hatred.

NIKKI

He's my son, I say what's allowed.

GWEN

Jonah?

And she's staring at Jonah now. And Jonah is staring at his hands, like they're not part of him, like he can't control them.

And his hands are quivering. Jonah looks to Helen, so helpless, so frightened. A frightened child.

JONAH

It's starting again.

NIKKI

What does he mean, what's happening?

HELEN

He's starting the downswing.

NIKKI

What downswing? What's going on?
Jonah?

HELEN

You've seen him in the good phase. It gets briefer every day.

(genuine)

It really might be best if you leave.

And as she says this, she walks to Jonah, his hands still quivering. And she holds his hands.

JONAH

Helen...

HELEN

It's alright, sweetheart. It's alright.

JONAH

Make it stop.

(CONTINUED)

55 CONTINUED: (6)

55

HELEN

(so caring)

I wish I could.

(turns to Gwen and
Nikki)

It'd be better if you didn't stay.

NIKKI

(so stern)

I'm not leaving. I'm not leaving him.

HELEN

Then you should move away.

GWEN

Why?

Helen moves away -- Gwen and Nikki back off.

And we close in on Jonah, alone in the middle of the room, head bowed. And he's so still now.

(Gwen and Nikki staring, in bewilderment, in fear.
Because they can feel something bad is gonna happen)

And then Jonah slowly raises his head. Wide-eyed.

And his mouth opens, slow, to its widest. And as it does, he takes a slow, deep, laboured breath -- the deepest breath you've ever heard any human take.

And the sound cuts out on the sound track.

And Jonah screams. Such pain. Such trauma.

And he doesn't stop. One long scream.

Close in on Gwen and Nikki. So horrified. So distraught. Their worst nightmare come true.

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

(over the silence)

I'd never heard a sound like it. This primal howl.

Jonah continues his silent scream.

And we close in on Nikki. This is destroying her.

GWEN (CONT'D)

The scream lasts twenty hours every day.

Intercut between Nikki and Jonah's faces.

(CONTINUED)

55 CONTINUED: (7)

55

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

Before the rift returned him, Jonah had looked into the heart of a dark star. What he'd seen had driven him mad.

On Nikki's traumatised face.

GWEN (CONT'D)

That noise would drive anyone insane.

And as Jonah continues to scream...

Nikki turns her back on him.

Goes to the door. And leaves.

Gwen watches her. Gwen lingers for a second. And follows Nikki out.

Jonah's screaming face dissolves into the swirling sea.

CUT TO:

55A OMITTED

55A

56 EXT. SEA/BOAT - DAY 3

56

The sea. The boat, heading back to Cardiff. GWEN at the back. NIKKI at the front, looking out to sea.

Linger on Nikki. Fade to black.

CUT TO:

CAPTION: ONE WEEK LATER.

57 INT. NIKKI'S FLAT, LOUNGE - DAY 4

57

Nikki's lounge, same as before. NIKKI sat. GWEN in the doorway.

GWEN

They say you can visit, whenever you like. When he's in the good phase.

Beat.

Nikki turns to Gwen.

NIKKI

Promise me you won't do this to anyone else.

(CONTINUED)

57 CONTINUED:

57

That's like a kick in the ribs for Gwen. Off her pained expression.

NIKKI (CONT'D)

Before, I had the memory. Whenever I thought of him, I'd see him laughing with his mates, playing football, scoffing his breakfast.

(Beat)

Now I just hear that terrible noise.

Gwen's shellshocked.

GWEN

I thought you'd want to know what happened to him.

NIKKI

I did.

(Beat)

I was wrong. It was better when I didn't know. Before you, I had hope.

On dazed Gwen.

CUT TO:

58 INT. TORCHWOOD, THE HUB/INTERROGATION ROOM - DAY 4

58

Music: Elvis Perkins: Ash Wednesday. Plays through Scenes 58 - 62.

Jump cuts as GWEN begins to take the photos down from the walls.

Linger a little on the last one, picture of Jonah.

And intercut all this with sc 59 and 59A:

CUT TO:

59 INT. NIKKI'S FLAT, LOUNGE - DAY 4

59

Intercut with sc 58, as the music plays.

NIKKI bins the VHS tapes. Puts them into black bin bags. Four or five bin liners throughout the room.

CUT TO:

59A INT. NIKKI'S FLAT, JONAH'S BEDROOM - DAY 4

59A

Intercut with sc 58, as the music plays.

(CONTINUED)

59A CONTINUED:

59A

In Jonah's bedroom, NIKKI takes Jonah's posters down from the wall. Takes his Liverpool FC duvet off the bed.

She takes his clothes from the wardrobe. Folds them up, puts them into storage boxes (as if they're going into attic).

Linger a little as Nikki takes a hoodie out, and clasps it to her, smells it.

And she hugs the hoodie, like she's hugging her son.

And now she breaks down, sobbing.

CUT TO:

60 INT. TORCHWOOD, THE HUB - DAY 4

60

CAPTAIN JACK, looking down on GWEN, unnoticed, from the viewing panel above the interrogation room.

CUT TO:

61 EXT. MEETING HALL - DAY 4

61

Music still playing. Tight in on GWEN standing, almost out of view, watching the people come out of the meeting hall.

Same people as before, but fewer. But this time, they're friendlier, smiling at each other. They're in groups of two or three.

One bloke reaches into a bag, hands a CD to the woman he's talking to. She smiles, thanks him. Pleased.

Gwen watches as ANDY (in civvies) comes out, down the steps. Andy sees Gwen. Stops for a second. And he nods. A small smile.

Gwen smiles back, grateful.

NIKKI's the last to come out. She heads down the steps -- sees Gwen.

Their eyes meet. Lock. Nikki nods. Gwen nods back.

Nikki loops her arm through Andy's. And they walk off together.

CUT TO:

62

INT. TORCHWOOD, HUB/GANTRY - DAY 4

62

The music continues to play.

In a corner of the Hub, up on the gantry, GWEN piles the pictures and details into a battered old filing cabinet.

CAPTAIN JACK is watching.

Gwen slams the drawer of the filing cabinet. Walks past Jack and away.

Jack stares at the cabinet. Gwen has put a little card label on in the metal holder: "Missing".

We close in on Jack's face. The music fades.

CUT TO:

63

INT. GWEN'S FLAT, LOUNGE - NIGHT 4

63

RHYS enters -- to see a candlelit dinner, all laid out. The room looking gorgeous.

And GWEN looking the most gorgeous of all. Not smiling, worried.

RHYS

Apology, is it?

Gwen nods. So quiet, so apologetic.

GWEN

Tonight, we talk about what you want.
Kids, the future, anything.

Rhys nods. Looks at Gwen.

RHYS

You alright?

Gwen smiles, big brave smile, nods... and bursts into tears. So distraught.

RHYS (CONT'D)

Oh, come here.

And he wraps her up in him. She holds him so tight.

GWEN

I'm sorry.

RHYS

Sit down.

(CONTINUED)

63 CONTINUED:

63

They both sit.

RHYS (CONT'D)

Now, tell me. Everything. From the beginning.

And Gwen so loves him for that. Strokes his face. And takes a deep breath.

And we pull back on the room, as Gwen starts her story.

GWEN

There's this woman, Nikki. She had a son, Jonah. He went missing, seven months back...

FADE OUT

EPISODE ENDS.