

# **TORCHWOOD**

## **Episode 5**

**by**

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**Yellow Revisions**

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PRE TITLES SEQUENCE

1 EXT. WOOD - NIGHT (PRE STORY)

1

A moonlit night.

ESTELLE COLE is in her late seventies. She is moving cautiously through the wood. She carries a small memo-recorder and a camera.

ESTELLE does a David Attenborough as she speaks quietly into the memo-recorder.

ESTELLE

I've returned to the same spot.  
(easing forward)  
I do hope they're here.

She reaches a small glade in the wood.

ESTELLE (CONT'D)

(lowering her voice)  
But I have to move carefully. Don't want to frighten them.

She checks. She moves some branches to one side.

ESTELLE (CONT'D)

(quietly)  
Now then.

She peers into the glade. Her face lights up with wonder.

ESTELLE (CONT'D)

(an excited whisper)  
They are! They're here!

At a distance is a circle of small stones and a greenish aura.

FX: Four tiny fairy FIGURES are prancing and dancing in and out of the circle of stones.

It is a magical sight.

ESTELLE smiles the beatific smile of someone who is witnessing a miracle.

ESTELLE (CONT'D)

Oh, my beauties! My little darlings!

She aims her camera at the fairy FIGURES. The camera flashes.

(CONTINUED)

1 CONTINUED:

1

She manages to take three or four quick pictures.

FX: The fairy FIGURES stop their dancing and prancing. They look in ESTELLE'S direction.

Not wishing to disturb the fairy FIGURES, ESTELLE backs carefully away. She makes her way back through the wood.

There is a ripple of devilish laughter. The laughter is a distorted, rustling, whispering sound.

FX: The FIGURES loom large and become shadowy. They are no longer fairy-like.

The fairy aura goes out.

Howls of distorted, demonic laughter ring around the wood.

END PRE TITLES SEQUENCE

1A	<u>INT. HUB. JACK'S SLEEPING AREA - NIGHT</u>	1A	*
	4 am. JACK is lying in bed, restless. His shirt off.		*
	His eyes fall shut.		*
		CUT TO:	*
1B	<u>INT. TROOP TRAIN. LAHORE - 1907 - DAY</u>	1B	*
	Rattling noise of a troop train. Jack surrounded by hot and sweaty soldiers. The carriage rocking. Shafts of light through the slats.		*
	Flash Cuts: Soldiers laughing; Jack watchful over his men; darkness falling as the train plunges into a tunnel.		*
	A terrible fluttering sound begins...		*
		CUT TO:	*
1C	<u>INT. HUB JACK'S SLEEPING AREA - NIGHT</u>	1C	*
	JACK'S eyes snap open. Sweating. Troubled by his nightmares.		*
		CUT TO:	*
1D	<u>INT. HUB. JACK'S OFFICE - NIGHT</u>	1D	*
	JACK climbs up into his office. Looks aghast at what he sees. There is a single red rose petal on his desk.		*

(CONTINUED)

1D CONTINUED:

1D

There are no signs that anyone has been in the office.  
Nothing else has been touched.

Jack picks the rose petal. Unnerved. Remembering.

CUT TO:

1E INT. HUB. MAIN AREA - NIGHT

1E

The Hub is deserted. JACK can see IANTO, lit by the light from his monitor. Focused and furiously typing.

JACK walks towards him.

JACK

You shouldn't be here.

IANTO

Neither should you.

Jack puts his hand casually on Ianto's shoulder. (NB he keeps the rose petal concealed from Ianto).

JACK

What you got?

IANTO

Funny sort of weather patterns.

JACK looks at the screen, concerned. He knows something is very very wrong.

CUT TO:

2 EXT. MEMORIAL HALL, STAIRS AND FOYER - DAY

2

An ornate Victorian pile.

JACK and GWEN approach the building.

GWEN

(looking around her)

Exactly what are we doing here?

JACK

I've had an invitation.

He checks by a notice-board. He scans the various pieces of information.

JACK (CONT'D)

From an old friend.

He finds a medium, colourful poster.

(CONTINUED)

2

CONTINUED:

2

JACK (CONT'D)

Here we are.

He climbs a stone staircase. GWEN moves to look at the poster. It reads, "Fairies - fact or fantasy?"

GWEN

Fairies? Are you kidding me?

JACK ignores her. They enter the building.

CUT TO:

3

EXT. SCHOOL GATES - DAY

3

It is a fine, sunny afternoon.

The school-run is well under way. Vehicles are parked here, there and everywhere. KIDS and PARENTS mill around.

Seven year old JASMINE PEARCE stands waiting alone. She seems to be set apart from everyone else.

She is clutching a school bag.

CUT TO:

4

INT. GOODSON'S CAR/EXT. SCHOOL GATES - DAY

4

The car is parked a short way from the school gates.

GOODSON is alone in the car. He is watching the activity at the school gates. He is in his early forties. He is smartly dressed.

GOODSON shifts his eye-line. He focuses on the lonely figure of JASMINE.

CUT TO:

5

INT. MEMORIAL HALL, LECTURE THEATRE - DAY

5

ESTELLE COLE stands on a small rostrum. Beside her is a slide projector and above her is a screen.

There are maybe fifty or sixty chairs, but only about ten AUDIENCE MEMBERS have turned up for the talk. They are a sad looking lot.

ESTELLE is addressing the AUDIENCE.

(CONTINUED)

5 CONTINUED:

5

ESTELLE

I suppose I'm one of the fortunate few  
who've been allowed to see our little  
friends.

A door creaks open. JACK and GWEN enter the room.

ESTELLE glances up. She smiles as she sees JACK. She turns back to the audience

ESTELLE (CONT'D)

And it's been no easy task. One needs  
to have the patience of a saint and the  
blind faith of a prophet.

Jack and Gwen find themselves seats.

ESTELLE (CONT'D)

But for me the long wait has been  
worthwhile.

CUT TO:

6

INT. GOODSON'S CAR/EXT. SCHOOL GATES - DAY

6

JASMINE still waiting.

MUMS wave to other MUMS as they arrive to walk their kids home.

A ten year old TALL BULLY and an eight year old SMALLER BULLY look back at JASMINE. The SMALLER BULLY pokes her tongue and sticks her fingers up at JASMINE. JASMINE ignores it. GOODSON still watching JASMINE.

A twenty-five year old primary school teacher named KATE appears at the gates. She looks around her.

GOODSON sees KATE. He lowers the sun visor. He starts the engine of the car.

KATE notices JASMINE.

KATE

Who's picking you up, Jasmine?

JASMINE

Roy.

KATE

OK.

She turns her attention to a couple of squabbling KIDS.

(CONTINUED)

6 CONTINUED:

6

GOODSON looks at JASMINE as he drives past the school gates.

CUT TO:

7 EXT. THE PEARCE HOUSE, ROAD - DAY

7

A smallish suburban house in a road of similar houses.

The door is being dragged open by thirty-two year old ROY. LYNN PEARCE is behind him in the hallway. She is a tired looking twenty-eight year old.

LYNN

Didn't you see what the time was?

ROY

(disgruntled; moving  
down the front path)

I was on the phone, wasn't I?

LYNN

(concerned)

Shall I ring the school?

ROY

Don't be stupid.

He opens the door of a bog-standard hatchback.

ROY (CONT'D)

She'll be all right.

CUT TO:

8 INT. GOODSON'S CAR/EXT. QUIET LANE - DAY

8

The afternoon is still bright and sunny.

JASMINE has decided to walk home. A small figure on her own.

GOODSON drives across the end of the lane. He slows as he sees JASMINE. He brakes.

CUT TO:

9 INT. MEMORIAL HALL, LECTURE THEATRE - DAY

9

ESTELLE continues to address the AUDIENCE as she shoves a slide into the projector.

JACK and GWEN sit with the AUDIENCE.

(CONTINUED)

9 CONTINUED:

9

ESTELLE

This is the first picture.

A picture comes up on the screen. It is not that clear. The circle of stones can be seen in a greenish glow. But the fairy figures are a bit blurred.

ESTELLE (CONT'D)

Not that clear, I know.

She uses a pencil to indicate.

ESTELLE (CONT'D)

But the ring of stones can be seen quite distinctly.

GWEN

(under her breath)

I don't believe this.

JACK

(finger to lips)

Shh!

ESTELLE puts up a second picture. It is not much better than the first.

ESTELLE

Of course, I'm not the world's best  
photographer.

The vague outline of just one small, winged figure can be seen.

ESTELLE (CONT'D)

(indicating)

But this little person is just about  
visible.

GWEN

(under her breath)

Looks like a dead bird.

A MEMBER OF THE AUDIENCE turns around and glares at her.

CUT TO:

10

INT. GOODSON'S CAR/EXT. QUIET LANE - DAY

10

GOODSON is driving slowly along the lane.

Up ahead, JASMINE is walking.

(CONTINUED)

10

CONTINUED:

10

GOODSON draws alongside JASMINE. He winds down the passenger window.

GOODSON

Your mum asked me to fetch you.

JASMINE is suspicious of him. She ignores him. She keeps walking.

GOODSON (CONT'D)

'Cause she's a bit late.

JASMINE ignores him. She keeps walking.

CUT TO:

11

INT. MEMORIAL HALL, LECTURE THEATRE - DAY

11

ESTELLE continues to address JACK, GWEN and the AUDIENCE.

ESTELLE

I was so lucky to have seen them. So privileged to have witnessed such a magical moment.

She switches off the projector.

ESTELLE (CONT'D)

Because fairies are shy, you see.

GWEN smothers a laugh.

ESTELLE (CONT'D)

But I know in my heart that they're friendly, loving creatures.

JACK

(quietly)

Wrong.

GWEN glances at him. He looks deadly serious.

JACK (CONT'D)

She always gets it wrong.

CUT TO:

12

EXT. QUIET LANE - DAY

12

GOODSON has pulled up ahead of JASMINE. He climbs from the car. He glances around to make sure no-one is about.

(CONTINUED)

12

CONTINUED:

12

GOODSON

I promised your mum I'd fetch you. So  
get in the car.

JASMINE continues to ignore him. She attempts to walk  
past him.

GOODSON grabs her by the arm.

GOODSON (CONT'D)

(an edge to his voice)

Did you hear me?

JASMINE tries to pull free. GOODSON keeps hold of her.  
She cries out.

There is a loud crack of thunder.

PRAC FX: A wind whips up. It picks at GOODSON'S clothes.

PRAC FX: Shadows in the trees become darker.

VOICES speak. The sound is like running liquid. It  
seems to swirl around GOODSON.

VOICES (V.O.)

Come away, Oh human child!

GOODSON is scared. He tries to locate the source of the  
VOICES.

PRAC FX: The wind grows stronger. It buffets GOODSON.

GOODSON is banged against the car. His nose starts to  
bleed.

GOODSON attempts to get to his car. But he is like  
someone running against a storm. He is now scared stiff.

VOICES (CONT'D)

Come away... Come away...

GOODSON drags open the car door with an effort. He  
clambers into the car.

FX: JASMINE is untouched by the wind. She is looking  
back at GOODSON. She is smiling.

The wind is howling like a banshee as GOODSON falls into  
the car. He slams the door. He takes deep breaths as he  
tries to recover.

The wind stops suddenly.

(CONTINUED)

12 CONTINUED: (2)

12

Jasmine turns and continues on her way.

CUT TO:

13 OMITTED

13

14 INT. MEMORIAL HALL, LECTURE THEATRE - DAY

14

The AUDIENCE has left, JACK and GWEN are with ESTELLE. JACK is studying copies of the fairy photographs.

JACK

When did you take these, Estelle?

ESTELLE

A couple of nights ago.

JACK

Where?

ESTELLE

In Roundstone Wood.

JACK looks at GWEN.

GWEN

Not far from here.

ESTELLE

So good to see you again, Jack.

JACK grabs another photograph.

ESTELLE (CONT'D)

That's the wood.

JACK peers closely at the photograph.

GWEN

(to JACK)

What's wrong?

JACK ignores her.

ESTELLE

(to GWEN)

Jack and I have always disagreed about fairies. You see, I look for the good ones. He only ever sees the bad.

JACK

They're all bad.

(CONTINUED)

14 CONTINUED:

14

ESTELLE

No. I refuse to believe that.

GWEN

Well, I suppose one person's good could be someone else's evil.

ESTELLE

(re JACK)

That's what his father used to say.

GWEN is surprised by this.

GWEN

His father...?

ESTELLE takes JACK'S arm.

ESTELLE

(inspired)

You should have seen them there in the wood, Jack. They were dancing. They were happy. The fairy lights were shining. If only I hadn't disturbed them...

JACK

Do you have any more photos?

ESTELLE

Yes. At home.

JACK

Right. I want to see them all.

He shoves the photos in his pocket. He proceeds to gather up ESTELLE'S bits and pieces.

CUT TO:

15

INT. THE PEARCE HOUSE, THROUGH HALLWAY - DAY

15

JASMINE and ROY enter through the front door. LYNN walks out from the kitchen.

LYNN

Where was she?

ROY

Walking home. On her own.

JASMINE throws down her school bag. She walks towards the back door.

(CONTINUED)

15 CONTINUED:

15

LYNN  
(cross)  
Jazz, come here.

JASMINE stays put by the back door.

ROY  
Do what your mum says.

JASMINE  
You're not my dad.

ROY  
I will be one day. Now bloody do as she says.

LYNN  
(to calm things)  
It's all right.

She moves to JASMINE. She crouches down. She takes her arm. She turns her around.

LYNN (CONT'D)  
You must never walk home on your own.  
You understand? It's not safe these days.

JASMINE  
It's all right, Mum. No-one can hurt me.

She walks out into the garden.

CUT TO:

16 INT. ESTELLE'S FLAT, SITTING ROOM - DAY

16

JACK, GWEN and ESTELLE are entering. JACK carries ESTELLE'S equipment.

The room is hung with some odd looking drapes. There are lots of candles and crystals and ornamental screens.

A cat is curled up on the back of an armchair.

JACK sets down the equipment.

ESTELLE  
Thank you, Jack.  
(to GWEN; re the cat)  
This is Moses.

(CONTINUED)

16 CONTINUED:

16

GWEN

Hello, Moses.

She looks around her as ESTELLE reaches for a folder on a cluttered sideboard.

ESTELLE

Here we are. They're mostly pictures of the area.

She hands the folder to JACK. She gathers up the cat.

ESTELLE (CONT'D)

Time you went outside, my lad.

She cradles the cat and carries it from the room.

JACK opens the folder. He sifts through some photographs.

GWEN sees something on an equally cluttered mantelpiece. She moves to look at the item. It is an old framed WW2 photograph of a man in military uniform. GWEN stares at the photograph. She holds it up for JACK to see.

GWEN

This is you.

JACK looks at the framed photograph.

JACK

(a lie)

Sorry. No. That's my dad.

Once more GWEN is out of her depth.

JACK (CONT'D)

(a smile)

He and Estelle were quite an item once upon a time. They were inseparable.

GWEN

Then why did they part?

JACK

Just happened that way, it was wartime. He was posted abroad, she volunteered to work on the land.

He returns to the contents of the folder.

CUT TO:

17 EXT. ESTELLE'S FLAT, BACK GARDEN - DAY

17

It is a small, attractive garden. It is dressed with hanging lanterns, plants, and urns.

ESTELLE is there with the cat as GWEN walks out from the flat.

GWEN

If you don't mind me asking, did you know Jack's father after the war?

ESTELLE

No. We lost touch. Why?

GWEN

Did all three of you ever meet?

ESTELLE

All three of us?

GWEN

Yes. You and Jack and his father.

ESTELLE

No. Never.

GWEN thinks about this.

ESTELLE (CONT'D)

Jack contacted me a few years ago. It was such a surprise. He's so like his dad. Same walk. Same smile.

(in thought for a moment)

I hope he's still alive. He'll be in his nineties now.

GWEN

(curious about this)

You could always ask Jack about him.

ESTELLE

I've tried. But he doesn't say much about his father.

Before GWEN can respond JACK walks out from the flat. He carries the folder.

JACK

Estelle, when you next see these creatures you call us immediately. Do you understand?

(CONTINUED)

17

CONTINUED:

17

He writes his number on a piece of paper.

JACK (CONT'D)

Night or day, it doesn't matter. Just call us. And be careful.

(putting an arm around her)

It's important to me.

ESTELLE

But I've nothing to worry about.

JACK hugs her. He kisses her on the cheek.

GWEN responds to this.

JACK

Just be careful. Please.

CUT TO:

18

EXT. ESTELLE'S FLAT/STREET - DAY

18

JACK and GWEN are walking from the flat.

JACK

Estelle shouldn't be living in town.  
She belongs in the countryside.

GWEN

How often do you see her?

JACK

We meet up now and again.

GWEN

(goading Jack)

Whenever she's seen her fairies?

JACK

She calls them fairies. I don't.

GWEN

So what do you call them?

JACK

They've never really had a proper name.

GWEN

Why not?

JACK walks along the street.

(CONTINUED)

18 CONTINUED:

18

JACK

Things from the dawn of time? How could you possibly put a name to them?

He continues walking. GWEN hurries after him.

GWEN

From the dawn of time? Are we talking alien?

JACK

Worse.

He continues to walk on. GWEN continues to hurry after him. She grabs him. She turns him round.

GWEN

How can they be worse?

JACK

Because they're part of us. Part of our world. Yet we know hardly anything about them. So we pretend to know what they look like. We see them happy. We imagine they have tiny wings and are bathed in moonlight.

GWEN

But they're not?

JACK

No.

He walks on once more. GWEN follows.

JACK (CONT'D)

So think dangerous. Think things you can only half see. Like a glimpse. Like something out of the corner of your eye.

GWEN looks cautiously round her.

JACK (CONT'D)

A touch of myth. A touch of the spirit world. A touch of reality. All jumbled together.

Traffic passes. JACK takes GWEN'S arm as they wait to cross the street.

(CONTINUED)

18 CONTINUED: (2)

18

JACK (CONT'D)

Old moments and bits of memory frozen in amongst it. Like debris whirling around a ringed planet. Tossing and turning and spinning. Then tumbling backwards and forwards through time.

They step out into the street.

JACK (CONT'D)

If that's them we have to find them. Before all hell breaks loose.

CUT TO:

19 EXT. THE PEARCE HOUSE, GARDEN - DAY

19

It is dusk.

JASMINE is walking down the garden. She carries a stick. There are some overgrown shrubs two-thirds of the way down the garden. JASMINE makes her way through the tangle of shrubs.

Beyond the garden is an area of land, now uncultivated and waiting for the developers. There are some trees with dense, dark foliage.

JASMINE climbs through a double strand wire fence.

CUT TO:

20 INT. THE PEARCE HOUSE, KITCHEN - DAY

20

ROY is looking from the window. LYNN is preparing food.

ROY

Why won't she play anywhere else?

LYNN

She likes it down there.

ROY

And other kids have friends. Where's her friends?

He turns from the window.

ROY (CONT'D)

Must be something wrong with her.

LYNN

(stung)

There's nothing wrong with her.

(CONTINUED)

20 CONTINUED:

20

ROY

Well, when's the last time you saw her  
watching TV? Or reading a book? Or  
playing with a doll? Or sitting down to  
chat with us?

LYNN thinks about this.

ROY (CONT'D)

When's the last time you heard her  
laugh?

He walks from the room. LYNN looks towards the window.

CUT TO:

21 EXT. BOTTOM OF PEARCE HOUSE GARDEN/WASTE GROUND - DAY 21

JASMINE is on the piece of wasteland. She holds the  
stick on high. She turns slowly as she points the stick  
to the east, then to the west, then to the dark,  
overhanging foliage.

VOICES (O.S.)

Come away... Oh come away.

CUT TO:

22 EXT. CARDIFF MARKET - DAY 22

GOODSON is climbing from his parked car. He is still  
scared. He is perspiring. He locks the car. He catches  
his reflection in the car window. He smooths down his  
dishevelled hair.

Something flaps and flutters at him.

GOODSON turns quickly.

A PAPER SELLER is waving a free tabloid at GOODSON.

GOODSON turns quickly away. He stumbles into a MAN with a  
GIRL FRIEND.

MAN IN STREET

Something wrong mate?

GOODSON

Sorry.

(CONTINUED)

22 CONTINUED:

22

MAN IN STREET

Yeah, well look where you're bloody  
going.

CUT TO:

23 INT. CARDIFF MARKET - DAY

23

GOODSON enters the market. He glances around once more as he moves through the stalls.

GOODSON keeps close to PEOPLE. His eyes linger on a young girl. A WOMAN SHOPPER looks suspiciously at him.

Once more something flutters and moves.

Once more GOODSON turns quickly.

This time the fluttering sound is made by a STALLHOLDER shaking out items of waterproof clothing to hang on display.

GOODSON hurries on. He passes a stall that has dead game and poultry hung up for sale.

In GOODSON'S mind there is the frantic sound of scared and startled pheasants crying out and flapping their wings as they fly from cover.

Once more GOODSON turns quickly. Once more there is nothing to see except the feathers and twisted necks of dead birds hanging from the stall.

A WOMAN and TWO CHILDREN pass by. The CHILDREN carry wrapped flowers.

The CHILDREN bump into GOODSON. The WOMAN smiles an apology at GOODSON. She grabs the CHILDREN and steers them away.

We hear the sound of demonic laughter.

GOODSON starts to choke. He can't breathe. He coughs and coughs. A rose petal comes out of his mouth.

GOODSON stares. Amazed.

He hurries on. He passes a flower stall.

We hear the demonic laughter again. This time GOODSON also hears it. The sound seems to ring in his ears.

PASSERS-BY glance at the anguished looking GOODSON.

(CONTINUED)

23

CONTINUED:

23

GOODSON begins to choke again.

A concerned FEMALE STALLHOLDER moves to GOODSON

FEMALE STALLHOLDER

You all right?

More rose petals come out of GOODSON's mouth. The STALLHOLDER checks and stares.

GOODSON is now suffocating. He tries to cry out. He turns and runs. He collides with a MARKET PORTER wheeling a trolley of goods.

MARKET PORTER

Hey!

GOODSON keeps running. He collides with SHOPPERS. He clatters into parked trolleys. He keeps on running.

CUT TO:

24

EXT. TOWN STREET/ CARDIFF MARKET - DAY

24

A terrified GOODSON runs out from the supermarket. He runs into the street.

GOODSON runs along the centre of the street. A couple of vehicles sound their horns at him. A motorbike weaves its way around him.

A marked police car is parked on the opposite side of the street. A WPC and a PC are about to climb into the car.

GOODSON hurries towards the police car. He is out of breath and still scared stiff. But at least he has stopped choking.

GOODSON

(calling out)

Help me!

The WPC and the PC turn to look. The WPC is hefty looking and no-nonsense

GOODSON (CONT'D)

Please!

WPC

All right, mate. Just calm down.

GOODSON grabs at the rear door of the police car. He drags it open.

(CONTINUED)

24 CONTINUED:

24

WPC (CONT'D)  
Hold on, will you?

She moves to grab GOODSON. He turns quickly.

GOODSON  
I said, bloody help me!

He lashes out and hits the WPC. The PC moves to help, but she doesn't need him.

WPC  
You crazy bastard!

She knees GOODSON. She turns him around. She shoves him hard across the bonnet of the car.

CUT TO:

25 INT. TORCHWOOD, BOARD ROOM, THE HUB - DAY

25

Unlike Estelle's projector screen, TOSHIKO'S system is high-tech, state-of-the-art. Her pictures take up one wall.

The projected picture is a blown-up copy of one of the famous Cottingley photographs. Ten year old Francis Griffiths can be seen with fairies by a waterfall.

TOSHIKO (V.O.)  
That's the youngest girl.

JACK, GWEN, OWEN and TOSHIKO are looking at the picture.

IANTO appears with some coffees.

She clicks up another slide of sixteen year old Elsie Wright. She is being offered a flower by a hovering fairy.

TOSHIKO (CONT'D)  
The girl's cousin.

IANTO  
(setting down the  
coffees)  
I blame it on magic mushrooms.

JACK  
(studying the picture)  
What you do in private is none of our business.

(CONTINUED)

25 CONTINUED:

25

GWEN

Those photographs were fakes.

OWEN

Conan Doyle believed in them.

GWEN

He was gaga at the time.

OWEN

And Houdini.

GWEN

He was a self-publicist.

JACK

How do you know so much about it?

GWEN

Because I wrote an essay about the Cottingley glass-plate photographs when I was at school.

(pointing at the picture)

And years later when the girls were old ladies they admitted they were fakes.

TOSHIKO clicks up one of Estelle's photographs.

TOSHIKO

So where was this sighting?

JACK

In a place called Roundstone Wood.

OWEN

I know it. Has an odd history.

JACK

How d'you mean odd?

OWEN

It's always stayed wild. In ancient times it was considered bad luck to walk in the wood. Or take timber from it. Even the Romans stayed clear of the place.

JACK doesn't like the sound of this.

TOSHIKO

(re her computers)

I've had no information about a sighting.

(CONTINUED)

25 CONTINUED: (2)

25

JACK

You won't. These things come in under the radar. But they play tricks with the weather. So set up a programme for unnatural weather patterns.

TOSHIKO

Right.

GWEN

You're saying our machines can't pick them up?

JACK

Nothing can.

CUT TO:

26 INT. POLICE STATION, CUSTODY SUITE - DAY

26

GOODSON is being bundled in by the WPC and PC. GOODSON is in a bad way. He is babbling half to himself, half to the coppers.

GOODSON

So what is it..? Is it God..?

A forty-year old uniformed SERGEANT crosses towards the custody desk.

GOODSON (CONT'D)

Somewhere safe... that's all I want... just put me somewhere safe...

WPC

(to the SERGEANT)

Got a right one...

GOODSON

Trying to kill me...

WPC

Said there were flowers in his mouth...

SERGEANT

Flowers..?

GOODSON

Trying to choke me...

The SERGEANT turns GOODSON around so that he can see.

WPC

We looked. There's nothing...

(CONTINUED)

26 CONTINUED:

26

GOODSON

And they didn't want to hurt that little  
girl...

SERGEANT

What little girl...?

GOODSON

Just me. They just want to hurt me.  
Just want to kill me...

SERGEANT

Who wants to hurt you...?

GOODSON

Won't leave me alone...

WPC

It's all he keeps saying, Sarge...

GOODSON

All right, I've done wrong...

SERGEANT

(to GOODSON)

What d'you mean you've done wrong...?

GOODSON

If it's God, I'm sorry... I can't help  
it...

SERGEANT

Name...?

GOODSON

Little girls... Their little bodies...

The SERGEANT and the WPC exchange glances.

GOODSON (CONT'D)

Their little smiles... Bright as  
buttons... that fresh linen smell...

(raising his voice)

Look, I've been in trouble before...

(a shout)

So just help me! Lock me up!

CUT TO:

27 INT. POLICE STATION, CELL - DAY

27

The cell door is opened. GOODSON is there with the  
SERGEANT.

(CONTINUED)

27

CONTINUED:

27

GOODSON is now without his tie, belt and shoe laces. He shuffles into the cell.

The cell door is slammed shut and locked.

GOODSON leans heavily against the door. He breathes out

CUT TO:

28

EXT. WOOD - DAY

28

FIGURES move through the wood.

The FIGURES are JACK, GWEN and OWEN. OWEN carries a case for collecting samples.

OWEN

Who made the sighting?

GWEN

One of Jack's friends.

They walk on.

GWEN (CONT'D)

(to JACK; curious)

Sorry to be nosy, but I asked Estelle about your dad.

JACK says nothing.

GWEN (CONT'D)

She said she'd never seen the pair of you together.

JACK

Why would she? She lost touch with him after the war. I just happened to catch up with her later.

GWEN

(still curious)

Oh.

They have reached the centre of the glade. The circle of stones is still there.

JACK

The stones in those photographs.

He looks down at the stones. OWEN looks around him.

(CONTINUED)

28 CONTINUED:

28

OWEN

You know, this whole area was forest in primeval times. And most of the development areas have been built on the ley-lines.

He unfastens his sample case. He crouches down to take some samples from around the stones.

GWEN

Anyone could have made that circle.

JACK

(quietly; a slight edge)

Why do you keep doubting me?

GWEN

It was just a suggestion.

JACK

(watching OWEN at work)

I spell out the dangers. You keep looking for explanations.

GWEN

That's what police work is all about.

JACK

This isn't police work.

GWEN

All right, then. Science.

JACK

And it isn't science.

GWEN

I know. You've told me. It's that corner of the eye stuff.

A feathered shape suddenly flutters through the trees. GWEN gives a startled cry.

The shape flutters on through the wood.

CUT TO:

29 INT. POLICE STATION, CELL - NIGHT

29

GOODSON is lying on his bunk bed. His eyes are closed.

There is a faint fluttering sound.

(CONTINUED)

29

CONTINUED:

29

GOODSON'S eyes come open.

There is another fluttering sound, then a third.

GOODSON stares at the ceiling.

FX: The FIGURES descend.

GOODSON screams and screams and screams...

CUT TO:

30

INT. POLICE STATION, CUSTODY SUITE - NIGHT

30

...the screams overlap.

The SERGEANT and the WPC run towards the cell corridor.

CUT TO:

31

INT. THE PEARCE HOUSE, THROUGH HALLWAY - NIGHT

31

LYNN is moving through the hallway on her way to the kitchen. She hears something. She checks. She listens.

From upstairs Jasmine can be heard talking to someone. She laughs. It is a joyous, happy laugh, like that of a child watching a funny show. Maybe we can assume it's "mission accomplished".

LYNN is curious. She climbs the stairs.

CUT TO:

32

INT. THE PEARCE HOUSE, LANDING - NIGHT

32

LYNN reaches the landing. She checks. She listens to Jasmine talking inside the room.

JASMINE

And that's a cat. No, it's a tiger. A white tiger.

She laughs happily again.

LYNN moves quietly to the door of the room.

JASMINE (CONT'D)

Oh, now it's a horse. A white horse with wings. Moving through the forest. It's looking at me.

LYNN checks at the door of the room.

(CONTINUED)

32 CONTINUED:

32

JASMINE (CONT'D)  
But I like the tiger. Tigers can kill.  
Show me the Tiger again.

LYNN opens the door of the room.

CUT TO:

33 INT. THE PEARCE HOUSE, JASMINE'S BEDROOM - NIGHT

33

The fun leaves JASMINE'S face.

JASMINE is sitting up in bed. On the bedside table shines a lamp in the shape of a toy.

LYNN  
I heard you laughing, Jazz.

JASMINE says nothing. LYNN enters the room. She sits down on the bed.

LYNN (CONT'D)  
And it seemed like you were talking to someone.

JASMINE shakes her head.

LYNN (CONT'D)  
(straightening the bed  
covers)  
Just talking to yourself, were you?

JASMINE nods. LYNN looks at her. She smiles.

LYNN (CONT'D)  
It was so lovely to hear you laugh.

CUT TO:

34 INT. POLICE STATION, CUSTODY SUITE - NIGHT

34

The uniformed SERGEANT is unlocking the door to the custody suite. JACK and GWEN are with him. The SERGEANT is badly shaken by what has happened.

SERGEANT  
I thought I'd seen everything in this game. Until now.

They enter the custody suite.

SERGEANT (CONT'D)  
I mean, we had him locked up, for Christ's sake. On his own.

(CONTINUED)

34

CONTINUED:

34

They enter the custody suite.

SERGEANT (CONT'D)

And he was shouting the odds when he was brought in. Said things were following him.

JACK

What kind of things?

SERGEANT

Shadows, he said. And he was going on about being choked by flowers.

GWEN looks at JACK

SERGEANT (CONT'D)

At thought at first he was a drunk, or a nutcase, or both.

(shaking a little)

And now this.

TOSHIKO moves from the direction of the custody desk.

SERGEANT (CONT'D)

So how do I explain it in my report? Who the hell's going to believe me.

TOSHIKO

There were four other prisoners. They saw nothing.

GWEN

Where are they now?

TOSHIKO

I've had them transferred.

JACK

CCTV footage?

TOSHIKO

I'm dealing with that.

She opens the door to the cell corridor.

JACK

(to the SERGEANT)

Right. I want this building locked off.

CUT TO:

35 INT. POLICE STATION, CELL CORRIDOR - NIGHT

35

JACK, GWEN and TOSHIKO enter. They move along the corridor. They check at the open door of Goodson's cell.

CUT TO:

36 INT. POLICE STATION, CELL - NIGHT

36

JACK, GWEN and TOSHIKO enter.

GOODSON is lying on the floor of the cell. His eyes are open.

JACK

Name?

TOSHIKO

Mark Goodson. Worked in town. Business consultant.

JACK

Cause of death?

TOSHIKO crouches down by the body.

TOSHIKO

Going by the pinpoint haemorrhages on the eye-lids and around the hairline, I'd say oxygen deficiency. But it's odd. There's no fingertip bruising on the face. No focal areas of pallor.

GWEN

Nothing to suggest that pressure was applied?

TOSHIKO

No.

GWEN

Yet he suffocated alone? In a locked cell?

TOSHIKO

Looks like it.

GWEN crouches down beside GOODSON's body. She opens his mouth. Rose petals fall from his mouth.

GWEN is surprised and shocked.

TOSHIKO (CONT'D)

Haven't seen anything like that before.

(CONTINUED)

36

CONTINUED:

36

JACK

I have.

GWEN gives a deep breath. This particular death has unnerved her.

CUT TO:

37

INT. ESTELLE'S FLAT, SITTING ROOM - NIGHT

37

A couple of joss-sticks are burning.

ESTELLE is sitting at a table. On the table top is a lighted candle. A collection of semi-precious stones are on the table top. ESTELLE holds one of the stones.

ESTELLE

(to herself)

Elcanite. The searching stone.

(closing her eyes)

Let the energy flow.

(holding the stone  
tightly)

Help me find them again.

As if from outside, there is a burst of the taunting, demonic laughter. It seems to echo around the outside of the house.

ESTELLE is startled. She gets up from the table. She moves to the window. She pulls back the curtain. She peers out.

FX: Shadowy demonic EYES are looking back at ESTELLE.

Estelle cries out. She drops the crystal.

PRAC FX: A window pane cracks. The curtain billows inwards. ESTELLE is very frightened. She moves back from the window.

CUT TO:

38

INT. TORCHWOOD, THE HUB/INT. ESTELLE'S BASEMENT FLAT, SITTING ROOM - NIGHT

INTERCUT

JACK, GWEN and TOSHIKO are having a team meeting.

On the screen they're watching grainy CCTV footage of GOODSON alone in the locked cell. The team watch as he flounders, struggles and chokes to death in an empty cell.

(CONTINUED)

38 CONTINUED:

38

JACK

We now know that the dead man was a convicted paedophile. Used to hang around schools. And we know he died alone in a locked cell.

GWEN

And the petals in his mouth?

JACK

Just a bit of fun on their part.

GWEN

You call that fun?

JACK

It's the way these creatures like to do things. They play games. They torment. And then they kill.

GWEN

Why?

JACK

As a punishment or a warning to others. You see, they protect their own. Protect the chosen ones. Children and the spirit world. Somehow they go together.

TOSHIKO

So how do we stop them?

JACK

First we have to find out who they want. We can't trap them. We can't even reach out to touch them.

TOSHIKO

Oh, great!

GWEN

But they can obviously touch us?

JACK

Oh, yes. They have control of the elements. Fire. Water. The air that we breathe. They can drag that air from our bodies.

He flicks up a weather map on the large screen.

(CONTINUED)

38 CONTINUED: (2)

38

JACK (CONT'D)

So we keep an eye on the weather. It's part of their stock in trade.

(turning from the screen)

I sometimes think they're part Mara.

TOSHIKO

Mara?

JACK

Kind of malignant wraiths. It's where the word nightmare comes from. They suffocate people in their sleep.

GWEN

And these chosen ones? Who are they?

Before JACK can answer, a phone rings. He reaches out and pushes down the hands-free button.

JACK

(into phone)

Yeah?

ESTELLE

(into phone)

Jack, it's me. Estelle.

GWEN reacts.

JACK

(into phone)

What is it?

ESTELLE

(frightened; into phone)

You're right, Jack. There are bad ones. They've come to me.

JACK

(worried; into phone)

Estelle, we're on our way. Stay away from them, don't go near them, do you understand?

ESTELLE

(into phone)

Yes.

ESTELLE replaces the receiver.

CUT TO:

39 INT. ESTELLE'S FLAT, PASSAGEWAY - NIGHT

39

ESTELLE moves along the passageway to the back door. The door has a Yale lock. ESTELLE releases the snib to lock the door.

From outside there is the miaow of a cat.

ESTELLE

Oh, Moses. You silly boy.

She unlocks the door. She opens it a fraction.

ESTELLE (CONT'D)

(calling out)

Come here.

There is an angry yowl from the cat.

ESTELLE (CONT'D)

Moses!

She opens the door wider. She steps outside.

40 EXT. ESTELLE'S BASEMENT FLAT, BACK GARDEN - NIGHT

40

ESTELLE is there as the door slams shut. She turns back to the door. She tries to open it. It is locked.

ESTELLE

Oh, no!

It starts to rain.

CUT TO:

41 EXT. CITY CENTRE - NIGHT

41

The Torchwood vehicle is driving fast through the city centre.

CUT TO:

42 EXT. ESTELLE'S FLAT, BACK GARDEN - NIGHT

42

ESTELLE is driven back by the rain. She stumbles and falls.

43 INT. TORCHWOOD VEHICLE - NIGHT

43

JACK and GWEN are in the front seat. OWEN and TOSHIKO are in the back. TOSHIKO is using her laptop.

(CONTINUED)

43

CONTINUED:

43

TOSHIKO

Makes no sense.

(re the screen)

It's a fine night yet the weather map  
tells me there's rain.

CUT TO:

44

EXT. ESTELLE'S FLAT, BACK GARDEN - NIGHT

44

It is now like Niagara Falls. ESTELLE is on her knees as  
the torrent beats down directly on her. The force of the  
downpour turns her over onto her back. Rain pours onto  
her frightened face and into her mouth.

CUT TO:

45

EXT. ESTELLE'S FLAT/STREET - NIGHT

45

The Torchwood vehicle drives fast along the street. It  
comes to a halt outside the building.

JACK, GWEN, OWEN and TOSHIKO climb from the vehicle.

JACK leads the way. He tries the front door. It is  
locked. He knocks loudly on the door.

JACK

(calling out)

Estelle!

There is no answer. JACK runs round the passage by the  
side of the house.

CUT TO:

46

EXT. ESTELLE'S FLAT, BACK GARDEN - NIGHT

46

JACK runs into the garden. He is followed by GWEN.

The soaking wet body of Estelle lies in the garden.

JACK is devastated. Owen moves to the body. He kneels  
down beside her and checks for any sign of life.

OWEN

Looks like she died from drowning.

(indicating)

But there's no water in the rest of the  
garden. It's as dry as a bone.

JACK reaches out to take ESTELLE'S hand. OWEN tests the  
water with a small device.

(CONTINUED)

46 CONTINUED:

46

OWEN (CONT'D)  
And it's rain water.

JACK gathers up the body of ESTELLE. He puts his arms around her. He holds her tightly.

GWEN watches this.

GWEN  
It wasn't your father she loved all those years ago, was it? It was you.

JACK  
We once made a vow. That we'd be with each other till we died.

A little twinge of jealousy for GWEN. Something she can't control.

JACK (CONT'D)  
I need a drink.

CUT TO:

47 INT. THE PEARCE HOUSE, THROUGH HALLWAY - NIGHT

47

LYNN is switching off the downstairs lights.

From a nearby garden a neighbour's dog starts barking furiously.

LYNN moves to the rear door. She opens it. She peers out.

CUT TO:

48 EXT. BOTTOM OF PEARCE HOUSE GARDEN/WASTE GROUND - NIGHT 48

The dog continues to bark. The barking then changes to a subservient whimper.

CUT TO:

49 INT. THE PEARCE HOUSE, JASMINE'S BEDROOM - NIGHT

49

JASMINE is in bed. Her eyes are open. She is listening.

CUT TO:

50 INT. THE PEARCE HOUSE, THROUGH HALLWAY - NIGHT

50

LYNN closes the door. She locks it.

CUT TO:

51 INT. THE HUB - JACK'S OFFICE - NIGHT

51

JACK and GWEN sit at his desk. Jack has a bottle of brandy on the table and two glasses.

GWEN

Where did you and Estelle meet?

JACK

In London. At the Astoria ballroom.

GWEN smiles.

JACK (CONT'D)

A few months before D-Day.

(remembering)

She was seventeen years old. And she was beautiful. I loved her at first sight.

He sips at his brandy. He controls the hurt and the anger inside him.

JACK (CONT'D)

But nothing lasted in those days.

Promises were always being broken.

GWEN

And she never realised that you and your father were one and the same?

JACK shakes his head.

GWEN (CONT'D)

Poor Estelle. To have to die like that.

JACK says nothing. He takes another sip of his drink.

GWEN (CONT'D)

(in thought)

The petals in Goodson's mouth. Where had you seen it before?

JACK says nothing.

GWEN (CONT'D)

Was that during the war?

JACK

No. Long before then. On a troop train.

52

INT. TROOP TRAIN CARRIAGE - DAY (PRE STORY)

52

A caption on the screen reads *Lahore 1907*.

The train is clattering along. The dust-blown carriage is large with slatted seats. It is very basic, almost a cattle truck.

The carriage is filled with British SOLDIERS and their kit. Their faces are hot and sweaty. They wear khaki drill. They are making a lot of noise. Someone is playing a harmonica.

JACK (V.O.)

A lot of noise. Fifteen men. With me in charge.

JACK is with the TROOPS. He wears his officer kit.

JACK (CONT'D)

Everyone happy. Too happy. Too noisy.

CUT TO:

53

INT. THE HUB, JACK'S OFFICE - NIGHT

53

JACK AND GWEN.

JACK

Then we hit a tunnel.

CUT TO:

54

INT. TROOP TRAIN CARRIAGE - DAY (PRE STORY)

54

The carriage is now in complete darkness. The noise continues. The harmonica continues to play.

JACK (V.O.)

Complete darkness. No lights in troop trains in those days.

There are some rowdy, amused shouts in the darkness.

JACK (CONT'D)

We thought some birds had flown in through the open window.

There is a fluttering sound.

JACK (CONT'D)

Then came the silence.

The voices suddenly stop. The harmonica stops playing.

(CONTINUED)

54 CONTINUED:

54

The carriage lightens.

JACK (CONT'D)

And when we came out of the tunnel all fifteen men were dead.

The SOLDIERS all seem to be asleep with their eyes open.

JACK frantically trying to wake the man next to him. The SOLDIERS mouth falls open and petals tumble out onto the carriage floor.

CUT TO:

55 INT. THE HUB - JACK'S OFFICE - NIGHT

55

JACK and GWEN.

JACK

They'd been suffocated.

GWEN stares at him.

JACK (CONT'D)

My squad. Men I was responsible for.  
And I was spared.

GWEN

But you can't die.

JACK

What do they care? Survivor's guilt.  
Maybe they wanted me to suffer that forever.

GWEN

But why were the men killed?

JACK

About a week earlier a bunch of them had got drunk. Drove a truck through a village. Ran over a child. Killed her.

He pauses for a moment.

JACK (CONT'D)

The child was a chosen one.

CUT TO:

56 OMITTED

56

57 INT. GWEN'S FLAT - NIGHT

57

GWEN and RHYS are entering. GWEN looks tired.

RHYS

Was going to cook supper. But I've been out all day.

GWEN

Don't worry about it.

She removes her coat. She kicks off her shoes. RHYS sees the tired look on her face.

RHYS

You OK?

GWEN

No. I've had a weird day.

RHYS

Want to go out to a movie later?

GWEN

(a shake of the head)

No. I just want to stay in.

RHYS walks into the living room. He checks. He stares.

RHYS

Bloody hell!

The flat has been 'stormed'. It is filled with leaves and twigs and dirt and rose petals. Furniture has been thrown around and broken. Cutlery and glassware are smashed.

GWEN stares at the chaos.

RHYS (CONT'D)

(angry)

Must have been kids.

(kicking away some debris)

Kids got in here.

GWEN sees something.

There is one clear space in the middle of the floor. A ring of small stones has been placed in this space.

GWEN stares in horror.

CUT TO:

58 EXT. FRONT OF THE PEARCE HOUSE - DAY

58

A banner across the front of the house reads, *Lynn and Roy - 5 Happy Years.* LYNN is tying some balloons to the gate of the house.

ROY and JASMINE walk out from the house. JASMINE carries her school bag.

LYNN

I'll fetch you straight from school this afternoon, Jazz.

JASMINE says nothing.

LYNN (CONT'D)

Don't want to miss our party, do you?

JASMINE

I'd rather play down the garden.

She walks towards the parked car. LYNN looks hurt.

LYNN

You're right. She spends too much time down there.

ROY

Don't worry. I'm going to put a stop to things.

He walks towards the car.

ROY (CONT'D)

So what are you going to do when they start building at the bottom of the garden?

JASMINE says nothing.

ROY (CONT'D)

It'll happen one day.

JASMINE says nothing as she gets into the car. ROY starts the engine.

ROY (CONT'D)

(irritated)

Don't you ever want to have a conversation with me?

JASMINE says nothing. The car pulls away.

(CONTINUED)

58 CONTINUED:

58

ROY (CONT'D)

No wonder your Dad left home when you  
were a baby. He must have seen what was  
coming.

JASMINE looks sad. She then sees something out of the  
car window. She smiles and waves.

ROY (CONT'D)

Who you waving at?

JASMINE

Just friends.

ROY

You don't have friends.

He glances in the rear-view mirror.

There is nothing to be seen.

CUT TO:

59 EXT. SCHOOL PLAYGROUND - DAY

59

KATE is ringing a school bell.

KIDS are playing and rushing around and kicking up a  
racket as they move towards the open entrance door of the  
school.

JASMINE is walking alone. The TALL BULLY and the SMALLER  
BULLY move up behind her.

TALL BULLY

Out the way, you little sod.

She elbows JASMINE aside. JASMINE falls to the ground...

...there is a rumble of thunder...

SMALLER BULLY

(chanting)

Cross eyes, mince pies, catch the  
buggers by surprise.

The two BULLIES move to join the rest of the SCHOOL KIDS.

The SCHOOL KIDS surge past KATE. She sees JASMINE  
getting to her feet.

KATE

Did someone push you, Jasmine?

(CONTINUED)

59 CONTINUED:

59

JASMINE

Yes, Miss.

KATE

Who?

JASMINE

Don't know, Miss.

KATE looks in the direction of the TWO BULLIES. They look back at her.

KATE puts an arm around JASMINE. She leads her towards the school door.

CUT TO:

60 INT. GWEN'S FLAT - DAY

60

JACK and GWEN. GWEN holds an open bin-liner. She is picking up bits of debris from the room.

GWEN

(still angry)

In the whole of my working life I've never had to take the bad times home with me. Never had to feel threatened in my own home.

She looks around her.

GWEN (CONT'D)

But not any more. Because it means these creatures can invade my life whenever they feel like it. I'm scared, Jack. What chance did Estelle have? What chance do any of us have?

Jack doesn't reply.

GWEN (CONT'D)

You said these creatures protected their own.

JACK

That's right.

GWEN

And you mentioned the chosen ones. Who are they? That child your soldiers killed, was she a chosen one?

JACK

Yes.

(CONTINUED)

60

CONTINUED:

60

GWEN

How many more are there?

JACK says nothing.

GWEN (CONT'D)

(raising her voice  
even more)

Tell me!

JACK hesitates for a moment.

JACK

All these so-called fairies were  
children once. From different moments  
in time. Going back centuries. Part of  
the lost lands.

GWEN

Lost lands?

JACK

The lands that belong to them.

GWEN

So what exactly do they want? Why are  
they here?

JACK

They want what's theirs. The next  
chosen one.

GWEN stares at him.

CUT TO:

61

EXT. SCHOOL PLAYGROUND - DAY

61

CHILDREN play in the playground. KATE and another  
TEACHER are there supervising.

From an assembly hall somewhere a choir of older children  
can be heard singing.

CHOIR (V.O.)

I danced for the scribe and the  
Pharisee...

JASMINE is at a very far corner of the playground. As  
usual, she is alone.

CHOIR (CONT'D)

But they wouldn't dance and they  
wouldn't follow me...

(CONTINUED)

61 CONTINUED:

61

The TALL BULLY and the SMALLER BULLY are moving menacingly in JASMINE'S direction.

CUT TO:

62 INT. TORCHWOOD, THE HUB - DAY

62

TOSHIKO is at work as JACK and GWEN enter. IANTO is also around.

TOSHIKO peers at some information on one of her monitor screens.

JACK

Contact the coroner's office. I want a check on all unexplained deaths in the area...

TOSHIKO

What's the local weather forecast for today?

IANTO

Long sunny spells.

She flicks a weather map up on the large screen. JACK and GWEN turn to look at it.

On the high -tech weather map an odd, dark shape is swirling and moving on the very edge of the clear area.

TOSHIKO

So, what is that thing?

JACK moves to take a closer look at the screen.

CUT TO:

63 EXT. SCHOOL PLAYGROUND - DAY

63

The TWO BULLIES are approaching JASMINE.

CHOIR (V.O.)

Dance, then, wherever you may be...

TALL BULLY

(calling out)

Hey, you.

JASMINE looks apprehensively in their direction.

CHOIR (V.O.)

...I am the lord of the dance said he...

(CONTINUED)

63 CONTINUED:

63

TALL BULLY  
Did you tell on us?

JASMINE  
No.

SMALLER BULLY  
Yes you did.

CHOIR (V.O.)  
...I'll lead you all wherever you may  
be, I'll lead you all in the dance said  
he.

TALL BULLY  
Yeah, well maybe you need a good  
kicking.

She grabs JASMINE.

TALL BULLY (CONT'D)  
Need those teeth of yours kicked in.

The SMALLER BULLY laughs.

There is another rumble of thunder.

At the other side of the playground KATE looks up at the  
sudden wind shaking the trees.

CHOIR (V.O.)  
...I danced on the Friday and the sky  
turned black...

The TALL BULLY starts shaking JASMINE.

TALL BULLY  
You skinny little sod.

CHOIR (V.O.)  
...It's hard to dance with the devil on  
your back...

JASMINE falls to the ground. The TALL BULLY kicks her.

The icy wind picks up.

SMALLER BULLY  
(suddenly scared)  
It's cold.

Icy wind begins to hurt the bullies. KATE looks at the  
snow in surprise.

(CONTINUED)

63 CONTINUED: (2)

63

CHOIR (V.O.)

...They buried my body and they thought  
I was gone...

The icy wind is increasing in force. It blows the TALL BULLY and the SMALLER BULLY hard against a wall.

CHOIR (CONT'D)

... But I am the dance and I still go on...

The TWO BULLIES scream...

CUT TO:

64 INT. TORCHWOOD, THE HUB - DAY

64

JACK, GWEN, TOSHIKO, and IANTO

...TOSHIKO'S weather warning programme is going bananas with a high-pitched, nagging, bleeping sound.

TOSHIKO

(tapping in keys)

Can't understand it. It's going crazy.

JACK

Just leave it.

He runs towards the entrance. GWEN follows him...

CUT TO:

65 EXT. SCHOOL PLAYGROUND - DAY

65

...KATE sees what's happening to the two bullies.

CHOIR (V.O.)

...Dance then, wherever you may be...

The icy wind blows into the playground. Other KIDS begin to yell and scream. Some of them run for cover

CHOIR (CONT'D)

... I am the lord of the dance said  
he...

The icy wind continues.

KATE

(to the other TEACHER;  
shouting against the  
storm)

Carol!

(CONTINUED)

65

CONTINUED:

65

The wind buffets KATE and the other TEACHER as they run across the playground.

KATE notices something...

FX:....KATE'S POV - in the middle of the icy wind JASMINE appears to be standing unaffected. An aura around her...

...KATE checks for a moment. She stares.

CHOIR (V.O.)

....I'll lead you all, wherever you may be...

The TALL BULLY and the SMALLER BULLY are still screaming.

KATE and the other TEACHER fight their way against the driving wind. They reach the TALL BULLY and the SMALLER BULLY.

CHOIR (CONT'D)

....I'll lead you all in the dance said he.

The icy wind stops suddenly.

The TALL BULLY and the SMALLER BULLY cling to each other. They are crying and whimpering.

JASMINE appears to have been untouched by it all. She smiles to herself.

CUT TO:

66

EXT. BOTTOM OF PEARCE HOUSE GARDEN/WASTE GROUND - DAY 66

ROY is by the double strand wire fence. He is wielding a long handled hammer. He is driving wooden fencing posts into the ground.

CUT TO:

67

EXT. SCHOOL GATES - DAY

67

PARENTS are taking their KIDS home. Some PARENTS look in the direction of the wrecked playground.

CUT TO:

68

EXT. SCHOOL CAR PARK - DAY

68

The Torchwood vehicle drives fast into the car park and stops.

(CONTINUED)

68

CONTINUED:

68

JACK, GWEN, and TOSHIKO climb from the vehicle.

CUT TO:

69

EXT. SCHOOL PLAYGROUND - DAY

69

JACK, GWEN, and TOSHIKO enter the playground. They check and look around them.

GWEN

God almighty!

The playground looks as though it has been hit by an localised arctic blast. It is also covered with litter, roof tiles, bits of trees, uprooted bushes, broken glass, broken bits of play equipment, etc.

Three or four TEACHERS are attempting to clear up the mess.

JACK, OWEN and TOSHIKO move towards the main buildings.

GWEN sees something out of the corner of her eye. She moves back across the playground. She is concentrating on a clump of trees on the perimeter.

Something moves and flutters in the trees.

GWEN starts to run.

She reaches the trees. She looks up into the dark foliage of one tree.

GWEN remains staring up at the tree.

CUT TO:

70

EXT. SCHOOL CAR PARK - DAY

70

JACK, TOSHIKO and OWEN are with KATE. She has a blanket around her shoulders. She is in a state of shock.

KATE

I've never seen anything like it. It was so sudden. Then it- then it just ended.

She shudders. She begins to cry.

TOSHIKO

Kate, is it?

KATE nods. TOSHIKO adjusts the blanket around KATE'S shoulders.

(CONTINUED)

70 CONTINUED:

70

OWEN  
Was anyone hurt?

KATE  
No. Two children were almost scared to death. But they're OK.

GWEN enters the room. She is affected by what she has seen.

JACK sees the look on her face.

JACK  
What is it?

GWEN  
I saw them.

KATE  
(trying to clear her head)  
It was like some sort of bad dream.  
(remembering)  
And- and there was little Jazz in amongst it all. She hadn't been touched. The sun was shining down on her.

JACK reacts to this.

KATE (CONT'D)  
It was- it was like an aura. Like something protecting her.

JACK  
Who is Jazz?

KATE  
Jasmine Pearce. She's one of my pupils.

JACK  
Where is she now?

KATE  
We're sending all the children home. We have to.

GWEN looks at JACK.

GWEN  
The chosen one?

(CONTINUED)

70 CONTINUED: (2)

70

JACK nods.

CUT TO:

71 EXT. THE PEARCE HOUSE, ROAD - DAY

71

NEIGHBOURS are approaching the Pearce house.

CUT TO:

72 EXT. THE PEARCE HOUSE, GARDEN - DAY

72

Smoke drifts up from a barbecue on a small patio. ROY is in charge of the barbecue.

Music plays. GUESTS mill around.

CUT TO:

73 INT. THE PEARCE HOUSE, KITCHEN - DAY

73

LYNN is dressed for the barbecue party. She is arranging snacks on plates. JASMINE wears her best dress. She is helping her mother.

LYNN

Must have been a scary time at school today.

JASMINE

It was all right.

LYNN

And Roy says you saw some friends of yours this morning.

Jasmine says nothing.

LYNN (CONT'D)

He said you waved to them.

JASMINE says nothing.

LYNN (CONT'D)

Only Roy said when he looked he couldn't see anyone.

JASMINE

That's because they were in the trees.

LYNN

Trees? What trees?

(CONTINUED)

73 CONTINUED:

73

JASMINE  
The trees along the road.

LYNN  
Is this one of your games, Jazz?

JASMINE  
No.

She arranges snacks on a plate.

LYNN  
So who are they?

JASMINE  
Just friends.

LYNN  
(cautiously)  
You should have invited them to the  
party.

JASMINE  
They don't like parties.

LYNN  
I'm not surprised, if they live in  
trees.

JASMINE  
Oh, they don't always live in trees.  
They can be anywhere and everywhere.  
They can even be in this room.

LYNN  
In this room? When?

JASMINE  
Now.

A flicker of concern on LYNN'S face. She looks around  
her, then back at Jasmine.

LYNN  
Don't be silly, Jazz.

JASMINE smiles.

LYNN (CONT'D)  
So where did you meet these friends?

JASMINE says nothing.

(CONTINUED)

73 CONTINUED: (2)

73

LYNN (CONT'D)

You must have met them somewhere.

JASMINE

They said they'll always look after me.  
Even through time.

A look of concern on LYNN'S face.

LYNN

When did they say that?

JASMINE

I forgot.

She carries the plate of snacks to the door.

CUT TO:

74 EXT. THE PEARCE HOUSE, GARDEN - DAY

74

More GUESTS have arrived. The music continues to play.  
ROY is enjoying playing the host. Everyone seems happy.

ROY

(to a GUEST)

I've got long-term plans for this place.  
Going to extend the patio.

JASMINE appears with the plate of food.

ROY (CONT'D)

Landscape the garden.

JASMINE peers towards the overgrown shrubbery at the bottom of the garden.

ROY (CONT'D)

(seeing JASMINE)

Come on, Jazz. Hand that food around.  
People are hungry.

JASMINE proceeds to walk around with the plate. LYNN appears with a tray of snacks.

MALE BARBECUE GUEST

So when you going to name the day, Roy?

LYNN smiles. JASMINE shoots ROY a baleful look.

ROY

(a joke)

Never. Can't afford to keep her.

(CONTINUED)

74

CONTINUED:

74

There is some laughter.

JASMINE has another look down the garden. She sees something. She sets down the plate.

ROY looks in JASMINE'S direction.

CUT TO:

75

INT. TORCHWOOD VEHICLE/ THE PEARCE HOUSE ROAD - DAY

75

The vehicle enters the road. JACK is driving. GWEN sits beside him. OWEN and TOSHIKO are in the back.

JACK slows the vehicle. He winds down the window. He looks at the road name sign.

We see the name for the first time. The sign reads *Old Forest Road*.

CUT TO:

76

EXT. THE PEARCE HOUSE, GARDEN - DAY

76

JASMINE is making her way through the overgrown shrubbery.

The jolly sounds of the barbecue can be heard.

JASMINE reaches the end of the garden. She finds that the waste ground has been sealed off with fencing panels.

JASMINE

(a cry)

No!

She hurries to the fence. It is taller than her. She shakes the fence. It won't budge.

JASMINE (CONT'D)

No! Please no!

She kicks at the fence.

ROY (V.O.)

Just get away, Jazz.

JASMINE turns. Roy is there.

JASMINE

You can't do this! That's my own place!  
It's mine!

(CONTINUED)

76 CONTINUED:

76

ROY

I said, will you get away?

He grabs hold of her. She kicks at him.

ROY (CONT'D)

(a warning)

Jazz.

She bites his hand.

ROY (CONT'D)

You little bitch!

He withdraws his hand sharply. In doing so catches JASMINE around the face with a back-hander. She cries out. She stumbles.

The wind picks up. There is an ominous rumble of thunder...

LYNN and the GUESTS on the patio. LYNN looks up at trees blowing.

LYNN

That's all we need.

ROY emerges from the bottom of the garden.

ROY

Just a bit of bad weather. It'll pass.

There is another rumble of thunder...

CUT TO:

77

INT. TORCHWOOD VEHICLE/THE PEARCE HOUSE ROAD - DAY

77

...the sound of the thunder overlaps.

JACK, GWEN and OWEN climb from the vehicle. TOSHIKO is inside the vehicle with her laptop.

TOSHIKO

Weather's gone haywire again.

GWEN sees something.

GWEN

(indicating)

And Jasmine Pearce's house is in the middle of it.

(CONTINUED)

77 CONTINUED:

77

JACK and OWEN turn to look.

CUT TO:

78 EXT. THE PEARCE HOUSE, GARDEN - DAY

78

Thunder continues to rumble.

The GUESTS are still milling around. The music continues to play.

LYNN

Where's Jazz?

ROY

Oh, she's around.

ROY taps a glass with a knife to attract the attention of the GUESTS.

One of the FEMALE GUESTS shivers.

FEMALE GUEST

It's bloody cold.

Her PARTNER takes his jacket off and drapes it around her.

JACK and GWEN move around the side of the house. They are followed by OWEN and TOSHIKO.

ROY

(launching into a speech)

As you all know, this is a very special day...

JACK and GWEN enter the garden.

Something seems to move through some trees. JACK sees them as if out of the corner of his eye. He turns quickly.

ROY (CONT'D)

...Lynn and me have been together for the past five years...

FX: GWEN looks up. She also sees the figures.

ROY (CONT'D)

...and not only is she my partner. She's also been my rock and my best friend.

(MORE)

(CONTINUED)

ROY (CONT'D)

Like most couples we've had our ups and downs, but we've managed to come through the bad times and now we're looking forward to having children of our own.

FX: Three shadowy FIGURES seem to fall from the trees.

ROY stops his speech. GUESTS start yelling as the FIGURES swirl around them.

LYNN

(horrified)

What are those things?

JACK steps out in front of the FIGURES.

GWEN

Careful, Jack.

GUESTS scream. They panic. They scatter.

PRAC FX: The wind picks up. It blows GUESTS, furniture, glasses, plates and cutlery back across the garden.

OWEN and TOSHIKO are caught up in the mayhem.

PRAC FX: The barbecue crashes over, spewing out hot charcoal.

Balloons go flying past. The *Lynn and Roy 5 Happy Years* banner twists and turns as it is blown through the air.

FX: A FIGURE swirls around ROY.

He begins to choke and choke, unable to breathe.

LYNN is horrified. She tries to get to ROY but the wind holds her back.

PRAC FX: At the bottom of the garden the fencing panels are being blown down. They shatter and break.

FX: On the patio the FIGURES continue to twirl around ROY.

Blood runs from his mouth.

JACK also tries to get to ROY. He fights his way against the wind.

FX: One of the FIGURES intercepts JACK.

GWEN realises what is happening.

(CONTINUED)

78 CONTINUED: (2)

78

GWEN (CONT'D)

(a shout)

No!

She grabs at JACK. She swings him away from the FIGURE. She and JACK stumble and fall.

FX: The FIGURES knock ROY to the ground, and climb onto his chest.

FX: The FIGURE places it's hand inside ROY's throat. He suffocates and dies.

The FIGURES disappear. The wind stops. The sun shines.

FX: JASMINE has been watching from the overgrown shrubbery. A faint aura surrounds her.

JACK gets to his feet. He sees JASMINE.

JASMINE turns and walks down the garden.

Shocked and bewildered GUESTS pick themselves up from the debris.

At the bottom of the garden JASMINE steps over the wrecked fence.

By the patio JACK moves to where ROY'S body lies spread-eagled on the ground. He looks down at the body.

There are rose petals stuffed into his mouth.

LYNN approaches. She cries out as she sees the body.

CUT TO:

79 EXT. BOTTOM OF PEARCE HOUSE GARDEN/WASTE GROUND - DAY 79

JASMINE is standing on the piece of wasteland. She is quite calm.

JACK and GWEN have made their way down the garden. They step over the broken fence. They duck under the wire.

JASMINE

Do you know you're walking in a forest?

JACK says nothing.

JASMINE (CONT'D)

Well you are.

(CONTINUED)

79

CONTINUED:

79

GWEN looks around her. There is only the handful of trees with their dark, overhanging foliage.

JASMINE (CONT'D)

It looks like a very old forest. And it's magical. I want to stay in it.

JACK

You can see this forest?

JASMINE

Yes.

JACK

But it's not here. It's just an illusion, Jasmine.

JASMINE shakes her head.

JACK (CONT'D)

It is. It's just a game that your friends are playing.

There is a rustling, echoing sound from the dark foliage. It is like laughter.

JACK (CONT'D)

The real forest can never come back.

JASMINE

Oh, it can. When they take me to it.

JACK and GWEN exchange worried looks.

GWEN

They told you this?

JASMINE nods.

GWEN (CONT'D)

But what about your mother? Don't you want to stay with her?

JASMINE shakes her head.

FX: There is a movement in the dark overhanging foliage. Shadowy FIGURES appear. JACK and GWEN both look up.

JACK

Come on now. The child isn't sure.

JASMINE

I am sure.

(CONTINUED)

79 CONTINUED: (2)

79

JACK moves to her.

JACK

Trust me, Jasmine.

JASMINE

No. I trust them.

JACK ignores her. He puts his arm around her. He continues to address the FIGURES.

JACK

Just leave her. Go back to your forest.  
Find another chosen one.

As in Scene 12 liquid sounding voices speak.

VOICES (V.O.)

Too late. She belongs with us.

JACK

She belongs here

VOICES (V.O.)

No. She lives forever.

JASMINE likes the sound of this. She smiles.

CUT TO:

80 EXT. THE PEARCE HOUSE, GARDEN - DAY

80

A distressed looking LYNN is making her way down the garden.

LYNN

(calling out)

Jazz? Where are you, Jazz?

OWEN and TOSHIKO move to intercept LYNN.

TOSHIKO

Please. Wait.

(taking hold of LYNN)

You can't go down there.

CUT TO:

81 EXT. BOTTOM OF PEARCE HOUSE GARDEN/WASTE GROUND - DAY 81

JACK, GWEN and JASMINE. JACK still has his arm around Jasmine. He continues to address the FIGURES.

(CONTINUED)

81 CONTINUED:

81

JACK

Well, supposing we disagree? Supposing  
we decide she stays with us?

JASMINE

Then lots more people will die.

GWEN

They told you that?

JASMINE

(another smile)

They promised.

VOICES (V.O.)

Come away, Oh human child!

JASMINE

Next time they'll kill everyone at the  
school. Like they killed Roy. And that  
man. And your friend.

JACK

(surprised)

How do you know these things?

Once more there is rustling laughter from the trees.

JASMINE

If they want to they can make great  
storms. Wild seas. Turn the world to  
ice. Kill every living thing.

This stops JACK in his tracks. He stays holding tightly  
onto JASMINE. He addresses the FIGURES.

JACK

The child won't be harmed?

GWEN

(realising)

Jack! You can't let her go!

JACK ignores her. He continues to address the FIGURES.

JACK

Answer me. She won't be harmed?

VOICES

We told you. She lives forever.

JACK hesitates. He continues to hold on to JASMINE.

(CONTINUED)

81 CONTINUED: (2)

81

JASMINE  
(reminding him)  
A world of ice. Is that what you want?

JACK  
(to the FIGURES)  
A dead world? What use is that to you?  
There'll be no more chosen ones.

JASMINE  
They'll find us. Back in time.

FX: FIGURES descend from the trees. They swirl around.  
JASMINE smiles as she watches the FIGURES swirl.

JACK releases JASMINE. He steps back.

JACK  
All right. Take her.

GWEN  
Jack no!

FX: The FIGURES move and swirl around JASMINE.

GWEN stares, horrified. JACK turns to her.

JACK  
You asked me what chance we had against  
them. For the sake of the world this is  
our only chance.

FX: The FIGURES continue to swirl around JASMINE. She  
smiles once more.

JASMINE  
(to JACK)  
Thank you.

She raises her arms to the FIGURES.

LYNN appears at the end of the garden. OWEN and TOSHIKO  
are with her. LYNN is shocked and frightened by what she  
sees.

FX: JASMINE and the FIGURES shift and swirl. They then  
disappear.

LYNN runs towards the bottom of the garden.

LYNN  
(yelling)  
No! No! No!

(CONTINUED)

81 CONTINUED: (3)

81

JACK moves quickly to her. He grabs her. He holds her.

JACK

I'm sorry. I'm so sorry.

LYNN gives a great cry of anguish.

CUT TO:

82 EXT. THE PEARCE HOUSE, ROAD - DAY

82

GWEN, OWEN and TOSHIKO wait by the vehicle. They are not happy.

JACK approaches from the direction of the Pearce house. He sees the look on the faces of the others.

JACK

What else could I do?

He climbs into the vehicle. He starts the engine.

We pull away and watch the others climb into the vehicle.

We pull further away as the vehicle drives off along the road.

VOICES (V.O.)

Come away, Oh human child! To the waters of the wild ...

CUT TO:

83 INT HUB. MEETING ROOM - DAY

83

Gwen is clearing away the investigation in the meeting room.

VOICES (V.O.)

With a faery hand in hand, For the world's more full of weeping than you can understand.

GWEN looks up quickly.

The projector flickers on - it's showing one of the Cottingley photographs. We move in on the still image.

A peaceful garden on a summer day. 1917.

FRANCES GRIFFITHS is looking at some tiny, winged figures that hover around her.

Closer on one of the winged figures on her hand.

(CONTINUED)

83 CONTINUED:

83

CU on the tiny winged figure. It is JASMINE.

END OF EPISODE