

# **TORCHWOOD 2**

## **Episode 10**

**by**

**Peter J. Hammond**

**Blue Revisions**

**2nd October 2007**

© BBC WALES 2007. No part of this document or its contents may be disclosed, distributed or used in any way, stored in a retrieval system, disseminated or incorporated into any other work, without the express written permission of the BBC. Any unauthorised use is strictly prohibited and will be prosecuted in courts of pertinent jurisdiction.

0A      EXT. TRAVELLING CIRCUS - NIGHT

0A

A caption on screen reads: 1923

We are by the entrance to a small travelling show. Music is playing. Through a mouth shaped gate PERFORMERS are working their acts within circles of ONLOOKERS. The tents and rostra are lit by lanterns.

A MOTHER and TEN YEAR OLD DAUGHTER are within a small crowd.

A figure dressed as an MC addresses all those waiting. He is THE GHOST MAKER and he commands attention.

                         THE GHOST MAKER  
Ladies and gentlemen, boys and girls,  
have we got a show for you tonight. A  
once in a lifetime show.  
                         (reaching out to the  
                         CROWD)  
Never to be forgotten. For the rest of  
your lives.

With a theatrical sweep he produces a ticket and offers it to the TEN YEAR OLD DAUGHTER.

                         THE GHOST MAKER (CONT'D)  
So why not step inside?

The MOTHER is hesitant.

                         THE GHOST MAKER (CONT'D)  
                         (directly to the  
                         DAUGHTER)  
We're waiting for you

Taking the ticket the TEN YEAR OLD DAUGHTER hurries through the mouth shaped gate into the travelling show.

The MOTHER is about to follow, but is distracted by shadows moving in the trees. She turns back.

The MOTHER turns to look behind her, distracted by shadows passing in the trees. She turns back.

Everything has gone!

CLOSE - on the bewildered face of the MOTHER.

PULL BACK - To show the field entirely empty. Dark, windy, dust blown. And the MOTHER is alone in the field.

(CONTINUED)

0A CONTINUED:

0A

TITLES

1 INT. JONATHAN PENN'S WAREHOUSE ROOM - NIGHT

1

Modern day.

It is an upper room in a part of an old warehouse and it is Jonathan's warehouse flat-cum-workroom.

Rain beats at the closed window.

The room has lots of shelves filled with books and old film cans. Some of the film cans are rusted. Tangled lengths of film are strewn here and there. Pieces of cut film litter the floor around a cutting bench. On a table is an old 8mm hand-held camera.

JONATHAN is twenty-three. He is geeky, in a tousled, sexy, way. He is using a Steinbeck to cut and splice old pieces of film. And he is in a hurry. He checks his watch.

JONATHAN hand-cranks an image onto a viewing screen. It is a black and white picture of Hope Street in the nineteen-twenties. It is a narrow, winding thoroughfare. An old motor vehicle moves along the street.

CUT TO:

2 INT. TORCHWOOD, THE HUB - NIGHT

2

JACK moves through the deserted hub. He is stirring a mug of coffee. He picks up some paperwork from a desk.

CUT TO:

3 INT. JONATHAN PENN'S WAREHOUSE ROOM - NIGHT

3

More pictures of nineteen-twenties Hope Street can be seen on the viewing screen. All daytime shots. A couple of FLAPPERS in cloche hats wave at whoever is taking the film... another old motor vehicle moves along the street... a small cinema with a QUEUE OF PEOPLE waiting. The cinema is called the Electro.

JONATHAN  
(approving of the  
picture)  
Great!

A night time scene suddenly appears. Within the arch of lights on his small stage THE GHOST MAKER can be seen. He is reaching down to a member of an outdoor audience, inviting them up onto the stage...

(CONTINUED)

3 CONTINUED:

3

Being irritated and in a hurry, JONATHAN doesn't pay too much attention to the figure.

JONATHAN (CONT'D)  
(to himself; annoyed)  
What *is* that?

With the image there is a brief, faint fragment of sound. The jangly, piping sound of a street or dance organ...

CUT TO:

4 INT. TORCHWOOD, THE HUB - NIGHT

4

...quickly, the fragment of sound overlaps. JACK hears it. Like a memory. He looks up from his coffee and paperwork. He is both puzzled and disturbed by the sound...

CUT TO:

5 INT. JONATHAN PENN'S WAREHOUSE ROOM - NIGHT

5

...the rain continues to beat at the window.

On the viewing screen THE GHOST MAKER is smiling in hand-cranked slow-mo as he continues to reach down to his audience.

JONATHAN  
(to himself)  
I don't know where you came from, mate.

He stops cranking the machine. He lifts off the section of film. He holds it up to the light.

JONATHAN (CONT'D)  
(to himself; marking  
the section of film)  
But I know where you're going.

He sets the section of film into a small splicing machine. He raises the guillotine arm.

THE GHOST MAKER (V.O.)  
(loud; a command;  
echoing around the  
room)  
No!

The window bursts open. Rain pours in. JONATHAN drops the splicing machine. The splicing machine clatters to the floor.

(CONTINUED)

5 CONTINUED:

5

JONATHAN hurries to the window.

The length of film flicks back onto the spool.

JONATHAN struggles with the window. He closes it. He resets the catch. He wipes the rain from his hair and face. He smells something. He sniffs at the air. He hears the sound of the pipe organ. He turns quickly to look at the viewing screen.

THE GHOST MAKER is reaching down to his audience as before. He then looks up from his audience - looks out of the film - looks directly at JONATHAN - he is reaching out.

JONATHAN stares, as if held by the GHOST MAKER'S eyes.

The crank handle spins wildly as the machine suddenly rewinds itself at speed.

CUT TO:

6 INT. TORCHWOOD, THE HUB - NIGHT

6

JACK finds TOSHIKO at work.

JACK

Tosh, I heard this sound. An old sound.  
Like a pipe organ.

TOSHIKO

(busy working)  
A what?

JACK

Did you hear anything?

TOSHIKO

No.

JACK

Is there a circus in town?

TOSHIKO

(still busy)  
On a night like this? They'd be wasting  
their time.

JACK

Or a travelling fair. Something like  
that.

(moving across the  
hub; looking around)  
Where's Ianto? He'd know.

(CONTINUED)

6 CONTINUED:

6

TOSHIKO

He's gone to the cinema. Taken Gwen and Owen with him.

JACK checks.

TOSHIKO (CONT'D)

It's some sort of opening night he wanted to check out. The building's got a record of rift activity, been quiet for years though...

She looks round. JACK has gone.

CUT TO:

7 EXT. HOPE STREET - NIGHT

7

Present day Hope Street is still narrow and winding.

GWEN, IANTO and OWEN are walking along the street. The rain continues to fall.

OWEN has his coat collar turned up. He peers through the rain.

OWEN

A trip to the cinema, you said.

IANTO

(still walking)

That's right.

OWEN

(checking)

There's nothing down here.

GWEN

(grabbing his arm)

Come on.

She hurries him along to keep up with IANTO.

IANTO

But it's more than just a cinema.

They reach a bend in the street. IANTO checks. Inspired, he holds out his arms.

IANTO (CONT'D)

It's the Electro!

OWEN and GWEN peer through the rain.

(CONTINUED)

7 CONTINUED:

7

Up ahead, the old Electro can be seen in all its slightly faded glory. Conservation work has made sure that it hasn't changed that much since its hey-day. Its old fashioned bulb lighting still informs us that it is "The Electro" and promises "Animated Pictures". A more up-to-date sign tells us that the Electro is now a "Cinema Museum".

The Electro glows through the rain and the dark.

OWEN  
(impressed)  
Wow!

CUT TO:

8 INT. EMPTY WAREHOUSE FLOOR - NIGHT

8

JONATHAN leaves the attic bedroom, heads down a small flight of stairs and into an empty warehouse floor. He is running across the vast expanse of floor. He clutches a can of film.

CUT TO:

9 INT. THE ELECTRO, FOYER - NIGHT

9

Although it could do with a lick of paint, the foyer has also managed to retain its nineteen-twenties look. A curtained staircase leads up to the projection room.

From inside the auditorium a piano is playing more or less sedate ragtime music.

A large poster announces "Grand opening of the Electro cinema museum".

CUSTOMERS mill around. They are looking at old movie posters and pieces of early film making kit that are on display.

FAITH PENN is about fifty years old. She is inside the ticket kiosk.

DAVE PENN moves through the throng.

DAVE PENN  
(to a CUSTOMER)  
Excuse me.  
(to another)  
Thank you.

DAVE PENN is roughly the same age as his wife. He wears a tatty looking cinema manager's DJ of the period.

(CONTINUED)

9 CONTINUED:

9

He is not happy. He also checks his watch.

DAVE PENN (CONT'D)  
(lowering his voice)  
Where's that stupid bloody son of ours?

CUT TO:

10 EXT. OLD WAREHOUSE BUILDINGS, YARD - DAY

10

Still clutching the film, JONATHAN is clattering down a flight of iron stairs that lead from a renovated warehouse building.

CUT TO:

11 INT. THE ELECTRO, FOYER - NIGHT

11

DAVE PENN is with FAITH at the kiosk.

FAITH  
He said he'd be here on time.

DAVE PENN  
He'd better be. He's got the film.

He gives a passing CUSTOMER his cinema manager smile.

DAVE PENN (CONT'D)  
(back to FAITH)  
And what good is a cinema without a film?

IANTO and OWEN enter. They are followed by GWEN. They shake the rain from their clothes and their hair.

DAVE PENN turns from the kiosk. He sees IANTO, OWEN and GWEN.

DAVE PENN (CONT'D)  
(his big smile)  
Good evening, gentlemen. 'Evening, madam.

CUT TO:

12 EXT. HOPE STREET - NIGHT

12

JONATHAN is running as fast as he can through the rain. He attempts to hide the can of film under his coat to protect it from the rain.

CUT TO:



13      EXT. TOWN STREET - NIGHT

13

The Torchwood SUV is driving through the rain. JACK is at the wheel. The windscreen wipers flick to and fro on high speed.

CUT TO:

14      INT. THE ELECTRO, FOYER - NIGHT

14

IANTO, GWEN and OWEN there as a few more CUSTOMERS arrive.

From the auditorium, the piano continues to play.

IANTO

I love this place. Used to come here with my dad. They'd show kids films every Saturday morning.

GWEN

So where's the popcorn and the ice cream?

IANTO gives her a look of disdain before turning to look at the exhibits.

OWEN

(to GWEN)

I think you've missed out. This is educational.

GWEN

Oh.

A wet and bedraggled JONATHAN enters the cinema. DAVE PENN bears down on him.

DAVE PENN

What sort of time d'you call this?

JONATHAN

I'm sorry, Dad...

DAVE PENN

People are waiting.

JONATHAN

Look, you're not going to believe this, but when I was splicing the film...

(CONTINUED)

14 CONTINUED:

14

DAVE PENN  
(pointing to the  
stairs)  
Just get up to that projection room,  
will you?  
(an angry whisper)  
Now.

JONATHAN hurries to the stairs. DAVE PENN turns to  
IANTO, GWEN, OWEN and the other CUSTOMERS.

DAVE PENN (CONT'D)  
Sorry about the wait, ladies and  
gentlemen.

CUT TO:

15 INT. THE ELECTRO, PROJECTION ROOM - NIGHT

15

JONATHAN enters the small projection room. He carries  
the can of film.

JONATHAN removes his damp coat. He switches on the  
equipment. He opens the can of film...

...faintly, a quick snatch of the pipe organ sound.

JONATHAN looks around him. He listens. There is  
nothing. He moves to the projector. He opens the spool  
case.

CUT TO:

16 INT. THE ELECTRO, AUDITORIUM - NIGHT

16

IANTO, GWEN and OWEN are sitting with the other CUSTOMERS  
in the auditorium.

An ancient looking PIANIST sits at an upright piano  
situated to one side of the screen.

DAVE PENN stands near the piano. He is addressing the  
AUDIENCE. FAITH is with him.

DAVE PENN  
(a spiel)  
As proud owners of the Electro museum it  
is our privilege to be able to show you  
how the cinema and Hope Street looked in  
days gone by.

The projector lamp is switched on. FAITH moves to dim  
the auditorium lights. DAVE PENN moves to one side.

(CONTINUED)

16 CONTINUED:

16

DAVE PENN (CONT'D)

And if you watch carefully, who knows?  
You may even see long dead members of  
your family waiting in the cinema queue.  
(to the pianist)  
Bernard.

The PIANIST gives a polite cough. He proceeds to play  
his sedate ragtime.

OWEN smothers a laugh. IANTO gives him a look.

The projected light flickers into action and assorted  
black and white film images appear on the screen. Once  
more all the clips are from the nineteen-twenties. But  
these are not moving pictures of Hope Street and the  
Electro in days gone by. They are fragments from  
travelling shows. [All circus clips will have been filmed  
at start of schedule.]

ACROBATS are performing...

OWEN

(quietly)

Recognise any long lost relatives, Gwen?

A FIRE EATER is breathing fire...

OWEN (CONT'D)

There's your aunt. Been at the gin  
again.

\*  
\*

GWEN laughs.

IANTO

(irritated with them  
both)

Will you be quiet.

A MAN IN A LEOTARD cycles on a high wire...

OWEN

Whoops!

...The night shot of THE GHOST MAKER reaching down to his  
audience, under the arch of lights...

DAVE PENN is staring at the film.

Another night shot of a scantily dressed young woman  
named PEARL. She is climbing into a tank of water. A  
banner above her reads "The Amazing Pearl"...

(CONTINUED)

16 CONTINUED: (2)

16

GWEN

So where's Hope Street?

IAN TO isn't listening. He is enchanted by the old film clips.

More night shots of a STRONG MAN lifting weights... a JUGGLER juggling... old travelling-show vehicles ...

DAVE PENN

(to FAITH)

He's playing the wrong bloody film!

He hurries back up the aisle.

CUT TO:

17 INT. THE ELECTRO, PROJECTION ROOM - NIGHT

17

JONATHAN is peering through the projection window. He also realises it's the wrong film.

JONATHAN

Oh, shit!

He turns quickly to the projector. He tries to switch it off. Nothing happens.

CUT TO:

18 INT. THE ELECTRO, STAIRCASE - NIGHT

18

DAVE PENN is hurrying up the winding staircase.

CUT TO:

19 INT. THE ELECTRO, AUDITORIUM - NIGHT

19

The assorted film clips continue to run. SCARY CLOWNS perform... then night time shots of a TATTOOED MAN... a FIRE JUGGLER...

CUT TO:

20 INT. THE ELECTRO, PROJECTION ROOM - NIGHT

20

JONATHAN is still trying to switch off the projector as DAVE PENN shoves open the door.

DAVE PENN

Where the hell did that film come from?

JONATHAN

I've no idea.

(MORE)

(CONTINUED)

20 CONTINUED:

20

JONATHAN (CONT'D)  
(still fiddling with  
the switch)  
I swear I didn't edit those clips.

DAVE PENN  
Don't be so stupid.

JONATHAN  
(still fiddling with  
the switch)  
It's true.

DAVE PENN  
Look, just bloody well change it, will  
you?

JONATHAN  
I can't. The machine won't switch off.

DAVE PENN  
(moving to the  
projector)  
Get out of the way.

He shoves JONATHAN aside. He reaches down and switches  
the projector off at the mains. Nothing happens.

JONATHAN  
This is crazy!

CUT TO:

21 INT. THE ELECTRO, AUDITORIUM - NIGHT

21

The old flickering film clips continue as if on a  
shuffled loop.

The ACROBATS... night time shots again of the TATTOOED  
MAN... the KNIFE THROWER hurling knives at a FEMALE  
ASSISTANT... THE GHOST MAKER reaching down... PEARL  
climbing into the tank of water...

GWEN  
It's the same pictures over and over  
again.

OWEN  
(turning to her)  
Then let's get out of here.

GWEN  
(shifting in her seat)  
OK.

(CONTINUED)

21 CONTINUED:

21

And on the screen at this moment IANTO sees...

The daytime shots of the HIGH WIRE ACT... the FIRE JUGGLERS... a smiling JACK standing on a rostrum outside a nineteen-twenties show tent...

IANTO has seen Jack momentarily. He stares in amazement at the screen.

IANTO  
I just saw Jack.

GWEN  
(checking; looking  
around)  
Where?

IANTO  
(indicating the screen)  
In the film.

GWEN and OWEN look at the film. The clips continue to run. PEARL climbs into her tank of water... THE GHOST MAKER reaches out to the audience...

OWEN  
What are you talking about?

IANTO  
It was. It was him.

There is a loud electric buzz and a bang and the film stops. The piano stops playing.

OWEN  
What the hell..!

The screen goes blank, throwing the auditorium into semi-darkness.

PEOPLE cry out. They look above and behind them. Some PEOPLE freak, thinking it's a bomb.

IANTO, GWEN and OWEN scramble to their feet in the semi-darkness. PEOPLE are fighting their way out from the seats.

As IANTO is forced out into the aisle he glimpses something quickly, two shadows moving quickly along the Cinema wall.

IANTO'S jostled by the crowd, then sees another flash image - shapes of people, shadows.

(CONTINUED)

21 CONTINUED: (2) 21

Then there's nothing there...

CUT TO:

22 INT. TORCHWOOD, THE HUB - NIGHT 22

...quickly, TOSHIKO half glimpses shadowy shapes moving across one of the computer screens. Over this are several notes from the pipe organ.

At the same time the rift-activity screen flickers.

TOSHIKO checks both screens. They are now behaving as normal.

CUT TO:

23 OMITTED 23 \*

24 EXT. THE ELECTRO - NIGHT 24 \*

PEOPLE are leaving the cinema. JACK climbs from the SUV, heading into the cinema.

CUT TO:

25 INT. THE ELECTRO, AUDITORIUM - NIGHT 25

JACK and IANTO are alone in the lighted auditorium. They are looking at the dead, blank screen.

                  IANTO  
When the film stopped these shadows went  
past me.

JACK checks. He turns.

                  JACK  
What kind of shadows?

                  IANTO  
I don't know. It wasn't clear.  
          (beat)  
There was something else. You were up  
there on the screen. As large as life.

                  JACK  
What was I doing?

                  IANTO  
You were on some sort of stage. Outside  
a big tent. You seemed to be part of a  
travelling show.

(CONTINUED)

25 CONTINUED:

25

JACK  
(looking around)  
I heard it. Heard its music. Just a  
snatch of it.

IAN TO  
(looking at the dead  
screen)  
That film was beautiful. All those acts  
performing for us. Part of history,  
trapped there on film forever.

JACK  
Their days were numbered.  
(still looking around;  
as if hoping to sense  
something)  
Cinema may have saved their images but  
it finished off the travelling shows.  
Killed them.  
(turning to walk back  
up the aisle)

Jack shoves open the auditorium doors.

CUT TO:

26 EXT. MAIN STREET - NIGHT

26

The main street forms a junction with the far end of Hope  
Street.

The rain continues to fall.

The solitary figure of a girl waits in a bus shelter on  
the main street. Her name is NETTIE. She is seventeen.  
She is speaking into her mobile.

NETTIE  
I'm at the bus stop, Mum. By Hope  
Street...

At a distance two figures from the old film clips appear  
from out of the rain. They are THE GHOST MAKER and  
PEARL.

With their pale skin, THE GHOST MAKER'S dark clothes and  
PEARLS' silvery costume the couple look almost black and  
white.

NETTIE (CONT'D)  
No. Gemma's brother couldn't bring me  
home. His car don't work...

(CONTINUED)



26 CONTINUED:

26

THE GHOST MAKER and PEARL proceed to cross the main street. NETTIE glances curiously in their direction.

NETTIE (CONT'D)

What about Dad..?  
(anxious now, looking  
around in the dark  
and rain)  
Can't you wake him?

Both THE GHOST MAKER and PEARL seem unaffected by the rain. In fact, PEARL splashes happily through a puddle as they cross the street. She then crouches down, cups her hands and drinks rain water from another puddle.

NETTIE has lost contact with her mother.

NETTIE (CONT'D)

Mum..?

THE GHOST MAKER and PEARL approach the bus shelter.

As far as NETTIE is concerned they could be drunks. She puts her mobile in her pocket. She avoids eye contact with the couple. She looks away.

THE GHOST MAKER bows to NETTIE. He reaches into his top pocket. He flicks his fingers and a faded yellow ticket appears in his hand. A sleight of hand magic trick.

THE GHOST MAKER

Would you like a ticket for the  
travelling show, my dear?

NETTIE

(stepping away from  
them)  
No, thanks.

THE GHOST MAKER

Every young person's dream?

He flicks his fingers and the ticket disappears.

NETTIE moves even further away from them.

PEARL

Perhaps she'd like to join the show  
instead.

THE GHOST MAKER

Why not?  
(MORE)

(CONTINUED)

26 CONTINUED: (2)

26

THE GHOST MAKER (CONT'D)  
(moving closer to  
NETTIE)

You could travel with us for ever.

NETTIE  
(annoyed but a little  
scared)

Look, just go away, will you?

She steps out into the rain. She looks along the street,  
hoping to see the bus.

THE GHOST MAKER reaches out to NETTIE.

NETTIE (CONT'D)  
Did you hear what I said?

THE GHOST MAKER touches NETTIE. Her body jerks back, as  
if receiving an electric shock. She begins to fight for  
breath.

PEARL moves to NETTIE. She runs her fingers through  
NETTIE'S wet hair. She then licks her fingers. At the  
same time THE GHOST MAKER takes a long silver flask from  
an inner pocket. He opens it. He hands it to PEARL.

THE GHOST MAKER waits as NETTIE struggles for breath. He  
then cups his hands around NETTIE'S mouth.

FX: He appears to collect something as it leaves her  
mouth, like someone gently cupping his hands around a  
butterfly. He then shakes the something carefully into  
the flask.

PEARL smiles. She closes the lid of the flask. She  
hands it to THE GHOST MAKER.

CUT TO:

27 INT. THE ELECTRO, PROJECTION ROOM - NIGHT

27

JACK  
You say the projector went haywire?

JONATHAN  
Yes.  
Even with the plug pulled out it still  
kept running. Playing those film clips.  
It's like it had a mind of its own.

IANITO moves to the projector. He switches it on, then  
off, then on again.

(CONTINUED)

27 CONTINUED:

27

IANTO

It's working now.

JONATHAN

I know.

JACK

(re the film cans)

Where did you get these?

JONATHAN

In the basement here. There were a stack of cans. I've been compiling the old footage of the Electro and Hope Street for the opening night. But the circus clips weren't on it. I swear.

JACK

So the film that was shown shouldn't have been here?

JONATHAN

No. That's what's so scary. It kind of played itself. It's as if it wanted to be seen.

JACK

Like something trying to get through?

JONATHAN

Well- yes.

JACK glances at IANTO.

JONATHAN (CONT'D)

(remembering)

And there was a sound. Like old fashioned music. Played on an organ or something.

JACK remembers the sound.

JONATHAN (CONT'D)

There was a face looking out at me. And a smell. Like- like bromine. Or iodine.

IANTO

Like film itself.

JONATHAN

(realising)

That's right.

(CONTINUED)

27 CONTINUED: (2)

27

JACK reacts to this. He opens the spool case.

JACK  
This is the film?

JONATHAN  
Yes.

JACK reaches for the film.

28 INT. TORCHWOOD, THE HUB - NIGHT

28

INTERCUT with sc 27.

TOSHIKO is at her desk. She presses her Comms device.

TOSHIKO  
Jack, there's been some strange  
movements on the screen. And I heard  
that sound you mentioned. The  
fairground sound.

JACK  
Can you trace the source?

TOSHIKO  
No. There was a peak in rift activity  
at the Electro, then nothing. But  
there's been an emergency call. Same  
area.

JACK  
(into Comms)  
Where?

TOSHIKO  
Chain Lane. Runs parallel with Hope  
Street. I'll send the co-ordinates  
through now.

JACK hands JONATHAN a piece of paper and moves quickly to  
the door.

JACK  
Ring me if anything else happens.

Jonathan nods. Scared.

CUT TO:

29      EXT. HOPE STREET - NIGHT

29

The Torchwood vehicle drives fast along Hope Street.

CUT TO:

30      EXT. MAIN STREET - NIGHT

30

The rain is easing.

A car is parked by the bus shelter. A worried looking MOTORIST is standing there.

The Torchwood vehicle pulls fast out of Hope Street. It swings across the road and stops by the bus shelter.

NETTIE is sitting propped against a wall of the bus shelter. Her eyes and mouth are wide open. She stares at nothing.

JACK, IANTO, GWEN and OWEN climb from the vehicle. OWEN moves quickly to NETTIE. He crouches down. He moves his hand across NETTIE'S face. There is no reaction.

He kneels down next to OWEN.

OWEN is checking NETTIE'S pulse. He puts his ear to her mouth.

JACK  
Epileptic maybe?  
(taking NETTIE'S other  
wrist)  
Could be wearing a tag.

OWEN  
She isn't.

He checks NETTIE'S heart.

GWEN  
(glancing up at the  
sky)  
At least the rain's stopped.

IANTO moves to kneel down by NETTIE.

IANTO  
Maybe she's got some ID.

He proceeds to check the girl's pockets.

OWEN takes his hand from NETTIE'S heart. He looks mystified. JACK sees the look.

(CONTINUED)

30 CONTINUED:

30

JACK

What's wrong?

OWEN

She's got a heartbeat but she's not breathing. She shouldn't be alive.

IAN TO

What?

Owen eases his fingers into NETTIE's mouth.

OWEN

(surprised)

And no saliva.

(touching her lips)

Her lips are cracked. Dry as a bone.

Jack stares in surprise.

OWEN (CONT'D)

We need to get her to hospital.

An approaching ambulance can be heard wow-wow-wowing its way along the street.

CUT TO:

31 EXT. SMALL GREASY SPOON CAFE/SIDE STREET - NIGHT

31

The sound of the ambulance siren overlaps.

The GHOST MAKER and PEARL emerge from the shadows of the side street. They are outside the plate glass window of the greasy spoon cafe.

CUT TO:

32 INT. SMALL GREASY SPOON CAFE - NIGHT

32

The cafe is closed.

The CAFE OWNER is alone in the place. She is in her early thirties. She is doing some last minute clearing up.

The CAFE OWNER notices something. She turns to look.

PEARL is watching her through the rain streaked window.

The CAFE OWNER ignores her. She continues with her work.

Someone tries the locked door. The CAFE OWNER clicks her tongue with irritation.

(CONTINUED)

32 CONTINUED: 32

She has had enough for one night. She moves to the door.  
She unlocks it.

THE GHOST MAKER is there.

CAFE OWNER  
Sorry. We're closed.

THE GHOST MAKER reaches out to hold the door open.

CAFE OWNER (CONT'D)  
Did you hear me? We're closed.

PEARL appears beside THE GHOST MAKER.

PEARL  
Make her cry.

CAFE OWNER  
You what?

PEARL  
I want to drink her tears.

The CAFE OWNER looks scared. She tries to close the  
door. THE GHOST MAKER reaches out to her.

CUT TO:

33 OMITTED 33  
AND 33  
34 34

CUT TO:

35 INT. A&E HOSPITAL, ICU - NIGHT 35

NETTIE is in a cot bed. She is wired up to ventilators  
and electrocardiographs, etc. She has her eyes wide open.  
As well as her lips her face is also dry and cracked in  
places.

OWEN is by the bed with a YOUNG A&E NURSE.

JACK is also there. OWEN moves to join him.

OWEN  
Her name's Nettie Williams. Her parents  
are outside. Apparently she was  
visiting a friend.

JACK  
Have any witnesses come forward?

(CONTINUED)

35 CONTINUED:

35

OWEN shakes his head.

JACK (CONT'D)

Well has anyone been able to communicate with her?

OWEN

No. No change in her condition.

JACK

Motor response?

OWEN

Non existent.

(a glance towards the patient)

They're treating it as a coma.

JACK

And they're wrong?

OWEN

Totally. There's no sign of cerebral dysfunction, no symptoms of hypoxia. And her body's dehydrated.

The YOUNG A&E NURSE is applying cream to Nettie's face and lips.

OWEN (CONT'D)

You know how a spider sucks out the liquid from its victims? Well, this is a bit like that. Except that she's been left partly alive.

Jack looks towards Nettie and back.

OWEN (CONT'D)

And the poor kid couldn't cry about it even if she wanted to. She has no tears.

The doors swing open as two A&E NURSES and an A&E MEDIC move quickly into the unit with the stretcher trolley.

JACK and OWEN turn to look. GWEN and IANTO are in the doorway.

GWEN

There's been another one.

The CAFE OWNER is on the trolley. Her eyes are open. She is not breathing.

(CONTINUED)



35 CONTINUED: (2)

35

JACK

Who is she?

A&E NURSE

We don't know. The paramedics found her. It freaked them.

(as the CAFE OWNER is  
lifted onto a bed)

She was lying in an open doorway.  
Looking like that.

JACK and OWEN look at the scared, staring eyes of the  
CAFE OWNER.

OWEN

Where was this?

A&E NURSE

The corner of Hope Street.

The A&E MEDIC and the A&E NURSES proceed to plug the CAFE  
OWNER into the system.

Her heartbeat starts to beep on the machine.

JACK moves forward to join them.

A&E NURSE (CONT'D)

What the hell are you up to?

JACK

Sorry. Need to do this.

He reaches forward and holds a mirror to the CAFE OWNER's  
mouth. There's no condensation.

JACK (CONT'D)

(to OWEN)

The same. A heartbeat but no breath.

The NURSES and the MEDIC stare, gobsmacked.

OWEN moves in to investigate. He looks at the CAFE  
OWNER's dry, cracked skin. He opens her mouth.

OWEN

And they've drained her mouth of  
moisture.

CUT TO:

36      INT. A&E HOSPITAL, WAITING AREA - NIGHT

36

JACK is making his way to the exit. He is followed by GWEN, OWEN and IANTO.

OWEN

This makes no sense. Almost dehydrated and possibly brain dead, yet somehow they're still with us.

JACK

So some part of them has been taken elsewhere.

OWEN

That's impossible? How?

CUT TO:

37      EXT. A&E HOSPITAL - NIGHT - CONTINUOUS

37

JACK, GWEN, IANTO and OWEN walk from the lighted building.

JACK

For the body to be alive there must be a life force somewhere. Yet they've separated it, stolen it.

IANTO

Who has the power to do that?

JACK

(shaking his head)

I don't know. But we need to find out. Fast.

(as he walks)

Two people probably chosen at random.

(Looking out at the city)

Who's next?

GWEN

Well, whatever's doing it has got a whole city to choose from.

JACK

(still walking on)

Or a whole world.

CUT TO:

37A     INT. TORCHWOOD, THE HUB - NIGHT

37A

The compilation of old film clips is being run once more.  
This time the film is played on a projector in the hub.

TOSHIKO is in charge of the projector. She, JACK, IANTO,  
OWEN and GWEN watch the film on a screen.

On the screen the day shots of the MAN IN THE LEOTARD  
cycling on his high wire... the ACROBATS turning and  
spinning, one swinging the other around...

JACK

I knew those two. They used to argue  
day and night.

OWEN and GWEN exchange bemused looks.

On the screen the ACROBATS are performing... a smiling  
JACK is standing on the rostrum outside the show tent...

TOSHIKO, GWEN and OWEN react as one. TOSHIKO spins the  
clip back and plays it again, slower this time.

OWEN

Now I've seen everything!

IANTO

(to OWEN and GWEN)

I told you so.

GWEN

(to JACK)

You were doing stand-up.

JACK

I have never done stand-up.

GWEN

All right, then. Song and dance.

JACK

I was a sensation!

TOSHIKO

I don't believe this, Jack. What were  
you doing there?

OWEN

He was part of a freak show.

JACK

See, nothing's changed.

(CONTINUED)

37A CONTINUED:

37A

OWEN  
(to Toshiko)  
Is he being rude about me?

JACK presses play. The shuffled clips continue to run.

On the screen the ACROBATS tumble... the Unicyclist rides by...

OWEN (CONT'D)  
Look at the state of them.

Then the NIGHT - the STRONG MAN lifting weights...

GWEN  
I just love his kit.

The FIRE JUGGLER... CREEPY CLOWNS... and an old travelling-show vehicle, lights blazing in the night...

JACK is surprised and troubled by what he sees. He slows the film on an old vehicle.

JACK  
The night travellers.

TOSHIKO  
The what?

JACK  
(taking a closer look  
at the screen)  
So they did exist.

IAN TO  
You worked with these people?

JACK  
No. No-one I ever knew had worked with the night travellers. Or even met them. They only ever performed at the dead of night.

He continues to study the old vehicles on the screen.

JACK (CONT'D)  
Anyhow, it was just a tale that was going around at the time. A kind of ghost story.  
(remembering)  
"And they came from out of the rain".  
That's how people described them.

(CONTINUED)

37A CONTINUED: (2)

37A

He stops. He presses play and the shuffled film clips continue on their everlasting loop.

He turns from the screen and walks across the hub. GWEN and OWEN walk with him.

OWEN

(intrigued; wanting to  
know more)

So what did these night travellers do?

JACK

Left a trail of damage and sorrow  
wherever they performed.

Back at the Projector IANTO has noticed something. He stares intently at the screen.

IANTO

Tosh, could you run that frame by frame?

TOSHIKO

OK.

She freezes the film. She then starts to move it frame by frame. IANTO moves to take a closer look.

TOSHIKO (CONT'D)

What are you looking for?

IANTO

I'm not sure.

(concentrating on the  
screen)

But something's wrong. Something's  
missing.

JACK, GWEN, OWEN as they cross the hub.

GWEN

But we're talking about years ago.

JACK

Eighty odd years. Then the travelling  
shows faded away. No-one came to watch  
and without an audience they died out.  
Forgotten. Until all we had to remember  
them were those film clips.

IANTO

Jack!

JACK, GWEN and OWEN move back across the hub.

(CONTINUED)

37A CONTINUED: (3)

37A

IANTO (CONT'D)

Those film clips we ran. They're not the same as the ones we saw in the cinema.

GWEN

Of course they're the same.

IANTO

No. A couple of things are different.

He nods to TOSHIKO. She starts the film again.

IANTO (CONT'D)

It was easy enough to miss first time round.

The flickering film clips are played on a screen once more... a smiling JACK standing on the rostrum...

IANTO (CONT'D)

But it's the actual repetition of the images that did it for me.

On the screen the ACROBATS.. the night time shot of the FIRE JUGGLERS... the STRONG MAN...

IANTO (CONT'D)

(to TOSH)

Just there.

TOSHIKO slows the film. The others watch as she proceeds to move the film frame by frame.

We see the night time clip of the tank of water and the banner that reads "The Amazing Pearl". But there is no Pearl.

IANTO (CONT'D)

There was a woman climbing into that tank of water.

GWEN

(realising)

You're right. There was.

OWEN

(also realising)

Yes. I remember her. Wearing almost nothing.

JACK stares at the film.

(CONTINUED)

37A CONTINUED: (4)

37A

TOSHIKO moves to the next frame. There is the arch of lights in the night. But no Ghost Maker stands beneath the arch.

GWEN

Hold it.

TOSHIKO holds the frame.

GWEN (CONT'D)

And there was a man. Dressed in dark clothes. Like a kind of MC.

OWEN

(recalling)

That's right. He was reaching down to the audience.

JACK continues to stare at the screen.

GWEN

Are you sure you brought the right can of film back?

JACK

Positive.

TOSHIKO

So what are we saying? That two people from a piece of film have decided to go AWOL?

JACK

Yes.

He turns to look at IANTO.

JACK (CONT'D)

(remembering what  
Ianto said in scene  
25)

Like you said. Trapped in film forever.

IANTO realises the significance of this.

JACK (CONT'D)

When that kid played the film in the cinema he let them loose. Re-opening the cinema gave them a chance.

IANTO

So they've managed to become physical?  
Escape from the film?

(CONTINUED)

37A CONTINUED: (5)

37A

JACK

Yep, so we need to find out all we can about the havoc they've caused in the past. We need evidence. And if possible we need witnesses.

OWEN

After all this time? Witnesses could be tricky.

(to GWEN)

Can you check up old town and parish records?

GWEN

Sure. I'll do those.

(to Jack)

How far back do you want to go?

JACK

As far as you can. Day or Night, we don't sleep till we find them. Toshiko, keep checking for sightings. There must be some way of tracing them.

(reaching for the can  
of film)

Ianto, with me. I need your local knowledge.

GWEN

(grinning)

Is that what they call it now?

He heads across the hub. IANTO walks with him.

38 OMITTED

38

38A INT. TORCHWOOD, THE BOARDROOM - NIGHT

38A

JACK and IANTO enter. Jack approaches the screen.

IANTO

Two people who should have been dead for years. What kind of creatures are they?

JACK

No-one ever knew the night travellers were coming...

CUT TO:





41 CONTINUED:

41

There is a circle of show tents and rostra. The area is lit by a string of lanterns.

A small crowd of curious SPECTATORS stand watching from a distance. They are mostly TEENAGERS and YOUNG COURTING COUPLES.

The CAMERA PANS to reveal - PEARL by her tank of water - the STRONG MAN lifting his weights - the JUGGLERS juggling - the KNIFE THROWER adjusting his cape - THE GHOST MAKER on his lighted platform.

THE GHOST MAKER holds out his hands to the SPECTATORS. He calls out to them.

THE GHOST MAKER  
Come in closer, girls and boys. Come  
and see the show of a lifetime.

Some of the GIRL SPECTATORS giggle and hesitate.

THE GHOST MAKER (CONT'D)  
Come on, now. Come on. The night can't  
wait forever.

With a grand gesture he indicates PEARL.

THE GHOST MAKER (CONT'D)  
Come and see the amazing Pearl.

PEARL gives a curtsy. The pipe music continues to play.

THE GHOST MAKER (CONT'D)  
She lives in water. She sleeps amongst  
the waves. She can reach the bottom of  
the oceans. She has swum the seven  
seas.

PEARL climbs into her tank of water. She proceeds to close the lid.

THE GHOST MAKER (CONT'D)  
She's the nearest thing you'll find to a  
mermaid.

Some of the YOUNG SPECTATORS move closer in order to watch.

THE GHOST MAKER (CONT'D)  
And I promise you she'll take your  
breath away.

CUT TO:

41A     INT. TORCHWOOD, THE BOARDROOM - NIGHT

41A

JACK and IANTO at a screen.

JACK  
(scrolling through  
info)

How many other old cinemas are there in  
Cardiff?

IANTO  
Most have been pulled down.

JACK  
And the ones that are left?

IANTO  
Converted.  
(re a picture on  
screen)  
This one's a pub. Four pint jugs for a  
fiver. Girls in free before eleven.

JACK taps in some keys.

CUT TO:

41B     INT. TORCHWOOD, THE HUB.

41B

TOSHIKO is at her work station. She stares at her  
screen.

TOSHIKO  
(surprised)  
I'm registering the sea!

GWEN and OWEN move to join her. On TOSHIKO'S screen a  
graphic of an alert in the centre of town. It's  
seawater. \*

TOSHIKO (CONT'D)  
The sea? Inland? Running through the  
centre of town?

Owen and GWEN stare at the screen once more. All signs  
go back to normal. As if nothing happened. \*

42     OMITTED

42

CUT TO:

43      INT. CAR/EXT. MAIN STREET - NIGHT

43

There is a tired, sleepy FAMILY in the car. A YOUNG DAD is driving. His five year old SON is belted-up and asleep on the seat beside him. The YOUNG MUM dozes in the back of the car. She cradles a sleeping, four year old DAUGHTER.

The YOUNG DAD sees something through the windscreen.

The GHOST MAKER and PEARL are standing in the middle of the road. (They were the blurred images on Toshiko's screen).

PEARL carries a beach ball (black and white, not colour).

The YOUNG DAD stares in horror. He brakes suddenly.

YOUNG MUM, SON and DAUGHTER are jolted out of their sleep.

                        YOUNG MUM  
                        (sleepy; startled)  
                        What is it?

The YOUNG DAD now stares through the windscreen in puzzled surprise.

There is nothing there.

                        YOUNG DAD  
                        I thought. I thought I saw...

                        YOUNG MUM  
                        Saw what?

                        YOUNG DAD  
                        (still staring)  
                        Like- like an old film.

                        YOUNG MUM  
                        Don't be stupid.

THE GHOST MAKER and PEARL walk from out of the darkness into the light of the headlamps.

The car screeches to a halt.

CUT TO:

44      INT. TORCHWOOD, THE BOARDROOM - NIGHT

44

JACK and IANTO at their bank of monitors. A few pictures of old cinemas appear on the screen.

(CONTINUED)

44 CONTINUED:

44

IANTO

So there's only the Electro left.

\*

JACK

Could the Night Travellers have performed there?

\*

IANTO

It's possible.

JACK

(still busy scrolling)

Well, if cinema killed the world of the travelling shows maybe this could be their way of fighting back.

IANTO stares at him.

JACK (CONT'D)

Their only chance to escape before every old movie theatre and piece of film has gone.

(scrolling through  
more conversion pics)

I mean, what better way to do this than by getting their revenge on a world that ignored them.

IANTO

They were left to be forgotten on pieces of film.

JACK

So now they're looking for a new audience.

CUT TO:

44A INT, TORCHWOOD, THE HUB

44A

GWEN and OWEN still with TOSHIKO at her work station as JACK and IANTO cross the hub.

TOSHIKO is trying to retrieve the readings she had seen.

JACK

What is it, Tosh?

GWEN

She was picking up the sea.

OWEN

In the middle of town.

(CONTINUED)

44A CONTINUED:

44A

JACK gives him a puzzled look. He looks at TOSHIKO'S screen.

TOSHIKO

It's gone now.

(re her earpiece)

I was getting the sound of waves.  
Seagulls. I could almost smell the  
ozone.

JACK

No other sightings?

TOSHIKO

No.

JACK

What the hell are they up to?

CUT TO:

45 EXT. PARK LIDO - NIGHT

45

Lighted candles have been placed around the edge of the empty pool. Once grand, the Lido is now derelict. Beautiful in the candle and moonlight.

THE GHOST MAKER is sitting at the edge of the pool. He watches PEARL as she walks in the puddles of water at the bottom of the pool. She looks up at the lighted candles.

PEARL

I like the lights. They make the rain  
glisten. And they're part of us.

THE GHOST MAKER takes the silver flask from his pocket. Carefully keeping his lid secure he listens to what is inside.

PEARL climbs the ladder out of the pool. She moves to sit down next to THE GHOST MAKER. She holds her forearm to his face.

PEARL (CONT'D)

Smell the water.

THE GHOST MAKER smells PEARL'S arm.

PEARL (CONT'D)

Taste it.

THE GHOST MAKER licks PEARL'S arm. He kisses it. She smiles. She reaches for the silver flask.

(CONTINUED)

45 CONTINUED:

45

THE GHOST MAKER

Careful.

He moves the flask out of reach.

PEARL

How many now?

THE GHOST MAKER

Six.

PEARL

(little girlish)

Wish I could see the air they once  
breathed.

THE GHOST MAKER

You know you can't see it. We can never  
see it.

PEARL

We've got their ghosts here. I can see  
them whenever I want.

(smiling)

Our audience. They'll never leave us.

The GHOST MAKER holds the silver flask close to her.

THE GHOST MAKER

We can't see. But we can hear. Listen.

PEARL puts her ear to the side of the flask. She smiles.

PEARL

I can!

(excited)

I can hear them. Little last breaths.  
Still sighing their last sighs.

THE GHOST MAKER puts the flask back into his pocket. He  
gets to his feet.

PEARL looks beyond the candlelight to the dark trees of  
the surrounding park.

PEARL (CONT'D)

Can we bring the others? Make ghosts  
forever?

The GHOST MAKER considers this.

(CONTINUED)

45 CONTINUED: (2)

45

PEARL (CONT'D)

The others shouldn't be waiting there in those old dark cupboards. They should be here with us. And I want to travel again. Perform.

The GHOST MAKER continues to think about it. He nods.

THE GHOST MAKER

All right.

PEARL gives another smile. She is happy. She gets to her feet. She cuddles up close to the GHOST MAKER.

THE GHOST MAKER (CONT'D)

But first we need the rest of the film.

CUT TO:

46 OMITTED

46

47 INT. A&E HOSPITAL, ICU SIDE WARD - DAY

47

The SENIOR NURSE leads JACK and IANTO into the room.

SENIOR NURSE

Found in a car with their parents. Near Hope Street.

JACK and IANTO react to this. It's Hope Street yet again.

The small figures of the SON and the DAUGHTER are in separate cot beds. They are wired up to the system. Their eyes are open and stare at nothing. The A&E NURSE from Scene 35 is with them.

JACK and IANTO are shocked and disturbed by what they see.

IANTO

Oh, no.

JACK

And the parents?

A&E NURSE

They're in the same cataleptic state.

IANTO has another look at the "dead" children. At the same time the old memories have come back to haunt and sadden JACK. He repeats the words he heard all those years ago.

(CONTINUED)



47 CONTINUED:

47

JACK

"And they came from out of the rain."

The SENIOR NURSE is gathering up instruments. She reacts to what Jack has said.

SENIOR NURSE

What did you say?

JACK

Nothing, why?

SENIOR NURSE

Those words, From Out of the rain?  
(trying to recall)  
I'm sure I've heard them before.

JACK

Where?

SENIOR NURSE

Oh, I remember. It was Christina. She was a patient.

JACK

Here?

SENIOR NURSE

No. At Providence Park. The psychiatric hospital.

IAN TO

I know it.

SENIOR NURSE

I used to work there. She was a full-time patient. Been there since she was a child.

(recalling)

She was a strange one. Whenever any kind of entertainment show was laid on she became scared. She'd run away and hide.

JACK

Did she say why?

SENIOR NURSE

Yes. She said they were coming to steal her last breath.

Jack looks at Ianto. Is this a chance. Perhaps some hope at last.

(CONTINUED)

47 CONTINUED: (2)

47

SENIOR NURSE (CONT'D)

And she'd often say what you said.  
About something coming from out of the  
rain.

(still thinking back)

Poor love.

She walks out of the room. Jack turns to Ianto.

JACK

I think we've found ourselves a witness.

48 OMITTED

48

CUT TO:

48A INT. PARK LIDO, DERELICT ROOM - DAY

48A

Sunlight filters through the broken windows. The place  
is layered with dust and hung with cobwebs.

PEARL is sitting on an old wooden changing-room seat. On  
a battered box is a bowl of water. PEARL is washing  
herself. She cups her hands into the bowl and pours  
water over her head and her face.

49 OMITTED

49

CUT TO:

50 EXT. PSYCHIATRIC HOSPITAL - DAY

50

Providence Park clinic is set in landscaped gardens.

The Torchwood vehicle drives through the gates of the  
clinic. JACK is driving. IANTO sits beside him.

CUT TO:

51 INT. PARK LIDO, CORRIDOR - DAY

51

PEARL is walking along the dirty, litter blown corridor.  
She reaches a door. She checks. She opens the door a  
fraction. She peers inside. She smiles. The door  
creaks as she opens it a little wider.

CUT TO:

52 INT. PARK LIDO, SECOND DERELICT ROOM - DAY

52

PEARL peers in.

Like the rest of the place it is dusty and cobwebbed.  
Sunlight filters through broken, grimy windows.

(CONTINUED)

52 CONTINUED:

52

The ghosts of Nettie, the Restaurant Owner, the Young Dad, the Young Mum and the Two Children are standing in line in the room.

YOUNG BOY (V.O.)  
(a quiet, whispered  
plea)  
Help me. Please help me.

PEARL ignores the plea. She withdraws her head. She closes the creaking door.

CUT TO:

53 EXT. PSYCHIATRIC HOSPITAL GROUNDS - DAY

53

JACK is pushing a wheelchair along a path that is surrounded by lawns and flower beds. IANTO walks beside him.

In the wheelchair is a woman named CHRISTINA. She is in her mid-eighties.

CHRISTINA  
They came from out of the rain. At night. Came to the village.

IANTO  
How old were you at the time?

CHRISTINA  
I was just a child. Five, I think. Or six.

They stop by a bench seat. CHRISTINA looks at JACK and IANTO as if she is seeing them for the first time.

CHRISTINA (CONT'D)  
Are you visiting someone?

JACK  
We've come to see you.

CHRISTINA  
No. No-one comes to see me.

She looks curiously at JACK for a moment.

CHRISTINA (CONT'D)  
Your eyes are older than your face.

JACK  
(puzzled; a smile)  
Is that a bad thing?

(CONTINUED)

53 CONTINUED:

53

CHRISTINA  
(still looking at him)  
Yes. It means you don't belong. It  
means you're from nowhere.

JACK'S smile fades. He shoots IANTO a look.

CHRISTINA turns her head and gazes out across the  
gardens. JACK sits down on the bench. He leans forward  
to talk to the old lady.

JACK  
Christina, tell us about them.

CHRISTINA looks at him, as though she's forgotten the  
gist of the conversation.

JACK (CONT'D)  
The people who came out of the rain.

CHRISTINA thinks about this for a moment.

CHRISTINA  
Oh, there was music. Hurdy-gurdy music.  
Acrobats. And a man with fire in his  
hands.

She stops. She shivers slightly.

CHRISTINA (CONT'D)  
Don't let them come back. You must  
never let them come back. They'll steal  
our breath.

IANTO crouches down beside CHRISTINA.

IANTO  
(gently)  
Who else was there?

CHRISTINA  
(remembering)  
A woman. A beautiful young woman.  
Wearing a silvery costume. She seemed  
to glisten.  
(another shiver)  
And a man. A man all dressed in dark  
clothes.

She stops. This time she gives IANTO a curious look.  
She reaches out to touch his face.

(CONTINUED)

CHRISTINA (CONT'D)

Oh, my poor boy. You've seen them,  
haven't you?

IANTO

(his turn to be  
puzzled)

No.

CHRISTINA

But they've touched you. I can sense  
it. Touched you as they passed you by,  
did they?

She stops once more. She looks lost.

CHRISTINA (CONT'D)

(to Jack)

Who are you visiting? Is it visiting  
time?

IANTO

Tell us some more about the man,  
Christina.

CHRISTINA

The man?

(thinking back;  
remembering)

Oh. Yes. He spoke to me. He said  
would I like to join the travelling  
show. He took a kind of flask from his  
pocket. It shone like polished silver.  
I asked him his name.

She looks frightened.

CHRISTINA (CONT'D)

I've never forgotten that. I never  
shall.

JACK

What was his name?

CHRISTINA

He said- he said he was the ghost maker.  
He wanted to take my breath, put it in  
his flask. Said I'd travel with his  
circus, be in his audience forever.

JACK glances at IANTO.

CHRISTINA (CONT'D)

I ran away from them as fast as I could.  
(MORE)

(CONTINUED)

53 CONTINUED: (3)

53

CHRISTINA (CONT'D)  
(pausing; remembering)  
People went missing that night. In the  
village.

She gazes out across the gardens once more.

CHRISTINA (CONT'D)  
My mother. And my father. My baby  
brother. I never saw them alive again.

She begins to cry. IANTO puts an arm around her.

CUT TO:

54 INT. TORCHWOOD, THE BOARDROOM - DAY

54

JACK, IANTO, GWEN, OWEN and TOSHIKO are gathered in the  
Board Room. OWEN has some print-outs.

GWEN  
Here we are.

She scrolls through some information on the screen.

GWEN (CONT'D)  
Church Stretton. Nineteen-oh-one.  
People went missing when a travelling  
show visited the town.  
(scrolling down)  
And one a bit earlier. Eighteen-ninety-  
eight. A village called Wellsfield.  
These disappearances. There's a lot of  
old wives' tales been attached to them  
over the years.  
(sifting through the  
print-outs)  
People still alive but deprived of their  
breath.  
(re another)  
Children told to hold their breath when  
a travelling show passed by.

Owen picks up another print-out.

OWEN  
This local paper, didn't take it  
seriously.  
(from the print-out)  
The Hunstanton Chronicle. Nineteen-  
eleven.

(MORE)

(CONTINUED)

54 CONTINUED:

54

OWEN (CONT'D)

(reading)

"Police and doctors were left both amused and baffled when Mr Alfred Mace insisted that his dead wife could be brought back to life providing a certain flask could be found".

JACK and IANTO exchange glances. JACK takes the print-out from OWEN.

OWEN (CONT'D)

He reckoned that someone stole his wife's last breath and put it in a flask.

JACK reads the information.

JACK

A silver flask.

IANTO

And the last breath of each victim.

JACK nods.

JACK

So that's how he makes his ghosts.

GWEN

So if we find the flask...

JACK

We can save them.

CUT TO:

55 INT. EMPTY WAREHOUSE FLOOR - DAY

55

JONATHAN approaches his warehouse room. He takes keys from his pocket. He checks as he reaches the door. He sees that the door is open.

CUT TO:

56 INT. JONATHAN PENN'S WAREHOUSE ROOM - DAY

56

JONATHAN enters. He checks. He sniffs at the air. He then sees that his cans of film have been removed from the shelves and have been scattered around. Some of the cans are open. Lengths of film lie tangled on the floor.

JONATHAN stares at the mess. He then hears something. It is the sound of dripping water.

(CONTINUED)

56 CONTINUED: 56

He looks towards his bathroom. The door is slightly ajar. He moves towards the bathroom.

CUT TO:

57 INT. JONATHAN PENN'S WAREHOUSE ROOM, BATHROOM - DAY 57

Water can be heard dripping into the filled bath.

JONATHAN eases open the bathroom door. He stares.

The bath is filled with clear water. PEARL, dressed in her scanty silver costume, lies under the water. Her eyes are open.

JONATHAN is shocked and bewildered. Instinctively feeling that he must help, he moves to the bath.

PEARL rears up out of the water. She reaches out to JONATHAN and grabs him! He pushes PEARL'S hand aside and staggers back to the door.

CUT TO:

58 INT. JONATHAN PENN'S WAREHOUSE ROOM - DAY 58

JONATHAN hurries out from the bathroom. The Ghost Maker is standing to one side watching him.

CUT TO:

59 INT. EMPTY WAREHOUSE FLOOR - DAY 59

JONATHAN runs as fast as he can across the warehouse floor.

CUT TO:

60 INT. JONATHAN PENN'S WAREHOUSE ROOM - DAY 60

PEARL emerges from the bathroom. THE GHOST MAKER reaches down for some lengths of film. He holds them up to the light and examines the frames.

THE GHOST MAKER  
Time to bring the others.

Pearl smiles.

CUT TO:





61D     INT. JONATHAN PENN'S WAREHOUSE ROOM, BATHROOM - DAY     61D

JACK moves quickly into the room. He checks.

The room is empty. The tap drips into the water that is still in the bath.

CUT TO:

61E     OMITTED     61E

CUT TO:

62     INT. THE ELECTRO, FOYER - DAY     62

DAVE and FAITH PENN are entering. From inside the auditorium the piano can be heard playing.

DAVE and FAITH PENN check. They listen.

DAVE PENN

Did Bernard say he was coming here today?

FAITH

No.

DAVE PENN walks towards the auditorium. FAITH follows him.

CUT TO:

63     INT. THE ELECTRO, AUDITORIUM - DAY     63

The auditorium is in semi-darkness. Only the dim lights shine. The piano continues to play.

DAVE PENN opens the door. FAITH is with him

DAVE PENN

And who switched those lights on?

DAVE AND FAITH PENN peer into the semi-darkness. They see that there is no-one seated at the piano.

FAITH sees something else. She tugs at her husband's arm.

FAITH

(frightened)

David.

DAVE PENN turns to look.

(CONTINUED)

63 CONTINUED:

63

A pencil beam of light appears from a darkened aisle. Then PEARL appears carrying a torch. She directs her torch like an usherette as she beckons to DAVE and FAITH PENN.

PEARL  
This way, please.

CUT TO:

63A INT. JONATHAN PENN'S WAREHOUSE ROM - DAY

63A

IANTO  
So they haven't left the area.

JACK  
They probably can't. Probably need to be near the Electro.

JONATHAN is holding empty film cans.

JONATHAN  
My old film cans have been opened.

JACK  
What was on them?

JONATHAN  
Clips from circus sideshows.

JACK and IANTO exchange looks.

IANTO  
They're bringing more through.

JACK  
Then we need to stop them.  
(on Comms)  
Gwen, Owen. Meet us at the Electro.

JONATHAN  
(to Ianto)  
Look, what's going on? I've got to find Mum and Dad. If anything's happened to them...

He smells the air.

JONATHAN (CONT'D)  
(frightened)  
And there's that smell again. Like chemicals.

IANTO sniffs at the air.

(CONTINUED)

63A CONTINUED:

63A

                  IANTO  
I can smell it.  
          (to JACK)  
Like when you develop film.

                  JONATHAN  
          (still frightened)  
The woman. She grabbed me.  
          (horror as he  
            remembers)  
But her hand, it was different.  
It wasn't like a hand. It wasn't like  
flesh. It was- it was like touching a  
piece of- well, a piece of plastic, a  
piece of celluloid.

IANTO realises what this means.

                  IANTO  
People made of film.

                  JONATHAN  
          (appalled; even more  
            scared)  
What..?

                  JACK  
They were in the film for 80 years.  
Became part of it.  
          (8mm camera)  
What if we filmed *them*?

                  IANTO  
A film of a film?

                  JACK  
Yes. We'd have them trapped.  
          (to JONATHAN; re the  
            camera)  
Is this thing loaded?

JONATHAN is still scared. He manages a nod.

64     OMITTED  
THRU  
68

64  
THRU  
68

CUT TO:

69     OMITTED

69     \*

CUT TO:     \*

70

INT. EMPTY WAREHOUSE FLOOR/EXT. THE ELECTRO - DAY

70

JACK, IANTO and JONATHAN are walking from the warehouse room. JACK carries the old camera. \*

JACK

If they were trapped on film before ...

IANTO

They can be got rid of in the same way.

JACK

Right. Let's suppose they're made of camphor and nitrate, made of shadows, made of light. Just enough light.

IANTO

We film them.

(re the camera)

Capture them in that...

JACK

(a nod)

Then expose the film to as much light as possible.

IANTO

(inspired)

Of course. You'd blank them out. Lose them.

JACK

Let's hope so.

GWEN (O.S.)

Jack? \*

JACK

(into his Comms device)

Yeah? \*

GWEN (O.S.)

We're at the Electro.  
Something's happening inside. \*

CUT TO:

71

EXT. THE ELECTRO - DAY

71

GWEN and OWEN are waiting as JACK, IANTO and JONATHAN approach in a hurry. JACK carries the camera.

From inside can be heard the old-fashioned sound of the pipe organ.. \*

(CONTINUED)

71 CONTINUED:

71

GWEN

Hear that?

\*  
\*

JONATHAN

Maybe it's Mum and Dad.

GWEN

Would they lock themselves in?

JONATHAN

No.

(fearful; a prayer)

Please let them be OK. Please.

He reaches into his pocket. He takes out a key. He fumbles with it. JACK takes the key from him.

CUT TO:

72 INT. THE ELECTRO, FOYER - DAY

72

The door is unlocked and opened by JACK. He enters. He is followed by GWEN, IANTO, OWEN and JONATHAN. They look around them.

The place is deathly quiet.

GWEN

We heard music earlier.

\*

JONATHAN

(moving forward;  
calling out)

Mum? Dad?

OWEN and GWEN grab JONATHAN, holding him back.

OWEN

Easy now.

JACK moves towards the auditorium. The others follow him. JACK pushes open the door.

CUT TO:

73 INT. THE ELECTRO, AUDITORIUM - DAY

73

Like the foyer, the auditorium is deathly quiet. The dimmed lights still shine.

JACK enters. He checks in the open doorway. GWEN, OWEN and IANTO are behind him.

(CONTINUED)

73 CONTINUED:

73

JACK peers into the semi-darkness. He sees something.  
He stares.

DAVE and FAITH PENN are sitting in one of the rows of  
seats. Their bodies are still. Their eyes are open.  
They stare at nothing.

JONATHAN pushes his way past OWEN and IANTO.

JONATHAN  
What's going on?

GWEN tries to stop him seeing his parents.

GWEN  
No, Jonathan.

But JONATHAN has already seen them. He stares in horror.

JONATHAN  
Mum!

He breaks free from GWEN. He hurries towards his  
parents.

JONATHAN (CONT'D)  
Mum! Dad! What's happened?

FAITH PENN continues to stare at nothing.

JONATHAN (CONT'D)  
(frightened; in  
despair)  
Please! Don't die, please! Speak to  
me!

He begins to cry. He puts his arms around FAITH. GWEN  
moves to him. She takes his arm.

JONATHAN (CONT'D)  
(shaking her free)  
No! Leave me alone!

The pipe organ music suddenly starts up. JACK and the  
others are startled by the sound of it. At the same time  
the proscenium arch curtains move slowly back to reveal  
the screen.

JACK  
(to GWEN and OWEN re  
JONATHAN)  
Get him out of here.

GWEN and OWEN grab JONATHAN.

(CONTINUED)

73 CONTINUED: (2)

73

JONATHAN

Let go of me!

GWEN

Come on.

She and OWEN force JONATHAN to the door.

The projector lamp is switched on. JACK looks up at the projector window.

JACK

(to OWEN; re the  
projection room)

And see who's up there.

OWEN and GWEN bundle JONATHAN out of the auditorium.

The projector flickers into action. The old nineteen-twenties night-time clips appear on the screen. The music continues to play.

JACK and IANTO stare at the screen.

IANTO

The same pictures again.

On the screen the night-time FIRE JUGGLERS juggle... the STRONG MAN lifts his weights... the TATTOOED MAN struts his stuff...

CUT TO:

74 INT. THE ELECTRO, STAIRCASE - DAY

74

OWEN is climbing the stairs.

CUT TO:

75 INT. THE ELECTRO, AUDITORIUM - DAY

75

JACK and IANTO as before.

The music continues to play. The old film clips continue on their loop.

JACK opens the camera. IANTO stares in amazement at the screen.

IANTO

Jack, they're coming through!

JACK looks up.

(CONTINUED)



75 CONTINUED:

75

FX: The STRONG MAN has set down his weights. He now appears to be stretching the texture of the film apart so that there is a gap.

FX: The JUGGLERS have stopped juggling. They are stepping through the gap. They are followed by the TATTOOED MAN.

GWEN at the door of the auditorium. She peers through awestruck.

CUT TO:

76 INT. THE ELECTRO, STAIRCASE - DAY

76

OWEN is banging on the locked door of the projection room.

CUT TO:

77 INT. THE ELECTRO, AUDITORIUM - DAY

77

JACK and IANTO are there as the music continues to play.

The STRONG MAN, the TATTOOED MAN and the FIRE JUGGLERS are approaching Torchwood.

PEARL moves to join them. She's overjoyed!

PEARL

We've done it! We're together again!

The STRONG MAN poses and flexes his muscles. PEARL laughs and claps her hands.

PEARL (CONT'D)

This place is ours! It belongs to us!

PEARL moves to take her place at the head of the group. At the same time the piped music changes to the rhythm of a marching band.

PEARL (CONT'D)

The whole city belongs to us!

JACK raises the camera. He aims it at PEARL and her COMPANIONS. He proceeds to film them. IANTO holds open the door. JACK continues to film PEARL and her COMPANIONS as he moves to join IANTO.

PEARL turns. She sees Jack and the others.

CUT TO:

78      INT. THE ELECTRO, STAIRCASE - DAY

78

OWEN turns from the door. At that moment THE GHOST MAKER appears behind him. He is holding the silver flask. He reaches out for OWEN with his free hand.

OWEN is terrified. The GHOST MAKER places his fingers on Owen's lips.

THE GHOST MAKER  
(almost with disgust)  
What are you? You don't have a breath  
in your poor, sad body.

The GHOST MAKER takes his hand away from Owen's lips.

THE GHOST MAKER (CONT'D)  
(pitying)  
You're no use to me.

The GHOST MAKER walks away.

CUT TO:

79      INT. THE ELECTRO, FOYER - DAY

79

GWEN, IANTO and JACK make their way out from the auditorium. JACK lowers the camera. He closes the door to the auditorium. From inside the music continues to play.

OWEN comes staggering and tumbling down the stairs. He is followed by THE GHOST MAKER. He still carries his flask. IANTO sees it.

IANTO  
(a shout)  
The flask! He's got it!

JACK raises the camera as IANTO and GWEN run towards the GHOST MAKER.

THE GHOST MAKER makes a grab for GWEN. IANTO shoves both GWEN and THE GHOST MAKER. JACK moves to help.

IANTO reaches out and grabs the flask.

JACK  
(crying out)  
Ianto! Go!

(CONTINUED)

79 CONTINUED: 79

IANTO runs as fast as he can towards the entrance doors.  
JACK reaches out to grab THE GHOST MAKER...

CUT TO:

80 EXT. THE ELECTRO - DAY 80

...IANTO bursts out through the entrance doors...

CUT TO:

81 INT. THE ELECTRO, FOYER - DAY 81

...But THE GHOST MAKER slips out of JACK's grip.

CUT TO:

82 INT. THE ELECTRO, AUDITORIUM - DAY 82

The piped organ marching band music plays at full strength. Like a drum majorette, PEARL struts her stuff as she leads her companions along the aisle.

CUT TO:

83 EXT. HOPE STREET - DAY 83

For once the sun is shining.

IANTO is still running as fast as he can. He clutches the silver flask.

CUT TO:

84 EXT. WAREHOUSE BUILDINGS, YARD - DAY 84

IANTO runs into the yard. He still carries the flask. He checks, out of breath. He sees the iron stairs. He turns to look towards the street.

The GHOST MAKER appears close to IANTO.

IANTO runs to the stairs. The GHOST MAKER follows him quickly. He grabs IANTO before he can climb the stairs. He tears the silver flask from his grasp.

THE GHOST MAKER climbs the stairs.

JACK and GWEN enter the yard. They look towards the stairs.

THE GHOST MAKER is halfway up the iron stairs. He checks. He holds the flask on high.

(CONTINUED)

84 CONTINUED:

84

At this moment JACK films THE GHOST MAKER.

IANTO realises what THE GHOST MAKER is about to do.

IANTO  
(crying out)  
Please! No!

THE GHOST MAKER removes the stopper from the flask. He throws the flask high into the air.

JACK opens the camera and pulls out the length of film. He holds it up to the sunlight.

FX: THE GHOST MAKER burns out like a frame of film. Disappearing from the centre out...

CUT TO:

85 INT. THE ELECTRO, AUDITORIUM - DAY

85

FX: ...PEARL and her COMPANIONS start to burn out like the Ghost Maker. PEARL screams.

The sound of the scream fades...

CUT TO:

86 EXT. WAREHOUSE BUILDINGS, YARD - DAY

86

FX...The flask is in the air and is falling as if in slow motion...

IANTO is running towards the falling flask, hands extended...

...JACK and GWEN move quickly to help IANTO...

JACK  
Quick! We could lose them forever!

FX:... strange sighing sounds begin to emanate from the flask as we see the breaths start to escape.

...IANTO is still running. JACK watches and hopes...

... each lost breath seems to be floating and whirling above...

CUT TO:

87      INT. PARK LIDO, SECOND DERELICT ROOM - DAY      87

FX: ...one by one the GHOSTS begin to disappear...

CUT TO:

88      EXT. WAREHOUSE BUILDINGS, YARD - DAY      88

FX:...IANTO flings himself at the flask. He catches it as the sounds continue. He clasps his free hand over the opening of the flask. The sounds stop.

CUT TO:

89      INT. A&E HOSPITAL, ICU - DAY      89

...The SENIOR NURSE turns quickly as NETTIE and the CAFE OWNER jerk spasmodically in their beds...

CUT TO:

90      INT. A&E HOSPITAL, ICU SIDE WARD - DAY      90

...We are looking through a glass screen. The A&E MEDIC and the A&E NURSE are hurrying towards the cot beds of the TWO CHILDREN...

CUT TO:

91      EXT. WAREHOUSE BUILDINGS, YARD - DAY      91

An exhausted IANTO is sitting on the ground. He clutches the flask, one hand still clamped hard over the opening.

IANTO

One. I think we've saved one.

(holding the flask  
close to the side of  
his face)

I heard it, Jack. I heard it.  
(re the flask)

Inside. Like it was calling out to me.

JACK reaches down. He takes the flask carefully from IANTO.

GWEN has picked up the fallen flask stopper. She hands it to JACK. He inserts it securely into the flask. He looks heartbroken.

JACK

So we managed to save just one.  
(MORE)

(CONTINUED)

91 CONTINUED:

91

JACK (CONT'D)  
(looking at the flask)  
But which one?

CUT TO:

92 INT. A&E HOSPITAL, ICU CORRIDOR - DAY

92

JACK and IANTO are walking with the A&E NURSE.

A&E NURSE  
There was nothing we could do. They all  
died so suddenly.

She opens the door to the side ward.

A&E NURSE (CONT'D)  
Except this poor little soul.

CUT TO:

93 INT. A&E HOSPITAL, ICU SIDE WARD - DAY

93

JACK and IANTO follow the A&E NURSE into the side ward.

The small figure of the SON is still in his cot bed. But  
the adjoining cot bed is empty. The YOUNG A&E NURSE is  
there. She has been crying.

A&E NURSE  
I suppose he'll be next to go.

JACK and IANTO look at the CHILD. JACK moves quickly to  
the cot bed. He lowers the side rail of the bed.

A&E NURSE (CONT'D)  
(moving to stop him)  
What are you doing?

JACK  
I need your help.

He takes the silver flask from his pocket. Both NURSES  
stare at it.

A&E NURSE  
What is that thing?

JACK  
Please. Trust me.

He kneels down beside the cot bed.

(CONTINUED)

93 CONTINUED:

93

JACK (CONT'D)  
(re the CHILD)  
Lift him.

The A&E NURSE hesitates.

JACK (CONT'D)  
(raising his voice)  
Do it now. There's not much time.

The A&E NURSE lifts the still CHILD up from the pillow.  
She eases him into a sitting position. The CHILD'S  
"dead" eyes stare at nothing.

JACK (CONT'D)  
Open his mouth.

Once more the A&E NURSE hesitates.

JACK (CONT'D)  
Just do it.

The A&E NURSE opens the CHILD'S mouth.

JACK (CONT'D)  
(re the flask)  
There's something in here that belongs  
to him.

JACK proceeds to open the lid of the flask.

JACK (CONT'D)  
His last breath. And his life.

Very carefully, JACK places the neck of the flask close  
to the CHILD'S mouth. He removes the lid of the flask.

FX: we see the breath go from the flask to the child's  
mouth.

IAN TO and the NURSES wait. Nothing is happening.

There is the faintest of sighing sounds and the child  
begins to convulse and cough.

A&E NURSE  
(alarmed)  
What have you done to him?

IAN TO has seen something.

IAN TO  
Look.

(CONTINUED)

93 CONTINUED: (2)

93

He is pointing at the electrocardiograph machine. The signal on the screen is no longer simply steady. It is flickering.

The CHILD stops coughing and convulsing. He begins to breath normally.

The two NURSES stare in amazement.

JACK breathes out with relief. He sets down the silver flask. He puts his arms around the CHILD.

JACK

Welcome back.

There are tears in IANTO'S eyes.

CUT TO:

94 INT. TORCHWOOD, JACK'S OFFICE - DAY

94

JACK is busy bagging up and labelling the silver flask. IANTO is also in the room.

JACK

Those reels of film in Jonathan's workroom.

IANTO

I took them out and destroyed them.

JACK

Let's hope that's an end to it. What worries me is all those long lost pieces of film left in the world. Tucked away in dusty cellars. Hidden in lofts. The night travellers could still be there somewhere. Just waiting.

CUT TO:

95 EXT. CAR BOOT SALE - DAY

95

A MAN and his TEENAGE SON are examining items on one of the make-shift stalls. The boy is about thirteen. The MAN finds an old film can. He looks at it. He calls out to the STALL OWNER.

MAN AT CAR BOOT SALE

How much is this?

CUT TO:



96      INT. TORCHWOOD, JACK'S OFFICE - DAY      96

JACK is unlocking the safe.

CUT TO:

97      EXT. CAR BOOT SALE - DAY      97

The MAN and his TEENAGE SON are walking away from the sale. They carry various small items. The TEENAGE SON is also carrying the can of film. He drops it. He reaches down to pick it up.

There is just the faintest echo of a pipe organ sound...

CUT TO:

98      INT. TORCHWOOD, JACK'S OFFICE - DAY      98

...the faint sound overlaps

JACK is kneeling by the safe. He thinks he may have heard the sound. He listens. There is nothing.

JACK places the bag containing the silver flask inside the safe and locks it.

END OF EPISODE.