

TORCHWOOD 2

Episode 5

by

Catherine Tregenna

Yellow Revisions

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1 INT. GWEN'S FLAT/BEDROOM - DAY - 8.30 A.M. - DAY 1 1

PRE-TITLE SEQUENCE

A fully dressed giggling GWEN is being pulled onto the bed by RHYS who is in his underpants.

GWEN

No, I've got to go. I'm late already.

She makes to get up. He pulls her back again, wrestling her.

RHYS

Come on! Let's keep the weekend going!

She tries to be cross but can't help laughing as he pins her down -

GWEN

Rhys!

He kisses her playfully, then looks at her.

RHYS

You're itching to get back to work, aren't you?

She pauses a little too long -

RHYS (CONT'D)

I'll take that as a 'yes'.

GWEN

Having you to come home to, that's the best part.

She kisses him tenderly.

CUT TO:

2 INT. TORCHWOOD, THE HUB - MORNING - DAY 1 2

JACK addresses the team as he puts a large crate on the table. We focus only on JACK.

JACK

Un-labelled Class D artifacts. Owen, Tosh, I need you to run a full check.

OWEN

Be happy to.

(CONTINUED)

2 CONTINUED:

2

OWEN (dressed more conservatively than usual: this is a sweeter, shy, more considerate, "ah, bless!" Owen) sitting next to TOSH at the table, beams at her. TOSH (dressed a little more edgily and sexily than usual: confident in her own sexy skin) rolls her eyes a little -

JACK

Adam... I know how much you love audits.

And then we see him, ADAM SMITH (25, sporty, charming, very attractive) sitting at OWEN's work station *as though he's always been there*. He smiles openly at JACK as IANTO hands out coffees.

ADAM

Gotta be done.

JACK

If you could...

ADAM

(cutting across)

Go through the investigation reports, see when they may have come through the rift?

JACK

You okay with that?

ADAM

Have been for the past three years.

GWEN enters the Hub. ADAM looks slightly surprised to see her. She takes off her coat, her back to them.

JACK

(to GWEN)

You're late.

GWEN turns, sees ADAM sitting there, approaches, eyeing him warily.

GWEN

(to JACK)

Paris was lovely, thanks!

GWEN looks at JACK re ADAM, frowns.

GWEN (CONT'D)

(re ADAM)

Who the hell is this?

The rest of the team look a bit bemused as ADAM rises, laughs, steps up to her, kisses her cheek.

(CONTINUED)

2 CONTINUED: (2) 2

We go into slow motion as we focus on this contact.

2A INT - TORCHWOOD, THE HUB 2A

FLASH CUT: An image of GWEN and ADAM laughing together in the Hub, familiar with each other.

2B INT - TORCHWOOD, THE HUB - MORNING - DAY 1 2B

It is almost as though something jolts through GWEN before she laughs along with him. He keeps hold of her -

ADAM

Just 'cause I said that to you on your first day here. Ages ago now.

(beat, fondly)

Time to move on, don't you think?

GWEN

Sorry, couldn't resist. Come here you!

They embrace. The team relax.

Over GWEN's shoulder, unseen by the rest of the team, ADAM grins.

CUT TO:

OPENING TITLES

3 INT TORCHWOOD, THE HUB - DAY 1 3

The team works on. ADAM is at OWEN's work station. GWEN is at hers. OWEN approaches TOSH as she works at her work station.

TOSH

Just doing a quick check.

(to GWEN)

We had rift activity two days ago.

(re computer)

Nothing seems to have come through.

OWEN

(funny voice)

Apart from me!

TOSH looks up to see a small screen cleaner toy hamster peeping over the top of the computer screen. She sighs.

TOSH

What's that?

(CONTINUED)

3 CONTINUED:

3

OWEN

It's a screen-cleaner. Thought you
might like it.

OWEN places the hamster on TOSH's desk. Smiling,
desperate for TOSH's approval. (So sweet, so smitten)

OWEN (CONT'D)

D'you like it?

TOSH

Just what I need. A small rodent
looking at me while I work.

TOSH (CONT'D)

(pointed)

Think I'll call it Owen.

He backs away, smiling pathetically at her.

TOSHIKO moves the rodent somewhere out of her eyeline.

GWEN, IANTO and ADAM have all been watching this. OWEN
walks past, gives GWEN a big smile, raises his eyes to
heaven as if to say "silly old me": he's so smitten!

GWEN

(to IANTO re OWEN)

He's like a little puppy, bringing her
sticks. When's he gonna realise he's
got no chance?

IANTO

Love's blind, apparently. He's idolised
her for years, now.

ADAM

Aw, leave him alone. I think it's
sweet. He's happy.

CUT TO:

4 INT TORCHWOOD, THE HUB - VAULTS - DAY 1

4

JACK is in the Vaults, checking on a Weevil. The Weevil
hurls himself against the perspex, snarls.

JACK

Save it. Seen it all before.

As JACK walks on, he suddenly stops dead in his tracks.

A small boy (*JACK's younger brother, GRAY, 10*) is
standing in a vault further along. JACK stands, stunned.

(CONTINUED)

4

CONTINUED:

4

Then the small boy is gone.

GWEN approaches -

GWEN

Jack?

JACK turns round, visibly alarmed. GWEN frowns.

GWEN (CONT'D)

You okay?

JACK recovers -

JACK

Yeah. Sure.

GWEN

Did you miss me?

JACK

(a grin)

Were you gone?

She thumps him playfully. JACK laughs, then turns on the lights as he continues his check, one eye glancing continually towards the far end of the Vaults.

CUT TO:

5

INT. TORCHWOOD, THE HUB - DAY 1

5

ADAM is at TOSH's work station in the empty hub. He is rather hurriedly writing up his own personal file - Adam Smith, 25, expert on alien language patterns, recruited 3 years ago. TOSH comes out of the autopsy room, holding a small beautiful azure and golden hand carved box. It seems to be made of wood and gold..

TOSH

Got a moment?

ADAM

Yep, just finished updating details of rift activity.

We see the screen. It is ADAM's file. As TOSH crosses to him, he immediately presses screen saver -

TOSH

Any idea when this came through? It's got a low Meezon energy reading.

(CONTINUED)

5 CONTINUED:

5

ADAM

No reference to it yet. I'll keep looking. It's been around for quite a while.

Their eyes lock. Then, they're snogging passionately as she holds the box in one hand.

He looks deeply into her eyes.

ADAM (CONT'D)

A year ago today. Our first kiss.

CUT TO:

5A INT. TORCHWOOD, THE HUB

5A

FLASH CUT: TOSH and ADAM working together alone in the Hub. He looks at her, touches her hair. Then he kisses her.

CUT TO:

5B INT. INT TORCHWOOD, THE HUB - DAY 1

5B

TOSH

You remembered?

Another passionate kiss: as OWEN enters from the autopsy room.

OWEN

Tosh ...

(seeing them kissing)

Oh dear. Sorry! Don't mind me. Left my... pencil.

He sees them separate. Poor OWEN, heartbroken.

ADAM

(to TOSH)

We'll celebrate tonight.

TOSH smiles as ADAM kisses the top of her forehead. Then she heads back towards OWEN.

TOSH

(oblivious to his
heartbreak!)

You OK, Owen?

(CONTINUED)

5B CONTINUED:

5B

OWEN
(as she walks past)
Yes, good. Just... kissing... in work.
Wasn't expecting that...

But she's gone. OWEN looks over at ADAM, awkward.

ADAM smiles back sympathetically. And resumes creating his recruitment file.

CUT TO:

6 INT. GWEN'S FLAT/LOUNGE - EARLY EVE - DAY 1

6

GWEN lets herself into the flat carrying her work bag.

As she enters the kitchen/living area, RHYS comes out of the bedroom and sneaks up behind her for a hug.

GWEN screams as she whips round terrified.

RHYS
(finding it funny)
Sorry, I didn't mean to...

He frowns as a visibly shaken GWEN backs away.

GWEN
How did you get in?

RHYS
With a key.

GWEN turns and reaches for the sharpest knife in the rack. RHYS is totally confused.

RHYS (CONT'D)
This isn't funny, Gwen.

He steps forward and she brandishes the knife at him.

GWEN
(yelling)
Stay back!

Seeing that she means it, he stops in his tracks.

RHYS
What's going on?

GWEN
How do you know my name?

(CONTINUED)

6 CONTINUED:

6

She grabs her work bag, gets out a gun, trains it on him.
He is truly scared now.

GWEN (CONT'D)

I know how to use this. Who are you and
what do you want?

RHYS

You know who I am...

GWEN

Fine, if you won't tell me.

GWEN reaches for the phone, the gun still pointing at
RHYS.

GWEN (CONT'D)

(on phone)

Someone's broken into my flat. He knows
my name. He had a key.

RHYS

(angry, exasperated)

Because I live here. With you.

GWEN

(on phone)

Hurry, Jack. He's a nutter.

RHYS stares at her in horror as she looks at him, the gun
pointed at his chest. Such hostility in her eyes.

GWEN (CONT'D)

You picked the wrong girl to stalk,
mate.

CUT TO:

7 OMITTED

7

8 EXT. GWEN'S FLAT - NIGHT - DAY 1

8

ADAM and JACK are outside GWEN's door. They have their
guns out. JACK pushes the door open. As they enter -

JACK

(shouting)

Gwen. It's us.

GWEN (O.S.)

In here.

CUT TO:

9

INT. GWEN'S FLAT/LOUNGE - NIGHT 1 - CONTINUOUS.

9

JACK enters and is stunned to see RHYS standing there with his hands in the air. ADAM follows closely behind.

JACK
What's going on?

GWEN is increasingly wound up.

GWEN
You tell me. He's put photos up of us, look. Must have done it while I was at work. He's deluded. Keeps saying he's my boyfriend.

JACK looks at GWEN, deeply concerned. JACK puts away his gun. So does ADAM.

JACK
He is. It's Rhys.

GWEN
(What?)
I've never seen him before in my life.

JACK
You've been with him for years.

RHYS
(to GWEN)
You see.

JACK
Give me the gun, Gwen.

GWEN
No! He grabbed me, Jack. Who knows what he was going to do?

RHYS
(appalled)
How can you say that?
(blood starting to
boil, to JACK)
What have you done to her?

JACK
Nothing.

RHYS
Oh come on, I know what kind of sick games you play. Pills that make you forget. Is that what this is?

(CONTINUED)

9 CONTINUED:

9

ADAM

Jack wouldn't do that.

An angry RHYS advances on JACK. GWEN holds up her gun.

RHYS

Are you phasing me out? So you can have her all to yourself?

GWEN

Stay away from him.

GWEN stands between JACK and RHYS, the gun pointing at RHYS. RHYS looks at her, bewildered, betrayed.

RHYS

(to GWEN)

Gwen, we're engaged. I gave you that bloody ring!

GWEN looks at her engagement ring on her hand, confused.

ADAM crosses the room, puts his arm around GWEN.

ADAM

Why don't you come with me to the Hub?

RHYS

And who the hell are you?

JACK

He's one of us.

ADAM

(to GWEN)

We can check you over. Jack will stay here, find out what he wants.

JACK nods.

ADAM puts a coat around GWEN's shoulders as JACK takes the gun from her hand.

GWEN

Don't let him go. If he comes after me again, I'll kill him.

RHYS stares down, biting his lip as GWEN and ADAM leave. JACK looks at RHYS, lays the gun down.

(CONTINUED)

9 CONTINUED: (2)

9

JACK

Trust me, I didn't do this. But
whatever's happened, we'll put it right.

CUT TO:

10 INT. TORCHWOOD, AUTOPSY ROOM / HUB- NIGHT 1

10

OWEN is running tests on GWEN who is still visibly
shaken. OWEN completes the scan -

OWEN

No sign of any long term damage as far
as I can tell.

They are all clearly relieved. ADAM looks on.

OWEN (CONT'D)

Or alien intervention. But, sorry, I
must be missing something, I don't see
what brought it on.

ADAM

Could it be stress related? We've all
been through a lot, lately.

OWEN

Well, yeah, maybe. The symptoms could
suggest a paroxysmal amnesia attack.

(putting two and two
together)

Which can sometimes be caused by - um,
well ... oh, no, doesn't matter-

GWEN

Caused by what?

OWEN

Well, um... sex.

IAN TO

(grinning)

You blushing, Owen?

OWEN

No! No! It's just...hot...in here.

ADAM

(to GWEN gently)

And I bet you hardly left that hotel all
weekend.

TOSH appears in the doorway -

(CONTINUED)

10 CONTINUED:

10

TOSH

Rhys is up on screen now.

ADAM leads GWEN out of the Autopsy room to a table in the hub. The others make to follow.

ADAM

(to the team)

Let's not crowd her.

The team stands back. ADAM sits with GWEN. On a computer screen is RHYS, still a bit stunned, on camera in GWEN's flat, sitting opposite JACK.

RHYS

(on camera)

Is this really necessary?

JACK

(on camera)

She needs to remember.

(beat)

Where did you meet?

RHYS

(on camera)

College. I was a year above her.
Fancied her the moment I saw her.

JACK

(on camera)

Go on.

RHYS

(on camera)

Not just her looks. I mean, she's a
looker...

He breaks off, exasperated.

JACK

(on camera, with
intent)

She needs reminding.

RHYS

(on camera)

She was just so full of life. She loves
to laugh. Sometimes, I don't even know
what she's laughing at. Me, I suppose,
being serious.

He breaks off as the memory causes bitter-sweet pain. He
looks at the camera.

(CONTINUED)

10 CONTINUED: (2) 10

GWEN listens. ADAM watches her.

JACK
(on camera)
Tell me about your first kiss.

11 OMITTED 11
AND AND
12 12

CUT TO:

13 INT. GWEN'S FLAT/LOUNGE - NIGHT 1 - CONTINUOUS 13

RHYS
In the supermarket. I was going to make
her spag bol. Then I realised, didn't
I? Bloody garlic. Can't kiss a girl
with garlic breath.

JACK smiles.

RHYS (CONT'D)
We were in the queue...

CUT TO:

14 INT. TORCHWOOD - THE HUB - NIGHT - CONTINUOUS 14

GWEN listens. She frowns.

RHYS
(on camera)
And I said I wanted to make something
else, spaghetti carbonara or something
...

CUT TO:

15 INT. GWEN'S FLAT/LOUNGE - NIGHT 1 - CONTINUOUS 15

RHYS
So she gets pissed off because the
queues are so long and we start arguing.
And I kick off and end up shouting out
why I'm changing the recipe.
(beat)
And she starts laughing and I'm feeling
a right prat because everyone's heard
and I think maybe she just sees us as
mates, you know when she ... just
kisses me. Right there. In the queue.

(CONTINUED)

15 CONTINUED: 15

RHYS looks to the camera, tears in his eyes.

CUT TO:

16 INT. TORCHWOOD - THE HUB - NIGHT 1 - CONTINUOUS 16

GWEN looks at RHYS on camera. He is looking at her -

RHYS

(on camera)

And I thought then - I'm going to marry
this bloody mad woman ... even if it
kills me.

Silence.

ADAM

Do you remember that?

GWEN

Sort of. It's like I'm seeing what he
says, but I don't remember how I felt.

ADAM puts his hand on her cheek. She reacts.

ADAM

Believe me when I tell you that he is
your fiance. Your memory's playing
tricks, that's all. Okay?

He is still touching her. She nods, a little reassured.

CUT TO:

17 INT. GWEN'S FLAT/LOUNGE - NIGHT 1 17

GWEN enters with IANTO. She looks at RHYS warily. He
stands there, a little lost. JACK crosses to the door.

GWEN

(whispered to JACK)

Don't leave me.

She hugs him. He hugs her back. Then he catches RHYS
watching him over GWEN's shoulder. JACK extracts himself
from GWEN's embrace. JACK and IANTO head out. GWEN
looks at RHYS, still nervous, still seeing a stranger.

CUT TO:

18 EXT. STREET OUTSIDE GWEN'S FLAT/SUV - NIGHT 1 - CONTINUOUS

JACK and IANTO come out of the flat.

(CONTINUED)

18 CONTINUED:

18

JACK

What the hell was that all about?

IANTO

Stress, according to Owen.

IANTO gets into the passenger's seat of the SUV, flicks on the screen. JACK opens the driver's door.

IANTO (CONT'D)

There's been a Weevil sighting by the sewer in Rockall Street.

He looks over at JACK who stands rooted to the spot. Across the road, under a street lamp, JACK sees a small 10 year old boy, (*JACK's brother, GRAY*).

IANTO (CONT'D)

Jack, what is it?

JACK

Do you see him?

IANTO looks to where JACK's looking - there's no-one there.

IANTO

Who?

A moment as JACK recovers, gets into the SUV. IANTO touches his arm. JACK looks at him.

JACK

I'll drop you off and check out that sighting.

IANTO

I could come with you. It's been a while since we went hunting together.

JACK

I'll be fine on my own.

IANTO accepts this. JACK seems distracted. As they pull away, JACK can't resist a glance back at the empty street.

CUT TO:

19 INT. TORCHWOOD, NEW BOARDROOM - NIGHT 1

19

OWEN is working on the box, running tests on what it's made of. TOSH enters.

(CONTINUED)

19 CONTINUED:

19

TOSH

Worked out what that thing is yet?

OWEN

No joy yet.

(so excited)

But you should see the detail on it,
Tosh. It's gorgeous.

TOSH leans close to him as she studies the box.

And, as TOSH brushes close to him, OWEN smells the air,
her scent, a tiny tiny gesture but he can smell her and
it makes him so so happy.

TOSH doesn't even notice him drinking her in.

TOSH

(re: the box)

It's beautiful.

OWEN

(high on her)

Yeah.

TOSH looks at him. They share a smile. They get on better
like this, alone.

TOSH

Sorry if I was a bit mean earlier.

OWEN

It's okay. I know you didn't mean it.

TOSHIKO fiddles with the box.

TOSHIKO

Have you managed to open it yet?

OWEN

No. Sorry. Not doing very well.

TOSHIKO

Gonna be a long night.

OWEN

Which is why I brought--

Ta-da! He slams two large Tupperware containers down on
the table.

OWEN (CONT'D)

Sandwiches! One for you--
(MORE)

(CONTINUED)

19 CONTINUED: (2)

19

OWEN (CONT'D)
(slides a Tupperware
box over to Toshiko)
And one for me.

TOSHIKO opens the Tupperware box: it has triangular brown sandwiches in, a pack of crisps, an apple and a Penguin-type biscuit.

OWEN (CONT'D)
Smoked salmon.
(suddenly worried)
That's your favourite, right?

TOSHIKO
How d'you know that?

OWEN
I keep a note.

TOSHIKO can't really deal with this.

TOSHIKO
I'm gonna need a beer.

OWEN
What, while we're working?
(off TOSH's look)
No, course, that's fine, relax, kick
back, good idea. Not for me though.

TOSH is gone. He looks after her, then down at the sandwiches. Proud.

CUT TO:

20 INT. SEWER BY RIVER - NIGHT 1

20

JACK comes down the man-hole ladder. He shines a torch as he heads down the wet dirty sewer. The sound of dripping water as he walks...

JACK
Come out, come out, wherever you are.

He hears a noise, sees a shadowy form way ahead. He runs after it, getting out his weevil spray. He stops - nothing there. He smiles -

JACK (CONT'D)
Giving me the runaround, huh? You
picked the wrong day, my friend.

The water drips. JACK continues to walk on. Then stops.

(CONTINUED)

20 CONTINUED:

20

A man is standing some distance away from him, a strong man, 40's, handsome, (JACK's father). JACK peers at him, steps forward, unable to see him clearly.

JACK'S FATHER
(yelling in an
American accent)
Run! Get out!

JACK shines his torch and sees his father clearly.

JACK'S FATHER (CONT'D)
Get out, son.

JACK
Dad?

JACK'S FATHER
RUN!

And then suddenly, a horrifying howl from the shadows.

JACK turns and runs, as though his life depends on it.

JACK reaches the ladder to the man-hole, climbs up.

CUT TO:

21 EXT. DERELICT STREET NR. RIVER - NIGHT 1 - CONTINUOUS 21

JACK emerges from the manhole opening. ADAM is waiting there.

ADAM
Jack?

JACK sees him. ADAM takes in JACK's shaken appearance.

ADAM (CONT'D)
Is it down there? The Weevil?

JACK
No.

Something occurs to JACK.

JACK (CONT'D)
How did you get here?

ADAM smiles, steps forward, touches JACK. JACK shivers.

ADAM
I came with you, remember?

(CONTINUED)

21 CONTINUED:

21

JACK
(remembering)
Yeah. Course.

ADAM
Are you okay?
(beat)
Jack, what did you see?

JACK looks at him -

JACK
My past.

CUT TO:

22 INT. GWEN'S FLAT/LOUNGE - NIGHT 1

22

GWEN sits, nursing a mug of tea. There is a tense atmosphere as RHYS sits by her on the sofa, distance between them. A photo album of them as a happy couple *in the past* lies open. GWEN looks at it.

GWEN
If what you say is true...

RHYS
It is.
(matter of fact)
We love each other.

GWEN
But how could I forget that?

GWEN looks at him. He turns to her, makes to kiss her. She stiffens. He gets up, trying to hide his pain. For something to do, he opens cupboard doors.

RHYS
Nothing in. I was going to take you out for a meal, didn't want the weekend to end...

And he can't help it. He turns away. He is fighting back tears. But she doesn't know him. All she can do is look away and wait for him to finish.

CUT TO:

23 EXT. DERELICT STREET NR. RIVER - NIGHT 1

23

ADAM follows JACK who's heading up the river bank, back to the SUV.

(CONTINUED)

23 CONTINUED:

23

ADAM

Jack, please. Talk to me.

JACK continues up the bank.

ADAM (CONT'D)

What about the past?

(beat)

Is it your childhood?

JACK stops, swings round. ADAM steps nearer, touches his shoulder. JACK reacts to the contact -

ADAM (CONT'D)

I've always been here for you, Jack.
From the beginning. I'm the one you
confide in, remember?

JACK

It was meant to be buried. I buried the
memory. Over a hundred and fifty years
ago.

(beat)

Why now?

ADAM

Maybe it's time. Maybe up till now,
your subconscious has been protecting
you. But you can't block out the past
for ever.

JACK

(meaning it)

I can't afford to remember.

CUT TO:

24 INT. TORCHWOOD, NEW BOARDROOM - NIGHT 1

24

TOSH places a gadget on the side of the box. It chitters --
and the LED flashes red with a "failed" alert sound.

TOSH stares at the gadget, genuinely surprised.

TOSHIKO

I don't believe it! This is supposed to
open anything!

OWEN

So, all our know-how and technology...

He laughs as TOSH sets down the box, defeated -

(CONTINUED)

24 CONTINUED:

24

OWEN (CONT'D)

And we can't even open a box.

She laughs along as she takes a swig from a beer bottle.

He's pleased at her laugh: he's made her happy. Even the tiniest hint of that and his heart soars.

There's another beer, still unopened. TOSH offers it to OWEN. He hesitates -

TOSH

Go on. Live a little.

OWEN undecided for a second, then--

OWEN

As it's you.

OWEN takes one, opens it. TOSH grins.

TOSH

Call it a celebration.

They clink bottles before they drink. OWEN loves that.

OWEN

Oh yes?

TOSH

Adam and I have been together one year today.

OWEN

Right.

This takes the wind from OWEN's sails. TOSH is glowing. He watches her, trying to smile.

TOSH

A whole year. And my stomach still flips when he touches me...

(so happy)

I've never known anything like it. The two of us, we just fit. You know what I mean?

OWEN

(quiet)

Not sure I do, no.

TOSH looks at OWEN with sisterly affection.

(CONTINUED)

24 CONTINUED: (2)

24

TOSH

Oh, don't worry. You'll meet the right girl one day.

And OWEN holds her gaze, his heart breaking. So vulnerable.

OWEN

D'you really think I look like a rodent?

And TOSH can't help but laugh in his face. OWEN tries not to look too crushed.

TOSH

Come on, we're going to crack this box if it kill us.

She sets back to work. OWEN watches her. Oh, if only things were different...

CUT TO:

25 EXT. DERELICT STREET NR. RIVER - NIGHT 1

25

On the river bank, JACK turns to ADAM.

JACK

I'm not sure I should do this.

ADAM

(reassuring)

Just tell me what you see. I can help you. That's why I'm here.

JACK shuts his eyes. ADAM watches him, almost relishing his own importance. JACK breathes hard.

CUT TO:

26 EXT. 51ST CENTURY BEACH - PENINSULAR - DAY - MEMORY A

26

DMP: Behind the beautiful empty beach is a simple 51st Century colony.

ADAM (V.O.)

Where are you, Jack?

JACK (V.O.)

Boeshane Peninsular. My home in the 51st century. We lived under the threat of invasion.

(MORE)

(CONTINUED)

26 CONTINUED:

26

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

(beat)

But that made it all the more special.
Or so my Dad used to say.

CUT TO:

27 EXT. DERELICT STREET NR. RIVER - NIGHT 1

27

JACK opens his eyes.

JACK

They came without warning. We thought
they'd pass over, like they always did.
But they didn't.

(beat)

Not that day.

ADAM

Who?

JACK

The worst possible creatures you could
imagine.

He looks at ADAM -

JACK (CONT'D)

Their howls traveled before them.

CUT TO:

28 EXT. BACK OF 51ST CENTURY HOUSE - DAY - MEMORY B

28

JACK's father, holding open the back door as the howling
gets louder.

DMP: We see the house in the midst of a beautiful colony.

A terrified boy, 15, *JACK as a child*, is ushered out with
a younger boy, 10 years old, *his brother*, in tow.

JACK'S FATHER

Run! Take Gray... keep him safe!

ADAM (V.O.)

Gray?

JACK (V.O.)

My little brother.

YOUNG JACK

No, Dad. Come with us.

(CONTINUED)

28 CONTINUED:

28

Screeches. The creatures are getting nearer.

The sound of the front door banging open as YOUNG JACK's brother, GRAY, 10 years old, heads down the garden path.

JACK'S FATHER

RUN!

And YOUNG JACK runs, taking GRAY's hand as he does so.

CUT TO:

29 EXT. 51ST CENTURY SAND DUNES - DAY - MEMORY B

29

DMP(?): 51st Century Colony in background.

YOUNG JACK running. Feet pounding up and down the dunes. (Others may be seen running in the distance).

GRAY lags behind after his brother... Then, *GRAY's hand slips out of YOUNG JACK's.*

Screeches sound out. YOUNG JACK runs faster. GRAY falls behind. We stay with YOUNG JACK, pounding along the dunes.

CUT TO:

30 EXT. 51ST CENTURY SAND DUNES - DAY - MEMORY B

30

YOUNG JACK stops, breathless.

YOUNG JACK

We can hide here.

YOUNG JACK turns. The moment of truth. He can't see GRAY anywhere.

YOUNG JACK (CONT'D)

Gray?

(the fear, deep in his
stomach)

Gray?

JACK (V.O.)

One minute his hand was in mine. I don't know when he let go. I don't think I noticed. I thought he was there. Just behind me.

YOUNG JACK starts to run back the way he came.

(CONTINUED)

30 CONTINUED:

30

YOUNG JACK

Gray?

CUT TO:

31 EXT. DERELICT STREET NR. RIVER - NIGHT 1

31

JACK, sitting now, speaks in a matter of fact tone.

JACK

I retraced my steps. I kept hoping I'd see him...

ADAM

Did you find him?

JACK just looks at him, hollow-eyed.

ADAM (CONT'D)

What did you find?

CUT TO:

32 EXT. BACK OF 51ST CENTURY HOUSE - DAY - MEMORY B

32

DMP: (Re-use sc 28?) Colony in background.

YOUNG JACK approaching his father who lies dying on the street. The aliens have gone. There is a bleeding wound where his heart has been pierced. His eyes blink up at YOUNG JACK -

YOUNG JACK kneels. Inept, just a boy.

JACK'S FATHER

You need to take care...

(struggling now)

... of Gray and your mother.

YOUNG JACK

No... No, Dad.

And he takes his father in his arms, cradles him as his father's breathing grows weaker. YOUNG JACK looks round.

YOUNG JACK (CONT'D)

Can someone help? Please, can someone help?

But there's no-one there. And YOUNG JACK breaks his heart as his father dies in his arms.

CUT TO:

33 EXT. DERELICT STREET NR. RIVER - NIGHT 1

33

JACK rises suddenly, almost angry with himself for taking the memory so far. His eyes are wild. He needed to forget.

ADAM

You had to run. You did it for your brother.

JACK

I searched for him for years. I never found a body.

ADAM

It wasn't your fault.

JACK

I let go of his hand.
(angry, accusatory)
It was the worst day of my life. The last thing I want to remember.

JACK starts to walk away, breaks into a run. ADAM lets him go.

CUT TO:

34 INT. TORCHWOOD, NEW BOARDROOM - NIGHT 1

34

TOSH is reading out the test results. IANTO looks on -

TOSH

So, according to the molecular breakdown, this potentially alien complex artifact is, in fact, made out of wood.

OWEN

Maybe it fell into the crate by mistake. Picked up Meezon energy off the other stuff.

TOSH

Yeah, right.

OWEN

Sorry. Stupid idea.

IANTO

I think Jack brought it in.

(CONTINUED)

34 CONTINUED:

34

TOSH

No, I'm sure Adam found it on an excavation a few months back.

IANTO

(heading out)

I'll have a look in the diary. I like to log the interesting stuff.

TOSH

You write about artifacts in your diary!

IANTO

Among other things.

He exits, leaving just TOSH and OWEN.

OWEN

So. We're done for the night.

TOSHIKO

(checking her phone;
absently)

I guess.

OWEN

Everything alright?

TOSH

Yeah. Just... Adam hasn't rung.

OWEN

I'm sure he will.

TOSHIKO smiles. OWEN can't take his eyes off her. And his heart's racing as he plucks up courage:

OWEN (CONT'D)

I would.

(tiny bit emboldened)

If it was our anniversary. I wouldn't disappear.

(Beat)

I'd cherish you.

TOSH

Owen-

OWEN

(in his stride)

I really would, though. I'd never let you out my sight. Cos...

(Beat)

I love you, Tosh.

(CONTINUED)

34 CONTINUED: (2)

34

Beat. Difficult to say who's more surprised. OWEN or TOSH. TOSH has to check she's heard right.

TOSH

What?

OWEN

There. I've said it. I love you. Oh God! I've loved you since that first day we met. Actually, I ache for you! Like, physically, when you're in the room. I want to reach out and-

TOSH

(horrified)

Owen!

(But OWEN's in his stride now, all meekness cast off, in his head he's suddenly a great big romantic hero)

OWEN

I'm sorry! But I can't keep this quiet any more!

Seize the day, that's what my Mum said.

I've got all this love to give, see?

How're you gonna know that, unless I tell you? So here I am, telling you.

(Beat)

You're perfect, Tosh. So perfect. And I know there's Adam, but I think - no, I know - we would be amazing together. If only you'd give us a chance.

Beat.

OWEN breathes out, shaking.

OWEN (CONT'D)

Oh God.

He looks at TOSH who's staring at him. Smiles, pathetically.

OWEN (CONT'D)

Say something.

TOSH

That is...

(Beat; OWEN hangs on her every word)

Completely inappropriate.

OWEN

Pardon?

(CONTINUED)

34 CONTINUED: (3)

34

TOSH
What're you thinking of?

And this is a nightmare for OWEN now; he never thought it'd go like this.

OWEN
I'm sorry -I just wanted you to know -

TOSH
How dare you! I'm with Adam.
(tough)
And even if I wasn't... you're not my
type. And you never will be.

OWEN
Tosh! Wait!

But she's gone.

Leaving a humiliated, heartbroken OWEN.

35 INT. LATE NIGHT QUALITY MART - NIGHT 1

35

The Quality Mart is nearly empty. There are a few students paying by the till and a disinterested youth serving them. GWEN follows RHYS to the counter, still disorientated, still very frightened and confused. (RHYS has mince and spaghetti and passata and onions in his basket).

GWEN
Maybe I should be on my own tonight.

RHYS
No way. What if you forget who you are?

GWEN
I know who I am.

RHYS
It's not just you who's lost something.

YOUTH
(on phone)
Hey, alright, Mefs. What's happening?

GWEN
(puzzled)
But you remember.

(CONTINUED)

35 CONTINUED:

35

RHYS

All you know about me. You're my girl,
my best friend. Suddenly, that's all
gone.

RHYS looks around for the YOUTH -

RHYS (CONT'D)

For God's sake, where's he now?

He spots him chatting and laughing on the phone at the
end of the aisle. Then the YOUTH, still on the phone,
heads into the back room.

RHYS (CONT'D)

(to GWEN)

He just walked away! He knows we're
waiting.

His anger is a little displaced and now he's started, he
can't stop.

RHYS (CONT'D)

I'm not coming here again. It's
overpriced. There's a £1.50 charge on
the cash machine. It's a bloody
disgrace.

(shouting out)

Hello!

No response.

RHYS (CONT'D)

Fine. I'll help myself.

RHYS gets £10 out, puts it on the counter.

RHYS (CONT'D)

(calling out)

Keep the change. Buy some spot cream.

He gathers up his shopping.

RHYS (CONT'D)

Honestly. Kids today. Don't know the
meaning of hard work.

He stops as he sees GWEN looking at him, a spark in her
eyes as a smile plays on her lips.

RHYS (CONT'D)

What?

(CONTINUED)

35 CONTINUED: (2)

35

GWEN

Rhys the Rant!

RHYS looks at her. It's something she's called him before. She starts to laugh -

GWEN (CONT'D)

Always when you're in a queue. Or driving. Or when you're on the phone to one of those automated phone thingies ...

RHYS smiles, so relieved. This small memory offers hope. She's looking at him so fondly.

Then she kisses him. Then she breaks down - convulsive sobs. And he holds her so tightly.

CUT TO:

36 OMITTED

36

37 INT. TORCHWOOD, THE HUB - NIGHT 1

37

IANTO is alone now, reading through his leather bound diary, frowning, going back from month to month...

There is a small lamp which gives a pool of light - an eerie effect as some areas are dark and shadowy.

Then he senses a presence behind him. He turns. ADAM is standing there watching him.

IANTO approaches him, his face dark.

ADAM

What's wrong?

IANTO

My diary... you're not in it. Everyone else is. Why would I leave you out when you've been here so long?

IANTO steps closer. Struggling to put this thought together:

IANTO (CONT'D)

Like I'm remembering a man who doesn't exist.

FX: Under the intensity of IANTO's penetrating gaze, ADAM visibly flickers... his face *becomes almost transparent for a few moments*. IANTO sees this. Suddenly realising.

(CONTINUED)

37 CONTINUED:

37

IANTO (CONT'D)

What are you?

IANTO grabs ADAM who suddenly, violently grabs him back.

ADAM

Cross me and I will fill you with fake
memories until your head is on fire.
Because that's how I exist.

IANTO

Gwen. What did you do to her?

ADAM

Memory's a delicate thing. Feeding
myself in wiped other memories out.
It's a side effect of what I have to do
in order to survive.

IANTO

Jack needs to know.

IANTO touches his blue-tooth.

Suddenly, ADAM places his hands on IANTO's head. IANTO
resists, tries to pull his hands away -

ADAM

Remember this...

IANTO stands there, appalled, distraught at the memory
ADAM's feeding into him.

CUT TO:

38 INT. CARDIFF ALLEY - NIGHT - MEMORY C

38

Rain in an alleyway. Shadows in the darkness - stylised
noir effect. IANTO in an alley grabbing a woman from
behind.

ADAM (V.O.)

I knew you never meant to kill her. You
just couldn't stop yourself.

Her scream -

CUT TO:

39 INT. TORCHWOOD, THE HUB - NIGHT 1

39

Back to present day, the Hub. ADAM grabs the sides of
IANTO's head even harder. ADAM is vicious, sadistic as
he overcomes IANTO's thoughts.

(CONTINUED)

39 CONTINUED:

39

ADAM
Remember this.

CUT TO:

40 INT. CARDIFF ALLEY - NIGHT - MEMORY C

40

FLASH-BACK to the same alley. IANTO's hands on the woman's throat. Her terrified eyes as the rain pounds down.

IANTO (V.O.)
I didn't do that.

ADAM (V.O.)
And she wasn't the first. Good old Ianto, loyal Ianto, roaming the streets at night for bait. Remember it.

CUT TO:

41 INT. TORCHWOOD, THE HUB - NIGHT 1

41

Back to the Hub, IANTO is trying to pull ADAM's hands away -

IANTO
(desperate, confused)
My diary.

ADAM
All human record is a lie. You twist it into what you want to believe. But we know the rot in your heart.
(beat)
You crave flesh.

IANTO
No. Please.

IANTO is distraught. He sinks to his knees, his hands weakly grip onto ADAM's who seems vibrant, energised.

ADAM
(vicious, commanding)
Remember it. Remember it. Remember it!

CUT TO:

42 EXT. CARDIFF ALLEY - NIGHT - MEMORY D

42

FLASH-BACK to IANTO's hands on another woman's throat until she can no longer fight back and her body goes limp.

(CONTINUED)

42 CONTINUED:

42

IANTO stares at her for a few moments as she lays on the ground beneath him.

ADAM (V.O.)

I help you dump the bodies. It's me you call.

And suddenly ADAM is there. He and IANTO put the body into a body bag, struggling in the rain.

CUT TO:

43 INT. TORCHWOOD, THE HUB - NIGHT 1

43

IANTO, his head full of his own horrific actions. ADAM, his hands still tight on IANTO's head, thriving on it...

ADAM

I forgot how much of a rush it is, feeding in the bad stuff.

IANTO sinks to the floor, breathing hard.

Then, ADAM kneels down and kisses IANTO on the lips. He looks into his eyes as IANTO blinks back at him, lost, terrified, with no recollection of who he is.

IANTO buries his head in his hands.

ADAM smiles. Unseen by IANTO, he picks up the diary and crosses the Hub.

CUT TO:

44 EXT. TOP OF TALL BUILDING - NIGHT 1

44

JACK standing in the darkness, remembering.

CUT TO:

45 EXT. BACK OF 51ST CENTURY HOUSE - DAY - MEMORY B

45

DMP (Re-use sc 28?): Colony in background

YOUNG JACK holding his dead father in the street. His father's blood on his hands.

His mother (33, beautiful) comes down the street. Then his mother sees him, frowns, not really absorbing it all at once.

Then she's running towards them ...

DMP: Colony street behind JACK's mother as she runs.

(CONTINUED)

45 CONTINUED:

45

Close-up on YOUNG JACK's face as she screams -

And his mother's looking around as though she's lost something.

Then she sinks to the ground.

The mother on her knees, bewildered, unable to take it in.

JACK'S MOTHER
(to JACK'S FATHER)
Franklin? Franklin, wake up. Please,
wake up.

But he is dead. She emits a low terrible keening.

YOUNG JACK reaches out to her.

YOUNG JACK
Mom?

She looks at him. Something occurs to her.

JACK'S MOTHER
Where's Gray?

Blame cuts like a knife through YOUNG JACK's heart.

JACK'S MOTHER (CONT'D)
Is he safe?
(beat)
Where is he, son?

YOUNG JACK looks into her eyes.

A new horror dawns on his mother. This one too much to bear.

YOUNG JACK
We were running so fast. I thought he
was behind me. One minute his hand was
in mine and then...

And sobs rack through her body as she breaks her heart.
Tears running down her face.

YOUNG JACK looks on, also weeping.

JACK'S MOTHER
No. No.
(MORE)

(CONTINUED)

45 CONTINUED: (2)

45

JACK'S MOTHER (CONT'D)

(beat)

Not my little boy.

CUT TO:

46 EXT. TOP OF TALL BUILDING - NIGHT 1

46

JACK in so much pain - remembering as it keeps flooding back.

JACK

Why now?

CUT TO:

47 OMITTED
THRU
53

47
THRU
53

53A INT. GWEN'S FLAT/BEDROOM - NIGHT 1

53A

GWEN enters in her dressing gown. It's still not all resolved. RHYS sits on the bed, apprehensive, unsure what to do. He wears a tee-shirt and underpants.

GWEN wears pyjamas. She gets into bed.

RHYS

Anything?

GWEN

It's all still a bit of a blur but I'm getting there.

RHYS

That's all we've got really. Memories. That's what brought us here. To this point.

GWEN

Hey, we found it before. We'll find it again.

She looks at RHYS' back, reaches out but doesn't quite touch him.

RHYS

I always worried that... maybe you'd just settled for me, you know.

(beat)

If you met me now, Gwen, with all that goes on in your life... could be that you wouldn't look at me twice.

(CONTINUED)

53A CONTINUED:

53A

GWEN

Don't say that.

RHYS turns, looks at her. He loves her so much. He can't take what's happening.

He kisses her gently.

RHYS

Remember that?

GWEN

(softly)

No. Feels like the first time. But it was nice...

A twinkle in RHYS' eye.

He kisses a certain part of her neck. She gasps in pleasure.

GWEN (CONT'D)

I like that.

RHYS

I know.

They snuggle under the sheets, looking at each other, smiling. He strokes her arm. She enjoys it.

GWEN

Remind me some more.

Then he tickles her somewhere near her hip but they are covered by the duvet. She shrieks as he does it...

RHYS

That's your ticklish bit.

GWEN

Bastard.

He touches her somewhere else.

RHYS

And this, is an erogenous zone
discovered by me one rainy Sunday...
after many hours of exploration...

Her face says it all. He is watching her. We focus on their faces as the sexual pleasure increases for her. She smiles indulgently -

(CONTINUED)

53A CONTINUED: (2)

53A

GWEN

Okay, you can stay.

CUT TO:

54 EXT. CARDIFF STREET - NIGHT 1

54

IANTO walks up a deserted street. He freezes as two giggling women approach. One flashes him a smile as they pass.

We focus on her face, her neck... IANTO's p.o.v. as he breathes hard.

Then backs away and starts to run down the street, a haunted man on the run from his own terrible dark thoughts.

CUT TO:

55 INT. TOSH'S FLAT/BEDROOM - NIGHT 1

55

We see ADAM's back in the darkness. He is sitting on the bed with TOSH. They are having sex, bodies pressed together as close as can be, intense, rhythmic, looking at each other, kissing, then burying faces in necks, grabbing hair etc.

ADAM

(softly, intense)

This is as close as I've ever felt...

An intense hard passionate kiss.

ADAM (CONT'D)

To anyone.

TOSH

You matter to me more than anything.

He looks at her, drinks her in.

ADAM

How far would you go for me?

(urgently, quietly)

I need to know.

She kisses him. He responds, then pulls away - his hands on her shoulders as he looks at her, full of need.

ADAM (CONT'D)

Would you die for me?

In the dark intimacy of the night, only they matter.

(CONTINUED)

55 CONTINUED:

55

TOSH

Yes.

CUT TO:

55A OMITTED

55A

55B INT. TORCHWOOD, JACKS' OFFICE - NIGHT 1

55B

The door rolls back. JACK returns to the Hub. It is dark. IANTO comes looming out of the shadows -

IANTO

(yelling, desperate)

Jack!

JACK is shocked to see IANTO in such a state.

JACK

What's wrong?

When IANTO speaks, it is almost manic -

IANTO

(grabs JACK)

You've got to put me in the vaults.
Lock me up. Please.

JACK

(grinning)

Well, if it's bondage you're after

IANTO

I killed three girls. Strangled them.
For their flesh.

JACK

What? Stop kidding around! -

IANTO

(interrupting;
desperate)

I'm serious! I murdered them, in cold
blood, took the bodies and...

(breaking down)

You have to lock me away.
Before I turn on you! None of you are
safe.

JACK

(gently)

Hey, come here.

JACK reaches out. IANTO falls into his embrace.

(CONTINUED)

55B CONTINUED:

55B

JACK (CONT'D)

What's happened to you?

IANTO whispers in JACK's ear.

IANTO

I'm a monster.

JACK pulls back, still holding onto him and looks him in the eye. So certain.

JACK

No.

JUMP CUT TO:

55C INT. TORCHWOOD, JACK'S OFFICE - NIGHT 1

55C

A Brain Scanning Device (black, militaristic) being attached to IANTO -

IANTO's face, staring ahead as he remembers -

IANTO

My hands on her throat. And it felt so good.

JACK

You've got to be lying.

IANTO

Squeezing the life out of her...

JACK watching the peaks on the computer screen. IANTO looks -

IANTO (CONT'D)

(re detector)

It reads as the truth.

JACK

I don't believe it.

JUMP CUT TO:

Close up on the lie detector -

IANTO

The second one... tried to get away, but I was too quick ...

A steady line of truth. JACK's face, incredulous. IANTO speaking in fragments -

(CONTINUED)

55C CONTINUED:

55C

 IANTO (CONT'D)
 ... pleading and I didn't care...

JACK's eyes on the detector - the truth.

 IANTO (CONT'D)
 (eyes on JACK)
 Something in me wants to kill.

JACK looks at the lie detector. It reads as 'truth'.

Close on JACK. Unshaken in his belief.

 JACK
 No. This is not you. Something's
 changed you.

JUMP CUT TO:

55D OMITTED

55D

55E INT. TORCHWOOD, THE HUB. NIGHT 1

55E

JACK on TOSH's computer, downloading cctv footage. IANTO
standing in the shadows -

The images of the past few days, flashing by, barely
distinguishable.

Time passes.

JACK's eyes focus on scenes from the Hub. Meticulous.
Driven.

IANTO on cctv - his head being grabbed. On his knees.

JACK looks across at IANTO who is sitting now, head in
hands, broken.

JACK's face darkening...

CUT TO:

55F INT. TORCHWOOD, AUTOPSY ROOM. NIGHT 1

55F

JACK yanks open a drawer. He sets it on the table,
searches through it, pulls out blood samples.

We see the names on the labels - OWEN, TOSHIKO, GWEN,
SUZIE (DECEASED), IANTO...

JACK empties the drawer. No blood sample from ADAM.

(CONTINUED)

55F CONTINUED:

55F

JACK
Adam's isn't here.

CUT TO:

55G INT. TORCHWOOD, THE HUB - NIGHT 1

55G

IANTO racing through Adam's personnel records.

IANTO
Everything's in order here.

JACK
When were they last updated?

IANTO digging deep into the computer (maybe lose the
squid interface, back to basics) scrolling through data.

IANTO
15 hours ago

CUT TO:

CUT TO:

56 OMITTED
AND
56A

56
AND
56A

57 INT. TORCHWOOD, THE HUB - MORNING - DAY 2

57

TOSH and ADAM enter the Hub. OWEN is working. IANTO is
making coffees. TOSH goes to her work station. There
are flowers there. On the card, it reads - To Tosh,
apologies and love, Owen. A sheepish OWEN crosses to
TOSH.

TOSH
Owen-

OWEN
No, listen. Last night, I went too far.
I embarrassed you. It was selfish.

TOSH
Owen, I think the world of you but...

OWEN
I know. I'm sorry. I don't want to
jeopardise our friendship.
(Beat)
The most important thing is you're
happy. That means more to me than
anything.

(CONTINUED)

57 CONTINUED:

57

TOSH
(smiling; ending the
conversation)
Thank you.

And OWEN can't quite leave. Has to say:

OWEN
You are happy with Adam. Aren't you?

TOSH
Completely.

OWEN nods, smiles. Walks away, keeping his heartbreak
in.

CUT TO:

57A INT. TORCHWOOD, JACK'S OFFICE - DAY 2

57A

JACK alone now on his computer, going over the cctv
footage.

A day a week ago - the whole team at work. No ADAM.

CUT TO:

57B INT. TORCHWOOD, THE HUB - MORNING - DAY 2

57B

GWEN enters. TOSH looks at her, concerned.

TOSH
How are you today?

GWEN
There's still a lot missing. Rhys
didn't think I should come into work
but...

ADAM
Hey, we'll look after you.
Just give yourself time.
(ironically in an
American accent)
Come on, group hug.

Laughing at the idiocy of it all, TOSH, ADAM, GWEN and
OWEN all hug.

IANTO stands alone.

CUT TO:

57C INT. TORCHWOOD, JACK'S OFFICE - DAY 2

57C

JACK looks out. His p.o.v. - The Hub. The team are giggling, hugging.

CUT TO:

57D INT. TORCHWOOD, THE HUB - DAY 2

57D

IANTO stands frozen.

ADAM

(to IANTO)

You alright, mate? Listen, I could murder a coffee.

TOSH sees JACK coming out of his office.

And he puts a gun against ADAM's head. ADAM freezes. TOSH, OWEN and GWEN stand shocked.

IANTO just looks on.

JACK

Talk to me, Adam. If that's even your name.

ADAM

(scared, bluffing)

What?

GWEN

Jack, what the hell are you doing?

JACK

He's not who you think he is. He's feeding himself into our memories, by touch.

TOSH

Is this some kind of sick joke?

But the look on JACK's face tells her it isn't.

JACK

He didn't exist until two days ago.

OWEN

Jack, we've known him for years. He's part of the team!

JACK

No. He's just made you think that.

(CONTINUED)

57D CONTINUED:

57D

ADAM reaches out, touches JACK's arm.

JACK (CONT'D)

You won't get me like that.

ADAM

Jack, you know me. You recruited me three years ago.

JACK

All I know is that when I think of the team... I see you there. But I don't *feel* anything for you - no pride, no warmth ...

(beat)

You, the one I can confide in, the one who unburied the dead.

TOSH

Stop this, please.

GWEN

Jack, maybe you've just forgotten him. Like I did with Rhys.

JACK

I should have spotted it then. That wasn't stress. That was him.

JACK looks at ADAM with contempt.

JACK (CONT'D)

By making us think we know him, he disturbed our real memories.

(beat)

I'm taking him to the vaults.

JACK, his gun to ADAM's head, marches him towards the vaults.

TOSH

No!

And before anyone knows it, she's pulled a gun.

OWEN

Tosh, I don't think that's gonna help.

TOSH

(to JACK)

Let Adam go.

But TOSH is wild, determined. She trains the gun on JACK.

(CONTINUED)

57D CONTINUED: (2)

57D

JACK

I'm just going to lock him up. I'm not going to touch him.

TOSH

Why should I believe you?

TOSH cocks the gun, nearing hysteria now. IANTO, standing behind TOSH slowly advances.

OWEN

Tosh, really, let's sit down, talk it through-

TOSH

Drop the gun, Jack.

Then IANTO grabs her arms from behind and roughly disarms her. She fights hard but IANTO holds onto her tightly, pinning her to the floor.

TOSH (CONT'D)

Get off me!

And she struggles wildly but IANTO pins her there, his face set.

JACK looks at ADAM, the gun still to his head -

JACK

This is what you've done to us.

JACK leads ADAM down to the vaults.

CUT TO:

57E INT. TORCHWOOD, VAULTS - DAY 2

57E

JACK puts ADAM into the vault. ADAM stares out at him, scared, seemingly as human as ever.

ADAM

Don't kill me. I had to become part of your memories in order to survive. I didn't mean any harm.

JACK

You've changed us.

ADAM

For the better! You don't remember who you were. I've helped you. Look at Owen, all his cynicism gone.

(MORE)

(CONTINUED)

57E CONTINUED:

57E

ADAM (CONT'D)

He's a different man now. Selfless.
Happier. Toshiko, too: she was never
this confident.

JACK

How did you come here? Why us?

ADAM

All of you have such special, unique
memories.

ADAM looks at JACK admiringly, fearful -

ADAM (CONT'D)

Especially you, Jack. All those
extraordinary memories you hold: some
hidden, some absent. Your singular
mind. That's what drew me here.

JACK

Good job. It's what we do best - wipe
out aliens.

ADAM watches in dread as JACK looks him in the eye.

ADAM

You can't shoot me. You made me live.
(with intent)
And you always remember what you killed,
don't you, Jack?

JACK shows how much this gets to him. He turns, starts
to walk away.

CUT TO:

57F INT. TORCHWOOD, THE HUB - DAY 2

57F

JACK comes up from the Vaults. TOSH is waiting, angry -

JACK

He's perfectly safe.

TOSH

Why should I trust you? I know Adam
better than I'll ever know you.

JACK looks at her -

JACK

Come with me.

58 OMITTED
THRU
64

58
THRU
64

INT. TORCHWOOD, NEW BOARDROOM - DAY 2

JACK, OWEN, IANTO, TOSH and GWEN sit at the table. There is cctv footage of the Hub going back a few weeks - the team without ADAM.

JACK
Our memories define us. Adam changed
those memories - changed who we are.
(beat)
Now I have to help you all go back, find
a memory that defines you. Rediscover
who you are.

He turns off the cctv. There's an image of ADAM standing in the vaults on the screen. TOSH looks at it -

JACK (CONT'D)
If I'm wrong, he'll still be here when
we've done this.

JACK indicates the table.

They all sit facing the screen. ADAM disappears. Then a strange alien sound is heard as sixties style images, concentric circles etc. appear on the screen.

JACK (CONT'D)
Let me take you back to before we all
met ...

CUT TO:

INT. TORCHWOOD, VAULTS - DAY 2

ADAM paces in the vault. He stops in his tracks - a moment of weakness as he leans against the perspex.

CUT TO:

67 INT. TORCHWOOD, THE HUB - DAY 2 - LATER

67

Time has passed. OWEN, GWEN, TOSH and IANTO sit in silence, around the table, as though in a trance.

JACK
Feel around for anything that makes you
what you are, the hidden and the
forgotten, the core of your past.

(CONTINUED)

67 CONTINUED:

67

JACK waits.

JACK (CONT'D)

Tell me where you are.

GWEN

The college canteen... Bruce and I have just split up... Rhys is sitting opposite me, telling stupid jokes.

OWEN

My birthday. I'm ten. Dad doesn't send a card. Mum spends the whole day screaming.

TOSH

School library, maths club, something so reliable about maths... always a right answer.

OWEN

I love you because you're my son, Owen, that's what she says... but that doesn't mean that I like you.

GWEN

Where do you find a tortoise with no legs?

(beat)

Where you left it.

She laughs.

IAN TO

Boy most likely to do well in chosen career. Good attitude.

GWEN

I have to laugh. Afterwards he asks me, 'Why didn't you tell me I had salad cream on my chin?'

TOSH

I come out of the disco and they've taken my bike apart. They could have stolen it, but they wanted to show me just how much they hated me.

OWEN

I turn 16. She packs my bags.

GWEN

Kissing him in the supermarket. The look on his face.

(CONTINUED)

OWEN

(a cold dark laugh)

Nicest thing you've done for me in years, mother.

TOSH

My first flat. I don't have a flat warming.

(beat)

There's no-one I want to invite.

OWEN

One year on, I go back and see her.

IANTO

Meeting Lisa. Falling in love.

OWEN

To show her how well I'm doing *despite* her.

IANTO

Terrifying, beautiful, never felt so alive.

OWEN

I did not kill your fucking dog on purpose, mother.

(beat)

I just didn't see it on the road.

GWEN

The way he looks at me sometimes.

IANTO

Losing her.

GWEN

Like he's scared of what he feels for me.

OWEN

She says I've got his eyes - '*your father's eyes*'...

IANTO

Like the sun went in, like the world had ended...

TOSH

Working nine to five, knowing there has to be more to life than this.

(CONTINUED)

67 CONTINUED: (3)

67

OWEN

And that's why she can't look at me.
Because he left her.

(beat)

But he left me too.

IAN TO

Your heart doesn't break. It just keeps
pumping.

GWEN

I love him.

(beat, to JACK)

But not in the way I love you.

GWEN looks at JACK. Her emotion is bare, her love for him evident. It throws him, moves him. And he takes her hand, holds it - and GWEN blinks out of her regression. Holding hands with JACK, so grateful.

TOSH

Knowing I'm special, waiting for someone
to see it.

JACK's focus switches to TOSH.

JACK

(so heartfelt)

I saw it.

TOSH looks at JACK, complete love for him. JACK touches TOSH's hand. TOSH breaks out of her regression. Looks at JACK, overwhelmed.

OWEN

You save one life, a hundred lives but
it's never enough.

(beat)

Who'll save me?

JACK looks at OWEN, places his hand on OWEN's shoulder.

JACK

I will.

OWEN looks at JACK. Breaks out of his regression, stunned.

IAN TO

Second chance. You let me back in. Gave
me meaning again.

(Looking at JACK)

You gave me hope.

(CONTINUED)

67 CONTINUED: (4)

67

JACK, moved by this, reaches out, touches IANTO's hand. IANTO breaks out of his regression, blinks at him gratefully. They smile at each other.

The team looks at each other. They've found the memories, found who they are.

JACK hands out the retcon pills. There is water on the table.

JACK
Amnesia pill. We have to wipe our
memories of the last 48 hours. Go back
to who we were.

IANTO is the first to take his.

GWEN takes hers.

TOSH and OWEN hesitate.

OWEN looks at TOSH. Bittersweet: so caring, so loving. Sensing what he's going to lose.

OWEN
(to TOSH; so loving)
See you again.

He takes the pill. TOSH looks at JACK.

TOSH
I'm going to lose so much.

JACK
(gently)
None of it was real.

IANTO and OWEN are drowsy now, the retcon kicking in. They start to sleep.

GWEN, blinking back the tiredness, watches as:

TOSH gets up, switches on the cctv. In the vault, ADAM looks out - pale.

TOSH
Last night was the best night of my
life. He loved me... and I loved him.
It's no different to a real memory.

JACK
He forced it on you. You have to let it
go.

(CONTINUED)

67 CONTINUED: (5)

67

TOSH looks at him. She knows what she has to do.

She sits by the table, looks at the screen, at ADAM looking out at her. The tears stream from her eyes as she rests her head on the table.

TOSH
Goodbye, Adam.

TOSH takes the pill. Places her head down.

JACK stands behind her, places his hand on her shoulder, giving her strength.

GWEN, fighting the last moments of wakefulness, is looking at JACK. She tries to blink away the drowsiness.

GWEN
What about you?

JACK picks up the pill. Looks at GWEN.

JACK
I want to be there when he dies.

CUT TO:

68 INT. TORCHWOOD, VAULTS - DAY 2

68

In his vault, ADAM is growing weaker by the second. He hears the door opening as JACK descends, not the kindly JACK from the previous scene, but a man ready to wipe out the enemy. JACK faces him.

JACK
Just me left.

ADAM
Jack, I know what it's like not to exist. Don't send me back there.

JACK
I have to.

ADAM
What are you going to do?

JACK
I've already erased you from their minds - and from all our systems. All that's left is to phase you out of my memory.

JACK holds up the pill -

(CONTINUED)

68 CONTINUED:

68

JACK (CONT'D)

This will wipe out the past two days.

ADAM

You'll still keep the bad memories.
Because they were always yours.

(kinder)

But what about the good times? What
about the last good memory of you and
your Dad.

JACK

It's lost.

ADAM

I can help you find it.

JACK looks at ADAM -

ADAM (CONT'D)

Take you back there. Before I die.

JACK approaches the vault. The temptation is
overwhelming.

JACK

Why would you do that?

ADAM looks so human as he looks into JACK's eyes.

ADAM

I've been in the void so long, the
colour of this world almost blinded me,
Jack. It was so beautiful after the
darkness and the stench of fear. You
gave me that. Let me do this for you.

JACK looks at ADAM, so tempted -

ADAM (CONT'D)

Come on.

(intense)

You want this.

And JACK lets ADAM draw him in.

CUT TO:

69 EXT. 51ST CENTURY BEACH - DAY - MEMORY E

69

FX (?): The most beautiful beach, coast-line stretching
for miles. A sunny day.

(CONTINUED)

69 CONTINUED:

69

JACK (V.O.)

It's early evening. Just me and Dad.
On the beach.

The tide is in, the waves lapping gently on the sand. At first, the beach seems empty and then two shadows as YOUNG JACK (15) and his father emerge into the picture. Both wear tee-shirts and trunks.

Two sets of footprints, the sound of laughter, their laughter. Birds swooping above as a ball is batted with a rounder's bat far across the sand towards the sea.

YOUNG JACK running for the ball - panting, laughing, picking it up as his Dad runs round a circle of stones in the sand in the distance. JACK running back to first base, diving onto it as his father throws himself towards it.

YOUNG JACK

You're out.

And his father lands, laughing, stretching out his arms as he lies on his back on the sand. YOUNG JACK does the same. They stare up at the sky...

JACK'S FATHER

One day, you won't want to play with
your old Dad any more.

YOUNG JACK

Never.

And then a smaller boy is running towards them -

GRAY

Dad! Mom said I could play too.

YOUNG JACK

Gray!

YOUNG JACK gets up, swings GRAY around in his arms.

CUT TO:

70 INT. TORCHWOOD, VAULTS - DAY 2

70

JACK reliving the memory, smiling at the wonder of this ordinary day.

ADAM

Are you there?

(CONTINUED)

70 CONTINUED:

70

JACK
Yes. Me, Dad and Gray.

ADAM smiles. JACK smiles, then laughs a boyish laugh.

JACK (CONT'D)
I'm running for the ball.

CUT TO:

71 EXT. 51ST CENTURY BEACH - DAY - MEMORY E

71

GRAY running in breathless panicky giggling circles.
JACK'S FATHER watching him -

JACK'S FATHER
Go on, Gray. One more.

YOUNG JACK is running after the ball. He can't see it.
Then, he sees a boy standing, the sun behind him, so that
YOUNG JACK can barely see his face and has to squint.

The boy is holding the ball. Then -

JACK (V.O.)
Some young boy is there. I don't know
him.

YOUNG BOY
Can I play?

YOUNG JACK frowns -

YOUNG JACK
Who are you?

YOUNG BOY
My name's Adam.

CUT TO:

72 INT. TORCHWOOD, VAULTS - DAY 2

72

ADAM is standing there, seemingly stronger, looking at
JACK, smiling. JACK steps back, horrified.

ADAM
Let me play. Before it gets dark.

CUT TO:

73 EXT. 51ST CENTURY BEACH - DAY - MEMORY E

73

YOUNG JACK frowns at the YOUNG BOY -

(CONTINUED)

73 CONTINUED:

73

YOUNG JACK
This is our beach.

YOUNG BOY
There's lots of room.

YOUNG JACK pushes YOUNG BOY away as his father and GRAY approach.

YOUNG JACK
You shouldn't be here.

His father sees the boy stagger.

YOUNG BOY
I brought you here.

JACK'S FATHER
(running to YOUNG JACK)
What are you doing?
(to YOUNG ADAM)
Are you alright?

YOUNG BOY
I just want to play.

JACK'S FATHER
(to YOUNG JACK)
He can play.

YOUNG ADAM runs back and throws the ball. GRAY bats it, starts to run.

JACK'S FATHER (CONT'D)
(to YOUNG JACK)
Get the ball, son.

YOUNG JACK
(very upset)
No! He doesn't belong here. I don't want him playing with us.

YOUNG ADAM
(to JACK'S FATHER)
I've played with you before. I'm Adam.

YOUNG ADAM holds out his hand for a hand-shake. JACK's father smiles and is about to shake his hand when YOUNG JACK pushes ADAM roughly -

YOUNG JACK
Don't touch my Dad.

(CONTINUED)

73 CONTINUED: (2)

73

JACK'S FATHER looks shocked. YOUNG ADAM falls to the ground.

JACK'S FATHER
Are you alright, Adam?

YOUNG ADAM
Yes, sir. He just doesn't want to share.

JACK'S FATHER
(to YOUNG JACK)
Right, if you're going to behave like that, we're going home. Come on, Gray.

JACK'S FATHER and GRAY pick up the bat and the ball.

YOUNG JACK
No, we don't leave yet. We play some more. It gets dark and we light a fire...

GRAY and JACK'S FATHER start to head away.

YOUNG JACK (CONT'D)
Mom joins us. We sing songs.

They keep walking.

YOUNG JACK (CONT'D)
No, Dad. Not yet.

YOUNG JACK stands his ground but JACK'S FATHER AND GRAY keep walking -

YOUNG JACK (CONT'D)
Dad!

JACK'S FATHER
(over his shoulder)
Come on, son. I'll race you.

GRAY
Race you.

JACK'S FATHER and GRAY start running. The YOUNG BOY still stands next to YOUNG JACK.

YOUNG JACK
(to YOUNG BOY)
You did this. You spoilt it.

CUT TO:

74 INT. TORCHWOOD, VAULTS - DAY 2

74

ADAM is stronger now. He looks out at JACK -

 ADAM
I made it happen.
 (ardently)
I can do this for you time and time
again.

 JACK
I can do it myself.

JACK ignores him, blanks him, focuses -

CUT TO:

75 EXT. 51ST CENTURY BEACH - DAY - MEMORY E

75

YOUNG JACK turns and races after his father, GRAY and
YOUNG BOY -

But they're too far ahead and it's getting dark and YOUNG
JACK is suddenly so tired and a wind picks up and sand
stings his eyes -

 YOUNG JACK
 (yelling)
Dad!

A shadowy form in the distance stops (JACK's father) -

 YOUNG JACK (CONT'D)
I never got to say Goodbye. I love you.

 JACK'S FATHER
 (shouting above the
 wind)
What?

 YOUNG JACK
 (shouting as hard as
 he can)
I love you. Both of you.

 JACK'S FATHER
Can't hear you, son.

The wind gets louder -

CUT TO:

76 INT. TORCHWOOD, VAULTS - DAY 2

76

FX: ADAM is visibly weaker.

JACK opens his eyes, lost, emotional, like a young boy -

JACK
I want the real memory back.

ADAM
Then let me live.
(beat)
That box you found holds my last good
memory. On the beach. With you, your
Dad and Gray.
(beat)
You see, I'm part of it now. I'll
always live whilst you remember it.

JACK realises with horror what ADAM has done.

JACK
That's why you took me back.

ADAM
Wasn't it lovely, playing in the sand,
no-one knowing what was ahead...

His heart almost breaking, JACK looks at ADAM, so scared
and needy.

ADAM (CONT'D)
Your Dad laughing. Gray, safe and
happy.

A beat as JACK nods, tears in his eyes. An almost
feverish ADAM looks back at him, weak, with shining eyes -

JACK
How could you?

ADAM
I don't want to die. Take that pill and
you will lose everything I've given you.
Wipe me out now and you will lose all
your memories of your father. He'll
never have existed for you.

JACK takes in this terrible implication.

JACK
Goodbye Adam.

(CONTINUED)

76 CONTINUED: 76

JACK looks at ADAM. Then JACK takes the pill.

CUT TO:

77 EXT. 51ST CENTURY BEACH - DAY - MEMORY E 77

FX: An empty beach. A darker sky. Wind blowing, howling through like a wilderness.

YOUNG JACK running to where his father stood earlier with GRAY -

YOUNG JACK
Dad?... Dad?..
(beat)
Gray?

But there's no-one there. YOUNG JACK spins around, searching desperately -

YOUNG JACK (CONT'D)
(yelling)
Dad!

CUT TO:

78 INT. TORCHWOOD, VAULTS - DAY 2 78

ADAM is so weak now, expiring. Then -

FX: ADAM starts to flicker, becoming visibly transparent. One last attempt to remain, and then he fades away.

CUT TO:

79 EXT. 51ST CENTURY BEACH - DAY - MEMORY E 79

JACK (Our CAPTAIN JACK) stands on the empty beach, searching just as YOUNG JACK did -

JACK
Dad? Gray? Come back...

The wind whistles loudly. Howls are heard across the air.

FX: Darkness descends.

JACK (CONT'D)
(yelling)
It wasn't like this.

FX: The sand like a storm now stinging his eyes. He falls to his knees, lets out a cry of loss and pain.

(CONTINUED)

79 CONTINUED: 79

It is harrowing.

CUT TO:

80 INT. TORCHWOOD, VAULTS - MORNING - DAY 3 80

JACK opens his eyes, dazed and disorientated.

He has no idea why he is there.

CUT TO:

80A OMITTED 80A

81 INT. TORCHWOOD, THE HUB - MORNING - DAY 3 81

JACK emerges from the Vaults, blinking, disorientated.
GWEN is looking at her computer with OWEN.

TOSH is at her work station. IANTO is making coffee.
All are a little dazed -

GWEN

Jack, how have we lost two days?

JACK stops, looks at the team.

JACK

What d'you mean?

IANTO

(handing out)

The last 48 hours. None of us can
remember a thing.

TOSH

The systems are blank, the CCTV's been
wiped. What's been going on? What've
we been doing?

Close in on JACK, struggling, failing to remember.

JACK

I don't know.

OWEN

Great. Two days of my life I'm never
gonna get back!

JACK looks at the flowers on TOSH's work station.

JACK

Looks like Toshiko got herself a secret
admirer, though.

(CONTINUED)

81 CONTINUED:

81

TOSH looks at the flowers, almost like she's seeing them properly for the first time.

On the florist's card, it says - To Tosh, love and apologies, Owen.

TOSH
(to OWEN; delighted)
They're from you!

Oh, she's so pleased. OWEN takes the card.

OWEN
In your dreams, Tosh. Someone's winding you up.
(screws up the card)
Don't do flowers. And I definitely don't do apologies.

And throws the card in the bin.

But there's a moment between them as they lock eyes... the tiniest of remnants?

CUT TO:

82 INT. GWEN'S FLAT/BEDROOM - MORNING - DAY 3

82

GWEN gets into bed as RHYS blinks awake, still a little nervous around her. She snuggles up to him under the sheets.

She shuts her eyes. He kisses the top of her head.

CUT TO:

83 INT. TOSH'S FLAT - MORNING - DAY 3

83

TOSH lets herself in. There are two coffee cups in the sink. She looks at them for a moment. She carries OWEN's flowers. She sets them in water. They make her smile.

CUT TO:

84 INT. TORCHWOOD, NEW BOARDROOM - MORNING - DAY 3

84

OWEN talks on the phone -

OWEN
No, nothing's wrong. I just thought I'd come and see you.
(beat)
What about the weekend after?
(MORE)

(CONTINUED)

84 CONTINUED:

84

OWEN (CONT'D)

(beat)

Alright, I'll try and give you more notice next time.

(edgier)

Mum, I'm not in trouble. I make my own money and I'm doing really well, despite your best efforts to screw me up.

(beat, more tense)

Fine. Leave it then. Let me know if you ever get a window in your precious diary. Cos it's not like I've got a life of my own or anything.

He slams the phone down hard.

Then regrets it. But it's too late.

CUT TO:

85 INT. TORCHWOOD, JACKS' OFFICE - MORNING - DAY 3

85

JACK reaches into a Torchwood evidence bag, labelled 'Adam's property'. Inside are some clothes, IANTO's diary, the carved box and a pouch.

JACK opens the pouch. Inside is a small golden key.

IANTO enters.

IANTO

Did you call?

JACK

(holds out the diary)

Found your diary.

IANTO

I've been looking for that.

JACK

Careful where you leave it. Could get you into a lot of trouble.

IANTO

Yeah. Sorry.

And as he reaches out to take it, JACK pulls it back.

JACK

And for the record - measuring tapes never lie.

IANTO grins - and goes. As he's leaving:

(CONTINUED)

85 CONTINUED:

85

JACK (CONT'D)
Hey - who's Adam?

IAN TO
Don't know.

He leaves.

JACK takes the key.

Finds the delicate almost hidden lock on the box.

He unlocks the box, opens it.

Inside is a small pile of sand.

JACK pours it slowly out into his hand.

JACK stares at the sand for a second.

Then slowly lets the sand run through his fingers.

Down onto the table.

In one move, JACK sweeps the sand off the table.

It scatters.

EPISODE ENDS