

TORCHWOOD 2

Episode 9

by

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Tan Revisions

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1 INT. BAR - NIGHT

1

A bar throbbing with music and chat. Amid the crowd, a bunch of noisy women are up for a good time. It's a hen party. But there's something missing...

One of them, MEGAN, looks at her watch...

MEGAN

It's the service she's meant to be late for, not her hen do. Where is she?

GWEN arrives late and hassled, but very relieved. Another girl, TRINA, spots her.

TRINA

Here she is!

And all the girls are on their feet, chanting...

GIRLS

Here comes the bride/ Looking for a ride/ Here comes the bride, lads/ She'll take it from behind!

The girls scream with joy and hug Gwen. Megan pushes a bottle in to Gwen's hand.

MEGAN

Thought you'd bottled it.

GWEN

Lot on at work.

CUT TO:

2 INT. THE HUB. NEW BOARD ROOM. FLASHBACK. - NIGHT

2

CAPTION: SIX HOURS EARLIER.

JACK is briefing GWEN and OWEN. Bloody scene of crime pictures are being flashed on a video screen.

JACK

Five dead men and women over the last two nights, and not much left behind. Whatever this thing is, it's hungry.

CUT TO:

3 INT. BAR - NIGHT

3

GWEN tears open a bag of crisps, and digs in voraciously as the party gets under way.

(CONTINUED)

3

CONTINUED:

3

GWEN

Is there anything to eat tonight, or is
it booze all the way?

TRINA

Booze, blokes, bopping and booze!

Then Gwen sees a hunky POLICE OFFICER standing over her -
wondering if she's Gwen. The other girls hold their
breath - Gwen isn't fooled.

GWEN

All right, who's this down to? Megan?
Trina?

The girls shrug and smirk.

And with a dramatic yank, the Police Officer pulls off
his trousers to reveal a thrusting codpiece. Gwen chokes
on her beer.

CUT TO:

4

EXT. BACK STREET. FLASHBACK - NIGHT

4

GWEN has her gun ready as she stalks a dark, empty
street. On edge and on the hunt. (Note: her arms are
exposed.)

She rounds a corner. A startled FAT MAN looks at her,
and the gun in his face.

Gwen shifts the gun.

GWEN

Sorry, love. Just get on your way.

FX SHOT: And the Fat Man changes. Thick black veins
burst out over his face, his eyes turn red, his nails
become vicious claws, and his mouth is suddenly full of
two rows of shark-like teeth. He's a NOSTROVITE.

And he's lunging for Gwen.

She stumbles backwards and fires! She wings the Fat
Man/Nostrovite. There's a spray of black blood and a
shriek of pain. And it takes off into the night.

Gwen is after it, shouting into her comms.

GWEN (CONT'D)

Jack, it's headed for Trinity Street.
(MORE)

(CONTINUED)

4 CONTINUED:

4

GWEN (CONT'D)
 It's a shape-shifter! I've got it's
 trail.

CUT TO:

5 OMITTED

5

6 INT. BAR. TOILETS - NIGHT

6

Many drinks later... GWEN runs cold water over her hands, splashes it over her face. MEGAN and TRINA are with her.

GWEN

Oh, no. This was such a bad idea. I mean, I'm getting married in...

Has a hard time focusing on her watch. It's half twelve...

GWEN (CONT'D)

... Thirteen hours. Look at me!

MEGAN

You're gorgeous. Rhys is so lucky.

TRINA

I know. I've heard about his cock!

They cackle like pissed-up witches. Megan notices the dressing on Gwen's arm.

MEGAN

What have you done to your arm?

CUT TO:

7 EXT. BUSY STREET. FLASHBACK. - NIGHT

7

The hunt is on! GWEN is running through the crowds, JACK coming up behind. There's a trail of black blood.

Ahead of them in the crowd a SLIM MAN (not the FAT MAN in Sc 4) hurries in pain; pushing, panicky, through people. Gwen sees him dodge up a side-street.

GWEN

(into comms)

I see him, Jack.

It's changed again, but it's him. You take the other end of the street.

CUT TO:

8 INT. THE HUB - NIGHT

8

OWEN monitors the hunt by radio.

OWEN
(into microphone)
Careful, Gwen. This thing eats people.

CUT TO:

9 EXT. SIDE STREET. FLASHBACK - NIGHT

9

GWEN moves into the side street, pulls her gun again, sweeps from side to side. Nothing.

The SLIM MAN/NOSTROVITE attacks faster than any man should be able to move - his mouth full of savage, snapping alien teeth. Gwen loses her gun. She kicks out at the Slim Man/Nostrovite, and throws herself after the gun. The Slim Man/Nostrovite lunges for her. They crash to the floor, knocking over dustbins. Gwen's on her back; he is on top of her. She's got one hand around his throat, his teeth snapping at her face - as she tries to reach for her gun (soft prop)

*
*
*

She grabs it and slams it hard into the side of the creature's head. There's a look of vague surprise on his face. Then he rolls over. And is still. She holds the gun on him for a beat.

*
*
*
*

Breathless, Gwen lowers her gun away from the seemingly dead man's head. Suddenly he lurches for her! Nostrovite teeth sinking into her arm!

*
*
*
*

BANG! BANG! BANG!

JACK puts three rounds into the Slim Man/Nostrovite's guts. He falls back, dead.

Jack approaches.

JACK
Not everything carries its brains in its head.

GWEN
Typical man, then.

Jack looks at her injured arm.

JACK
Owen should take a look at that.

CUT TO:

10 INT. BAR. TOILETS - NIGHT

10

GWEN, MEGAN and TRINA. Only a second has passed...

GWEN
It's just a scratch.

CUT TO:

11 INT. GWEN'S FLAT. BEDROOM - DAY

11

Seven AM. GWEN's alarm goes off. Bleary, she kills it.

Tight on Gwen's face. She turns over in bed and her eyes fall on her wedding dress, hanging up, ready for the big day. Today. She smiles. Then groans. Hung over.

She gets out of bed - and sees the lump. The great big impossible lump that is her belly. SHE'S HUGELY PREGNANT!

GWEN
This cannot be happening!

CUT TO:

TITLES12 INT. GWEN'S FLAT. BEDROOM - DAY

12

GWEN is lying on the bed as OWEN examines her. He turns off a hand-held scanning device.

OWEN
You're pregnant. Almost full term.

Gwen tugs her top down, bewildered, and frightened.

GWEN
No. That's impossible.

Knock-knock. JACK stands in the doorway.

JACK
How are you doing?

Gwen is getting off the bed. Confused.

GWEN
What's going on, Jack? Owen says I'm pregnant.

Jack looks at her. Dry.

(CONTINUED)

12

CONTINUED:

12

JACK

Yeah. I figured.

The real horror...

GWEN

Jesus Christ. What with?

OWEN

It's an exo-biological insemination.

JACK

That alien last night.

Gwen is trying hard to keep it together.

GWEN

It bit me, Jack. That's all.

She brushes past him in the doorway...

CUT TO:

13

INT. GWEN'S FLAT. LOUNGE/KITCHEN - DAY

13

GWEN runs a glass of water. Anything to steady herself. JACK stands behind her as she knocks it back.

JACK

It passed the eggs on in the bite. Some species do that. Kind of sneaky way of keeping the bloodline going.

(lightens it)

Boy, would Darwin have a field day, if he'd made it into space.

Gwen gives him a laser look.

GWEN

Yeah. Great.

OWEN has joined them.

OWEN

Look, Gwen, it's going to be all right. I promise. If there was a biological incompatibility you would be dead by now. According to my scan you're carrying a non-sentient blastopheric mass.

GWEN

A what?

(CONTINUED)

13

CONTINUED:

13

OWEN

It's kind of like an alien egg. Don't worry, I'll take good care of you. We've got a procedure for this situation.

GWEN

You mean this has happened before?

JACK

You've heard of immaculate conception, haven't you? Well...

Gwen's in turmoil.

OWEN

We'll take you back to the Hub. You just lie back, I'll run you through the bio-xenic microtron and it'll be sorted. You'll be off your feet for a couple of days, then right as rain.

GWEN

A couple of days? In five hours I'm going down the aisle!

Owen looks from her to Jack.

JACK

No, you're not.

OWEN

Gwen, there isn't any way around it. You'll have to postpone the wedding.

GWEN

No way. Have you got any idea how much a wedding costs?

JACK

Listen, Gwen, that isn't the baby Jesus you're carrying there.

GWEN

I don't care. No. I'm not putting Rhys through this. He's had to put up with too much already.

He always does. I'm not postponing the wedding.

JACK

Look, you're not thinking straight -

(CONTINUED)

13 CONTINUED: (2)

13

GWEN

Don't you dare mention my bloody
hormones, Jack!

JACK

Okay, calm down.

GWEN

Owen says if this wasn't safe I'd know
about it by now. Right?

OWEN

As far as I know...

GWEN

Then I'm good until after the wedding.
Then I'll do whatever I have to. Once
I'm Mrs Williams. Not before.

Jack and Owen look at each other, they don't like it -
but there's no arguing.

CUT TO:

14 INT. BANANA'S FLAT/GWEN'S BEDROOM - DAY

14

RHYS is unconscious in a chair, still dressed from his
stag night. Bottles and cans are everywhere. Another
guy is unconscious on the floor - BANANA BOAT.

Rhys is roused by his mobile phone, which he blearily
gets.

RHYS

Hello?

GWEN

Rhys?

She is a shot of adrenaline straight into his heart.

RHYS

Gwen! Morning. Don't you worry, Banana
Boat's on the phone to the florist right
now, checking on the buttonholes.

He throws an empty can at Banana. It connects.

BANANA

What the- ?!

GWEN

He showed up, then?

(CONTINUED)

14

CONTINUED:

14

Rhys is forcing Bright and Breezy, as he checks his very hung-over reflection in a mirror.

RHYS

Lanzarote cops let him go with a warning.

GWEN

Rhys, I've got to see you.

RHYS

(teasing)

It's bad luck before the wedding.

(then, worried)

What's happened?

CUT TO:

15

INT. THE HUB. - DAY

15

JACK and OWEN return. TOSH and IANTO are waiting.

TOSH

How is she?

OWEN

She's going ahead with the wedding.

JACK

Which is fine, as long as she doesn't go into labour at the altar. Rhys might forgive her going down the aisle pregnant, but not giving birth to some razor-toothed monster that eats half his family.

IANTO

Could that happen?

OWEN

The pregnancy's advanced. We're not familiar with this species.

JACK

Which is why you, Owen, had better open up the guy with the teeth and make sure we got no surprises here.

OWEN

I'm on it.

And he's gone.

(CONTINUED)

15

CONTINUED:

15

JACK

Tosh, you get an early pass to the wedding. I need you to keep an eye on Gwen.

TOSH

Yes, Jack.

JACK

And, Ianto...

There's the briefest charge between them.

IANTO

Jack?

JACK

Gwen's going to need a new wedding dress. Bigger.

CUT TO:

16

INT. GWEN'S FLAT. LOUNGE/KITCHEN - DAY

16

GWEN is behind the kitchen counter as RHYS arrives, anxious.

RHYS

Gwen? What is it? You've got me going out of my head. Don't tell me you're having second thoughts.

GWEN

No, I'm not.
(but you might)

As she comes around the counter to reveal her pregnancy. Rhys pales, can't believe what he's seeing.

CUT TO:

17

INT. WEDDING DRESS SHOP - DAY

17

IANTO enters, and looks through a rail of fairy tale wedding dresses. One of them catches his eye as a mincing male SHOP ASSISTANT enters and watches him.

SHOP ASSISTANT

Can I help you?

IANTO

I'm looking for a wedding dress. For a friend.

(CONTINUED)

17

CONTINUED:

17

SHOP ASSISTANT

(wry)

Of course you are, sir. Don't worry.
 You'd be surprised, we're quite used to
 men buying for their "friends".

CUT TO:

18

INT. GWEN'S FLAT. LOUNGE - DAY

18

GWEN has filled in RHYS. He's furious, and a little
 scared.

RHYS

Bastard Torchwood!

GWEN

I know.

RHYS

Bastard Torchwood!

GWEN

I know.

RHYS

Pregnant! You're pregnant!

GWEN

(tortured))

I'm sorry, Rhys. Out of everything that
 could have screwed things up... I don't
 know what to say.

Rhys looks at her. His heart goes out.

RHYS

You don't have to say anything.

He puts an arm around her.

RHYS (CONT'D)

Sorry. It's not your fault. It's them.

But he can't help being angry.

RHYS (CONT'D)

Jack - it's not like he didn't know you
 were getting married today! Why the
 hell did he have to send you out last
 night?

GWEN

Because it's my job.

(CONTINUED)

18

CONTINUED:

18

Rhys looks at her. Could have a whole different argument about that. But there are more important things...

RHYS

Are you going to be all right?

GWEN

I'll be fine. They'll take me to the Hub. Owen's got this big machine.

RHYS

Good. I'll get Banana to start ringing people. We'll tell everybody you're ill. Appendicitis, or something...

GWEN

No, Rhys we're not postponing the wedding. No way.

RHYS

Forget the money, Gwen. I want you where they can look after you. Getting married today doesn't matter.

GWEN

It matters to me, Rhys. And it's not about money. I want to marry you. Today. Whatever happens. If the skies are suddenly filled with spaceships, or an army of Weevils climbs out of the drains on St Mary's Street, all I want to do today is marry you.

Rhys looks at her, tearful, kisses her.

RHYS

I wish... I wish that was my kid you were carrying.

Gwen touches his face, smiles.

GWEN

I wish it was, too. It would make things a hell of a lot easier to explain.

CUT TO:

18A

EXT. CARDIFF. DAY

18A

Helicopter shot

CUT TO:

19

INT. GWEN'S FLAT - KITCHEN - DAY (LATER)

19

GWEN is with her mum and dad. MARY is an attractive-middle aged woman; GERAINT is a burly prop-forward of a man. They are still recovering from the shock.

GERAINT

I know it's been a while, Duckling, but we never dreamed - this.

GWEN

Rhys and I wanted it to be a surprise.

MARY

You were always full of them, but this beats all.

GERAINT

Is this why you haven't been to see us?
All those cancelled visits?

GWEN

No, Dad. I told you - my job.

MARY

This mysterious job. All the same,
Swansea isn't on another planet.

GERAINT

You could have phoned, Duckling.

GWEN

I'm sorry.

Mary softens, smiling.

MARY

Oh, don't be sorry, Gwen. I can't wait to see the look on Rhys's mum's face.

GWEN

(playful)

Mum!

Mary beams, wrapping her arms around Gwen.

MARY

It's wonderful news, love! Your dad's been going blue holding his breath for a little grandchild.

(CONTINUED)

19

CONTINUED:

19

As Mary holds her, Gwen sees her smiling father wipe a tear from his eye - and Gwen starts to worry...

CUT TO:

20

INT. THE HUB. AUTOPSY ROOM - DAY

20

OWEN unzips a bodybag. Reveals the dead SLIM MAN/NOSTROVITE.

TOSH

Owen?

TOSH is dressed glamorously for the wedding.

OWEN

Wow. Look at you.

TOSH

(pleased)

You like it?

OWEN

Drop dead gorgeous. And I think I speak with some authority.

TOSH

I don't get much chance to dress up.

OWEN

You don't need to dress up, Tosh.

Tosh basks in Owen's compliment.

TOSH

And what are you wearing?

Owen slips on a lab coat.

OWEN

The dressing-up thing - it isn't really me.

Tosh senses something, moves in closer...

TOSH

That's all right.

She playfully brushes the shoulder of the lab coat.

TOSH (CONT'D)

Just make sure you get the bloodstains out first.

(CONTINUED)

20

CONTINUED:

20

Owen gives her a half-hearted smile and starts to prepare his autopsy instruments.

OWEN

Truth is, Tosh, weddings - not really me, either. Love 'em and leave 'em. That was me. Weddings have always been a bit of an...
 (wishes he could think of another word)
 ... alien... concept.

The pun doesn't bring a smile, just a bad taste.

TOSH

Owen, you should come. It could be fun.

Owen considers.

OWEN

Have you ever seen a dead man dance?

TOSH

I've seen Fred Astaire in Easter Parade. Twice.

Owen looks in disbelief.

TOSH (CONT'D)

(shrugs)

Late night TV.

OWEN

God. You need a date. Which, by the way, this isn't.

(playfully)

Is it?

TOSH

(Equally playfully)

No, Owen, it's not. I'd just like you to come to the wedding with me. Please.

Owen considers. And smiles.

OWEN

I'll dig out my dancing shoes.

Tosh glows, and leaves.

CUT TO:

21 INT. THE HUB - DAY

21

As TOSH makes her way to the circular door, JACK intercepts.

JACK

Tosh, you stay close to Gwen. And anything happens, you call me. Do you hear?

TOSH

If you're so worried, why don't you go?

Jack hesitates. A part of him wanting to.

JACK

Not sure I'd be all that welcome.

TOSH

You mean Rhys won't hit me.

JACK

Something like that. Yeah.

Tosh goes through the airlock. Jack watches. And worries.

CUT TO:

22 EXT. GWESTY RHYD-YR-AUR. - DAY

22

A grand country house hotel in sprawling grounds. A taxi draws up. GWEN, MARY and GERAINT get out.

CUT TO:

23 INT. GWESTY RHYD-YR-AUR. RECEPTION - DAY

23

GWEN is signing in. GERAINT and MARY are a little behind her, talking quietly.

GERAINT

I was with Rhys and his mates all night last night. No-one said anything about Gwen being pregnant.

MARY

Rhys was probably under orders. Gwen knows how to control her men.

GERAINT

Studied under the Mistress.

(CONTINUED)

23

CONTINUED:

23

Another couple arrive - Rhys's parents, BARRY and BRENDA (dressed in vivid green).

MARY

Here's Rhys's mum and dad.

Gwen (who has her back to all this) freezes as she hears.

Mary and Geraint greet the newcomers. There's kisses and handshakes - but it all looks a bit perfunctory as far as Barry and Brenda are concerned. We get the sense that they're maybe not quite so excited by this union...

MARY (CONT'D)

Oh, it's lovely to see you, Brenda.

BRENDA

Oh, what a lovely outfit. Such a brave colour for you.

MARY

And you were so made for green.

As the men folk ignore the women's sniping.

GERAINT

Big day at last.

BARRY

How's the bride?

Geraint looks across to the reception desk - Gwen has gone. He turns back to the others.

GERAINT

Maybe there's something we should talk about...

CUT TO:

24

INT. GWESTY RHYD-YR-AUR. CORRIDOR - DAY

24

GWEN is knocking urgently on a door. RHYS opens.

RHYS

Gwen!

GWEN

This isn't going to work!

And she pushes past Rhys, into the room.

CUT TO:

25

INT. GWESTY RHYD-YR-AUR. RHYS'S ROOM - DAY

25

RHYS closes the door behind GWEN.

GWEN

We haven't thought this through, Rhys.
What about after the wedding?

RHYS

I've been thinking the same.

GWEN

My mum and dad think they're going to get a grandchild. Your mum and dad have just arrived. Dad and Barry - they're going to be planning on taking a nipper to the Arms Park with them in a couple of years. I can't just tell them I lost the baby. They'll be devastated.

RHYS

We could tell them the truth.

GWEN

Talk sense, Rhys.

RHYS

The lies don't work. Remember? You tried it.

GWEN

What do you think the truth will do to them, Rhys? We've seen what comes through the rift. I don't want my mum and dad living in fear of what's prowling the sewers!

Rhys knows she's right. But he's frustrated.

Gwen's mobile buzzes. She sees it's Jack. Answers.

GWEN (CONT'D)

Hello, Jack.

Rhys scowls.

CUT TO:

26

INT. THE HUB. JACK'S OFFICE - DAY

26

JACK is standing in his office, awkward.

JACK

Hey. How are you doing?

(CONTINUED)

26

CONTINUED:

26

GWEN (O.S.)

(phone)
So far so good.

JACK

Look, I wanted to let you know, Tosh
should be with you any time. Call it
moral support.

CUT TO:

27

INT. GWESTY RHYD-YR-AUR. RHYS'S ROOM - DAY

27

RHYS simmers as GWEN talks to JACK.

GWEN

I don't need a baby-sitter, Jack.

RHYS grabs the phone. Snarls into it.

RHYS

We don't need you at all, Jack! You've
already done plenty to mess up today.
Do us both a favour and keep well out of
it!

CUT TO:

28

INT. THE HUB. JACK'S OFFICE - DAY

28

JACK stands there, stunned and stung by the rant.

JACK

Yes, Rhys. I hear you. Look, still,
congratulations...

The buzz of a terminated line.

Jack closes the phone. We see his hurt.

CUT TO:

29

INT. GWESTY RHYD-YR-AUR. RHYS'S ROOM - DAY

29

GWEN takes the phone from RHYS.

GWEN

It's not his fault, Rhys.

Rhys pushes a hand through his hair. Turns to the
window.

GWEN (CONT'D)

I'd better start getting ready.

(CONTINUED)

29

CONTINUED:

29

She goes to the door.

RHYS

Gwen, whatever happens, all right?
We'll deal with it. We'll get by.

He turns. Their eyes meet.

GWEN

I know.

She leaves.

CUT TO:

30

INT. GWESTY RHYD-YR-AUR. STAIRS - DAY

30

GWEN is heading up the stairs. CARRIE, a brunette, mid-thirties, sophisticated and attractive (with red nails), and dressed in stylish black, is coming the other way. She eyes Gwen. Flashes a smile.

It makes Gwen feel momentarily uncomfortable.

And as they pass a sudden pain makes Gwen clutch her stomach. Carrie lays a hand on her arm.

CARRIE

Are you all right?

The pain passes.

GWEN

Yes. Just a twinge.

CARRIE

(smiles)

He'll be flexing his muscles.

Gwen manages a smile and carries on up the stairs. And senses Carrie still watching her.

CUT TO:

31

INT. GWESTY RHYD-YR-AUR. RECEPTION - DAY

31

MEGAN and TRINA arrive with their fat, over-bearing friend and DJ, MERVYN, shiny-suited, in shades, white shoes and a hideous waistcoat. Megan takes in the hotel.

MEGAN

This is nice, isn't it, Trina?

(CONTINUED)

31

CONTINUED:

31

TRINA

Class on toast. You should get a brochure, Mervyn. If some poor girl ever gets drunk enough to marry you.

MERVYN

It'll take more than a swanky hotel to get a catch like me down the aisle.

As BANANA comes down the stairs and spots them.

BANANA

Hey, Mervyn, the Minister of Sound!

MERVYN

The Duke of Disco, the Count of Cool, the Regent of Rock and the Lord of Love.

Trina and Megan roll their eyes and head for the check-in.

BANANA

Yeah. Whatever you say, mate. Want me to show you where to put your lights and decks?

MERVYN

First thing's first, just show me the bar.

Mervyn closes confidentially on Banana and indicates the girls covertly.

MERVYN (CONT'D)

Reckon I'm on for a Mervyn sandwich tonight.

He licks his lips as he looks at Trina and Megan. Banana sees TOSH arrive carrying a large box. His eyes light.

BANANA

Think I fancy something a little more exotic. Babe-for-bonk at twelve o'clock high. Bar's that way.

Banana indicates and moves in on Tosh as Mervyn heads for the bar.

BANANA (CONT'D)

Hello, love. You've got a big box. Need a hand?

TOSH

No, thank you. I'm fine.

(CONTINUED)

31

CONTINUED: (2)

31

Banana pursues her across reception.

BANANA

Coming to the wedding, are you?

TOSH

I'm a friend of Gwen's.

BANANA

My name's Banana.

He waits for the reaction - he doesn't get it. Banana grins, anyway. Stands there, crotch semi-thrust.

BANANA (CONT'D)

I suppose you can guess.

Tosh gives him a glance.

TOSH

You come out in spots and go soft quickly?

But Banana refuses to give in.

BANANA

I'm the best man.

TOSH

Evolution is full of surprises.

BANANA

Have to check out everything personally, I do. Disco, flowers, cake, (with a glance at Tosh's backside) seating. So I'll see you later, will I? Maybe have a drink?

TOSH

Sorry, I'm intolerant to vaso-active amines.

BANANA

You're what?

TOSH

Bananas make me vomit.

Tosh heads for the stairs, and Banana feels squashed.

CUT TO:

32

INT. GWESTY RHYD-YR-AUR. BAR - DAY

32

As BANANA, nursing his bruised pride, passes through the bar, MERVYN is buying a pint. His eye is caught by CARRIE sitting alone, legs crossed provocatively. She gives him the briefest smile. Mervyn thinks his luck must be in.

MERVYN

Now, a looker like you must be on the bride's side. I don't think they've got your sort of style in Rhys's family.

CARRIE

(smiles)

I like to put on a show.

CUT TO:

33

INT. GWESTY RHYD-YR-AUR. BRIDAL SUITE - DAY

33

GWEN opens the door to TOSH.

TOSH

Hi. Jack sent me over with this.

Gwen takes the box as Tosh shuts the door. There's a card: THE LEAST WE COULD DO. Signed by Jack and the others.

Gwen opens the box: it's a beautiful wedding gown.

GWEN

It's beautiful.

TOSH

And, I don't blame you telling Jack and Owen to stick a postponement. I think it's wonderful that you're getting married, whatever.

Gwen smiles. Somehow that means a lot to her.

GWEN

Thank you.

Tosh sits on the bed.

TOSH

How did Rhys take the news?

GWEN

The way that Rhys always does.
(MORE)

(CONTINUED)

33

CONTINUED:

33

GWEN (CONT'D)

Swears a lot. Looks like he's going to break something, if he doesn't burst something first. Then he takes it onboard. We get on with it. It's why I love him.

TOSH

You're very lucky.

Gwen sees the wistful look in Tosh's eyes.

GWEN

It'll happen for you one day.
(carefully)
There's Owen...

TOSH

I don't think so. "In sickness and in health; 'til death do you part"? That's going to sound like a bad joke, isn't it?

And she's off the bed...

TOSH (CONT'D)

I'll let you get ready. If you need me, I'm downstairs. Good luck.

CUT TO:

34

INT. THE HUB. JACK'S OFFICE - DAY

34

IANTO and JACK are looking through a wedding dress brochure.

JACK

No. I like that one. Good choice.

IANTO

I estimated Gwen's size from the Hub security laser scans. As you know, my father was a master tailor. He could size a man's inside leg measurement by his stride across the shop threshold.

JACK

Ah, the family eye. Remind me to test it some time.

Ianto gives Jack a smile. He's about to say something, maybe fix a time and place... As OWEN appears.

(CONTINUED)

34

CONTINUED:

34

OWEN

Jack, we've got a problem.

CUT TO:

35

OMITTED

35

36

INT. GWESTY RHYD-YR-AUR. BRIDAL SUITE - DAY

36

GWEN comes awake. Just a dream. She relaxes. Then sees her pregnancy wasn't part of it. It's still real.

GWEN

Shit.

Then there's knocking at the door - MEGAN and TRINA in their bridesmaids' dresses. They take one look.

TRINA

My God! It's true! But how?

CUT TO:

37

INT. THE HUB. AUTOPSY ROOM - DAY

37

JACK, OWEN and IANTO stand around the slab. The dead Slim Man/Nostrovite has been covered from the neck down by a sheet. His insides are black. Owen holds up a black squid-like organ.

OWEN

Look what our friend was hiding?

IANTO

And that is?

OWEN

A proteus gland. The shape-shifting organ of a Nostrovite.

IANTO

Which means what, exactly?

JACK

(grim)

Trouble. Big trouble.

CUT TO:

38

INT. GWESTY RHYD-YR-AUR. BAR - DAY

38

TOSH is sitting at the bar, alone with her thoughts. MERVYN has found a corsage for CARRIE.

(CONTINUED)

38

CONTINUED:

38

MERVYN

No good-looking woman should be at a
wedding without a flower.

Mervyn pins the corsage to her breast. Coping the
craftiest feel as he does so.

CARRIE

Ouch!

Tosh glances up.

MERVYN

Oh. Bugger. Sorry.

Carrie presses a tissue to the wound.

MERVYN (CONT'D)

Let me buy you another drink.

She discards the tissue on the bar. Runs her eyes over
his meaty body, settling on his waistcoat-straining
paunch. She licks her lips (her tongue is red).

CARRIE

Actually, do you feel like getting a
bite?

Mervyn really can't believe his luck. She takes his hand
and leads him out. Tosh sees them go, then moves along
the bar towards the BARTENDER with her empty glass.

TOSH

Another spritzer, please.

Then she sees Carrie's discarded tissue, and spots the
black blood!

CUT TO:

39

INT. THE HUB. AUTOPSY ROOM - DAY

39

JACK, OWEN and IANTO still stand around the sheet-covered
body of the Nostrovite.

JACK

A Nostrovite is a shape-shifting
carnivore with a taste for human flesh.
It's intelligent and sneaky, and, damn
it, I should have seen this before.

OWEN

Don't be hard on yourself, Jack.
(MORE)

(CONTINUED)

39

CONTINUED:

39

OWEN (CONT'D)

That's the trouble with shape-shifters.
You never know what you're looking at.

IANTO

What's the big deal? It's dead.

OWEN

Yeah. This one is.

IANTO

Does there have to be more?

OWEN

(to Ianto)

The Nostrovite mates for life. You
know, like swans and penguins.

JACK

You just don't find them on many
greetings cards.

OWEN

The male carries the fertilized eggs in
a sac in its mouth and passes them on to
a host with a bite.

JACK

Gwen.

IANTO

And where does the mother come in?

OWEN

When she tracks down the host, and rips
it open.

JACK

That's Nostrovite child birth. And
momma's out there right now, looking for
Gwen.

CUT TO:

40

INT. GWESTY RHYD-YR-AUR. CARRIE'S ROOM - DAY

40

MERVYN falls onto his back on the bed, CARRIE is on top
of him. She tears open his waistcoat and shirt. Buttons
pop.

MERVYN

Steady on girl. I'm on stage later.

(CONTINUED)

40

CONTINUED:

40

But his eyes roll and he moans as we see her tongue working towards his big belly. He doesn't see her tongue is black - as she undoes his belt and fly.

CUT TO:

41

INT. GWESTY RHYD-YR-AUR. CORRIDOR - DAY

41

TOSH looks for Carrie's room. BANANA sees her.

BANANA

Hey, baby, if you're looking for my room, you just passed it.

Tosh turns and snaps in a whisper.

TOSH

I'm not. And don't call me "baby".

BANANA

So what do I call you? Beautiful?

Tosh suddenly turns on Banana, and in a split second has him pinned against a wall in a martial arts hold.

TOSH

Don't call me anything. Don't say anything.

CUT TO:

42

INT. GWESTY RHYD-YR-AUR. CARRIE'S ROOM - DAY

42

We're tight on MERVYN's face. His eyes roll with delight...

Then there's something else in his eyes, and he starts to scream - (we don't see Carrie below his waist) but a hand with alien claws (their tips in red lacquer) comes up quickly, covering his mouth.

CUT TO:

43

INT. GWESTY RHYD-YR-AUR. CORRIDOR - DAY

43

TOSH, still holding BANANA hears MERVYN's muffled cry behind the nearest door. She fixes Banana with a look.

TOSH

Don't move!

She pulls her gun and Banana's eyes pop.

CUT TO:

44

INT. GWESTY RHYD-YR-AUR. CARRIE'S ROOM - DAY

44

CARRIE is sitting on the bed, fixing her lipstick as TOSH comes in. She takes in Tosh's gun with hardly a blink.

TOSH

What have you done with him?

Carrie gives a small belch, and gets up off the bed.

TOSH (CONT'D)

Don't move!

But Banana comes in behind Tosh.

BANANA

What the hell's going on?

Tosh is distracted - it's all Carrie needs. Tosh doesn't see the blow coming. She crashes to the floor. And we see what's left of MERVYN on the other side of the bed - just his torn clothes and a lot of blood and gore.

Carrie has Banana pinned to the wall with one hand around his throat, he's struggling, but she holds him there easily, almost unaware. She's looking at unconscious Tosh.

CARRIE

You're lucky, I'm watching my figure.

She looks at wide-eyed Banana.

CARRIE (CONT'D)

But maybe I'll keep you for tea.

And she's on him with blinding speed.

CUT TO:

45

EXT. ROALD DAHL PLAS - DAY

45

The SUV screeches to a halt (IANTO at the wheel) as waiting JACK closes his mobile.

JACK

(to Ianto)

Tosh isn't responding.

As OWEN approaches, medical bag over his shoulder.

OWEN

Then let's get going.

(CONTINUED)

45

CONTINUED:

45

There's a flicker of concern from Jack.

JACK

Sure you're ready for this, Owen? You know what a Nostrovite can do. You think you've got it covered a hundred feet away, and it's already chewing on your liver.

OWEN

I don't need my liver.

Jack looks unsure.

OWEN (CONT'D)

You need me, Jack.

From his bag, Owen pulls the singularity scalpel.

JACK

Hey, woah! The singularity scalpel? Where are you going with that?

OWEN

We have to get to Gwen before the Nostrovite. We might not have chance to get her back to the hub and the microtron weighs about two tonnes.

IANTO

But that thing kills people.

OWEN

I saved Martha with it.

JACK

Lucky shot.

OWEN

I've been working with it, Jack. I reckon I've got it sussed. Look, with that Nostrovite out there, we don't have too many options.

IANTO

He does have a point.

Jack looks from Ianto to Owen, back to Ianto.

JACK

What is it with you? Since Owen died, all you ever do is agree with him.

(CONTINUED)

45 CONTINUED: (2)

45

IANTO

I was brought up never to speak ill of the dead. Even if they still do most of the talking for themselves.

Jack knows when he's beaten.

JACK

Okay, Owen. But you better know what you're doing.

They jump into the SUV and it pulls away at speed.

CUT TO:

46 INT. GWESTY RHYD-YR-AUR. WEDDING ROOM - DAY

46

TRINA and MEGAN gossip.

TRINA

Camouflage dressing? I'm having her dressmaker's number. No way did Gwen look pregnant last night.

MEGAN

We must have had way too much to drink.

TRINA

Late, wasn't she? Must have been out of our heads by the time she showed up.

MEGAN

(absorbs, then smiles)
Must have been, not to notice she was pregnant. Good night, or what?

TRINA grins back.

CUT TO:

46A INT. GWESTY RHYD-YR-AUR. BAR - DAY

46A

A worried BARRY crosses to a nervous RHYS.

BARRY

I can't find him anywhere.

BRENDA joins them.

BRENDA

I told you he was a bad choice for best man, Rhys. "Banana Boat". I mean, I ask you?!

(CONTINUED)

46A CONTINUED:

46A

BARRY
He's a disaster.

BRENDA
This wedding's turning into a nightmare.
As if Gwen showing up pregnant wasn't
bad enough.
(confidentially)
You are quite sure it's yours, aren't
you, Rhys?

And Rhys has had enough!

RHYS
Mum! I'm marrying her! I love Gwen.

BRENDA
You loved Cerys Morgan once.

RHYS
I was twelve years old!

BARRY
She's a fashion designer now. They had
her in the Evening Post.

RHYS
I couldn't give a toss about Cerys
Morgan, Dad! I love Gwen. Every atom
of me loves Gwen - has done since the
first time I laid eyes on her. If
that's not good enough for you, then I'm
sorry. Tough. You can go home now.

Barry and Brenda look at each other, shocked.

BRENDA
All right, Rhys, love. No need to make
a scene.

BARRY
There's still no Banana Boat.

RHYS
So do you want me to marry Gwen, or not?
Because it looks like I need a best man,
Dad.

Barry swells with pride.

And at the back of the group, CARRIE wanders into shot,
observing all this, but no one registers her.

CUT TO:

47

INT. GWESTY RHYD-YR-AUR. BRIDAL SUITE - DAY

47

GWEN stands before the mirror in her wedding gown, looking beautiful. MARY stands a little behind her, dabs her eyes.

MARY

You look like an angel.

They squeeze hands. There are tears in Gwen's eyes, too.

GWEN

Mum, I'm so sorry about this.

She indicates the bump.

MARY

Gwen, it's a baby. It's God's blessing.

Gwen bites back on a swell of emotion. Mary sympathizes, but misunderstands. Hugs her.

MARY (CONT'D)

You will be a good wife, and a wonderful mother. And me and your dad, we'll always be there for you, and for our grandchild.

Mary kisses her.

MARY (CONT'D)

I'll see you downstairs. I love you.

Gwen hesitates, wants to say something...

GWEN

I love you, Mum.

Mary smiles, then raps on the door to the bathroom.

MARY

(to the door)

Hurry up, Geraint. And make sure you don't leave a wet patch!

She gives Gwen a warm smile, a wink, and goes. Gwen stands gazing at her reflection, touches her stomach, and starts to cry in floods. Her situation overwhelming her.

There's a flush and GERAINT comes out of the bathroom and sees his daughter crying.

GERAINT

Gwen? What is it?

(CONTINUED)

47

CONTINUED:

47

GWEN

I can't do this. I can't lie to you and mum. This isn't Rhys's baby.

On Geraint, shocked.

CUT TO:

48

EXT. COUNTRY ROAD - DAY

48

The SUV hurtles through the countryside.

CUT TO:

49

INT. TORCHWOOD SUV - DAY

49

In the back, OWEN is getting anxious.

OWEN

How much further?

IANTO is at the wheel, JACK beside him.

IANTO

A few minutes.

Jack is checking his gun.

JACK

What I don't understand is, if people are going to make such a big deal about getting married, why come all the way out into the middle of nowhere - where no-one can find you - to do it? That, to me, suggests inner conflict.

IANTO

It's because the happy couple want everything to be perfect.

OWEN

An alien egg in your belly and its mother coming to rip you open. Yeah, perfect.

CUT TO

50

INT. GWESTY RHYD-YR-AUR. BRIDAL SUITE - DAY

50

GERAINT sits on the bed. GWEN stands, trying to work out how to tell him the truth.

(CONTINUED)

50

CONTINUED:

50

GWEN

That new posting I got. It's not the police.

GERAINT

What's this got to do with the baby's father?

GWEN

I need you to understand, Dad.

GERAINT

Understand what? Gwen, if there's another man, if you don't want to go through with the wedding, it's all right. We'll sort things out.

GWEN

There isn't another man.

GERAINT

But you said -

GWEN

Please. Listen to me. Cardiff is in the middle of a space-time rift.

GERAINT

A what?

GWEN

I work for an organization that controls what comes through it.

GERAINT

Comes from where?

GWEN

Other planets. Other dimensions. Aliens, Dad. I'm talking about aliens. That's what I do. Torchwood. We're called Torchwood. We hunt down aliens that come through the rift.

Geraint stares. Absorbing. Trying to control his shock.

GERAINT

You're not making this up, are you?

GWEN

No. I didn't want to tell you. I didn't want you and mum to have to know that things like this exist. But - but they do.

(CONTINUED)

50 CONTINUED: (2)

50

GERAINT

My God.

GWEN

Last night I was bitten by one. Don't ask me to explain it, I can't. But now I'm pregnant. Rhys isn't the father. It's an alien.

Geraint absorbs. Then smiles.

GERAINT

No. You're winding me up, Duckling. You nearly got me there, but -

GWEN

It's not a wind-up, Dad! This baby isn't human!

It's like a slap in the face. He sits, stunned.

GWEN (CONT'D)

All I could think of was marrying Rhys today. I never stopped to think about you and mum. What you'd think. Grandkids, and everything. I'm sorry.

Geraint studies upset Gwen, starts coming to terms...

GERAINT

These Torchwood people, they'll look after you?

GWEN

Yes. I'll be okay.

Geraint holds his daughter.

GERAINT

Oh, Gwen. You poor thing. Don't worry. Rhys, your mum and me, we'll all be here for you.

Gwen kisses him.

GWEN

Thanks, Dad. For everything, for always.

He strokes her cheek.

CUT TO:

51

INT. GWESTY RHYD-YR-AUR. RECEPTION - DAY

51

GERAINT comes down the stairs and finds MARY waiting for him.

GERAINT

Poor girl, this wedding's got her stressed to pieces. Thinks that baby of hers is an alien from outer space.

Mary reacts with shock.

GERAINT (CONT'D)

It'll be all right. Once we get through today.

As BRENDA approaches.

BRENDA

Gwen seems to be taking her time.

MARY

You remember how it is, Brenda. The bride likes to make an entrance.

BRENDA

Maybe, but I wasn't late for my wedding.

MARY

No. Barry might have got away.

Mary and Geraint leave Brenda to suck a lemon.

CUT TO:

52

INT. GWESTY RHYD-YR-AUR. CARRIE'S ROOM. - DAY

52

TOSH comes slowly round as, distantly, the Wedding March starts up. She finds BANANA's face too close for comfort. (NOTE: Banana can't see Mervyn's bloodied clothes from here.)

TOSH

Get away from me.

BANANA

I wish.

They're trapped in some sort of black cocoon. She tries to move, but can't.

BANANA (CONT'D)

I've tried. We're stuck fast.

(CONTINUED)

52

CONTINUED:

52

Tosh's face reddens with more than the struggle.

TOSH

Can you at least move your hand?
(off her)

Looks like he can't. Tosh fumes.

TOSH (CONT'D)

I don't believe this!

CUT TO:

53

INT. GWESTY RHYD-YR-AUR. WEDDING ROOM - DAY

53

GERAINT is leading GWEN down the aisle towards smiling RHYS and the REGISTRAR. MEGAN and TRINA follow behind. It looks so much like Gwen's dream. BARRY and BRENDA look almost as severe. But MARY swells with pride.

CARRIE watches, fixated.

Gwen joins Rhys. They exchange a warm look and hold hands.

REGISTRAR

Family and friends of Rhys and Gwen,
we're here today to witness the marriage
of two people. A ceremony binding in
law.

As the Registrar speaks, Carrie's eyes fix on Gwen's stomach. She can hear the beating of the unborn creature's heart... we hear it getting louder, the Registrar's voice fading behind it. Carrie's nostrils flare. We can feel her tension - it's almost unbearable.

Gwen and Rhys exchange a look, blissfully unaware.

CUT TO:

54

INT. GWESTY RHYD-YR-AUR. CARRIE'S ROOM. - DAY

54

TOSH is still trying to struggle free, but BANANA is getting anxious.

BANANA

It's going to come back and kill us,
isn't it?

TOSH

Calm down. I've got friends. They'll
find us.

(CONTINUED)

54

CONTINUED:

54

BANANA

But what if they don't? What if it comes back? We're it's bloody packed lunch!

(starts yelling)
Help! Help!

TOSH

Shut up!

BANANA

Help! Someone help us!

TOSH

If it hears you screaming it'll come back and shut you up - permanently!

But Banana is beyond listening...

BANANA

Help! Someone! Help -

Banana breaks off short. And in pain. Tosh is glaring at him. Inside the cocoon, she's grabbed his nuts.

TOSH

That's enough! Or do you want to start screaming falsetto? Permanently.

He sees she means it. Shuts up.

CUT TO:

55

INT. GWESTY RHYD-YR-AUR. WEDDING ROOM - DAY

55

The ceremony is proceeding. The REGISTRAR is with RHYS and GWEN.

In her seat, CARRIE is becoming agitated. In her head she hears not only the beating of her child's heart now, but...

REGISTRAR

If anyone here knows of any reason why these two may not marry...

.... she (alone) hears the creature cry out inside Gwen...

As JACK throws open the doors...

JACK

Stop the wedding.

(CONTINUED)

55

CONTINUED:

55

All eyes turn on the stranger in the billowing greatcoat.

BRENDA

Now what?

As Jack strides down the aisle the room is filled with rabid muttering.

Gwen can't believe it as her eyes meet Jack's. Doesn't know what to think.

GWEN

Jack?

JACK

Believe me, I'm sorry Gwen. This has to stop now.

Rhys is furious as Jack reaches the front.

RHYS

What the hell are you doing?

GWEN

Jack, I told you, I'm marrying Rhys!

JACK

Not now. You can't.

RHYS

Butt out, Jack! You've screwed things up enough between me and Gwen - you're not going to mess up our wedding!

And now the whole congregation is a-buzz. Carrie tenses. Jack moves in close on Rhys, speaks low and firm.

JACK

Listen, I'm trying to save Gwen's life. Yours, too.

GWEN

Jack, what's going on?

CUT TO:

56

INT. GWESTY RHYD-YR-AUR. BRIDAL SUITE - DAY

56

JACK has filled GWEN and RHYS in on the situation.

GWEN

There were two of them?

(CONTINUED)

56

CONTINUED:

56

JACK

Ma and Pa Nostrovite. They hunt in pairs. But child-birth is more of a three-way. He finds and impregnates a host. Then she comes in like the Midwife from Hell, hangs around, watches and waits, until the time is right. Then it gets messy.

RHYS

And you think it's near?

JACK

She's a shape-shifter, Rhys. She could be out there making small talk with your mom and dad.

GWEN

But you don't know, Jack.

JACK

(grave)

We've lost contact with Tosh.

CUT TO:

57

OMITTED

57

58

EXT. GWESTY RHYD-YR-AUR. FORMAL GARDENS - DAY

58

MEGAN and TRINA have helped themselves to a couple of glasses of champagne and have walked outside for some air. Other guests are out there, too, including CARRIE.

TRINA

You reckon it's all over, then?

MEGAN

Some good looking guy sweeps up the aisle and tells you to hold off on the confetti. What are you going to do, marry Rhys?

TRINA

So the baby's his, is it?

MEGAN

Didn't you see the look on her face when he showed up?

Megan drains her glass.

(CONTINUED)

58

CONTINUED:

58

MEGAN (CONT'D)

Anyway, I'd better find Mervyn. Tell him not to bother getting George Michael out the back of the van.

Meanwhile, CARRIE waits, patiently.

CUT TO:

59

INT. GWESTY RHYD-YR-AUR. CORRIDOR - DAY

59

OWEN and IANTO are outside Carrie's door. Ianto has his PDA in his hand.

IANTO

I've got a fix on Tosh's comms. This is it.

They draw their guns, kick the door open, charge through.

CUT TO:

60

INT. GWESTY RHYD-YR-AUR. CARRIE'S ROOM. - DAY

60

IANTO and OWEN crash into the bedroom. Take in Tosh cocooned with BANANA.

OWEN

Tosh. Are you okay?

TOSH

Just get me out of here!

BANANA

Hiya, mate. I'm Banana.

TOSH

Actually, he's more of a gooseberry.

And Ianto sees MERVYN'S bloody clothing.

IANTO

Owen.

Owen sees and moves towards it.

IANTO (CONT'D)

(to Tosh)

Let's get you out of there.

And he starts to pull the cocoon apart.

CUT TO:

61

INT. GWESTY RHYD-YR-AUR. BRIDAL SUITE - DAY

61

JACK is still with RHYS and GWEN.

GWEN

We're not stopping the wedding.

JACK

Gwen, there isn't a choice here.

GWEN

Since I met you, Jack, all Rhys has had off me is crap. The lies. The danger. The... complications. But he's stood by me. Who else would do that, Jack?

And she's looking directly into Jack's eyes.

GWEN (CONT'D)

Who else would marry me knowing I'm carrying some monster inside me?

Jack absorbs. And Rhys listens.

GWEN (CONT'D)

I love him, Jack. And I'm marrying him. Today.

Rhys puts his arms around Gwen. Jack feels awkward.

RHYS

Thanks. But it's my wedding, too. Don't I get a say?

But there's a scream from another room...

CUT TO:

62

INT. GWESTY RHYD-YR-AUR. CARRIE'S ROOM/ CORRIDOR - DAY 62

IANTO freezes as he helps TOSH out of the cocoon. In the doorway, MEGAN is screaming - she has seen OWEN examining Mervyn's distinctive, torn bloody waistcoat. She runs.

OWEN

All we need.

As JACK, GWEN and RHYS hurry along the corridor from the bridal suite, Megan runs for the stairs.

Rhys sees the remains.

RHYS

My God!

(CONTINUED)

62

CONTINUED:

62

JACK

(to Ianto)

Go after the girl. I need this contained.

IANTO goes after Megan as BANANA sees the blood and gore. Pales. And runs for the bathroom, puking.

RHYS

Get Gwen away from here, Jack. Now!

TOSH

(to Jack)

I've seen the shape-shifter. It's a woman. She's in black.

CUT TO:

63

EXT. GWESTY RHYD-YR-AUR. GROUNDS - DAY

63

CARRIE watches intently as BRENDA challenges MARY.

BRENDA

So, do you know what's going on?

MARY

I'm in the dark, too, Brenda. Whatever the problem is, I just hope they can sort it out.

BRENDA

The problem seems to be an American with no sense of timing or fashion. And your daughter.

Carrie - like everyone else - spins around as MEGAN bursts into the grounds screaming.

MEGAN

Someone call the police! Mervyn's been murdered!

IANTO gets out there, sees what's going on in the wedding room. Speaks into his comms.

IANTO

Jack, I'm afraid the situation is uncontaminated.

CUT TO:

64

OMITTED

64

65

INT. GWESTY RHYD-YR-AUR. CARRIE'S ROOM - DAY

65

JACK is moving to the door as he speaks to Ianto.

JACK

Okay. Get to the SUV and jam the phones. Last thing we need is anyone calling the cops.

He looks to the others - GWEN, RHYS, TOSH and OWEN.

JACK (CONT'D)

Tosh, you're with me. Let's find this woman in black. Gwen, Owen's going to operate. Now.

RHYS

No way! I told you, get her out of here! I want her safe, Jack.

Jack squares up to angry Rhys.

JACK

I want her safe, too, Rhys. So we do what I say.

Rhys simmers. Eyeball to eyeball.

GWEN

Rhys, Jack knows what he's doing.

Jack is more conciliatory.

JACK

If we try to run, the Nostrovite will be waiting for us. And we're running out of time.

GWEN

So what's the plan?

Jack exchanges a look with Owen.

OWEN

I've... got an idea.

Rhys absorbs, takes Gwen's hand.

RHYS

Then I'm staying with you.

JACK

Yeah. Whatever. Come on, Tosh.

(CONTINUED)

65

CONTINUED:

65

Jack and Tosh exit.

CUT TO:

66

INT. GWESTY RHYD-YR-AUR. WEDDING ROOM

66

TRINA comforts distraught MEGAN. GERAINT and BARRY are both tapping 999 into the their mobiles. Neither one works.

BARRY

What the hell is going on here?

GERAINT

I had a signal before.

JACK comes through the door.

JACK

All right. I need everyone to stay calm and to do exactly what I tell you.

TOSH slips in a moment later, scanning the room for CARRIE.

BARRY

And who the hell are you?

JACK

Torchwood.

Geraint reels with shock.

GERAINT

Gwen's Torchwood? You mean, you're real?

And Tosh spots Carrie. And she sees Tosh.

TOSH

Jack! There she is!

Jack reaches for his gun.

As he does so, Carrie has already transformed into CARRIE/NOSTROVITE.

Screaming chaos!

JACK

Everybody down!

And they don't need telling twice as Jack and Tosh open fire on Carrie/Nostrovite which smashes through one of

(CONTINUED)

66

CONTINUED:

66

the big windows to escape. Jack and Tosh follow. Geraint watches them go, holding on to Mary...

GERAINT

My God, it's all true.

CUT TO:

67

EXT. GWESTY RHYD-YR-AUR GROUNDS - DAY

67

JACK and TOSH run across the lawn. But the hotel's grounds stretch for acres and there's no trace of the Nostrovite.

JACK

Damn, that thing's fast!

TOSH

(grim)

But it won't have gone far.

JACK

Not without what it came for.

CUT TO:

68

INT. GWESTY RHYD-YR-AUR. BRIDAL SUITE - DAY

68

OWEN removes the singularity scalpel from his bag. GWEN, standing with RHYS, is shocked.

GWEN

That? The singularity scalpel? That's your "idea"?

OWEN

It's cool, believe me. I've done a lot of work on it since that whole Mayfly business.

RHYS

What is it?

GWEN

Alien medical apparatus. Owen thinks.

RHYS

He thinks?

There's a knock at the door. A glance between them. Owen reaches for his gun.

BRENDA (O.S.)

Rhys? Rhys are you in there?

(CONTINUED)

68

CONTINUED:

68

GWEN

(to Owen)

It's Rhys's mum.

Owen puts the gun away. Rhys goes to the door. Unlocks. BRENDA looks pale and shaken as she comes in.

BRENDA

Rhys, there's a - a monster...

GWEN

You've seen it?

BRENDA

That American and the Japanese girl,
they went after it.

OWEN

Stay here.

And he steps out into the corridor.

CUT TO:

69

INT. GWESTY RHYD-YR-AUR. CORRIDOR - DAY

69

OWEN talks to Jack over his comms.

OWEN

Jack. Is everything okay?

CUT TO:

70

EXT. GWESTY RHYD-YR-AUR. - DAY

70

JACK and TOSH are walking back towards the hotel. Some of the guests have moved outside, shaken but curious.

JACK

It got away. How's the patient?

OWEN (O.S.)

Rhys and his mum are with her.

Tosh grabs Jack's arm. Urgent. She's pointing...

TOSH

Jack! That's Rhys's mum, there!

And Jack sees BRENDA with BARRY.

CUT TO:

71

INT. GWESTY RHYD-YR-AUR. BRIDAL SUITE - DAY

71

GWEN is explaining to shocked BRENDA as RHYS looks on.

GWEN

It isn't Rhys's baby, Brenda. It's an alien.

BRENDA

What on earth have you been doing?

As the door crashes inwards - JACK, TOSH, OWEN and IANTO, guns all aimed at Brenda.

JACK

Get back, you ugly bitch!

RHYS

Jack! What the hell do you think you're doing? That's my mum!

JACK

No. It's the alien.

Brenda looks terrified.

BRENDA

I'm not an alien!

JACK

You're good. I'll give you that.

BRENDA

But I'm not!

JACK

Yeah, and the Lone Ranger didn't have a thing with Tonto.

Jack's finger tightens on the trigger...

GWEN

Jack! Does this shape-shifter copy smells, too?

Jack looks thrown. Owen steps in.

OWEN

No. It's just physical.

GWEN

I'd know that sodding awful perfume anywhere. That's Brenda, Jack.

(CONTINUED)

71

CONTINUED:

71

Jack lowers his gun. And Rhys is straight in there - punching Jack in the face. Hard.

RHYS

That's for calling my mum an ugly bitch!

TOSH

But if that's Rhys's mum...

CUT TO:

72

EXT. GWESTY RHYD-YR-AUR. FORMAL GARDENS - DAY

72

JACK, OWEN, TOSH and IANTO are crossing the lawns, with GWEN (who is carrying her bouquet), RHYS and BRENDA behind them.

The guests are frozen with terror. BRENDA holds MARY with ugly, sharp claws to her throat. She is only partially transformed.

BRENDA reacts at the sight of it.

BRENDA

Oh! Oh are my hips really that big?

FX SHOT: Brenda fully transforms into the BRENDA/NOSTROVITE.

GWEN

(reaching towards Mary)

Mum!

Rhys holds her back.

BRENDA/NOSTROVITE

The bond between mother and child is a wonderful thing on any planet.

GWEN

Let her go!

BRENDA/NOSTROVITE

Your mother for my child.

JACK

No deal.

BRENDA/NOSTROVITE

You don't have a say.

MARY

Don't listen to it, Gwen.

(CONTINUED)

72

CONTINUED:

72

GWEN

Mum, I can't let it kill you.

Gwen takes a step forward, Rhys holds her.

RHYS

No, Gwen. You can't.

JACK

Get her out of here, Rhys.

Gwen struggles against Rhys, breaks free.

GWEN

(to Brenda/Nostrovite)

First, let my mum go.

RHYS

Gwen, you can't do this. Please. It's
our wedding day.

GWEN

Rhys, it's my mum.

And in one swift movement, the Brenda/Nostrovite releases
Mary and grabs Gwen.

BRENDA/NOSTROVITE

Come to momma.

And Gwen fires the gun hidden in her bouquet - pumps
Brenda/Nostrovite with lead until the clip is empty.The alien screams, wounded, black blood flying, and makes
a get-away. Gwen tosses the bouquet and gun aside and
throws her arms around Mary.

GWEN

Mum!

Rhys and GERAINT join in the huddle. Even BARRY and
Brenda cuddle up to them.

OWEN

(to Jack, admiring)

You know, that's the kind of daughter
every mother must dream of. Cool as
ice. Packing an automatic.

GERAINT joins Jack, Ianto and Owen.

(CONTINUED)

72 CONTINUED: (2)

72

GERAINT

Gwen told me about you but I didn't believe her. This is what you do? What she does? Fight aliens.

IANTO

And eat pizza.

Jack gives Ianto a smile.

JACK

On a good day, eat more pizza than fight aliens.

Geraint smiles with pride.

GERAINT

My Gwen, the alien hunter.

Jack has moved away. There is no sign of the Nostrovite.

JACK

(to Owen)

It'll be back. Get Gwen ready, I want that thing dealt with now.

Jack watches as Owen leads Gwen away.

CUT TO:

73 INT. GWESTY RHYD-YR-AUR. CORRIDOR -- DAY

73

GWEN is going into the bridal suite. OWEN catches RHYS's arm.

OWEN

Be with you in a minute, Gwen. Just need a word with Rhys.

GWEN

What about?

OWEN

Something and nothing. That's all.

Reluctant, Gwen goes. Rhys turns to Owen, concerned.

RHYS

What?

OWEN

Look - the singularity scalpel. Thing is, last time I used it I had two good mitts.

(CONTINUED)

73

CONTINUED:

73

RHYS

Are you telling me you can't operate it?

Owen pulls the singularity scalpel from his bag.

OWEN

What I'm saying is, I think you'd be happier if whoever had Gwen's life in their hands could - well, rely on both of them.

Rhys pushes a hand through his hair, worried.

OWEN (CONT'D)

I could ask Jack, but I thought...

Rhys makes his decision.

RHYS

No. Show me what to do.

Owen is relieved.

OWEN

Basically, it works itself. Come through here.

And Owen leads Rhys into an adjoining room.

CUT TO

74

INT. GWESTY RHYD-YR-AUR. BRIDAL SUITE - DAY

74

GWEN is alone before the mirror. Exhausted and sad, she removes her veil. There's a knock on the door and JACK walks in. Gwen regards him in the mirror.

GWEN

Hello, Jack.

(looking at herself)

Not quite the blushing bride. But I gave up on things working out how I planned a long time ago, didn't I?

Jack takes an uncertain step forward. Clears his throat.

JACK

If life always turned out the way we expected, what would be the point of living?

She turns from the mirror, looks at him, thinking.

(CONTINUED)

74

CONTINUED:

74

GWEN

I never expected to meet someone like you, Jack. If I hadn't, I'd be married by now.

Their eyes linger on each other. Jack moves closer.

JACK

You know, you're not the only one who met somebody that knocked their world out of kilter.

Gwen gazes at him, tears in her eyes.

GWEN

Rhys is my world. He's always been there for me. Through all this madness. Even if I don't deserve him.

Jack is almost touching her now. The electricity is intense.

GWEN (CONT'D)

He loves me, Jack. I know he does, because he's not afraid to show me, and tell me.

Jack looks at her. Looks as if he's struggling to find the words. Gwen gives up on him, looks away - and sees black blood dripping from under his coat onto the floor.

And Jack's mouth is suddenly full of savage, alien teeth!

Gwen tears herself away and screams.

RHYS crashes through the door. Grabs a chair and hits the JACK/NOSTROVITE with it. It turns on Rhys.

As OWEN comes through the door, firing at the Jack/Nostrovite. He throws his medical bag to Rhys.

OWEN

(to Rhys)

Take this! Get her out of here!

Owen keeps firing at the creature as Rhys gathers Gwen and they rush out into the corridor.

CUT TO:

75 EXT. GWESTY RHYD-YR-AUR. FIRE ESCAPE - DAY

75

RHYS and GWEN escape down a fire escape.

CUT TO:

76 INT. GWESTY RHYD-YR-AUR. BRIDAL SUITE - DAY

76

OWEN pumps JACK/NOSTROVITE full of shells until his gun runs dry. And the creature has him in a corner.

OWEN

Come on, then! Do me a favour!

But Jack/Nostrovite seems to stop and sniff Owen. It rears back as if it's smelled something bad. And leaves.

CUT TO:

77 EXT. GWESTY RHYD-YR-AUR GROUNDS - DAY

77

RHYS and GWEN run. Gwen buckles.

RHYS

Gwen! Are you all right?

Gwen's arms are around her swollen stomach.

GWEN

I ran two miles across Cardiff last night. Now I'm running around in a wedding dress with what feels like a keg of lager up my skirt. What do you think?

Rhys helps her up, spots a nearby stable building.

RHYS

Come on.

They make their way towards the stable.

CUT TO:

78 INT. GWESTY RHYD-YR-AUR. BRIDAL SUITE - DAY

78

JACK, IANTO and TOSH reach the bridal suite. OWEN is re-loading his gun.

JACK

What happened?

OWEN brings his gun up on JACK -

(CONTINUED)

78

CONTINUED:

78

JACK (CONT'D)

Put it away, Owen. You know that kind of thing always gives me a resurrection.

And OWEN lowers the gun - satisfied this is the real JACK.

OWEN

It thought I'd gone off.

TOSH

Where are Gwen and Rhys?

OWEN

Done a runner. Jack, I emptied a whole clip into that thing. Like Gwen did. But some mother-instinct or something is making that cow unstoppable. Our guns don't touch it.

JACK

Then I guess we're gonna need a bigger gun.

CUT TO:

79

EXT. GWESTY RHYD-YR-AUR HOTEL - DAY

79

JACK and IANTO. Men with a mission. They throw open the back of the SUV. There's a large metallic case. Ianto opens it. Starts handing Jack the parts of a very big, very hardcore gun that Jack starts fitting together (that we don't yet see.) They operate like parts of a Rolex.

CUT TO:

80

INT. STABLE - DAY

80

The stable is no longer used for horses, stores various gardening implements. RHYS barricades the door with something heavy. GWEN collapses to the floor in exhaustion.

GWEN

I can't go on, Rhys!

And then they hear the cry of the NOSTROVITE outside the door. The door and the barricade shake as it attacks.

RHYS

It's here!

GWEN

Be quiet! It'll hear you!

(CONTINUED)

80

CONTINUED:

80

The door shakes again. The Nostrovite's attack is more savage.

RHYS

I don't think there's much point in keeping quiet.

And as the barricaded door begins to break down under the Nostrovite's attack, Rhys knows there's only one thing he can do. From Owen's bag he takes the singularity scalpel.

GWEN

What the hell are you doing with that?

RHYS

Owen showed me how to use it. It's going to be all right.

The Nostrovite's attack becomes more intense. The barricade is loosening.

GWEN

Do it! Do it!

Rhys, shaking with nerves, turns on the singularity scalpel. The screen is filled with graphics as it focuses on Gwen's womb. The Nostrovite's attack on the door is deafening - and the barricade is coming down. Rhys sends up a prayer.

RHYS

Please, help me.

He's sweating and shaking. The scalpel fires - misses Gwen and explodes a plant pot.

GWEN

Rhys!

Rhys fights to get hold of himself...

RHYS

It's all right, Gwen. I've got it. I've got it.

GWEN

I love you.

Rhys concentrates.

RHYS

I love you, Gwen. I love you. I love you.

(CONTINUED)

80

CONTINUED: (2)

80

Rhys triggers the scalpel.

Gwen gasps. Shudders. And the bulge has gone.

Rhys discards the singularity scalpel and goes to lifeless Gwen.

RHYS (CONT'D)

Gwen! Gwen!

But she's coming round, bleary...

GWEN

Rhys?

As the door crashes in. Rhys turns to face - BRENDA. He grabs the singularity scalpel, to protect himself and Gwen.

BRENDA

Get away from her, Rhys. Let me have my young and I won't hurt you.

RHYS

You're too late! It's gone!

Brenda snarls with rage - her mouth now full of Nostrovite teeth. She lashes out at Rhys, lashing the singularity scalpel from his hand. It smashes against the wall.

In the same instant, Rhys lunges for a chain saw lying among the nearby tools.

Brenda has now fully transformed into the BRENDA/NOSTROVITE.

Rhys pulls the starter on the saw and it roars into life. He brandishes. Takes an angry step forward.

RHYS (CONT'D)

And I've had all I'm going to take off you! You get my girlfriend pregnant, you impersonate my mum, you ruin my wedding day!

And then the chain saw dies. Out of fuel.

RHYS (CONT'D)

Oh, fuck!

Brenda/Nostrovite shakes her head, mock sorrowful.

(CONTINUED)

80

CONTINUED: (3)

80

BRENDA

Rhys, you're such a bad boy. And you know what bad boys get?

Brenda/Nostrovite lashes out at him with her taloned hand. Rhys jumps back, away from her, to protect Gwen.

And suddenly Brenda/Nostrovite explodes with a deafening BOOM!

As pieces of exploded Nostrovite splatter the walls, floor - and Rhys, we see JACK in the doorway of the outbuilding, holding a massive smoking weapon that's one part rifle two-parts bazooka.

JACK

How's that for a shape-shift!

Weakened Gwen throws her arms around him.

GWEN

Jack!

Jack smiles awkwardly, and takes in bloodied, dirtied Rhys standing there with the chainsaw.

JACK

Hey that whole Evil Dead thing looks really great on you, Rhys.

Jack looks at Gwen, and their eyes linger for an instant. He takes her hand...

JACK (CONT'D)

And the hero always gets the girl.

He gives her hand to Rhys. The two of them look into each other's eyes.

GWEN

I'm sorry. I've ruined everything, haven't I? Do you even still want to marry me?

RHYS

You think this was bad. You try and stop me marrying you, and see what kicks off.

Gwen wraps her arms around Rhys.

CUT TO:

81

INT. GWESTY RHYD-YR-AUR. WEDDING ROOM - DAY

81

The room is wrecked. The guests are shell-shocked and dirty. The bride and groom are streaked with blood and gore. But it's a surreal, happy scene. In the background, the REGISTRAR is finishing up her preamble, GWEN and RHYS stood before her.

There are tears in Gwen's eyes. And among the rest of the congregation. IANTO mops a tear away. OWEN squeezes TOSH's hand, and she looks up at him, heart melting.

GWEN

I call upon these persons here present to witness that I, Gwen Elizabeth Cooper, do take thee, Rhys Alun Williams, to be my lawful wedded husband.

Her eyes meet Jack's as she takes the ring. He smiles at her. She smiles. Places the ring on Rhys's finger.

They kiss.

CUT TO:

82

INT. GWESTY RHYD-YR-AUR. RECEPTION - NIGHT

82

Champagne corks pop.

Music's playing as TRINA runs the disco. Disco lights flashing. RHYS is dancing with GWEN, and IANTO is on the dance floor with MEGAN. JACK watches, a little wistful. OWEN watches, amused, with TOSH.

OWEN

You ready to see that dead man dance?

And he leads her out on to the floor.

Jack approaches Gwen and Rhys.

JACK

Mind if I cut in?

RHYS

Why not? Danced off my feet. Think I'll go and find a beer.

And Jack and Gwen dance.

(CONTINUED)

82

CONTINUED:

82

JACK

Enjoy the honeymoon.

GWEN

I will. What will you do while I'm gone?

JACK

The usual, I guess. Pizza. Ianto. Maybe save the world a couple of times.

GWEN

Miss me?

Jack's eyes linger on her.

JACK

Always. Rhys is a lucky man. And a perfect husband. He's loyal. Brave. He's got a hell of a swing on him. Best of all, he really loves you.

GWEN

I know. But life's never going to be the same again, is it, Jack?

JACK

You'll be fine. Rhys is your reason for doing what you do. To keep him safe. Keep your family safe.

GWEN

So what's your reason, Jack?

JACK

Torchwood is where I belong.

As Ianto cuts in.

IANTO

May I?

Jack smiles. And the two men dance. And Gwen watches, wistful.

CUT TO

83

INT. GWESTY RHYD-YR-AUR. RECEPION - LATER.

83

IANTO carries a tray of drinks from the bar. JACK, OWEN, TOSH, GWEN and RHYS are all together. Ianto hands Rhys a pint.

(CONTINUED)

83

CONTINUED:

83

RHYS

Cheers.

(indicates the party)

You'd never think a couple of hours ago
 they nearly all got torn apart by some
 alien psycho-bitch.

GWEN

It's all been too much for Mum and
 Brenda.

She indicates MARY and BRENDAL propping each other up on a
 couple of chairs, fast asleep.

RHYS

I never thought I'd see that.

And then he and Gwen notices a few others sleeping. She
 looks at Jack, accusing.

GWEN

Jack, what's going on?

JACK

Strange side-effect when you mix Level
 Six retcon with champagne. Really makes
 the party go with a swing. Then you
 fall asleep.

GWEN

You retconned our family? ... I suppose
 it's for the best. I don't want my mum
 remembering what happened to her today.

Jack slides two glasses of champagne across the table
 towards them.

JACK

Maybe the happy couple shouldn't either.

Gwen and Rhys look at each other, considering. Gwen
 pushes the glasses away.

GWEN

No thank you, Jack. There won't be any
 secrets in this marriage.

Jack smiles, and looks around him as the music stops.
 TRINA slumps down asleep on a stool behind the decks.
 The disco lights are picking out an entire room of
 sleeping guests.

(CONTINUED)

83 CONTINUED: (2)

83

OWEN
 (to Gwen and Rhys)
 Looks like bed time.

Gwen and Rhys look at each other and get up.

RHYS
 (to Torchwood)
 We'll see you after the honeymoon. Try
 and stay out of trouble.

And he leads Gwen away. Jack watches them go.

Tosh looks around her at the sleepers.

TOSH
 Something tells me our bed time is a
 long way off.

JACK
 That's right, guys, it's been a busy
 day, but we're not finished yet. We got
 a mop-up operation. So, nice pictures
 of the happy day; and a lick of a paint.
 And remember, this is Gwen's wedding, I
 want your best work.

IANTO
 That's what I love about Torchwood. By
 day you're sorting out the scum of the
 universe. Come midnight, you're the
 Wedding Fairy.

CUT TO:

84 EXT. CARDIFF BAY. DAY

84

A glorious sunrise.

CUT TO:

85 INT. THE HUB.- DAY

85

The circular door rolls aside. JACK, alone and tired
 walks in. He pushes a hand through his hair and finds
 confetti.

He looks at it in his hand.

CUT TO:

86

INT. THE HUB. JACK'S OFFICE - DAY

86

JACK sits and lets the confetti fall onto his desk before him. He's thinking.

After a moment he unlocks a drawer. From it he takes a box. From that he takes an old sepia photograph. It's Jack in a Victorian wedding suit, a beautiful young bride on his arm.

Jack eases back, and remembers fondly...

EPISODE ENDS