

TORCHWOOD CHILDREN OF EARTH

Episode 1

By

Russell T Davies

PINK REVISIONS

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1 EXT. MOORLAND - NIGHT X

1

Black & white footage. Wide open moorland. Cold moonlight.

CAPTION: 1965.

Headlights cutting through the darkness.

CLOSER: an old minibus, trundling along.

CUT TO INTERIOR. CLOSE on a little boy at the back of the bus. This is CLEM. 11 years old. Glimpses of OTHER KIDS around him - 12 in total - but focus on Clem, all wide-eyed and solemn. Poor, plain clothes.

CUT TO the wheels of the bus, stopping.

CUT TO Clem & other kids stepping off the bus, lost, staring all around. ADULTS giving them orders, but they're just glimpsed throughout this sequence, sound muffled; much of this feels like a kid's perspective.

Clem and the kids walk forward, into the dark...

*

Then a DAZZLING WHITE LIGHT shines on them. They flinch. Shield their eyes

*

BRIGHT WHITE LIGHT is filling the air ahead of them.

*

Clem looks terrified. He hangs back, other kids scared but still walking forward either side of him.

And then, as he stares...

CHILDREN walk into the WHITE LIGHT. Disappearing into it.

*

As Clem stares...

More CHILDREN go into the light...

*

SUDDEN JUMP CUT TO MOORLAND, further away - young Clem is now running, running, running, desperate, like a wild thing -

He stops, looks back.

Far away, the BUS, with SILHOUETTES of ADULTS around the white light...

*

*

Which then shuts off.

*

(CONTINUED)

1 CONTINUED: 1

Pitch black.

CU Clem, as he turns, runs through the night, terrified -

CUT TO:

2 EXT. CARDIFF BAY - NIGHT 1 2

CU GWEN COOPER. She bursts out of the Torchwood Tourist Office door. She is terrified. Running for her life.

CAPTION: *Today.*

She runs, runs, runs.

Stay on her, close, jerky, hand-held. Her face, animal - fear, panic, despair.

She runs round into Roald Dahl Plas. Stops dead.

Ahead of her: the Water Tower.

And as Gwen stares, wild-eyed...

The whole thing blows up!

CUT TO TITLES

CUT TO:

3 EXT. MARKET STREET - DAY 1 3

Fingers stabbing the buttons on a cashpoint machine.

CUT TO WIDER. It's GWEN. Normal day, going to work.

CAPTION: *Yesterday.*

As she pockets her £60, a voice is bleeding in:

MOTHER

Tyler. Just stop it. I haven't got time to muck about. Tyler!

Gwen leaving the cashpoint, looking at, a distance away...

The MOTHER is with 7 y/o TYLER. The boy is just standing still. Staring ahead. Not too stare-y; just blank.

MOTHER (CONT'D)

All right, I'll just leave you there.
Is that what you want?

(MORE)

(CONTINUED)

3 CONTINUED:

3

MOTHER (CONT'D)

If I just leave you? In the middle of town? Is it? Tyler, come on!

Mother cont b/g, improvising, as Gwen hears another voice...

FATHER

Suzette! We're gonna be late. Suzette! Now stop it, you're looking silly, d'you want people to see you, looking silly..?

A good distance away, a FATHER, with SUZETTE, 9 y/o, in school uniform; Suzette's just standing there, blank.

(NB, no other children around.) Neither parent clocking the other. Only Gwen, looking between them both. Alert.

CUT TO:

4 INT. RHIANNON'S HOUSE - DAY 1

4

RHIANNON - late 20s, Welsh - shoving clothes in the washing machine. It's a plain house on a rough council estate.

RHIANNON

...and if he gives you any more trouble, you just tell him, your dad's going round his house to punch his face in. And I'll punch his bloody mother. Have you got that, David? David..?

She realises she's not getting any reply. Stands, looks:

Her KIDS - DAVID, 9 and MICA, 7 (pronounced Meesha, like Mica Paris) - are at the table, having breakfast. But they've just stopped. Staring. Blank.

RHIANNON (CONT'D)

Are you listening to me? David? Mica? You two! Look at me!

CUT TO:

5 INT. ALICE'S HOUSE - DAY 1

5

Lovely old house, like a three-storey detached, though on a suburban street; the sort of house that's all ivy outside.

ALICE - 45, wise, calm, bit earth-mother - is in the kitchen, calling through to the hall, where her son,

(CONTINUED)

5 CONTINUED:

5

STEVEN, 8, is standing in the open front door, his back to Alice.

ALICE

Steven! I've told you, if you leave the front door open, those cats are going to get in.

(pause)

Steven? Don't just stand there, you'll be late.

(pause)

Steven..?

She walks down the hall towards him...

REVERSE, STEVEN in the doorway. Staring. Blank.

CUT TO:

6 INT. FROBISHER'S HOUSE - DAY 1

6

Getting posher with every home; an off-road detached house, driveway, nice garden, in the London commuter belt.

Though inside, nice and lived-in, like any house with kids.

FROBISHER - 45, high-ranking Civil Servant, putting on weight, suit & tie - is just heading towards the kitchen to find his wife, ANNA, 40, smart, a politician's wife.

FROBISHER

...I've booked the car for seven thirty, but I might have to leave it on standby - if Baxter starts talking, he never stops, so I can't guarantee what time, I'll send you a text when I'm on the motorway...

He clears through the Breakfast Room, not seeing:

His kids, HOLLY (9) AND LILLY (11) at the table, just sitting there. Staring. Blank. But no one notices.

CUT TO:

7 EXT. CARDIFF STREET, OUTSIDE SCHOOL - DAY 1

7

Massive BLARE on a horn!

It's RHYS, in the cab of a Harwood's Lorry.

(CONTINUED)

7 CONTINUED:

7

RHYS
Get out of the way!!

Because 3 kids - 8 y/os - are standing in the road, in front of his truck. The kids, staring, blank.

RHYS (CONT'D)
Oy! I said bloody shift!

But then Rhys looks across...

He's next to a PRIMARY SCHOOL. And there are more KIDS, on the pavement. Standing still, staring, blank. Couple of MUMs, saying 'What are you doing?', getting no reply.

And Rhys's POV moves round to the SCHOOL YARD. Where there's a good few KIDS. Standing, blank. Eerily still.

And then, like someone's flicked a switch -

The yard snaps back to normal, kids running, chattering, playing. None of them aware that anything happened. And the kids in front of the lorry run on, too.

CUT TO:

8 INT. RHIANNON'S HOUSE - DAY 1

8

RHIANNON watching the kids, as...

In that second, they blink - no big deal, no 'dazed' acting, literally just a blink - and snap back to mid-argument:

DAVID
- and you can shut up an' all, you were the one crying, you were like a baby, I seen you.

MICA
Was not.

DAVID
Was.

MICA
Was not.

Etc. Rhinannon just shrugs it off, turns away.

CUT TO:

9 EXT. ALICE'S HOUSE - DAY 1

9

ALICE now kneeling beside STEVEN, concerned...

But in that second, he blinks - big smile -

STEVEN

See ya then!

And he runs off down the path. Alice watching,
concerned.

CUT TO:

10 INT. FROBISHER'S HOUSE - DAY 1

10

ANNA pops her head round from the kitchen -

ANNA

You two, you're gonna be late.

HOLLY & LILLY blink, back to normal, stand, fast -

HOLLY

We're going! Look!

LILLY

I'm going round to Polly's later, see
ya, by-ee!

And they run away, down the hall.

CUT TO:

11 EXT. MARKET STREET - DAY 1

11

GWEN still a distance away, watching MOTHER & TYLER, as
Tyler blinks, back to normal.

MOTHER

Tyler, for God's sake!

TYLER

What?

MOTHER

You're pushing it, you are, young man.
Come on!

Said as she hurries on, Tyler following. Gwen looks
across. The FATHER is now walking away with SUZETTE, all
normal.

(CONTINUED)

11 CONTINUED: 11

No big deal. But Gwen files it away. Walks on.

CUT TO:

12 EXT. CARDIFF BAY - DAY 1 12

GWEN walking along with a Starbuck's. Just an image of the place, the shops, the water. Quiet, early morning.

CUT TO Gwen heading down the stairs to the Tourist Office door. Calling out to the Water Taxi Man on the upper level:

GWEN

All right, Glyn? What's occurring?

WATER TAXI MAN

I've been watching the bay. No sea monsters.

GWEN

Still early.

And she heads inside...

CUT TO:

13 INT. TORCHWOOD HUB - DAY 1 13

Lift door opens. GWEN steps out. Throws the switch. The portal *clank-clank-clanks* back, cage doors swinging open...

The Hub in darkness. Gwen throws the (newly-installed) light switches. *Slam! Slam! Slam!* Lights wham on, all around. Like revealing the Hub for the first time.

Gwen walks in, looking up, calling out:

*

GWEN

Anyone in? You two having shenanigans in the dark? Jack?

No reply, never mind. Blu-tacked on Gwen's desk, a photo of Tosh, a photo of Owen. She always says to them:

GWEN (CONT'D)

Morning.

But she types into search engine. One word. *Children.*

CUT TO:

14 INT. HOSPITAL, A&E RESUSC ROOM - DAY 1

14

The *SHTOOM!* of two resusc paddles on a chest -

AN OLD MAN laid out, oxygen mask on. STAFF all around,
led by Doctor RUPESH PATANJALI, 23, bit new, bit gauche.

RUPESH

And again! Clear!

SHTOOM! on the paddles. But the screens still flatline.

RUPESH (CONT'D)

Nope. I think we should call it,
everyone agree? Okay. Time of death,
09.17. Sally, I can leave it with you,
yeah? I'll go and tell them...

And he walks away...

CUT TO:

15 INT. HOSPITAL, CORRIDOR - DAY 1

15

*

RUPESH walks along. And CAPTAIN JACK & IANTO JONES turn
to face him.

*

RUPESH

I'm sorry. We did everything we could,
but... he didn't make it.

CAPTAIN JACK

Oh that's a shame.

IANTO

That's very sad.

CAPTAIN JACK

Poor old Mr Williams.

IANTO

Very sad indeed.

RUPESH

There'll have to be an autopsy, but
given his age, I'd say his heart gave
out.

IANTO

That brave old heart.

RUPESH

You were neighbours, is that right?

(CONTINUED)

15 CONTINUED:

15

CAPTAIN JACK
We live next door.

IANTO
He's got no family to speak of. All on his own. We'd just keep an eye out for him, y'know.

RUPESH
Well I'm sure he appreciated it. If only there were more like you two in the world.

CAPTAIN JACK
I know it's an imposition, but with us being such good neighbours, over all these years... Can we see the body?

CUT TO:

16 INT. HOSPITAL, PRIVATE CUBICLE - DAY 1

16

Curtains draw back. There's the OLD MAN, now cleaned up and laid out. RUPESH with CAPTAIN JACK & IANTO.

CAPTAIN JACK
Bless him.

IANTO
God rest his soul.

CAPTAIN JACK
Say, d'you think we could..? Just on our own? Pay our last respects?

RUPESH
Course you can. Just come and find me, once you're done. And I'm sorry for your loss.

CAPTAIN JACK
Thank you.

Rupesh goes.

Pause. Then Ianto hauls up his BRIEFCASE, slams it open - it's full of steel surgical instruments. Jack pulls down the sheets to the old man's waist. Hushed, fast:

IANTO
He thought we were together. Like a couple. He said, 'You two.' The way he said it, like 'You two'.

(CONTINUED)

16 CONTINUED:

16

CAPTAIN JACK
But we are. Does it matter?

IAN TO
I dunno, it's still new to me.
(hands him)
Laser saw.

CAPTAIN JACK
Thank you!

Jack holds up the small LASER SAW -

FX & PROSTHETICS: RED LASER LINE ZAPS OPEN THE BODY,
creating a clean vertical wound in the stomach.

CAPTAIN JACK (CONT'D)
Tongs.

IAN TO
(hands over)
Tongs.

Long, thin, medical steel tongs; Jack roots inside the
wound. Grits his teeth, it's tough, in there.

CAPTAIN JACK
There we go. Almost got it...

And the curtain pulls back.

RUPESH
Sorry, one more thing -

He stops dead.

Jack looks at him.

Ianto looks at him.

Rupesh stares. Boggles.

Then Captain Jack pulls out -

CAPTAIN JACK
There!

In the tongs: a pulsating, black organ, size of a fist.

RUPESH
...what are you doing??

(CONTINUED)

16 CONTINUED: (2)

16

CAPTAIN JACK

Now look at it, that's not human, is it,
does that look human?, no it does not.
It's just a little hitchhiker he picked
up, no harm done, it didn't kill him -

IANTO

- some people say they're positively
beneficial, they release endorphins into
the bloodstream, he died a happy man.
And I've got Tupperware.

Jack drops the organ into Ianto's Tupperware box, *plop!*,
Ianto seals it up, puts it in the briefcase -

CAPTAIN JACK

And we're very considerate, we don't
leave any mess -

Uses LASER SAW -

FX: A BLUE LASER LINE zaps along the BODY, closes the
WOUND, with no scar, like it was never there.

IANTO

- we'll get out of your way -

CAPTAIN JACK

- thanks very much -

Jack & Ianto stride out - Rupesh gobsmacked! But -

RUPESH

Wait a minute - *wait a minute - !*

CUT TO:

17 EXT. HOSPITAL - DAY 1

17

CAPTAIN JACK & IANTO striding along, towards the SUV,
RUPESH running to keep up with them - all on the move -

RUPESH

- whatever it was, that was mutilation,
I should report you -

CAPTAIN JACK

Then why don't you?

RUPESH

But that... thing, what the hell was it,
that hitchhiker -

(CONTINUED)

17 CONTINUED:

17

CAPTAIN JACK
Try putting it in a report.

They're just getting into the car -

RUPESH
Are you Torchwood?

CAPTAIN JACK
Never heard of 'em.

Doors slam. Engine guns up. His last chance to stop them -

RUPESH
There are bodies going missing!

Pause. Engine stops.

Then Jack's window slides down. Cool & calm:

CAPTAIN JACK
How many?

RUPESH
I was right, you're Torchwood. This whole city talks about you.

CAPTAIN JACK
What bodies, where?

RUPESH
It started two months ago. Bodies, taken down to the mortuary, then the records just stop. Five of them. Five in two months. And none of them white. One of West Indian decent, one African, three Chinese, all male.

CAPTAIN JACK
What was your name again?

RUPESH
Rupesh. Rupesh Patanjali.

CAPTAIN JACK
(to Ianto)
What d'you think?

IAN TO
NHS.

CAPTAIN JACK
Yeah.

(MORE)

(CONTINUED)

17 CONTINUED: (2)

17

CAPTAIN JACK (CONT'D)
(to Rupesh)
Too much red tape. Sorry. But good
luck with it!

Window up, engine roars, they drive off. Rupesh
abandoned.

CUT TO:

18 EXT. WHITEHALL - DAY 1

18

OFFICIAL BLACK JAGUAR pulls up. FROBISHER steps out of
the back. Nods hello to a POLICEMAN. Heads into work -
a large, smart Whitehall building.

WHIP PAN, further across the road, where a LONDON BUS is
stopping at the kerb.

LOIS HABIBA steps off; 21, eager, nervous - late! She
runs along, across the road. Heading for the same
building.

CUT TO:

19 INT. CORRIDORS OF POWER - DAY 1

19

FROBISHER heading along.

CUT TO LOIS, further back, trotting along, fast.

CUT TO:

20 INT. FROBISHER'S OUTER OFFICE - DAY 1

20

Wood panelling office. FROBISHER walks in - at her desk,
his secretary, BRIDGET SPEARS, 50, formidable; standing,
waiting, COLONEL ODUYA, male, 40s, in full UNIT uniform.

FROBISHER
Oh Christ.

COLONEL ODUYA
And good morning to you too.

MISS SPEARS
Colonel Oduya for you, sir.
Unscheduled. I would remind you that
you've got the Category Meeting at
quarter past.

FROBISHER
You'd better come through.

(CONTINUED)

20 CONTINUED:

20

He heads into his Inner Office, Colonel Oduya following,
closes the door. WHIP PAN ACROSS -

As LOIS arrives!

LOIS
I'm late! I'm sorry! Oh my God, I'm
really, really sorry!

CUT TO:

21 INT. FROBISHER'S INNER OFFICE - DAY 1

21

FROBISHER going to his desk, COLONEL ODUYA sits opposite.

FROBISHER
Just tell me it's something small. Tell
me it's a meteorite! Or a shadow on the
moon. Just for once, tell me it's easy.

COLONEL ODUYA
Might be nothing, sir.

COLONEL ODUYA (CONT'D)
But it's my job to keep the government
informed, even if it turns out to be a
false alarm.

FROBISHER
Then what is it?

COLONEL ODUYA
Children, sir. It's the children.

CUT TO:

22 INT. TORCHWOOD HUB - DAY 1

22

GWEN at her computer. The door *clank-clanks* back,
CAPTAIN JACK & IANTO coming in laughing, like kids.

IANTO
- you're gonna get us killed!

CAPTAIN JACK
No, you get killed, not me, you'd die
like a dog, like an ugly dog!

GWEN
Oy, Chuckle Brothers. I think I've
found something.

(CONTINUED)

22 CONTINUED:

22

CAPTAIN JACK

Yeah, well I want you to run a check on St Helen's Hospital. Specifically, the morgue -

GWEN

There's a computer, do it yourself. Meanwhile! I've got reports, this morning, of seventeen road traffic accidents, happening right across the country, all the way from Glasgow to St Ives.

CAPTAIN JACK

...is that above average?

GWEN

They all occurred between 8.40 and 8.41, seventeen accidents in exactly the same minute. And every single one of them, involving children.

Captain Jack & Ianto crossing to her now, interested.

IANTO

That'll be the school run.

GWEN

All of them were standing in the road - not crossing the road, they were *standing*. I saw it myself, Jack. These two kids, on Market Street. They just stopped.

CUT TO:

23 INT. FROBISHER'S INNER OFFICE - DAY 1

23

COLONEL ODUYA

But the accidents are just one part of the picture. Because every other child stopped at the same time.

(hands over a file)

And not just in Britain.

CUT TO:

24 INT. TORCHWOOD HUB - DAY 1

24

IANTO now busy at another terminal, GWEN & CAPTAIN JACK crossing to join him, more urgent now.

(CONTINUED)

24 CONTINUED:

24

IANTO

Same reports from France. Fifteen road traffic accidents. All timed around 9.40, they're an hour ahead, so it was simultaneous.

GWEN

All with children?

IANTO

Yup. Hold on. Still cross-referencing... Here we go -

GRAPHICS on-screen, a map of the world. With red dots coming up, as Ianto lists...

IANTO (CONT'D)

Reports coming in, RTAs in Norway. Sweden. Denmark. Luxembourg.

CUT TO:

25 INT. FROBISHER'S INNER OFFICE - DAY 1

25

Colonel Oduya handing over file after file...

COLONEL ODUYA

Germany. India. Egypt. Guyana...

CUT TO:

26 INT. TORCHWOOD HUB - DAY 1

26

GRAPHICS: more RED DOTS coming up on the map.

IANTO

Spain. Portugal. Bosnia. Tokyo...

CUT TO:

27 INT. FROBISHER'S INNER OFFICE - DAY 1

27

COLONEL ODUYA

Singapore... At 8.40 GMT, most of America was asleep, but even there, we're beginning to get reports. I think we can assume it was all of them, sir. As far as we can tell, at 8.40 this morning, every single child in the world... stopped.

CUT TO:

28 INT. TORCHWOOD HUB - DAY 1

28

IAN TO

All of them between the ages of five and eleven. Prepubescent.

GWEN

Seen anything like it before?

CAPTAIN JACK

No way. *Kids..?*

CUT TO:

29 INT. FROBISHER'S INNER OFFICE - DAY 1

29

COLONEL ODUYA

Until we can get further information, we don't know if it's extraterrestrial in origin. Though the United Nations has taken UNIT up to yellow alert, just in case.

FROBISHER

Bloody hell.

LOIS comes in with two coffees. Switching gears:

FROBISHER (CONT'D)

...and, Colonel Mace? How's he getting on these days?

COLONEL ODUYA

He's fine. Wouldn't mind a posting to Vancouver myself. Wonderful countryside, so they say.

FROBISHER

Nice for some.

LOIS

(putting down coffees)

Sorry. My name's Lois, sir, Lois Habiba. Started today. Just helping out Miss Spears while they introduce the new computer system.

FROBISHER

Thank you.

IE, get out. Lois goes. Follow her...

CUT TO:

30 INT. FROBISHER'S OUTER OFFICE - DAY 1

30

LOIS coming out of the Inner Office, MISS SPEARS at her desk. Lois has got a second, smaller desk, full of files.

LOIS

All done. What's his uniform? That's not British Army, is it?

MISS SPEARS

If you could start transferring the names and addresses.

Lois chastened, gets back to work.

CUT TO:

31 INT. FROBISHER'S INNER OFFICE - DAY 1

31

FROBISHER and COLONEL ODUYA, more relaxed:

COLONEL ODUYA

You've got two daughters, is that right?

FROBISHER

Yeah. Maybe I should get them home from school.

COLONEL ODUYA

I'd be careful, sir. I wouldn't do anything that draws attention. Right now, this thing's random enough to go unnoticed, and if anyone files a news report, then we're crushing it. But so far, we're the only ones with software clever enough to piece all this together. Well. Us, and Torchwood.

FROBISHER

D'you want me to talk to them? They're a pain in the backside, but they could help.

COLONEL ODUYA

We're on to them, right now.

CUT TO:

32 INT. TORCHWOOD HUB, JACK'S OFFICE - DAY 1

32

CAPTAIN JACK on the phone, GWEN walks in, puts a file down.

(CONTINUED)

32 CONTINUED:

32

CAPTAIN JACK
...okay, find out anything, let me know.
Immediately.

(hangs up)
Of all the times for Martha Jones to go
on holiday. I get Sergeant Grunt, I'm
talking to a sergeant!

GWEN
Don't you dare phone her, it's her
honeymoon, so what did they say?

CAPTAIN JACK
UNIT base in Washington has run some
tests on a couple of kids. Brain scan,
blood sugar, checked for radiation...
Nothing.

IANTO pops his head round -

IANTO
You were right! He's back!

CAPTAIN JACK
I said so!

Jack & Gwen heading out -

GWEN
Who's back - ?

CUT TO:

33 INT. TORCHWOOD HUB - CONTINUOUS

33

JACK & IANTO heading for a terminal, GWEN following -

CAPTAIN JACK
What's he doing?

IANTO
Waiting. Exactly like you said. He's
been there for 20 minutes.

ON SCREEN: CCTV FOOTAGE, HIGH ANGLE of Roald Dahl Plas.
And standing there... RUPESH.

CUT TO:

34 EXT. ROALD DAHL PLAS - DAY 1

34

RUPESH looking round, feeling like an idiot.

CUT TO:

35 INT. TORCHWOOD HUB - DAY 1

35

Watching, on the terminal:

CAPTAIN JACK
Persistent.

IAN TO
Good sign.

CAPTAIN JACK
Dogmatic.

IAN TO
Always a plus.

GWEN
Oh Christ, never work with a couple -
you two talk like twins, now tell me who
he is.

IAN TO
Rupesh Patanjali. He saw the
hitchhiker, he's the bodies-going-
missing man.

CAPTAIN JACK
Dr Patanjali. We need a doctor.

GWEN
What, and you let just him follow?

IAN TO
Ask about Torchwood, most people point
you towards the Bay.

GWEN grabbing her jacket & stuff, heading out -

GWEN
You bastards, that's exactly what you
did to me! First time we met! Bollocks
to that, I'm promoting myself. To
recruitment officer!

The door *clank-clank-clanking*, and she's gone.

IAN TO
She's calling us a couple now.

CAPTAIN JACK
What's your problem?

IAN TO
Just saying.

(CONTINUED)

35 CONTINUED:

35

Pause.

CAPTAIN JACK
I hate the word 'couple'.

IAN TO
Me too.

CUT TO:

36 EXT. ROALD DAHL PLAS - DAY 1

36

RUPESH now down by the waterfront.

GWEN walking towards him.

GWEN
Hi. It's Rupesh, isn't it?

RUPESH
...yeah.

GWEN
Gwen Cooper. I'm Torchwood.

CUT TO:

37 EXT. ROALD DAHL PLAS - DAY 1

37

GWEN & RUPESH sit outside the Millennium Centre, at those
cafe-bar tables & chairs. He's handing over a file, she
flicks through it; but she's testing him, throughout.

GWEN
...and three of the bodies were Chinese?
Were they related?

RUPESH
No, one of them was 27 years old, the
other two in their 50s. But not from
the same family.

GWEN
Bit odd, though. Statistically. Three,
in a city this small.

RUPESH
That's what I thought. Mind you.
Nothing compared to that hitchhiker.

GWEN
Freak you out?

(CONTINUED)

37 CONTINUED:

37

RUPESH

Oh yeah!

GWEN

Me too. Apparently, anyone could have one. Don't! I know!

RUPESH

This place! Ever since I moved here, it's just... weird.

GWEN

Where you from, then?

RUPESH

Chesterfield, it's in Derbyshire. Came down here, 18 months back.

*
*

GWEN

Enjoying it?

RUPESH

Very much, yeah.

GWEN

Bet it doesn't pay much.

RUPESH

Not at first. Could be worse.

GWEN

Torchwood's paid by the Crown. First pay cheque, I almost fell over. Had to hide it from my boyfriend. I was buying clothes and stashing them under the bed.

RUPESH

D'you mean... the Royal Family?

GWEN

By decree. Something to do with Queen Victoria. We go way back.

RUPESH

So what's it like, inside Torchwood, I mean, what d'you do..?

GWEN

Why are you so interested?

RUPESH

Well. From what I've heard, it just sounds... I dunno.

(CONTINUED)

37 CONTINUED: (2)

37

GWEN

Exciting?

RUPESH

Suppose.

GWEN

Glamorous?

RUPESH

No, more sort of... Thing is, we've all seen it now, the past few years. Alien life. Even though half the world's still denying it. But for me, it's...

(pause)

Okay. It's the suicides. Past few years, suicides rates have doubled. And that's ever since the first alien. My first case, my first death, was a suicide, and d'you know why she did it? Cos she'd written all these letters... she'd been a Christian, all her life, not devout, but practising, and then alien life appears. And she wrote this bit, she said: it's like science has won.

GWEN

Lost her faith.

RUPESH

More than that. She said she saw her place in the universe. And it was tiny. She died, because she thought she was was nothing.

GWEN

I went through that. Even now, I get terrified. But at the same time... It is brilliant, and beautiful, and completely bloody magic. It's bigger, y'know? Like the whole wide world is bigger. My life, is bigger. Shit.

And she's running - !

Rupesh lost. Eh? Looks round. Then belts after her -

CUT TO Gwen, racing across the open Plas, on her mobile -

GWEN (CONT'D)

Jack! Get up here! Right now! It's happening again! The children!

(CONTINUED)

37 CONTINUED: (3)

37

- as she runs up to MOTHER #2, with her 9 y/o DAUGHTER.
Who is just standing there. Staring ahead. Blank.

GWEN (CONT'D)

It's all right, don't touch her -

MOTHER #2

Don't be so daft, she's just playing a
game, who are you - ?

But the daughter, still blank, OPENS HER MOUTH.

A NOISE; high pitched, wowing. Like a radio tuning in.
It's not deafening. But it's *impossible*.

CUT TO:

38 INT. TORCHWOOD HUB - DAY 1

38

JACK running across - passing IANTO -

CAPTAIN JACK

- they're doing it again - !

CUT TO:

39 EXT. PRIMARY SCHOOL - DAY 1

39

ALL THE CHILDREN standing still, in the yard. Mouths
open.

The TUNING NOISE, filling the air.

CUT TO:

40 EXT. PRIMARY SCHOOL #2 - DAY 1

40

Posher school, all in uniform. CHILDREN standing still.
Mouths open. Tuning noise. One of these kids is STEVEN.

CUT TO:

41 EXT. CITY STREET - DAY 1

41

A LINE OF CHILDREN, out on a school trip, in a rough
line, but now all standing still, mouths open. Tuning
noise. Two TEACHERS telling them to stop, ONLOOKERS
watching.

CUT TO:

42 EXT. ROALD DAHL PLAS - DAY 1

42

CAPTAIN JACK & IANTO running up, to GWEN, RUPESH & MOTHER #2, the DAUGHTER's mouth open, the tuning noise -

CAPTAIN JACK
What's she doing, what's the noise?

GWEN
I don't know!

MUM
Sasha! Stop it! Sasha, listen to me!
Now just stop it!

RUPESH
There's another one - !

Way across the Plas, MOTHER #3, with 2 KIDS, BOY & GIRL, both standing with mouths open, mum saying 'Stop it!' etc.

Both Rupesh and Ianto run together - Ianto getting out a camcorder, as he runs - fast & hand held - calling to mum -

IANTO
- s'all right - just leave 'em, just
stand back -

Rupesh makes her take a step back, as Ianto films the kids -

RUPESH
It's all right, I'm a doctor, I'm at St Helen's, my name's Dr Patanjali, there's nothing to worry about, we just need to take a look -

And then the BOY & GIRL speak. A flat, adult, male voice.

BOY & GIRL
We. We. We. We are. We are.

IANTO
Woaaahhh...

He looks across, to Gwen & Captain Jack -

CUT TO them, the DAUGHTER intoning the same words.

(CONTINUED)

42 CONTINUED: 42

DAUGHTER
We are. We are. We are.

CUT TO:

43 EXT. CITY STREET - DAY 1 43

The SCHOOL TRIP, intoning, at a steady pace:

CHILDREN
We are. We are. We are.

CUT TO:

44 EXT. PRIMARY SCHOOL - DAY 1 44

TEACHERS walking amongst the CHILDREN, alarmed, as:

CHILDREN
We are. We are. We are.

CUT TO:

45 EXT. PRIMARY SCHOOL #2 - DAY 1 45

TEACHERS lost, STEVEN & CHILDREN intoning:

CHILDREN
We are. We are. We are.

Sudden pause. Silence. The teachers wait... And then:

CHILDREN (CONT'D)
We are coming.

CUT TO:

46 EXT. ROALD DAHL PLAS - DAY 1 46

GWEN, CAPTAIN JACK, MOTHER #2 staring...

DAUGHTER
We are coming. We are coming. We are
coming. We are coming.

GWEN
Oh my God...

CUT TO IANTO, RUPESH, MOTHER #3, staring, as...

(CONTINUED)

46 CONTINUED: 46

BOY & GIRL
We are coming. We are coming. We are
coming. We are coming.

CUT TO:

47 EXT. PRIMARY SCHOOL - DAY 1 47

CHILDREN
We are coming. We are coming.

CUT TO:

48 EXT. PRIMARY SCHOOL #2 - DAY 1 48

CHILDREN
We are coming. We are coming.

CUT TO:

49 EXT. CITY STREET - DAY 1 49

CHILDREN
We are coming. We are coming.

CUT TO:

50 INT. FROBISHER'S INNER OFFICE - DAY 1 50

FROBISHER on the phone, in a panic -

FROBISHER
Shit, shit, shit -

And he runs out -

CUT TO:

51 INT. FROBISHER'S INNER OFFICE - CONTINUOUS 51

FROBISHER runs out, to MISS SPEARS & LOIS -

FROBISHER
- who's got children?? Find me a kid,
find me a bloody kid, now!!!

CUT TO:

52 OMITTED 52

53 INT. PSYCHIATRIC WARD - DAY 1 53

An old hospital, maybe Victorian. A NURSE runs along,
leading a MALE CHARGE NURSE - down the corridor, panicky -

(CONTINUED)

53 CONTINUED: 53

- through a DAY ROOM, whizzing past PATIENTS -
- running through open French windows -

CUT TO:

54 EXT. PSYCHIATRIC WARD GROUNDS - DAY 1 54

The ward's got old-fashioned grounds, lawn & trees & benches -

- NURSE running, CHARGE NURSE following -

NURSE

He won't stop, he keeps saying the same thing, over and over -

- and run with them, to find -

A MAN. An ADULT. 55, wiry face, gaunt, unshaven, standing still and staring ahead and intoning the same words.

This is CLEM; forty four years later.

CLEM

We are coming. We are coming. We are coming. We are coming.

CUT TO:

55 EXT. ROALD DAHL PLAS - DAY 1 55

DAUGHTER

We are coming. We are coming...

Sudden silence.

GWEN, JACK & MOTHER #2, the DAUGHTER just standing there now. Still staring. All waiting...

GWEN

...who are you?

But then the daughter blinks. Normal again. To mum:

DAUGHTER

Come on then!

And she runs off, happy. Jack looks across -

CUT TO IANTO, RUPESH & MOTHER #3, BOY & GIRL back to normal.

(CONTINUED)

55 CONTINUED:

55

BOY
Why's he filming? Mam, we gonna be on
telly?

Mum just hugs them both, upset.

CUT TO:

56 OMITTED

56

57 EXT. PSYCHIATRIC WARD GROUNDS - DAY 1

57

CLEM collapses to his knees, exhausted. (In b/g, a
second nurse is filming this on her mobile.) NURSE goes
to him -

NURSE
There we go, I've got you. Look at me,
Tim. You all right?

But he looks at her, terrified:

CLEM
They've found me.

CUT TO:

58 EXT. CARDIFF BAY - DAY 1

58

CAPTAIN JACK, GWEN & IANTO running for the Tourist Office
door, RUPESH running after them -

CAPTAIN JACK
- I'll get on to the Home Office, this
thing's gone public, they're gonna need
us - woah, big fella, where'd you think
you're going?

To Rupesh, stopping at the door (Ianto heading in).

RUPESH
Um. I dunno. I could help.

CAPTAIN JACK
Doing what?

GWEN
You're bleeping.

RUPESH
(his pager)
Shit, yeah, sorry -

(CONTINUED)

58 CONTINUED:

58

CAPTAIN JACK
Whole city came to a halt, they're gonna
need you in A&E -

And as Jack heads in -

GWEN
We'll get back to you, I promise.

RUPESH
What's inside there?

GWEN
Big science-fiction superbase.
Honestly! See ya.

And she goes in. Slam. Rupesh abandoned, again.

CUT TO:

59 INT. CORRIDORS OF POWER - DAY 1

59

AIDES are now running! Both directions, one carrying
files -

CUT TO:

60 INT. FROBISHER'S OUTER OFFICE - DAY 1

60

- the AIDE running in, dumping files - and it's chaos! -
two AIDES are moving TELEVISION SETS in - FROBISHER with
PARLIAMENTARY SECRETARY & PRESS OFFICER -

*
*

PARLIAMENTARY
SECRETARY
- we've got the PA
demanding a statement,
the Prime Minister's
heading back right now,
he's seeing the Cabinet
at two o'clock for an
Emergency Session, but
if you're liaising with
UNIT then we need a
clear line on that -

PRESS OFFICER
(handing over files)
- we've got that from the
White House - that's from
the UCC - the bloody Charity
Commission is demanding
clarification, of all things -
that's a red flag from
Australia House - that's the
file on the Pharos Institute -

At the same time, MISS SPEARS & LOIS on the phones -

(CONTINUED)

60 CONTINUED:

60

MISS SPEARS
I'm sorry, we've got no
comment -
(next line)
Peter? Can we leave it
for now?
(next line)
No comment, you'll have
to talk to the press
secretary -
(next line)
I'm sorry, no comment -

LOIS
I've been told to say, no
comment. I really can't add
to that, if you could just
hold -
(next line)
I'm sorry, he's not seeing
anyone right now -
(next line)
Hi. Right. No, I don't
know who that is, sorry, I'm
new -

Etc in b/g, as Miss Spears goes to Lois, with a Post-It -

MISS SPEARS
- I'll have to abandon the press list,
can you set up an autoreply? You'll
have to get into my account, that's my
username, spears, and the password is
Hastings, capital H, rest of it lower
case -

- as Frobisher grabs the files, angry -

FROBISHER
- anyone else, just tell them, no!
Bridget. No more calls!

He storms in to the Inner Office -

CUT TO:

61 INT. FROBISHER'S INNER OFFICE - DAY 1

61

FROBISHER storms in. Slams the files down on his desk.
His life's gone to Hell. Pause. Hold on him, as he
recovers. Then goes to his chair. Sits.

Without looking, he's aware of the door opening.

MISS SPEARS OOV
Sir?

FROBISHER
I said, no one.

MISS SPEARS OOV
Mr Dekker, sir.

He looks up. *Shit.*

(CONTINUED)

61 CONTINUED:

61

MISS SPEARS discreetly withdraws, leaving MR DEKKER standing there. 60s, in a suit, but a bit shabby; he's a worker, bit of a boffin. Looking at Frobisher with evident satisfaction. Like they both know what this means.

Frobisher gutted. This is even worse.

Hold the silence, as Mr Dekker walks to the desk, sits.

Pause.

And then he loves saying this:

MR DEKKER

Four, five, six. I warned you.

CUT TO:

62 INT. TORCHWOOD HUB, JACK'S OFFICE - DAY 1

62

CAPTAIN JACK on the phone, insistent -

CAPTAIN JACK

- just tell him Captain Jack Harkness,
he'll take the call -

CUT TO:

63 INT. FROBISHER'S OUTER OFFICE - DAY 1

63

INTERCUT with Captain Jack, sc.62.

LOIS on the phone. Still busy in b/g, the PARLIAMENTARY SECRETARIES with MISS SPEARS, rattling through files -

LOIS

I'm sorry, but I can't, if you could
leave your name and number -

CAPTAIN JACK

Tell him it's Torchwood.

FROBISHER walks out of the office, MR DEKKER following -

LOIS

Right, and how d'you spell that?

CAPTAIN JACK

You're working for the Home Office, and
you've never heard of Torchwood?

LOIS

I'm new. Started today.

(CONTINUED)

63 CONTINUED:

63

CAPTAIN JACK
Just what I need!
(pause; calmer)
Okay, sorry. Not your fault. You
picked hell of a day. Listen, just tell
him Torchwood, W-O-O-D. We might be
able to help, okay? What was your name?

LOIS
Lois, Lois Habiba.

CAPTAIN JACK
Good luck to you, Lois Habiba.

He hangs up. Stay on Lois.

She types in to her call log: *Torchwood*. The moment
she's done so, a RED FLAG automatically pops up next to
it, *ping!*

Lois intrigued. Clicks on it.

On screen: *CLASSIFIED. Security Level Two.* With a box
for username and password.

Lois glances at Miss Spears - she's busy, talking away.

Lois looks at the Post-It, on her screen. Username and
password. What the hell. She types it in.

Screen opens up. *TORCHWOOD*. Various options: *History*,
Archive, *Contact*, *Personnel*, etc. She clicks on *History*.

On Lois, as she reads.

...blimey!

CUT TO:

64 EXT. THAMES HOUSE - DAY 1

64

OFFICIAL BLACK JAGUAR pulls up.

FROBISHER steps out. Grim. With MR DEKKER.

Together, they head into Thames House. (FX shot?)

CUT TO:

65 INT. THAMES HOUSE, BASEMENT CORRIDOR - DAY 1

65

Dark, subterranean corridor. FROBISHER & DEKKER walk
down some steps, hurry along, Dekker wry, smiling,
throughout.

(CONTINUED)

65 CONTINUED:

65

MR DEKKER

Been a while, since we had visitors down here. Thought you'd forgotten about us.

Entering his office...

CUT TO:

66 INT. THAMES HOUSE, DEKKER'S OFFICE - DAY 1

66

FROBISHER & DEKKER enter. it's an old, dark office, full of old files and paperwork, a small archive. It's Dekker's den, a bit like Fox Mulder's office. He's got a modern PC terminal on his desk, but he leads Frobisher towards

a desk, housing an old radar-type screen, combined with what looks like a radio ham's delight.

MR DEKKER

We converted all the readings onto digital, years ago, but I kept the original equipment. Call it nostalgia. And then this morning... It woke up. 8.40, and again at 10.30, transmitting on the 456.

(Always said, 'Four five six.') Dekker throw a switch -

A burst of static from the speakers. Cuts off.

MR DEKKER (CONT'D)

That's all. Just five seconds in duration. But that's enough.

FROBISHER

What's it saying?

MR DEKKER

I think it's a burst of compressed information, I'm running it through the translators, might take a while.

(repeats noise)

But the point is, the 456 was open.

*
*
*
*

FROBISHER

But why would they *change*?

MR DEKKER

That's your job, to find out.

FROBISHER

I'll have to tell the Prime Minister

(CONTINUED)

66 CONTINUED:

66

MR DEKKER
Elected officials, they just come and go. The 456 was here before him, it'll be here long after he's gone. And so will we. The Civil Service, John. The cockroaches of government.

Pause.

FROBISHER
Have you got kids?

MR DEKKER
Too busy working.
(smiles)
Turns out to be a godsend.

CUT TO:

67 INT. TORCHWOOD HUB - DAY 1

67

CAPTAIN JACK, GWEN & IANTO, all energised, workshopping -

CAPTAIN JACK
- so what?, think!, it's a transmission,
a pulse, a broadcast -

IANTO
Like that Mosquito alarm! Y'know, the
one that only kids can hear -

CAPTAIN JACK
- something unique to prepubescents -

IANTO
- maybe testosterone interferes with the
signal, and oestrogen -

GWEN
- no no no no, hold on - oh we're
dumbos, we're missing the bleedin'
obvious, look -

She stabs a button, NEW IMAGE on screen -

CUT TO:

68 OMITTED

AND

69

68

AND

69

70 INT. CHINESE BEDROOM - NIGHT

70

CU, HAND-HELD (parent with camcorder). LITTLE CHINESE GIRL in bed, eyes wide open, saying:

CHINESE GIRL
We are coming. We are coming.

CUT TO:

71 INT. TORCHWOOD HUB - DAY 1

71

GWEN
Recorded in Taiwan, the point being,
anyone..?

CAPTAIN JACK
It's English.

IAN TO
They're speaking English.

GWEN
Exactly! And all the footage is the same. Every single kid in the whole wide world is speaking English, so why's that?

CAPTAIN JACK
I suppose, if you scanned the Earth,
from the outside, you'd register English
as the dominant language.

IANTO
 Actually, that would be Chinese. Well,
 Mandarin. There's about a billion
 people speaking Mandarin, three times
 more than English.

Oh my God.

CAPTAIN JACK

What?

GWEN
Ohh, you're gonna love this, boys. This software is brilliant! Okay. Ready for this? Every single child in the world talks in unison, yeah?

CAPTAIN JACK
Yeah.

IAN TO
Yep.

GWEN
Every single child... and one man.

(CONTINUED)

71 CONTINUED:

71

She presses the button -

ON SCREEN: THE MOBILE-PHONE FOOTAGE of sc.54. Clem standing there, saying 'We are coming.' On a loop.

CAPTAIN JACK

What the hell..? Who's he?

GWEN

Name's Timothy White. Patient in the Psychiatric Ward of the Duke Of York Hospital, East Grinstead.

CAPTAIN JACK

How d'you get the footage?

GWEN

It was the staff, they've emailed it to the police. But every single police force is swamped with all the mums and dads going mental, it's just waiting in line. I reckon no one else has noticed him yet.

IAN TO

East Grinstead.

CAPTAIN JACK

What is that, two hours..?

GWEN

I'm on it!

CUT TO:

72 EXT. CARDIFF BAY - DAY 1

72

That small multi-storey car park. GWEN at the wheel of her car - drives off, fast -

CUT TO:

73 INT. HOSPITAL A&E - DAY 1

73

Busy, chaotic, PATIENTS, NURSES, etc. RUPESH hurrying back in. Though still in a world of his own.

He looks round. Waiting area: a CHINESE MAN with a bleeding nose. Rupesh just clocks that for a second. Gets to work.

CUT TO:

74 EXT. ROALD DAHL PLAS - DAY 1

74

CAPTAIN JACK & IANTO on a bench, with a sandwich,
surveying the Plas. Calm & quiet:

CAPTAIN JACK
Lunchtime. This place should be buzzing
with kids.

IANTO
Everyone's taken them home.

CAPTAIN JACK
We need a child. Cos we need to test
those frequencies. Find the right
frequency, and we could find out who's
transmitting.

IANTO
Where d'you get a child, though? I
could find you lasers and Weevils and
hitchhikers. But kids...

Pause. Jack deep in thought, dark. Then heads off -

CAPTAIN JACK
See you later.

IANTO
Where are you going?

CAPTAIN JACK
Now who's a couple?

And he walks off.

CUT TO:

75 EXT. MOTORWAY/CAR - DAY 1

75

GWEN driving. On her hands-free headset:

GWEN
I know, I promised, shut up. Change of
plan, I've got to go to East Grinstead!
Of all places.

CUT TO:

76 EXT. HOUSE FOR SALE - DAY 1

76

INTERCUT with Gwen, sc.75.

(CONTINUED)

76 CONTINUED:

76

RHYS, pottering round the outside of a nice semi-detached house with a FOR SALE sign, staring through the windows.

RHYS

S'all right, I thought you'd be busy.
'We are coming!'

GWEN

But what's it like?

RHYS

Dunno, I'm locked out, the estate agent hasn't turned up. Fair do's though, she's probably got kids. What d'you think's causing it?

GWEN

Can't say. Top secret.

RHYS

You haven't got a clue.

GWEN

No idea.

RHYS

Tell you what, it looks nice, from the outside. And I reckon we could knock ten thousand off the asking price. Three bedrooms. One could be a nursery.

GWEN

Stop it!

RHYS

One day!

GWEN

You can adopt a Phillipino and get her to clean the chimneys.

RHYS

Thing is, I was thinking, though - all those kids went off at 8.40, when everyone's on their way to school, then 10.30, that's breaktime. It's like it was timed, so you'd get maximum kids, out in the open, visible to everyone.

GWEN

...suppose.

(CONTINUED)

76 CONTINUED: (2)

76

RHYS

But that means it's timed around
Britain. Specific British hours. It
might be worldwide, but I reckon
someone's looking right at us.

GWEN

...that's brilliant. Hey, you're not
bad, you.

RHYS

I'm bloody superb.

GWEN

(old joke)

Oh my God, Severn Bridge! I'm going
into England! Farewell forever!

RHYS

Good luck! Have you got currency?

GWEN

I've had my injections! See ya!

CUT TO WIDER: Gwen's car heading over the SEVERN BRIDGE.

CUT TO:

77 INT. PRIME MINISTER'S OFFICE - DAY 1

77

Wood-panelling, on a grander scale than FROBISHER's
office. CU BRIAN GREEN, reading a file. Grave. He's
the Prime Minister; 50, shrewd northerner. FROBISHER
sitting opposite.

Silence, as Green turn the pages.

Silence.

More pages.

Then Green closes the file.

Sits back.

Hold the silence. Then:

GREEN

I need a cigarette.

Frobisher stands, makes to go.

GREEN (CONT'D)

Where are you going?

(CONTINUED)

*
*
*

77 CONTINUED:

77

FROBISHER

Well, if you want to go outside...

GREEN

Who's going to report me?

And Frobisher goes back to his chair, as Green lights up.
Holds the pause. Frobisher nervous. Then, exhaling
smoke:

GREEN (CONT'D)

When I was a kid, it was the Bomb. Iron
Curtain. Reds under the bed. It was
all so bloody simple. Now it comes
raining down from the skies. Made of
metal and stinking green and all sorts.
I find myself running a country under
siege. From above!

FROBISHER

What d'you recommend that we do?

GREEN

You tell me.

FROBISHER

Well. Given that this is now worldwide,
Prime Minister... I think it might be
best if certain historical events were
taken... off the record.

GREEN

So Britain gets a clean sheet?

FROBISHER

Yes, sir.

GREEN

How do we know if these... what do we
call them?

FROBISHER

The 456. They never gave a name. We
just called them the 456 after the
frequency allocation.

GREEN

Then how do we know the 456 will keep
quiet?

FROBISHER

We don't. All we can do is hope to
cover ourselves.

(MORE)

(CONTINUED)

77 CONTINUED: (2)

77

FROBISHER (CONT'D)

(pause)

You'll have to issue a Blank Page.

GREEN

No.

FROBISHER

...then, what do we..?

GREEN

I'm not having my name on this. You never told me. I was never part of it. I never knew. Is that understood?

FROBISHER

Yes, sir. Then... I take it, that leaves the Blank Page with me..?

GREEN

Just don't tell me about it.

(pause)

Even cigarettes are shit, these days.

78 OMITTED

78

79 INT. ALICE'S HOUSE - DAY 1

79

ALICE, heading to the front door, opens it.

And there's CAPTAIN JACK. She's cool, shrewd.

ALICE

I thought so.

CAPTAIN JACK

Good to see you. How's things?

ALICE

Terrifying.

STEVEN

Uncle Jack!

He comes bombing from the kitchen, runs to Jack, who picks him up, grinning, gives him a kiss -

CAPTAIN JACK

Steven! Hey soldier, how you doing?

STEVEN

I was talking like an alien! Everyone was! It was brilliant!

(CONTINUED)

79 CONTINUED:

79

ALICE
You'd better come in.

And he heads inside...

CUT TO:

80 EXT. COUNCIL ESTATE - DAY 1

80

Rough old estate. The SUV pulls up.

IANTO steps out. Heads for a house. Walks round the side, using the kitchen door; he knows the place. Goes inside -

CUT TO:

81 INT. RHIANNON'S HOUSE - DAY 1

81

- into RHIANNON's. His sister's. She's at the table - she's got a job putting folded sheets into envelopes.

IANTO
Only me.

RHIANNON
Bloody hell. We must be in trouble. Or is it Christmas?

IANTO
How are they?

MICA's nearby, playing an X Box on a portable TV. During this, Ianto automatically gets out £10, gives it to Mica, who takes it but just keeps playing.

RHIANNON
Well, bit of a scare, I brought them home, just in case. I reckon it's that group hysteria thing. Y'know, like when lots of girls all faint at the same time. Say thanks to your uncle.

MICA
I did.

RHIANNON
(yells)
David! Your Uncle Ianto's here!

During the below, DAVID belts downstairs, runs up to Ianto, gets given a tenner, doesn't say thanks, runs away again.

(CONTINUED)

81 CONTINUED:

81

IAN TO

I was thinking. I missed Mica's birthday. I could, I dunno. Take her to MacDonald's or something.

RHIANNON

That's all of £3.95, big spender.

IAN TO

All right then, cinema.

RHIANNON

That'd be nice. You'd like that, wouldn't you, Mica?

IAN TO

I thought maybe this afternoon.

RHIANNON

No chance. What about Saturday?

IAN TO

I'm kind of busy.

RHIANNON

You're a civil servant, they don't work weekends. They invented weekends. And I'm not having her go out, not today, not with all that voice thing happening. I want them where I can see them.

IAN TO

But she'll be with me.

RHIANNON

Oh yeah. All those things, those bloody Daleks flying down, where were you then? Nowhere to be seen! She's staying put.

IAN TO

Right. Okay. Well. It was just an idea. I won't bother you.

RHIANNON

Oh, and that's it, is it? You're just gonna go now? Sit down, you daft sod, I've got some of that spinach dip. And you and me, we've got things to talk about.

IAN TO

What things?

(CONTINUED)

81 CONTINUED: (2)

81

RHIANNON

You've been seen.

Glinting with a secret, she goes to put the kettle on.

WIDE, on Ianto, strangely adrift in a family home.

CUT TO:

82 INT. ALICE'S HOUSE - DAY 1

82

CAPTAIN JACK & ALICE with a coffee, watching STEVEN in the back garden. He's painting a banner, SAVE OUR FOOTIE. All polite, civilised, underlying tension:

ALICE

They're saying on the news, we should send them back to school tomorrow. D'you think it's safe?

CAPTAIN JACK

I don't know any more than you.

ALICE

Oh come on.

CAPTAIN JACK

I don't.
(pause)
Any word from Joe?

ALICE

Living in Italy. With her. They finally got married. But he phones, now and then, sends Steven postcards. Remembers his birthday. There are worse fathers.

Silence between them, letting that settle.

CAPTAIN JACK

How are you off for money?

ALICE

Don't worry about that. You give me enough.
(pause)
Kind of easy, writing a cheque.

CAPTAIN JACK

Alice. You're the one who asked me to stay away. I'd come round here every week, if you wanted me to. Every day.

(CONTINUED)

82 CONTINUED:

82

ALICE

Yeah...

(smiles, quiet)

I just can't stand it, dad. I look older than you. And it's never gonna stop. I get older and older, and you stay the same. One day, you're gonna be standing at my funeral. Looking just like you did when you were standing at mum's. No wonder she was so furious. You make us feel old.

CAPTAIN JACK

Actually, I found a grey hair.

ALICE

Oh now *that's* the end of the world.

Quiet laugh, off both. Then, of Steven:

CAPTAIN JACK

You ever gonna tell him?

ALICE

What do I say? That you're his grandfather?

CAPTAIN JACK

He's too young to notice, right now. That I don't age. But one day, he's gonna realise.

ALICE

That's another reason to stay away.

CAPTAIN JACK

...suppose, I could... make the most of it. While he's still young. Take him out. Buy him some stuff. Me and him, sort of thing.

ALICE

D'you mean today?

CAPTAIN JACK

While I'm here, might as well.

ALICE

You bastard.

And this stays calm and civilised:

(CONTINUED)

82 CONTINUED: (2)

82

ALICE (CONT'D)

Something happens to the kids, and you want to spend time with him. On the same day. You are not experimenting on that boy, dad. Not ever.

Silence. Then:

ALICE (CONT'D)

That's why I want you to stay away. Because you're dangerous.

CUT TO:

83 OMITTED

AND

84

83

AND

84

85 INT. HOSPITAL A&E - DAY 1

85

RUPESH, with his pager, heading for a wall-phone.

RUPESH

Dr Patanjali. You were paging me?

Switchboard: 'Putting you through' -

CUT TO:

86 EXT. ROAD OUTSIDE ALICE'S HOUSE - DAY 1

86

CAPTAIN JACK getting into his car (when it's not the SUV, it's a sports car). On his mobile:

CAPTAIN JACK

Rupesh! Captain Jack Harkness. You've got a children's ward, haven't you? I need a kid.

CUT TO:

87 INT. RHIANNON'S HOUSE - DAY 1

87

IANTO & RHIANNON with a cuppa, spinach dip & nachos. Ianto aware of MICA, throughout this, who's oblivious.

RHIANNON

- so Susan-on-the-corner was in town, and it was her anniversary, so they went to that posh French place in town, by the memorial, and there was you.

(CONTINUED)

87 CONTINUED:

87

IANTO

So?

RHIANNON

There was you, having dinner with a man.

IANTO

So?

RHIANNON

Having dinner, with a man, in a restaurant.

IANTO

So? You have dinner with Tina.

RHIANNON

Not in town. Susan said he was gorgeous. Like a film star. Or an escort.

IANTO

He's my boss.

RHIANNON

She said it was intimate. I said, he's had girlfriends, she said, no girl was getting her feet round that table, no chance. Have you gone bender?

IANTO

Mica's hearing this.

RHIANNON

She's not bothered, her friend Sian's got two mothers. Oh go on.

Pause. Quieter:

RHIANNON (CONT'D)

You never tell me anything, these days. Dad died, that was it, you were off. Couldn't wait. Like I did something wrong, but I didn't, did I?

IANTO

It's not that, it's... It's my job, it's kind of difficult, it's...

Long pause. Eats a nacho. And then, deep breath:

IANTO (CONT'D)

He is very handsome.

(CONTINUED)

87 CONTINUED: (2)

87

RHIANNON

...no!

IANTO

Now stop it.

RHIANNON

You are kidding me! Really though?
Really? Christ almighty! Oh my God,
Ianto, which one are you?

IANTO

Just - ! That's enough!

RHIANNON

But he's nice, yeah? Is he? Oh my God.
I mean, since when?

IANTO

It's weird, it's just different, it's
not... men, it's just him. It's only
him. And I don't even know what it is,
really. So I'm not broadcasting it.

RHIANNON

No, honest, I won't say. If you want it
kept quiet, I swear, I won't say a word,
I promise -

JOHNNY enters, big man, 30's, belly showing under t-shirt -

JOHNNY

Aye aye, gay boy, she says you're taking
it up the arse.

IANTO

Thanks.

JOHNNY

Mica, get off that thing. How've you
been, you smart bastard?

As Ianto stands, Johnny gives him a big hug.

IANTO

...fine.

JOHNNY

Whose car is that outside, is that you?
Big black thing?

IANTO

It's the company car.

(CONTINUED)

87 CONTINUED: (3)

87

JOHNNY

You want to watch it on this estate.

IAN TO

No, it's fine, it's top of the range,
it's got a triple-deadlock.

JOHNNY

Sounds like it.

And an alarm is sounding, in the b/g.

Ianto realises... shit! Runs!

CUT TO:

88 EXT. COUNCIL ESTATE - DAY 1

88

IAN TO runs out, JOHNNY following, then RHIANNON -

No car!

IAN TO

But... but that's a triple deadlock,
they can't have - !

JOHNNY

No, cos what they do is, they drive
round the block, then they come back for
a lap of honour. The victory parade!
We'll get 'em -

There's a pile of bricks nearby - Johnny picks one up,
gives another to Ianto -

IAN TO

We should phone the police -

JOHNNY

Naah, this is more fun, here they come!
Told you! Get ready!

And the SUV roars towards them, beeping, having completed
a circle. Some LAD shoving his arse out of a side
window. DAVID appears in a top floor window, yelling
them on:

DAVID

Waaaaaaaaaay!

RHIANNON

David! Inside! Now!

(CONTINUED)

88 CONTINUED:

88

- as Johnny throws a brick at the car -

JOHNNY
Get out of it!!!

IAN TO
That's my car!

Johnny running out into the road with another brick, yelling, as the SUV disappears off. David still cheering out of the window, Rhiannon yelling at him. Ianto helpless.

IAN TO (CONT'D)
...that's my car.

CUT TO:

89 EXT. DUKE OF YORK HOSPITAL - DAY 1

89

GWEN gets out of the car.

Heads towards the hospital.

CUT TO:

90 INT. NURSES' STATION, DUKE OF YORK HOSPITAL - DAY 1

90

GWEN with the NURSE from sc.53 & 54. Watching a monitor: CCTV HIGH ANGLE on CLEM. Just sitting in a wide, empty, clinical room; waiting to be interviewed.

NURSE
Timothy White. 52 years old. He's been with us for three months. Though he's got a history of being in and out of care, all his life.

GWEN
Timothy White's. My mum used to shop there.

NURSE
If he's got a different name, he's never said. He spent forty years living in Manchester, that's where he first came on record. Found homeless, living on the streets, at the age of eleven.

*
*
*
*

GWEN
Eleven, bloody hell.

(CONTINUED)

90 CONTINUED:

90

NURSE

No one ever reported him missing. But apparently, he had a Scottish accent, back then. Gone now. But he was a long way lost.

CU on the CCTV. Clem; bristling b&w pixels.

CUT TO:

91 INT. INTERVIEW ROOM, DUKE OF YORK HOSPITAL - DAY 1

91

GWEN now sitting opposite CLEM. He's contained, wary.

GWEN

Can you remember the voice?

(silence)

You said, we are coming. Can you remember why?

(good silence)

D'you know what I think it was? Aliens.

CLEM

No such thing.

GWEN

C'mon, those days are gone. I don't want to scare you. Cos you're perfectly safe. But I think aliens were using you to speak. What d'you think?

CLEM

No such thing.

He's got a twitch; looks at his shoulder, like there's someone there, whispers:

CLEM (CONT'D)

Isn't it, isn't it?

Then turns back again. Silence, then:

GWEN

I've met aliens.

And now he looks at her properly, for the first time.

GWEN (CONT'D)

It's part of my job. But I'm not the authorities. I'm not the police, or the army. Anything you say, it's just between you and me. And I'll believe you.

(CONTINUED)

91 CONTINUED:

91

CLEM
Give me your hand.

She hesitates... Then reaches out.

He takes hold of her hand. And sniffs. Deep. He smells her wrist. Gwen alarmed, but in control.

And he looks up at her in awe.

CLEM (CONT'D)
You're telling the truth.

GWEN
How can you tell?

CLEM
I can smell it. You've met them?

GWEN
Dozens of them.

He smells her wrist again. Believes her. But...

He lets go, sinks back.

CLEM
Still not safe. Isn't it, isn't it?
They're watching.

He looks up. The CCTV camera is high on the wall, little red light blinking away.

GWEN
Well I can do something about that.

She unscrews the top of her pen. Clicks a button on the side; a bulb at the end of the pen glows blue.

The red light on the camera goes out.

CUT TO:

92 INT. NURSES' STATION, DUKE OF YORK HOSPITAL - DAY 1 92

The NURSE, going through files, facing away from the monitor. On it, CCTV IMAGE of GWEN & CLEM blinks off.

CUT TO:

93 INT. INTERVIEW ROOM, DUKE OF YORK HOSPITAL - DAY 1 93

CLEM
What's that thing?

(CONTINUED)

93 CONTINUED:

93

GWEN

The technical name is a gizmo.

And he laughs. She laughs too, both like kids. Then Clem keeps laughing a little too much, Gwen cooling. Clem stopping abruptly with:

CLEM

Isn't it?

GWEN

I think you've seen aliens too.

(silence)

You're safe now. With me. Tim. What's your real name?

(pause)

How long's it been? Since you said your name.

CLEM

Never.

GWEN

Then tell me.

And now, he's starting to cry, gently.

CLEM

I was a kid.

GWEN

What happened?

CLEM

They took us out. In the dark. Isn't it? They told us, they said we were going to a new home.

GWEN

Who did, who said?

CLEM

The staff.

GWEN

What, like a care home?

CLEM

They drove us away. For miles and miles.

INTERCUT CU Clem with fleeting images from sc.1. The kids, the bus, the moorland.

(CONTINUED)

93 CONTINUED: (2)

93

CLEM (CONT'D)

And then we stopped.

GWEN

Where was this?

CLEM

Nowhere.

GWEN

But where did you come *from*? Sorry, go on, you stopped.

CLEM

They were there. In the sky.

Images of young Clem, the light.

GWEN

What did they look like?

CLEM

Light. Isn't it, isn't it? The light took them.

*
*

Sc.1, the children walking into the light.

*

GWEN

Took who?

*

CLEM

My friends.

GWEN

But not you?

NEW IMAGES from sc.1 - near the light, glimpses of SOLDIERS. The boots. The uniform. Guns.

And then, on CU Clem, cutting back to earlier, Clem still beside the light; an ADULT puts his hand on his shoulder. Clem looks to the hand; the way the older Clem twitches towards his shoulder.

Clem, now, no longer just upset, more distressed:

CLEM

I ran. There was something, there was people, there was, isn't it, isn't it, isn't it, isn't it??

*

GWEN

S'all right, I believe you. You're safe. Okay? You're safe now.

(CONTINUED)

93 CONTINUED: (3)

93

CLEM

But they're coming back. I've been
smelling them for months. In the air.
Long time coming.

GWEN

The smell. What's it like?

But he shrinks back. Head down. Withdraws.

GWEN (CONT'D)

Can you tell me what it's like?
Timothy? Can you?

Silence. She leans forward.

GWEN (CONT'D)

Tim. I can help. Look at me. I really
can. If kids went missing, something's
got to be written down. And I can find
it, I can help you. But to do that, I
need to know your name. Who are you?

CLEM

...I was Clem. Clement MacDonald.

GWEN

Thank you. Hello, Clem.

CLEM

(smiles)

Hi.

GWEN

Where were you from?

CLEM

I don't know.

GWEN

Come on though, just think. It was
somewhere in Scotland, can you remember?

CLEM

...Holly Tree.

GWEN

Is that a town, or a place, or..?

CLEM

The Holly Tree.

(CONTINUED)

93 CONTINUED: (4)

93

GWEN

(closer)

Is that where it happened? Clem? Look at me. And think back. What was the Holly Tree?

CLEM

You're pregnant.

GWEN

...sorry?

CLEM

Yes you are.

GWEN

No, don't think so.

CLEM

I can smell it. Three weeks.

Gwen wide-eyed...

As the door bursts open, the NURSE appears -

NURSE

Bloody hell, I've been running - that camera's gone off, just went dead... Still. No harm done, everything all right?

GWEN

...fine, yeah.

NURSE

I think you've had long enough. Time for his meds, isn't that right, Tim? If you don't mind.

Gwen standing to go, unnerved. And Clem smiles.

CLEM

Congratulations.

CUT TO:

94 OMITTED

94

95 EXT. DUKE OF YORK HOSPITAL - DAY 1

95

GWEN heading to her car, still tense, thoughts whirring. Clipping on her Torchwood comms-earpiece.

(CONTINUED)

95 CONTINUED:

95

GWEN
- Ianto, I need a search on Clement MacDonald, could be M-C or M-A-C, and try the words Holly Tree, and Scotland, we're looking at the 1960s, got that? Then try it with the words Timothy White, with the option of Timothy White's, apostrophe s, like the shop.

CUT TO:

96 INT. TORCHWOOD HUB - DAY 1

96

INTERCUT with Gwen, sc.95.

IANTO at a terminal, like a guilty kid.

IANTO
I lost the car.

GWEN
Yeah, and if you find anything, let me know, straight away, don't wait for me to get back -

IANTO
These kids nicked it.

GWEN
I'll see you later.

HOSPITAL: Gwen drives off. Dark mood.

HUB: during Gwen's call, Ianto's been typing: *Clement MacDonald McDonald Holly Tree Scotland 1960 Timothy White White's*. Now he presses SEARCH.

CUT TO:

97 INT. MONITORING DESK, ASHTON DOWN - DAY 1

97

CU COMPUTER SCREEN. A red flag *pings!* Keys are tapped...

Ianto's SEARCH PAGE pops up, highlighted: *Clement MacDonald*

The male OPERATIVE picks up the phone.

(CONTINUED)

97 CONTINUED:

97

OPERATIVE

I've got a red flag on a Torchwood
intercept, the name Clement MacDonald,
can you trace it?

CUT TO:

98 INT. FROBISHER'S INNER OFFICE - DAY 1

98

FROBISHER at his desk. MISS SPEARS standing there.

FROBISHER

You'll find the names under 456.

MISS SPEARS

And what d'you want me to do?

He hands her a file; he can barely look her in the eye.
She opens it.

There's just a blank piece of paper.

Beat, on Miss Spears. Then she just nods. Goes.

CUT TO:

99 INT. FROBISHER'S OUTER OFFICE - DAY 1

99

MISS SPEARS typing. She's upset; controlling it.

LOIS is watching her. Aware that something's wrong.

MISS SPEARS keeps going. Her work seems *intense*.

Then from Lois's POV, Miss Spears presses send, suddenly
stands, walks out of the room, very fast.

LOIS at her desk. A glance at Miss Spear's empty desk...

Then, what the hell. Lois calls up SPEARS DOCUMENTS.

On the list of emails, there's one of those blank spam
emails, no name, no subject line. A line of white.

Lois clicks on it. A white screen, blank, but with a box
for USERNAME and PASSWORD. She's still got the Post-It.

Types in, username: *spears*, password: *Hastings*.

The screen blinks on to:

ORDER TO KILL.

Slam into CU Lois, shocked.

(CONTINUED)

99 CONTINUED:

99

Slam into CU *ORDER TO KILL*.

Beneath that: *COLONEL MICHAEL SANDERS (ret.d)*. Below that, *ELLEN HUNT*. Below that, *CAPTAIN ANDREW STAINES*. They're just names, they mean nothing... But below that:

CAPTAIN JACK HARKNESS (active duty).

CUT TO:

100 OMITTED

THRU

109

100

THRU

109

110 EXT. HOSPITAL - DAY 1

110

CAPTAIN JACK's car zooms up, brakes. RUPESH is there, waiting for him. As Jack leaps out -

CAPTAIN JACK

I promise, we can zap these kid's memories so they won't remember a thing, no side effects -

RUPESH

There's been another death.

CUT TO:

111 INT. HOSPITAL BASEMENT CORRIDOR - DAY 1

111

Long, dark corridor, subterranean, empty, heading for the mortuary. CAPTAIN JACK & RUPESH striding along -

RUPESH

Mr Chow Lee Jee, Chinese again. He came in with a nosebleed that wouldn't stop, next thing you know, it's been diagnosed as a brain haemorrhage, he died at 16.25 -

CUT TO:

112 INT. HOSPITAL, MORTUARY - DAY 1

112

CAPTAIN JACK strides in, RUPESH following. Classic mortuary. Low light. One MALE NURSE on duty.

*
*

RUPESH

(to male nurse)

Sorry, he's with me -

(MORE)

(CONTINUED)

112 CONTINUED:

112

RUPESH (CONT'D)
(shows ID)
Dr Patanjali, A&E, We just need to check
Mr Chow Lee Jee.

Captain Jack & Rupesh go a slab, and there's the Chinese
man from sc.73. Jack moves in to inspect him. *

CAPTAIN JACK
Well he hasn't gone missing.

RUPESH
I can see that.

Jack inspects the body. Lifts up eyelid, checks for
marks.

CAPTAIN JACK
Need to run a toxicology scan. Not on
the NHS, we've got much better
equipment. Pupil's blown, that
corresponds with a brain haemorrhage.
Though it could be induced artificially.
No signs of trauma to the skin, apart
from bruising, but that's consistent
with the defibrillators...

Happily chatting away as behind him, Rupesh lifts up his
GUN and then SHOTS JACK IN THE BACK! Through the heart!

Jack slams on to the Chinese man. Slides to the floor.

Rupesh turns to the Male Nurse, who's not remotely
shocked.

RUPESH
Get them in. Seal off the area.

CUT TO:

113 INT. HOSPITAL BASEMENT CORRIDOR - DAY 1

113

DOORS burst open. ARMED TROOPS march down - men & women
in black paramilitary uniforms. The stomp of boots.

CUT TO black & yellow tape being stretched out, to seal
off the area.

CUT TO:

114 INT. HOSPITAL, MORTUARY - DAY 1

114

TROOPS lifting CAPTAIN JACK on to the slab -

(CONTINUED)

114 CONTINUED: 114

Slam! operating theatre lights turned on - *

TROOP rushing to and fro, installing medical kit.

But on Rupesh, sidelined for the moment, leaning against the wall. Recovering. He didn't find that easy.

CUT TO:

115 EXT. HOSPITAL BASEMENT CORRIDOR - DAY 1 115

DOORS slam open again. Boots stomp.

JOHNSON strides down the corridor, flanked by two TROOPS. She's 30, smart, efficient. In charge. *

CUT TO:

116 INT. HOSPITAL, MORTUARY - DAY 1 116

JOHNSON strides in. TROOPS around the edges of the room, click rifles, standing to attention. CAPTAIN JACK on the slab. As Johnson goes to Jack, RUPESH has recovered; more professional now, businesslike: *

RUPESH

Who changed the plan? I spent months, researching that. And they believed me! Perfect infiltration, I thought you wanted me *inside* Torchwood, to see what they've got in there. *

JOHNSON

Who killed the Chinese man?

RUPESH

I did, I had to, it was perfect timing, he just fitted the story -

JOHNSON

Then get off your high horse, yeah?
(of Jack)
Any sign yet?

RUPESH

(fascinated, now)
Not so far. D'you think it's true?
What they say about him..?

And Captain Jack wakes up - ! Sudden breath -

Johnson shoots him through the heart.

(CONTINUED)

116 CONTINUED:

116

RUPESH (CONT'D)
...but he was dead.

JOHNSON
Now he's dead again. And we'll keep on
killing him till he's ready. Get him
prepared.

The Male Nurse starts unbuttoning Jack's shirt.

RUPESH
How the hell does he do it?

JOHNSON
No one knows. Theory would suggest it's
connected to the Torchwood Hub. That
Rift thing. Which makes the whole place
a target.

*

RUPESH
D'you think it feels like dying? Every
time?

JOHNSON
Apparently so.

RUPESH
...I liked him. All of them. Good
team. I mean, sort of disorganised, by
the look of them. But well-intentioned.
I was kind of looking forward to joining
up.
(pause)
What changed the orders?

JOHNSON
The children.

And the shirt's open, she walks forward, picks up a LASER
SAW identical to the one in sc.16. Holds it up...

FX: RED LINE of LASER cuts open Jack's stomach.

CUT TO:

117 OMITTED
AND
118

117
AND
118

119 INT. MONITORING DESK, ASHTON DOWN - NIGHT 1

119

The MOBILE-PHONE FOOTAGE of Clem, sc.54, playing on
screen. The OPERATIVE on the phone.

(CONTINUED)

119 CONTINUED: 119

OPERATIVE

The name Clement MacDonald hasn't been active for 44 years, but here he is. Sectioned in March of this year, under the name Timothy White.

CUT TO:

120 INT. HOSPITAL BASEMENT CORRIDOR - NIGHT 1 120

JOHNSON on her ear-comms.

JOHNSON

That's way beyond coincidence. Bring him in.

CUT TO:

121 OMITTED 121

122 INT. PSYCHIATRIC WARD, DAY ROOM - NIGHT 1 122

PATIENTS sit watching TV. All quiet and dull.

But on CLEM. Suddenly, he looks up.

And he *sniffs*.

CUT TO:

123 EXT. DUKE OF YORK HOSPITAL - NIGHT 1 123

BIG BLACK VAN - TROOPS get out of the front, in the same paramilitary uniform as Johnson's men - run to the back, open the doors. Two POLICE CONSTABLES (ie, not constables at all, troops in disguise) step out, head for the hospital -

CUT TO:

124 INT. PSYCHIATRIC WARD, DAY ROOM - NIGHT 1 124

CLEM sniffing the air, now. Keen. Alert. Danger.

CUT TO:

125 INT. PSYCHIATRIC WARD, CORRIDOR - NIGHT 1 125

Two POLICE CONSTABLES marching along with a nurse (different woman, now). Fast, but controlled. They march into -

CUT TO:

128 CONTINUED:

128

RUPESH
But I've got to, he's gonna...

He stops.

Realises.

Stares at her. She looks at him, cool.

And then he *runs* - !

CUT TO:

129 INT. HOSPITAL BASEMENT CORRIDOR - NIGHT 1

129

The corridor dotted with 3 or 4 TROOPS, at intervals.
RUPESH comes running out of the mortuary -

Running for his life - no one stopping him -

Behind him, JOHNSON steps out of the mortuary.

JOHNSON
Sides!

Meaning, all troops to the side, they step back -

She lifts up her gun.

Rupesh still running down the long, long corridor.

She fires.

Rupesh drops dead.

CUT TO:

130 INT. HOSPITAL, MORTUARY - NIGHT 1

130

Slam! RUPESH's body is dropped down next to CAPTAIN JACK.

CUT TO

131 INT. HOSPITAL BASEMENT CORRIDOR - NIGHT 1

131

TROOPS yomping out, with equipment.

Black & yellow tape being pulled down -

JOHNSON the last to leave, striding out -

WIDE SHOT corridor. Empty now. Like nothing ever happened.

(CONTINUED)

131 CONTINUED: 131

Only the door at the far end, swinging, then stopping.

Silence.

CUT TO:

132 INT. HOSPITAL, MORTUARY - NIGHT 1 132

CAPTAIN JACK lying on the floor, next to the dead RUPESH.

And he wakes - !

Deep breath, disorientated - what - ?! Then he sees Rupesh.

CAPTAIN JACK

...no...

So sorry for him. Kneels beside him.

He touches Rupesh's head, gently. Like it's Jack's fault.

Then he's furious. Stands. Looks round the room. The Chinese man..? What the hell happened here..?

Then he storms out.

CUT TO:

133 INT. TORCHWOOD HUB - NIGHT 1 133

IANTO at the computer, *clank-clank-clank* as the door rolls back, and GWEN strides in.

IANTO

Result! There was a Holly Tree Lodge just outside Arbroath. It's a hotel now, but up until 1965, it was a state-run orphanage. And they had a Clement MacDonald! He was taken into care, April 1965, after his mother died, no father on record, in November 1965, he was transferred, along with... Oh, all right then, never mind me.

Because she's just walked up the steps, over the floor, and down into the Autopsy Room without saying a word.

AUTOPSY ROOM: Gwen's hauling out a piece of equipment. It's a bit like an ordinary paper-scanner, with extra wires.

(CONTINUED)

133 CONTINUED: 133

She's getting cross with herself, dropping things.

CUT TO:

134 EXT. CARDIFF BAY - NIGHT 1 134

The Bay glittering with lights; a quiet night, just a few PUNTERS in the bars. CAPTAIN JACK striding down the stairs towards the Tourist Office door. Grim.

One of the punters is watching; presses his mobile, *bleep!*

CUT TO:

135 EXT. CARDIFF STREET - NIGHT 1 135

JOHNSON in an ARMED RESPONSE VAN, gets the *bleep!* On comms:

JOHNSON

He's inside! We don't know how deep that place goes. Give it five.

CUT TO:

136 INT. TORCHWOOD HUB - NIGHT 1 136

AUTOPSY ROOM, GWEN's got the scanner working. She puts her hand on the horizontal screen; a light runs down the length of it, like a photocopier.

GRAPHICS projected on the wall: an outline of a woman's body, Gwen's, scrolling text all around, analysing it.

Tiny red dot goes *ping!*, on the outline's belly.

On Gwen. Shit. Damn. Joy! Fuck.

CUT TO THE MAIN AREA, door *clank-clank-clanks* back, IANTO looks up - CAPTAIN JACK strides in, still grim, quiet.

CAPTAIN JACK

We need damage control at St Helen's. One body. Dr Rupesh Patanjali. Shot in the back.

IANTO

...I'll get on to it now. What happened?

(CONTINUED)

136 CONTINUED:

136

CAPTAIN JACK

I don't know. He was just left there.
Right beside me. Like someone's
gloating.

IAN TO

Did they kill you?

CAPTAIN JACK

Yeah.

Beat. Then a sudden, fast hug between them, then they
separate. Not like lovers, more like soldiers.

CAPTAIN JACK (CONT'D)

Maybe we're being targeted. Whether it
was him, or me... we should be careful,
better tell Gwen.

IAN TO

She's back, she's in the lab.

CAPTAIN JACK

Gwen!

(crossing)

Boy, have I had a day...

At the top of the stairs, he sees the GRAPHICS. Gwen
with her hand still on the scanner, stunned. Jack
realising...

CAPTAIN JACK (CONT'D)

Oh my God. Is that..?

He runs down the stairs. Gwen takes her hand off the
scanner, the image disappears.

CAPTAIN JACK (CONT'D)

How long?

GWEN

Three weeks.

CAPTAIN JACK

But that's good, isn't it?

Gwen just lost, doesn't know. Jack's kind, takes her
hand, gently puts it back on the scanner, GRAPHICS
reappear.

CAPTAIN JACK (CONT'D)

From where I'm standing. Looks good to
me.

(CONTINUED)

136 CONTINUED: (2)

136

GWEN

...yeah.

And finally, she smiles. Almost cries.

GWEN (CONT'D)

Bloody hell. *Brilliant.*

CAPTAIN JACK

Ianto! We're having a baby!

As Ianto run in, to the top of the stairs -

CAPTAIN JACK (CONT'D)

Have you told Rhys?

GWEN

I've only just found out.

CAPTAIN JACK

Oh, you told me before you told him,
he's gonna love that.

IANTO

Congratulations.
Would now be a good time to tell you I
lost the car?

CAPTAIN JACK

You did what?!

GWEN

That is so bloody... spectacular! But
what about this place, and the job,
and..?

CAPTAIN JACK

We'll manage. We always do.

And smiling right at her, he lays his hand on hers. On
the scanner.

GRAPHICS: OUTLINE of a man's body. Jack's. With a BIG
RED LIGHT on his stomach. And an ALARM sounds!!

GWEN

...what the hell is that?

CAPTAIN JACK

Oh my God...

Takes his hand away, GRAPHICS disappear - but Ianto's
running down the stairs -

(CONTINUED)

136 CONTINUED: (3)

136

IANTO

Keep it there, keep it there -

Jack puts his hand back, GRAPHIC reappears, Ianto running to the scanner and reading a panel on the side -

GWEN

What is it, Jack, what is that thing??

IANTO

It's a bomb. There's a bomb inside your stomach.

CUT TO:

137 INT. FROBISHER'S HOUSE - NIGHT 1

137

FROBISHER walking through his front door, exhausted...

ANNA

John! *John* - !!!

And he's running -

- down the hall - into the kitchen -

- where ANNA's scared, with LILLY & HOLLY in night-clothes, standing there, blank, saying over and over:

LILLY & HOLLY

We are coming. We are coming.

CUT TO:

138 INT. TORCHWOOD HUB - NIGHT 1

138

- ALARMS sounding!! - CAPTAIN JACK, GWEN, IANTO running out of the Autopsy Room, Ianto belting over to a terminal -

IANTO

- I've got it! Blast radius... Christ, one mile!

CAPTAIN JACK

Get out of here, both of you, right now, get *out* - !

GWEN

- but there's gotta be something we can do -

(CONTINUED)

138 CONTINUED: 138

IANTO
It's active! Two minutes!

CUT TO:

139 INT. RHIANNON'S HOUSE - NIGHT 1 139

RHIANNON & JOHNNY staring at DAVID, who's blank, saying:

DAVID
We are coming. We are coming.

CUT TO:

140 INT. TORCHWOOD HUB - NIGHT 1 140

CAPTAIN JACK hauling GWEN over to the circular door, as
it *clank-clank-clanks* open - all fast and wild -

GWEN
- but we could stop it, we could fix it,
we could rip it out of you -

CAPTAIN JACK
I'm telling you, get out -

GWEN
I can't just bloody run!

CAPTAIN JACK
You're pregnant.

On Gwen.

And then she runs.

CAPTAIN JACK (CONT'D)
Ianto! And you!

But Ianto's at a terminal, typing madly, won't give up -

IANTO
There's gotta be a way to override the
mechanism -

CUT TO:

141 INT. ALICE'S HOUSE - NIGHT 1 141

ALICE crying, desperate, as STEVEN, blank, says:

(CONTINUED)

141 CONTINUED: 141

STEVEN
We are coming. We are coming.

CUT TO:

142 INT. TORCHWOOD HUB - NIGHT 1 142

CAPTAIN JACK pulling IANTO away from the terminal -

CAPTAIN JACK
Get out, for God's sake - I'll survive,
I can survive anything -

IANTO
There'll be nothing left of you!

The alarm goes up in pitch.

CAPTAIN JACK
One minute.

IANTO
...I'll never get out in time.

CUT TO:

143 EXT. CARDIFF BAY - NIGHT 1 143

As sc.2, GWEN bursts out of the door -

CUT TO:

144 INT. FROBISHER'S HOUSE - NIGHT 1 144

ANNA crying. FROBISHER losing it, now, at the end of
this terrible day, yelling at his kids, red-faced fury -

FROBISHER
Stop it! Stop it!
Stop it!

LILLY & HOLLY CUT TO:
We are coming. We are
coming.

145 INT. TORCHWOOD HUB - NIGHT 1 145

Alarms, louder, wilder - CAPTAIN JACK shoving IANTO on to
the PAVING STONE LIFT -

Kisses him, hard, quick.

Then Jack throws the lever.

(CONTINUED)

145 CONTINUED: 145

FX: THE LIFT ASCENDS.

CUT TO:

146 EXT. CARDIFF BAY - NIGHT 1 146

As sc.2, GWEN, wild, desperate, running towards the Plas -

CUT TO:

147 INT. TORCHWOOD HUB - NIGHT 1 147

FX: LOW ANGLE on IANTO, on the lift, only halfway up -
he's looking down at -

HIGH ANGLE CAPTAIN JACK, looking up at him. Quiet:

CAPTAIN JACK
I'll come back. I always come back.

*

CUT TO:

148 EXT. CARDIFF BAY - NIGHT 1 148

As sc.2, GWEN runs round into the Plas -

CUT TO:

149 INT. TORCHWOOD HUB - NIGHT 1 149

FX: LIFT ASCENDING, CU IANTO looking up, but not there
yet -

CU CAPTAIN JACK. Closes his eyes.

CUT TO:

150 EXT. CARDIFF BAY - NIGHT 1 150

As sc.2. GWEN stops, stares, as -

FX: ALMIGHTY EXPLOSION, a MASSIVE VAULT OF VIOLENT FLAME
volcanoes up from the floor of the Plas above the Hub -

FX: THE WATER TOWER lost in fire!

CUT TO:

151 INT. FROBISHER'S HOUSE - NIGHT 1 151

FROBISHER on his knees in front of his kids, crying.

LILLY & HOLLY
We are coming. We are coming.
(MORE)

(CONTINUED)

151 CONTINUED:

151

LILLY & HOLLY (CONT'D)

(pause)

We are coming back.

END OF EPISODE ONE