

# **TORCHWOOD CHILDREN OF EARTH**

## **Episode 2**

**By**

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**GOLDENROD REVISIONS  
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1        EXT. RUINS OF TORCHWOOD HUB - NIGHT 1        1

FX: Clouds of dust and smoke drift around the rubble and devastation. The water tower collapsed into a crater. A little fountain of water dribbles up into the air from a broken pipe. A couple of distant car alarms whirring away.

We find Gwen surveying the scene in horror, having been blown off her feet by the blast. Breathless. Appalled. Speechless with shock. Ears ringing.

Behind her an ambulance has already arrived on the scene. Suspiciously early.

CUT TO:

2        INT. AMBULANCE - NIGHT 1        2

Two burly PARAMEDICS, watch Gwen. One speaks into a radio.

PARAMEDIC 1  
There's a survivor. The woman.

But this sounds like an inconvenience rather than a relief.

JOHNSON (O.S.)  
(over the radio)  
Deal with her.

The Paramedics get out. They're not on a mission of mercy.

CUT TO:

3        EXT. RUINS OF TORCHWOOD HUB - NIGHT 1        3

Gwen picks herself up off the ground. She's intent on getting back to the crater to search for survivors.

But the Paramedics stop her. Physically.

PARAMEDIC 1  
Woah! Woah! You can't go back there,  
love.

Gwen can't hear him. Her ears are still ringing. She assumes he's trying to be kind.

GWEN  
There's people still in there.

(CONTINUED)

3 CONTINUED:

3

PARAMEDIC 1

No! It's too dangerous. There could be a secondary explosion. Come with us. Come on.

GWEN

(overlapping)

I've got friends in there. We've got to get them out.

The more Gwen struggles and resists, the more the paramedics have to risk dropping the pretence of being genuine emergency workers, and use greater force.

PARAMEDIC 1

Let's leave it to the experts, eh. Come back to the ambulance, and we'll give you something to calm you down.

GWEN

Let go of me! Let go!

One of the paramedics puts his hand across her mouth. And they drag her back to the ambulance.

CUT TO:

4 INT. BACK OF AMBULANCE - NIGHT 1

4

The paramedics carry Gwen in, and pin her down to a bed. She knows something's wrong with these guys by now, and struggles for all she's worth.

One of them prepares a syringe while the other holds her down, still with his hand over her mouth.

Gwen sees he's got a gun in a shoulder holster beneath his coat. Now she knows they're not what they seem.

CUT TO:

5 EXT. RUINS OF TORCHWOOD HUB - NIGHT 1

5

FX: DMP, top shot looking into the ruins of the hub.

FX: A movement amongst the rubble of the crater. Ianto begins to emerge from the debris. Alive, but only just. His face is grazed and dirty.

CUT TO:

6

INT. BACK OF AMBULANCE - NIGHT 1

6

There's blood in Gwen's mouth as she bites into the hand that's gagging her. She's putting up a hell of a fight.

She reaches out for a fire extinguisher.

The man with the hypodermic is about to administer a lethal injection when...

Gwen smashes him in the face with the fire extinguisher. He staggers backwards.

The man on top of her gets a backhand swipe from the same fire extinguisher. It stuns him enough to release his grip.

Gwen grabs the gun from his shoulder holster. She hits him on one side of the head with the gun, and the other with the fire extinguisher - shades of Eric Morecambe to Ernie Wise.

The bad guy crumples unconscious.

Gwen gets up. Checks the second paramedic for weapons. He too has a shoulder holster. She takes his gun and some ammo.

She stands. Goes to the open door of the ambulance, looks out at the ruins of the Hub. Surveys the scene. A gun in either hand.

A moment to take stock, to get her breath back. What the hell is going on? A brief sense the danger is over for now...

And then a sniper's red dot appears on her chest. For a second or two she doesn't realise.

Gwen sees the thin red target-finding beam of light on the smoke and dust swirling around after the blast.

She dives out of the way just in time, and the incoming bullet hits Paramedic 2 on the floor of the ambulance, killing him instantly.

CUT TO:

7

EXT. RUINS OF TORCHWOOD HUB - NIGHT 1

7

FX (reuse DMP) Ianto is crawling out of the crater. His head emerges over the ridge to see:

(CONTINUED)

7 CONTINUED: 7

Gwen firing off a volley of shots from the back of the ambulance at a roof-top gun man.

She jumps out of the ambulance, and runs round the side, using the vehicle as cover.

CUT TO:

8 INT. AMBULANCE - NIGHT 1 8

Gwen gets in the driver's seat of the ambulance. Throws her guns on the passenger seat.

She starts the engine and drives off. Fast as possible.

CUT TO:

9 EXT. RUINS OF TORCHWOOD HUB - NIGHT 1 9

FX (reuse DMP) Ianto watches from the lip of the crater.

FX: Another couple of bullets hit the side of the ambulance as it's driving away, and Paramedic 2 rolls out of the back and lands on the ground.

Ianto's seen enough. Knowing his life's in danger if he stays where he is, he runs for cover. The nearest building.

He gets about half way across the open ground before the roof-top sniper sees him.

The red dot goes chasing after him. Ianto weaves and dodges. Two bullets fired. Both near misses.

But Ianto reaches the building he was running for, and hurtles off down a side street.

CUT TO:

10 INT. STAIRWELL - NIGHT 1 10

A man, the SNIPER, carrying a high-powered rifle with a telescopic sight runs down stairs. Fast as he can.

CUT TO:

11 EXT. LONG ALLEY WAY - NIGHT 1 11

Ianto runs down an alley or back street. A fire exit door bursts open. The sniper comes out into the alley.

He drops to one knee. Takes aim. The red beam shoots up the alley after Ianto.

(CONTINUED)

11 CONTINUED: 11

But as it reaches his back he turns the corner, and out of sight, before the gun man can pull the trigger.

The rifle man gives chase.

CUT TO:

12 EXT. NON SPEC STREET - NIGHT 1 12

Gwen's ambulance races past at high speed.

CUT TO:

13 OMITTED 13

14 EXT. RUINS OF TORCHWOOD HUB - NIGHT 1 14

FX: (reuse 5.1) We're looking at the wreckage. JOHNSON appears over the lip of the crater to survey the damage. She speaks into a blue-tooth ear piece.

JOHNSON

Target one's eliminated. Two and three have escaped, but we're in pursuit.

CUT TO:

15 INT. FROBISHERS' HOUSE, KITCHEN - NIGHT 1 15

HOLLY and LILLY in their night clothes, happily supping milky drinks, mildly amused by all the fuss. It's their parents who look like they've been through a traumatic experience. Frobisher has just answered his phone.

FROBISHER

I'm sorry, I've got to take this.

ANNA FROBISHER

Work? After what's just happened?

FROBISHER

Because of it. They're okay now.

(to Lilly and Holly)

Get yourselves to bed. And don't worry.

They're not worrying. But Anna is!

CUT TO:

15A INT. FROBISHER'S HOUSE/LANDING/STAIRS/HALL - CONTINUOUS 15A

Frobisher out of the kitchen and speaking quietly into his phone. Intercut with Johnson at the bomb site.

(CONTINUED)

15A CONTINUED:

15A

FROBISHER

What went wrong?

JOHNSON

They got lucky. But they won't get far.

FROBISHER

We can't have witnesses. Call me when  
you've got them. And get them quick!

He ends the call. Harrassed, under pressure. Worried.  
The front door bell goes. What now?

JUMP CUT TO:

Frobisher answers the door to find Mr Dekker on his step.

MR DEKKER

I've got the translations.

Frobisher lets him in. Anna is watching from the kitchen  
door. Curious. And worried. What's going on?

FROBISHER

Go to bed.

CUT TO:

15B INT. FROBISHER'S HOUSE, DINING ROOM - NIGHT 1

15B

Dekker has given Frobisher a document to look at. It  
doesn't make reassuring reading.

MR DEKKER

Instructions. Specifications for  
something they want us to build. And we  
haven't got much time to do it in.

FROBISHER

When they can communicate like this, in  
this kind of detail, why do the thing  
with the children?

MR DEKKER

Because they can. And because they want  
to scare us.

In which case, "they" are having the desired effect!

CUT TO:

16 INT/EXT. BACK OF AMBULANCE/NON SPEC STREET #2 - NIGHT 1 16

The ambulance comes to a skidding halt.

(CONTINUED)

16 CONTINUED:

16

Paramedic 1 hears Gwen's door open and slam. He scrambles across the floor, grabs the syringe that has been rolling around. Conceals it as Gwen appears in the door way.

She climbs in. Looms over him. After everything she's been through she's very emotional and angry.

GWEN

Who do you work for?

He doesn't answer. She points a gun at him. The other is tucked into the back of her trousers.

GWEN (CONT'D)

Who do you work for?

PARAMEDIC 1

(cowering)

The NHS.

She fires the gun, deliberately aiming a couple of inches away from his head. He flinches, terrified.

GWEN

You tried to kill me. My friends... my friends could be dead. So don't think I won't use this!

She's got the gun right in his face now.

PARAMEDIC 1

The government. I work for the government. I'm just following orders.

Beat. Gwen confused. Unsure whether to believe him.

GWEN

We're on the same side.

He lunges at her with the syringe. She catches him by the wrist. A struggle. She shoots him in the foot. He spins away and falls. Injured, but alive. She points the gun at him again.

GWEN (CONT'D)

Why would the government want to destroy Torchwood?

PARAMEDIC 1

I just do what I'm told. I'm following orders, that's all.

(CONTINUED)



16 CONTINUED: (2)

16

He's scared, expecting the coup de grace, but after a tense pause Gwen lowers her gun.

Then she hears a police siren fast approaching. She backs off, jumps out of the ambulance. And runs...

CUT TO:

17 EXT. RUINS OF TORCHWOOD HUB - NIGHT 1

17

FX: (reuse DMP). Police cars and genuine ambulances have arrived, as have a few curious on-lookers. Some being questioned by officers.

The scene of crime is being taped off by police, one of whom is PC ANDY DAVIDSON. As he ties cordon tape to a post, Ms Johnson has aroused his curiosity, and maybe not just his curiosity. She's in command. Andy nudges a colleague.

PC ANDY DAVIDSON

If she's anti-terrorist, I wouldn't mind being uncle terrorist.

Johnson is not pleased. She barks orders as she makes her way to an armed response van, where a team of heavily armed officers are awaiting instructions.

JOHNSON

(to sniper)

Right. You, come with me.

(to another trooper)

You. Get some back up. Two escaped suspects. One male, one female. Ianto Jones. Gwen Cooper. Both at large. Armed and dangerous.

Andy butts in as she and her retinue reach his cordon tape.

PC ANDY DAVIDSON

Excuse me. Sorry to bother you. But I know Gwen Cooper. She's an ex police officer, she's not a terrorist.

JOHNSON

(withering)

Haven't you got tape to tie?

PC ANDY DAVIDSON

I'm just saying. I think you're barking up the wrong tree.

(CONTINUED)

17 CONTINUED:

17

Andy lifts the tape up, so that she and her retinue can walk under and continue to the van.

JOHNSON

We need to move fast. Get their addresses. I want their homes raided, and the homes of all family, friends and acquaintances.

PC ANDY DAVIDSON

(bravely)

Gwen Cooper is not a terrorist.

Johnson stops. Has a thought. Turns. Andy shrinks under her cold stare.

JOHNSON

You must know where she lives.

CUT TO:

18 INT. GWEN AND RHYS'S HOUSE, BEDROOM - NIGHT 1

18

Rhys is snoring softly in bed. A table-side lamp on. An Andy McNab rising and falling gently on his chest.

Suddenly... Bang! The bedroom door slams open. Rhys jumps out of his skin. His book goes flying. But it's not a police raid, it's Gwen's entrance.

GWEN

Get up! Now! We've got to go!

She will fly round the room. Drag the duvet off him. Grab a bag. Throw a few things into it, including a contact lens case. Constantly on the move.

RHYS

Bloody hell, Gwen!

GWEN

Get dressed! We need to get out of here.

RHYS

What's going on?

GWEN

Someone's trying to kill me. And if they want me, they'll come for you. Now get up, and get dressed!

CUT TO:

19      INT. UNMARKED BLACK VAN - NIGHT 1      19

Van moving at speed. Andy in the front with Johnson and the driver.

PC ANDY DAVIDSON  
Down to the bottom, turn left.

The driver will do as directed. But Andy is worried. Maybe even suspicious. This just doesn't feel right.

Cut to the rear of the van, where Johnson's men are sitting, heavily armed and ready.

Then back to the front, and Andy fretting.

PC ANDY DAVIDSON (CONT'D)  
Shouldn't there be a briefing first?  
Some kind of risk assessment?  
(Beat.)  
Not that Gwen is a risk.

But Johnson's ignoring him.

CUT TO:

20      EXT. GWEN AND RHYS'S HOUSE - NIGHT 1      20

Gwen opens the curtains. Checking the coast is clear. Expecting the bad guys at any moment.

CUT TO:

21      INT. GWEN AND RHYS'S HOUSE, FRONT ROOM - CONTINUOUS      21

Gwen comes away from the window, searching for something. Constantly on the move. High energy, mounting panic. She shouts upstairs.

GWEN  
Where's the car keys?

RHYS (O.S.)  
Try the mantel piece.

Rhys comes running down the stairs, trousers on, belt unbuckled, shirt undone. Carrying his book and his phone.

GWEN  
I've tried the bloody mantel piece! Why can't you leave them in the same place?  
If you had one place... if you always...

(CONTINUED)

21 CONTINUED:

21

She sees him put his book and phone in the travel bag.

GWEN (CONT'D)

What are you doing?

RHYS

Packing.

She grabs the book and flings it across the room.

GWEN

You won't have time to read!

(grabs his phone)

And they can trace us with that!

The phone follows the book. She continues to look for the car keys.

RHYS

(chastened)

Well, I don't know. I've never gone into hiding before, have I?

The land line rings. It's very close to Rhys, and he answers it automatically, without thinking.

RHYS (CONT'D)

Hello.

GWEN

What are you doing? For Christ's sake, Rhys!

RHYS

It's Ianto.

GWEN

Give it here.

She takes the phone.

GWEN (CONT'D)

Are you okay?

CUT TO:

22 EXT. PUBLIC PHONE BOX - NIGHT 1

22

Ianto is on the phone, bloodied, bruised, sweating and filthy dirty. He keeps glancing over his shoulder, expecting his pursuers to reappear. Intercut the call as necessary.

(CONTINUED)

22 CONTINUED:

22

IANTO

Yeah, have you heard from Jack?

GWEN

No. Do you think he survived?

IANTO

(beat)

He usually does.

But they have their doubts. What will they do without him?

IANTO (CONT'D)

Who was it? Any idea?

GWEN

I had a run-in with one of them. Said he was working for the government.

IANTO

That doesn't make sense.

CUT TO:

23 INT. UNMARKED BLACK VAN - NIGHT 1

23

Johnson, Andy and the driver as before.

PC ANDY DAVIDSON

You lot are some kind of specialists from London. Am I right?

(Johnson ignores him)

I totally respect that. Really I do. But there's no substitute for a bit of local knowledge. And you can take it from me, Gwen'll be absolutely no bother.

(beat)

We're not going in there all guns blazing, are we?

JOHNSON

How far is it?

PC ANDY DAVIDSON

Two minutes.

(beat)

I mean, we do all remember Stockwell, right?

(CONTINUED)

23 CONTINUED:

23

Cut to the back of the van where Johnson's men are loading their weapons, and preparing for action.

CUT TO:

24 I/E. GWEN AND RHYS'S HOUSE, FRONT ROOM/PUBLIC PHONE BOX 24NIGHT  
1

Phone call continuing as before. Gwen keeping an eye on the street, through a gap in the curtains. Rhys searching.

GWEN

How did they get near enough to plant it inside him?

IAN TO

Him and that Dr Rupesh guy. They were shot and killed in hospital. Earlier tonight. It must've been then.

Rhys finds the car keys. Dangles them triumphantly in front of Gwen.

RHYS

Let's go.

GWEN

(to Rhys)

Take the bag. Get the car started.

Rhys will do as he's told. Gwen goes back to her call.

GWEN (CONT'D)

(into phone)

Where shall we meet?

IAN TO

Your phone could be bugged.

Pause. Both trying to think of a rendezvous point that can be expressed in some kind of code.

GWEN

Okay. Erm... Remember where we last had ice cream together?

IAN TO

No.

GWEN

You do. After the... you know... The Grand Slam.

(CONTINUED)

24 CONTINUED: 24

IANTO  
I don't like ice cream. It gives me a  
head ache.

GWEN  
Okay then... erm...

CUT TO:

25 EXT. GWEN AND RHYS'S HOUSE - NIGHT 1 25

Rhys is in his car outside the house, starting the  
engine. He sees Johnson's van approaching in his rear  
view mirror.

RHYS  
(shouts)  
Gwen!

CUT TO:

26 INT. GWEN AND RHYS'S HOUSE, FRONT ROOM - NIGHT 1 26

But Gwen's already seen the van through the window.

GWEN  
I've got to go!

She drops the phone and runs out of the house.

CUT TO:

27 EXT. GWEN AND RHYS'S HOUSE - NIGHT 1 27

Gwen comes running out of the house. She points her gun  
at the police van as it arrives.

In the front, the Driver, Johnson and Andy all duck out  
of sight beneath the dashboard as Gwen fires off three or  
four rounds. We don't see where the bullets hit.

CUT TO:

28 EXT. PUBLIC PHONE BOX - NIGHT 1 28

Ianto hears the gun shots over the phone. Has no idea  
what it means for Gwen and Rhys.

CUT TO:

29 EXT. GWEN AND RHYS'S HOUSE - NIGHT 1 29

Gwen jumps into the car, slams the door. Rhys drives  
off.

(CONTINUED)

29 CONTINUED:

29

Johnson, Andy and the Driver emerge over the dashboard.

JOHNSON

(to Andy)

Now do you believe she's a terrorist?

Andy's stunned. Until the van driver drives off. And the sound of flapping rubber makes him realise Gwen has shot out the wheels.

Cut to a shot of the deflated tyres rotating. Then back to triumphant Andy.

PC ANDY DAVIDSON

She shot the wheels! What kind of terrorist shoots your wheels?

JOHNSON

A clever one.

As Johnson watches Rhys's car disappear out of sight...

CUT TO:

30 EXT. PUBLIC PHONE BOX - NIGHT 1

30

Ianto leaves the phone box. Takes a quick look round to check he's not being followed, then walks off into the night.

CUT TO:

31 EXT. DESERTED SIDE STREETS, CARDIFF BAY - NIGHT 1

31

Rhys's car drives past. Turns a corner.

Rhys's car drives up, and comes to a stop.

CUT TO:

32 INT. RHYS'S CAR - NIGHT 1

32

Rhys - a huge sigh of relief. And ... relax!

RHYS

I think we've made it.

He's expecting a few moments of quiet reflection, a chance to assess the situation, but...

GWEN

Let's go.

(CONTINUED)



32 CONTINUED:

32

And she quickly opens the car door, and gets straight out.

RHYS

What? Can't we take a minute to...?

GWEN

Number plate recognition, Rhys. They can trace us. Through the city, all through the country. We need to ditch it.

RHYS

But it's a brand new car!

GWEN

It's no good to us any more. Come on. We need to keep moving.

She grabs the bag from the back seat. Rhys somewhat reluctantly gets out.

CUT TO:

33 EXT. DESERTED SIDE STREET - NIGHT 1

33

Rhys and Gwen slam the doors of the car shut. Start to walk off, Gwen carrying the bag, setting the pace.

RHYS

Wouldn't we be better giving ourselves up? Explain what's happened and...?

GWEN

When I know what's happened, I'll explain it to someone. Until then, until we know who we can trust, we're going underground.

They continue walking at pace. Rhys struggling to keep up.

RHYS

Let me carry the bag.

Gwen stops. Gives him a look. Don't patronise me!

RHYS (CONT'D)

You want your trigger finger free, don't you?

Gwen smiles. Remembers why she loves him. Gives him the bag.

(CONTINUED)

33 CONTINUED:

33

GWEN

I'm sorry.

And then maybe a quick kiss. A tiny moment of kindness; an acceptance that she's been a bit brusque. He shrugs it off.

RHYS

Are we meeting up with Ianto?

And they're off walking again...

GWEN

I've got no way of getting back in touch with him.

CUT TO:

34 INT. RHIANNON'S HOUSE - NIGHT

34

Banging on the front door. Rhiannon comes down the stairs. Just woken up. Hair all over the place. Not happy.

RHIANNON

Alright! Alright! I'm coming! Knock any louder and you just might manage to...

(louder)

..wake my...

(even louder)

BLOODY HUSBAND UP!!!

The door is kicked in. JOHNSON'S TROOPS barge inside, split up. Some upstairs, some down stairs.

CUT TO:

35 INT. RHIANNON'S HOUSE, KIDS' BEDROOM - NIGHT

35

Johnson's TROOPS enter, shouting. MICA and DAVID are cowering against the wall, terrified.

CUT TO:

36 INT. RHIANNON'S HOUSE, MASTER BEDROOM - NIGHT

36

Armed TROOPS enter. Shout orders. Drag the duvet off JOHNNY...

To reveal him curled up in all his naked glory. All pimply arse, beer belly, tattoos (the names of his family) ... and maybe a pair of socks.

(CONTINUED)

36 CONTINUED:

36

Dragged ever so gradually from his drunken slumber by all the commotion he turns over onto his back, stretches, and finally opens his eyes. To see...

Three or four armed men pointing their weapons at him. A trooper tells Johnny they are looking for Ianto Jones.

JOHNNY

Well, you won't find him in my bed! I'm a married man.

CUT TO:

37 EXT. STREET - NIGHT 1

37

Ianto walking, head down, avoiding a CCTV camera as he passes a couple of drunks.

A van approaches him from behind. Gets nearer. We fear the worst. He hears it coming, glances over his shoulder. Quickens his pace...

It passes him, and comes to a screeching halt. The back door flies open... Ianto's backing off when...

A MAN throws a bundle of newspapers. It lands on the pavement outside a newsagent. Another bundle follows. The van burns off.

Ianto reads the headlines. All to do with yesterday's phenomenon: the world's children speaking in unison.

CUT TO:

38 EXT. NON SPEC CITY STREET - DAY 2

38

Early morning. A MAN gives out free daily newspapers. Similar headline as before. Plus an interview with a "top child psychologist" inside. A commuter takes one.

Another is taken. By CLEM. Who looks every inch the escaped psychiatric patient. He totters off, reading the paper.

CUT TO:

39 INT. FROBISHER'S HOUSE, KITCHEN - DAY 2

39

Frobisher's daughters, Holly & Lilly, in school uniforms, and eating cereals at the table. Anna Frobisher is pushing a plunger in a coffee pot, watching her husband watching the girls.

The girls become aware of Frobisher watching them.

(CONTINUED)

39 CONTINUED:

39

LILLY

What?

FROBISHER

Keep your phones on today.

LILLY

Why?

FROBISHER

I want to be able to speak to you.

HOLLY

Since when?

LILLY

Since we were possessed by "the devil".

They laugh. Not taking it seriously. But Anna is concerned by Frobisher's concern.

FROBISHER

I'm serious.

HOLLY

If they go off during a lesson we can't get them back til Friday.

FROBISHER

Keep them on mute.

Frobisher goes to next room to collect brief case or whatever. Anna follows him to grab a quiet word.

ANNA FROBISHER

Every suspicious phone call, every mystery meeting, every time you come home late, you hide behind the Official Secrets Act. And I put up with it...

FROBISHER

Don't start on this. Not now.

ANNA FROBISHER

I accept it. But this is different. When it affects my kids, in my house...

FROBISHER

There's nothing to worry about.

ANNA FROBISHER

I saw how scared you were last night.

(CONTINUED)

39 CONTINUED: (2)

39

FROBISHER

I know. It's frightening to see at first hand, but there's no lasting damage. It's quickly over.

ANNA FROBISHER

This isn't a hula hoop craze. It happened to Brian and Wendy's kids, and they live in Canada. You don't think this is over any more than I do.

Beat.

FROBISHER

Just make sure they keep their phones on. And don't let them come home on their own.

He goes back into the kitchen to kiss the girls good bye.

FROBISHER (CONT'D)

I'm off now, girls. See you.

LILLY

(light)

Goodbye kisses. It must be serious.

FROBISHER

If you could get out of bed at a proper time, you'd get plenty of kisses.

(kisses wife)

Have a good day.

He is about to leave when...

LILLY

Dad.

He stops and turns.

FROBISHER

What?

His daughters are sat frozen, stare at him blankly, and speak in unison.

LILLY/HOLLY

We want a pony. We want a pony.

He smiles.

FROBISHER

(to Anna)

See? Nothing to worry about.

(CONTINUED)

39 CONTINUED: (3)

39

And he exits. With plenty to worry about.

CUT TO:

40 EXT. FROBISHER'S HOUSE - DAY 2

40

A CHAUFFEUR is waiting for Frobisher, stood by a government issue limousine.

Frobisher comes out of the house. The chauffeur holds the door open for him. He gets in.

CUT TO:

41 INT. ALICE'S KITCHEN - DAY 2

41

STEVEN is tucking into his bowl of Cheerios , while reading "Match" magazine. He's still in his pyjamas. ALICE is ironing his school polo shirt. Radio news on, but it's leading with the Cardiff bomb story...

RADIO NEWSCASTER

At least two people are believed dead after a bomb exploded in Cardiff last night. According to police, no group has claimed responsibility for the attack, which went off in the Bay area of the city...

Alice reacts. Stops ironing.

STEVEN

Isn't that where Uncle Jack lives?

Alice is trying to listen to the report.

ALICE

It's a big place, Cardiff.  
Sh!

The radio report will continue under the above dialogue.

CUT TO:

42 INT. FROBISHER'S OUTER OFFICE - DAY

42

Lois just in, with a coffee. Not taken her coat off yet. Watching 24 hour news. A reporter stood in front of the police cordon at Roald Dahl Plas. No need to see crater.

TV NEWS REPORTER

...But in a horrific development in  
terror tactics, as rescue services  
(MORE)

(CONTINUED)

42 CONTINUED:

42

TV NEWS REPORTER (CONT'D)  
arrived at the scene, they were targeted  
by gunmen who'd been lying in wait for  
them. One paramedic was killed, whilst  
his colleague is said to be critically  
ill in hospital with gun shot wounds.

Lois heads for her desk, wanting to check something.

JUMP CUT TO:

Lois at her desk. TV still showing 24 hour news in the  
background. But she's focussed on her PC screen.

She's in the "Torchwood" file again. As in Ep 1, Sc.  
63. She opens a window, to display a picture of Roald  
Dahl Plas, pre-bomb.

Then she looks up to focus on the TV news report. It's  
recognisably the same site.

TV NEWS REPORTER (CONT'D)  
There is speculation that the  
terrorist's intended target was the  
nearby Welsh Assembly building...

But Lois knows different. Back to her PC. She clicks on  
a menu, clicks on Torchwood Personnel...

Jack Harkness, Gwen Cooper, Ianto Jones...

JUMP CUT TO:

As in Ep 1, Sc 99, Lois finding ORDER TO KILL on...

Jack Harkness...

All of this done with multiple jump cuts to suggest its  
not quite that quick and simple in real time.

CUT TO:

43 INT. ALICE'S STAIRS - DAY

43

Alice sat alone on the stairs. With her phone in hand.  
She finds "Jack" on the menu. Makes a call...

CUT TO:

44 EXT. RUINS OF TORCHWOOD HUB - DAY

44

FX: DMP (reuse). Recovery workers are toiling in the  
crater left behind by the bomb. Masonry carefully lifted  
and removed etc.

(CONTINUED)

44 CONTINUED:

44

A RECOVERY WORKER uncovers the fingers of Jack's hand.

RECOVERY WORKER

Hang on! Stop! I've got something!

Everybody stops. Sudden silence. Everyone looks over.

Johnson appears over the ridge as the Recovery Worker begins to carefully uncover more of the hand. He gently touches its fingers.

RECOVERY WORKER (CONT'D)

Hello? If you can hear me, clench your hand.

The hand doesn't move. The Recovery Worker looks up at Johnson. Shakes his head.

CUT TO:

45 INT. ALICE'S STAIRS - DAY 2

45

Alice still on the stairs. Gets Jack's voice mail.

JACK

Hello. Jack Harkness. Leave a message, and I'll get back to you.

ALICE

It's me. Call me. When you can.

She turns it off. Concerned. Then, from upstairs...

STEVEN (O.S.)

There's no toothpaste.

She gets up. Goes upstairs.

CUT TO:

46 EXT. RUINS OF TORCHWOOD HUB - DAY 2

46

FX: DMP (reuse) Johnson turns and walks away from the crater. Someone is running towards the crater with a stretcher. He passes Johnson, who tells him...

JOHNSON

There's no hurry.

CUT TO:



47      INT. FROBISHER'S OUTER OFFICE - DAY 2

47

Lois is at her PC. Looking at the Torchwood Personnel file and a picture of Gwen.

Frobisher and BRIDGET SPEARS come out of the inner office. Bridget sees Lois looking worried, and almost catches her.

BRIDGET SPEARS  
Everything okay?

Lois hits a key and quickly loses the Torchwood files.

LOIS  
Yeah. They're expecting us. The car's waiting.

BRIDGET SPEARS  
Well come on then.

Bridget heads out after Frobisher. Lois will grab her things and follow.

He gets a phone call and answers...

FROBISHER  
Hello.

CUT TO:

48      EXT. RUINS OF TORCHWOOD HUB - DAY 2

48

Johnson is at the other end of the call. She's watching a body bag on a stretcher get loaded into the back of a private black ambulance. But the body bag looks almost empty.

JOHNSON  
We've got an arm, a shoulder and the remains of a head. It's almost a waste of a body bag.

The ambulance doors close on Jack's remains.

At a safe distance, perhaps up on a roof, we find Ianto watching the van.

CUT TO:

49      INT. WHITEHALL CORRIDOR - DAY 2

49

Walk and talk. Phone call continuing. Intercut with previous scene.

(CONTINUED)

49 CONTINUED:

49

FROBISHER

Is it Harkness?

Lois tries to look as if she's not listening.

JOHNSON

Presumably.

FROBISHER

Take him to Ashton Down. Keep him under surveillance.

He hangs up. They walk. Lois decides to risk a comment.

LOIS

Sorry, sir, but I couldn't help hearing.  
That name. Harkness. Was that Captain  
Jack Harkness?

Frobisher looks at her. Where's this coming from?

LOIS (CONT'D)

From Torchwood? Only he was trying to  
contact you yesterday.

(to Bridget)

I did mark it in the log.

Frobisher doesn't want to discuss this.

LOIS (CONT'D)

Said he could help.

FROBISHER

Not now, he can't.

LOIS

Are you sure? He was very insistent.

(risks a lie)

He told me his team were the experts at  
dealing with things like the children  
thing.

Frobisher stops. Which brings Lois and Bridget to a  
halt.

FROBISHER

He told you that? Over the phone?

LOIS

Yes.

BRIDGET SPEARS

He always was an arrogant sod.

(CONTINUED)

49 CONTINUED: (2)

49

But said sadly, after many years of phone call flirtation.

LOIS

So he can't help? He's not really the expert?

FROBISHER

That bomb in Cardiff last night. He was the one at the centre of it. It tore him to shreds.

Frobisher walks off. End of discussion. Lois has had her worst fears confirmed. Bridget keeps a stiff upper lip.

LOIS

Does that mean whoever's behind the bomb's behind the children thing? Like they wanted him out of the way or something?

BRIDGET SPEARS

Lois, your job. You don't over hear phone calls. You speak when you're spoken to. Okay?

LOIS

Sorry.

And Bridget walks off after Frobisher. Leaving Lois wondering if she's on the right side.

CUT TO:

49A EXT. RUINS OF TORCHWOOD HUB - DAY 2

49A

The black van carrying Jack's remains drives off. Ianto produces a biro and notes the registration plate on the back of his hand.

50 OMITTED

50

51 EXT. RHIANNON'S HOUSE - DAY 2

51

Johnny has just finished fixing his front door.

The paper boy cycles up. And gives him his Racing Post.

Parked some distance away, we find a couple of plain clothes surveillance officers. One of them taking photographs of the paper boy through a long distance lens.

(CONTINUED)

51 CONTINUED: 51

The Paper Boy cycles off. Johnny has spotted the snoops.

CUT TO:

52 INT. RHIANNON'S HOUSE - DAY 2 52

Johnny closes the door. An envelope containing a greetings card slips out of his Racing Post, and falls to the floor. It has Rhiannon's name and address on the front.

His son, David, coming down stairs in his pyjamas, has seen the card. Johnny picks it up.

DAVID

(sotto)

It'll be from uncle Ianto.

(finger to lips)

Sh! We're probably bugged.

The boy gives his dad a knowledgeable look and taps the side of his nose. Johnny smiles and shakes his head in disbelief and admiration. His son is wise beyond his years.

CUT TO:

53 INT. RHIANNON'S HOUSE, KITCHEN - DAY 2 53

Rhiannon is at the kitchen table, opening the envelope. The kids are helping themselves to breakfast. There's a cartoon on a television.

And Johnny is declaiming from his soap box - purely for the benefit of an imagined listening device.

JOHNNY

Innocent kids, fast asleep at home, and a gang of uniformed thugs burst in and point guns at their heads? I mean, look at them, Ree. It's no wonder they're traumatised.

The kids couldn't look less traumatised; and Rhiannon is opening the card. David tries to read it over her shoulder. She covers it from his prying eyes, and tells him to go away.

JOHNNY (CONT'D)

It's no wonder our poor David pissed the bed.

DAVID

I didn't.

(CONTINUED)

53 CONTINUED:

53

MICA

(laughs)  
You big baby!

JOHNNY

It's not your fault, son.  
(He winks. Indicates  
"the bugs")  
It's the police state to blame, and I'll  
rinse the bastards for every penny  
they've got. Trauma like that - you  
don't get over it in one night. Never  
mind the door, the laundry bills alone  
could...

RHIANNON

Shut up, Johnny!

She exits with the card. Johnny put in his place.

CUT TO:

54 INT. RHIANNON'S HOUSE, MASTER BEDROOM - DAY 2

54

Rhiannon's sat on the edge of her bed staring at the  
card. It reads:

"Where dad broke my leg at noon. Bring lap top. I."

She's close to tears. Johnny comes in. Sits beside her.  
Reads the card. More sensitive now. They will speak in  
whispers.

RHIANNON

What's he done? And why's he bringing  
it to our door?

JOHNNY

We're the only family he's got.  
(beat)  
Are you gonna go?

She doesn't answer.

CUT TO:

55 INT. ASHTON DOWN, WEST CORRIDOR/JACK'S CELL - DAY 2

55

A couple of STRETCHER BEARERS carry the body bag  
containing Jack's remains down the corridor.

The heavy metal door to Jack's cell is open, and Johnson  
is waiting by it.

(CONTINUED)

55 CONTINUED:

55

JOHNSON

Put it in here.

As the Stretcher Bearers enter the cell.

CUT TO:

56 EXT. ATM MACHINE, GARAGE FORECOURT - DAY 2

56

Rhys is trying to get money out of a hole in the wall.  
Gwen is stood at his shoulder, keeping a look out.

The screen's view of Rhys. A camera linked to a  
computer. It freezes the image of Rhys, and goes into  
some kind of an instant facial recognition programme.

Rhys's POV - the screen says something like: "No funds  
available. Please contact branch."

RHYS

No. They've frozen mine as well!

GWEN

Shit!

RHYS

What now? How will we manage without  
money?

GWEN

We've got to get to London.

RHYS

London? Everything's dearer in London.

GWEN

It's where all the decisions are made.  
Whoever wants us dead, that's where  
they'll be.

RHYS

Right. So where we should be is John  
O'Groats!

GWEN

I need to speak to people, but I haven't  
got anyone's number any more. So we  
need to be there.  
Come on. We've got to go.

(of the ATM)

These things are all linked up. Soon as  
you put your card in, bells started  
ringing somewhere.

(CONTINUED)

56 CONTINUED: 56

They walk off into the crowd.

CUT TO:

57 INT. MONITORING DESK, ASHTON DOWN - DAY 2 57

A computer terminal is flagging up an attempt to access Rhys Williams' personal account.

An OPERATIVE hits a couple of keys. Downloads an image of Rhys attempting the withdrawal.

Over the operative's shoulder, Johnson appears and picks up a phone from the desk.

JOHNSON

Cooper and her husband. They're still in Cardiff. Attempted a bank withdrawal two minutes ago.

Before she can give the address we,

CUT TO:

58 OMITTED 58

59 INT. JACK'S CELL - DAY 2 59

It's a small room. High in a corner is a CCTV camera. Pointing at a horizontal slab in the centre of the room.

STRETCHER BEARERS are leaving the cell.

Jack's body bag has been placed on a slab.

We close in on the bag, and it begins to move, just a little, almost imperceptibly, as if it's ever so slowly and creepily filling out, from the inside...

CUT TO:

60 INT. ASHTON DOWN, SECURITY - DAY 2 60

A thoroughly bored guard is sat in front a bank of TV screens showing various views of the compound, but he's concentrating on the camera showing Jack's cell. No movement is perceptible from his POV.

Johnson enters.

JOHNSON

Any change?

(CONTINUED)

60 CONTINUED:

60

GUARD

No. Complete waste of time.

She studies the screens.

GUARD (CONT'D)

The body next door. Rupesh Patanjali.  
London wants to know if it's okay to  
release him to the family.

But Johnson is far more interested in Jack's cell. She  
moves in closer to the screen. Noticed something.

CUT TO:

60A INT. JACK'S CELL - DAY 2

60A

The door flies open. Johnson and the Guard come in.

JOHNSON

Zip it open.

Reluctantly, and tentatively, the Guard zips open the  
body bag to reveal:

A raw, red, almost complete skeleton. Bone, bloody pulp,  
bits of skin. But the face not quite recognisable as  
Jack.

The guard steps back, appalled. Johnson is disappointed  
and frustrated.

JOHNSON (CONT'D)

It was a bag of bits when it came in.  
And I asked you to keep an eye on it.

GUARD

I'm sorry.

JOHNSON

Get it out of that thing and cuff it to  
the wall.

Johnson exits to make a call, leaving the Guard with a  
most unenviable job to do.

CUT TO:

61 EXT. THAMES HOUSE - DAY 2

61

Establishing shot.

CUT TO:



61A INT. THAMES HOUSE FOYER/LIFT - DAY 2

61A

Frobisher, Bridget and Lois get into the lift, having just come through the heavy security. He takes the call from Johnson. Intercut the call as necessary.

FROBISHER

Hello.

JOHNSON

The good news is, we don't have to wait for the DNA tests. This is definitely Jack Harkness.

FROBISHER

And what's the bad news?

JOHNSON

His Lazarus qualities remain undiminished.

FROBISHER

Jesus Christ!

JOHNSON

Or Captain Scarlet. Take your pick. If he can survive that, what can't he survive?

CUT TO:

61B INT. THAMES HOUSE, FLOOR 13 CORRIDOR - DAY 2

61B

The lift doors open. Frobisher comes out, followed by Bridget and Lois. Dekker is waiting for them with a couple of hard hats.

There is an armed security guard stationed at the door to the negotiating chamber.

FROBISHER

I haven't got time to worry about this, Johnson. I've got more important things in my in-tray.

He takes a hat. As does Bridget. Dekker doesn't have a hard hat for Lois.

BRIDGET SPEARS

(to Lois)

Wait out here.

FROBISHER

What about Cooper and Jones?

(CONTINUED)

61B CONTINUED:

61B

Lois recognises the names. She watches Frobisher, Dekker and Spears head for the negotiating room. She can still hear Frobisher's end of the phone conversation.

JOHNSON

No sign of him yet. We've had a sighting of her at a Cardiff ATM.

FROBISHER

We need that whole team out of the way by tonight. Get it done.

Dekker opens the door for Frobisher and Bridget, and Lois gets a brief glimpse of what's going on inside. It looks and sounds like a construction site.

But then the door closes. Leaving Lois to wonder: What's going on in there?

CUT TO:

62 EXT. LORRY PARK - DAY 2

62

Rhys is undoing the fastenings at the back of a curtain-sided lorry. Gwen, holding their bag, is keeping a look out. There is a trucker's greasy spoon cafe in the background.

RHYS

Now me, I use electronic seals, see. Even the driver doesn't know the code. So no one gets in til it reaches its destination. But this clown...

GWEN

Are you sure he's going to London?

RHYS

I don't question how you defend the world against extra terrestrial infiltration. Don't question my knowledge of the haulage industry. Right?

GWEN

Sorry.

RHYS

Small operator. Cardiff to London. He doesn't go to the continent, so no asylum-seeker checks. Piss poor security. And best of all, guaranteed food cargo. I'm absolutely bloody starving.

(CONTINUED)

62 CONTINUED:

62

Having made a gap in the tarpaulin big enough for Gwen to climb through, Rhys casts a covetous eye at the cafe.

RHYS (CONT'D)

The smell from Frank's frying pan's  
driving me crackers.

Best bloody breakfast in the whole of  
South Wales.

As Rhys climbs into the back of the lorry after Gwen

CUT TO:

63 INT. BACK OF LORRY - DAY 2

63

Gwen looks at the cargo: a wall of potatoes from the floor almost to the roof. Rhys climbs in.

GWEN

It's food. I can't fault you on that.  
I've got the smell of bacon in my  
nostrils, and I'm looking at a lorry-  
load of raw spuds.

RHYS

It mightn't be only spuds. There might  
be other things at the back. Come on.

Rhys starts to climb. In hope rather than expectation.

CUT TO:

64 EXT. LORRY PARK - DAY 2

64

The LORRY DRIVER comes out of the cafe. He walks towards the lorry. Wipes tomato sauce off his chin with his finger, then licks it off appreciatively.

He sees the back of his lorry flapping. Strange. He goes to investigate.

CUT TO:

65 INT. BACK OF LORRY - DAY 2

65

Rhys is on top of the spuds. He takes the bag off Gwen, then gives her a hand up.

CUT TO:

66      EXT. LORRY PARK - DAY 2      66

The driver gets to the back of his lorry. Looks at the untied fastenings.

CUT TO:

67      INT. BACK OF LORRY - DAY 2      67

Gwen's feet disappear out of sight just as the driver's head comes through the gap in the tarpaulin.

He looks around. Listens.

Gwen and Rhys are lying flat on the potatoes. Only a foot or two between them and the roof of the lorry. Very tense...

Until eventually the driver disappears and begins to re-tie the fastenings.

RHYS

(sotto)

Have you got your pen knife?

GWEN

(sotto, but stern)

Rhys, you are not eating uncooked potatoes!

RHYS

(sotto)

We'll need it to cut our way out.

CUT TO:

68      OMITTED      68

68A      EXT. RHIANNON'S HOUSE - DAY 2      68A

The established surveillance officers are still in their car. But they're unnerved when they look up to see Johnny walking directly towards them. He's leading a group of HOODED YOUTH.

And there are several other hooded youth approaching from other directions. Some on mountain bikes. The car is quickly surrounded.

JOHNNY

What kind of snoops are you? Dibble or dole?

The two frightened officers inside deny being either.

(CONTINUED)

68A CONTINUED:

68A

JOHNNY (CONT'D)

So you're perverts then, are you?

The officers make even more strenuous denials as the youths shout abuse at them.

JOHNNY (CONT'D)

Come here to scope our kids, have you?  
Is it you making them do all the weird  
talking shit?

(shouts to the whole  
estate)

We've got a couple of paedophiles on  
the estate everyone.

The youths are now shaking and banging the car, but most importantly - and completely deliberately - obscuring the view of the occupants. Who radio for help, aware that...

Rhiannon, with a lap top under her arm, is taking this opportunity to jump into a car and drive off. Which was the whole point of the manoeuvre in the first place.

CUT TO:

69 INT. ASHTON DOWN, SECURITY - DAY 2

69

The guard and Johnson are watching the CCTV screen to Jack's cell.

Jack is now whole, and recognisably Jack. He looks like a burns victim. (Make up, not FX). He writhes and pulls against the chains that are binding him to the wall.

GUARD

He'd be better off staying dead.

Johnson just watches. There is no vocal sound from Jack. Just the rattling chains... Until...

Suddenly he screams in agony for the first time...

CUT TO:

70 INT. JACK'S CELL - DAY 2

70

C/U Jack's face:

He is screaming in absolute agony!

Aarghhhh!

CUT TO:

71      INT. BACK OF LORRY - DAY 2

71

Rhys and Gwen are lying on their backs on top of the potatoes, staring at the roof of the moving lorry.

RHYS

God this is uncomfortable. Bloody torture man! And my belly thinks my throat's been cut.

(beat)

How are you, love?

GWEN

My best friend's belly had a bomb go off in it last night. Someone's been trying to kill us ever since. I'm travelling at seventy miles an hour on a bed of potatoes, and I think I'm going to be sick.

RHYS

Sorry. Just trying to make conversation.

GWEN

I know.

Pause. They shake along on their potatoes for a while.

RHYS

Travel sick is it?

Gwen laughs to herself. Looks sideways at Rhys. Pause.

RHYS (CONT'D)

What?

GWEN

When have I ever been travel sick?

RHYS

When have you ever travelled like this?

(beat)

On an empty stomach.

She smiles. Is this the right time?

GWEN

Some announcements, you rehearse them in your head. And this wasn't quite what I had in mind.

Pregnant pause.

(CONTINUED)

71 CONTINUED:

71

RHYS

What do you mean? Announcements?

She smiles, waiting for him to guess. The penny drops.

RHYS (CONT'D)

Oh God, no!

GWEN

Yeah.

RHYS

Bloody hell, no!

GWEN

Yes.

RHYS

Come here. My God! I don't believe it.  
Oh Gwen!

They hug. Roll about on the spuds. He's delighted...  
Until he remembers their present predicament again.

RHYS (CONT'D)

(back to earth)

Hang on. The bomb, and the guns and  
the car chases. Hiding from the law.  
What am I like? Letting you do all that  
in your condition!

GWEN

You carried my bag.

RHYS

Gwen, I'm serious. This changes  
everything.

GWEN

No, it doesn't. We're up the same  
creek, and we still need a paddle.

RHYS

Yeah, but three of us in the boat.  
Bloody hell!

He's almost in tears.

CUT TO:

72 EXT. CHILDREN'S PLAY AREA - DAY 2

72

A small park in an urban area. Kids playing on swings,  
slides and roundabouts.

(CONTINUED)

72 CONTINUED:

72

Rhiannon is sat on a bench, the lap top on her lap.  
Ianto joins her. He looks like a down and out.

RHIANNON

My God! What happened to you?

IANTO

I'm not sure yet.

He looks around.

RHIANNON

I wasn't followed. Sit down.

He seems to accept this reassurance. And sits next to her.

They watch a MOTHER pushing her CHILD on a swing. It brings back memories for them both.

IANTO

(of the swing)

You worked out my little code then.

RHIANNON

He didn't do it on purpose, you know.

IANTO

He pushed me too hard. Always did.

RHIANNON

You should've held on tighter.

Some father/son issues here, but he doesn't want to go there.

Ianto scans the park again, looking for anything suspicious.

RHIANNON (CONT'D)

Seriously. How did you get in that state?

IANTO

That bomb. It was meant for us. Me and the people I work with.

RHIANNON

(shocked)

My God! Why?

IANTO

I don't know.

(CONTINUED)



72 CONTINUED: (2)

72

Pause.

RHIANNON

What kind of civil servants are you?

IANTO

Unappreciated ones.

RHIANNON

Are they okay? The people you work with?

IANTO

I don't know. Gwen's alive, but I've no way of contacting her. I'm not sure about Jack.

RHIANNON

Is he your boss? The one Susan saw you with?

Ianto nods. Rhiannon reacts. Sympathy.

IANTO

He'll be okay. They won't get rid of him that easy. I just need to find him.

Sounds like wishful thinking to Rhiannon.

They hear the silence first. The sudden absence of background chatter and laughter from the kids in the park.

THEN THEY SEE:

All the children have stopped in mid action. One child is completely still, on a moving swing. Others similar. Their parents react.

Ianto and Rhiannon swap looks. It's happening again.

CUT TO:

73 INT. BACK OF LORRY - DAY 2

73

Gwen and Rhys lying side by side on the potatoes. But the lorry has stopped moving.

RHYS

If it's a boy, Edward.

GWEN

Edward?

(CONTINUED)

73 CONTINUED:

73

RHYS  
After the King.

She laughs. Thumps him playfully.

They hear the lorry's horn sound up front. What's going on?

CUT TO:

74 EXT. LORRY/LONDON STREET - DAY 2

74

The lorry driver beeps his horn again. Four eleven year old school children have stopped still in the middle of a pedestrian crossing, and are blocking his way.

They seem oblivious to the lorry driver's anger, and the unnerved looks of various passers-by and shoppers.

CUT TO:

75 EXT. PRIMARY SCHOOL PLAYGROUND - DAY 2

75

All the school children frozen still. Including Rhiannon's son David.

And elsewhere her daughter Mica.

A TEACHER walks around and between the "statues", bemused and unnerved : "Stop this now! Stop it!"

CUT TO:

76 INT PRIMARY SCHOOL PLAYGROUND #2 - DAY 2

76

A different school, different uniforms. We find Jack's grand son STEVEN, still. The rest of the children equally motionless and silent.

But DINNER LADIES and TEACHERS totally freaked out. Even more so when the kids all begin to speak in unison

CHILDREN  
We are coming tomorrow... We are coming tomorrow...

CUT TO:

77 INT. PUB. - DAY 2

77

Clem is stood at the bar. It's a rough pub, but there's only one other CUSTOMER and the BAR MAID.

(CONTINUED)

77 CONTINUED:

77

CLEM  
...tomorrow... We are coming  
tomorrow...

The bar maid and the other customer baffled

CUT TO:

78 EXT. CHILDREN'S PLAY AREA - DAY 2

78

The children remain completely still and are also chanting "We are coming back tomorrow" in unison. Ianto and Rhiannon - and the parents and guardians present - swap looks. "What's wrong?"

MOTHER  
Stop it! You're scaring me now! Stop  
it!

Then suddenly, at exactly the same moment, all the children resume playing again as if nothing has happened.

IANTO  
This is something to do with it. It  
must be. When they blew us up, this is  
what we were working on.

But Rhiannon is reaching for her mobile phone.

CUT TO:

79 INT. PUB. - DAY 2

79

Clem is still stood at the bar. But out of his trance now.

CLEM  
Tomorrow?

BAR MAID  
Over and over again.

CLEM  
Are you sure?

BAR MAID  
Positive.

Clem breathes in deeply through his nose. Reacts.

CLEM  
(disgusted)  
Can you smell that?

(CONTINUED)

79 CONTINUED:

79

BAR MAID

It wasn't me.

Clem leaves his drink and exits quickly.

CUT TO:

80 EXT. PUB. - DAY 2

80

Clem comes out of the pub. Sniffs up. Scans the skies.

CLEM

They're coming. I can smell them.  
Tomorrow, and they'll be here.

Passers-by try to ignore him. Obviously a nutter.

CUT TO:

81 INT. FROBISHER'S OFFICE - DAY 2

81

Bridget Spears comes in. The phones are going berserk in the background. People running around. TVs being turned up.

BRIDGET SPEARS

It's happened again.

FROBISHER

Shit!  
(picks up a phone)  
What did they say?

CUT TO:

82 EXT. CHILDREN'S PLAY AREA - DAY 2

82

Rhiannon is on her phone. In the back ground Ianto is trying to ask some of the kids in the play area questions.

RHIANNON

They said the same thing here. This is too weird for words.

Cut to Ianto, his hands on the shoulders of a little girl. Trying to talk to her gently. But his physical appearance, and excited manner is scaring both the kids and their increasingly over-protective parents and guardians.

IANTO

What did it feel like?

(CONTINUED)

82 CONTINUED:

82

MOTHER  
(grabbing her daughter)  
Leave her alone. Go away.

IANTO  
I only want to talk to her. I'm  
interested in...

MOTHER  
Piss off, you perv!

The mother picks up her child, looks Ianto fearfully, and  
then quickly walks off.

Ianto goes back to join Rhiannon as she ends her call.

RHIANNON  
It happened to David and Mica. I  
shouldn't have let them go to school.  
What is it?

IANTO  
I don't know. But this is what we do.  
Deal with stuff like this.

RHIANNON  
So deal with it. Stop it.

IANTO  
We were trying. Which is why someone  
wants us dead.

RHIANNON  
My God! Whatever's doing this, is also  
trying to kill you?

IANTO  
I need to find Jack.  
(of the lap top)  
Can I have it?

Rhiannon hands it over to him.

RHIANNON  
How will this help?

He still has the registration plate written on the back  
of his hand.

IANTO  
I've got the number of the van they put  
him in.

(MORE)

(CONTINUED)

82 CONTINUED: (2)

82

IANTO (CONT'D)

You can follow a vehicle through most of the country if you know how to access the right computer programmes.

RHIANNON

Really?

IANTO

You'd be amazed.

RHIANNON

I came here in Johnny's car. Is that a problem?

Too right it is!

IANTO

They're probably already on their way!

RHIANNON

Sorry.

IANTO

Mind you, I could do with some transport. Give us the keys.

RHIANNON

Johnny'd do his nut!

IANTO

Please! We haven't got much time.

CUT TO:

83 EXT. URBAN ESTATE - DAY 2

83

Ianto running. Out of the play area...

Towards where Johnny's car is parked. He's got the lap top with him and the car keys in his hand.

Rhiannon comes out of the play area and shouts after him.

RHIANNON

A thank you'd be nice!

By now Ianto is opening the door to the car.

IANTO

I'm sorry. I've got to go. Thanks for all this.

And he jumps in the car...

(CONTINUED)

83 CONTINUED:

83

RHIANNON

And what's the point if they can trace  
you through the number plates?

And the car drives off.

RHIANNON (CONT'D)

Be careful!

She's more worried about her brother than the car

CUT TO:

83A EXT. BREAKERS' YARD - DAY 2

83A

A back street disreputable looking business.

Ianto walks out, carrying a couple of registration plates  
under his arm. Checks no one's watching. Walks off at a  
brisk pace.

CUT TO:

84 INT. FROBISHER'S OUTER OFFICE - DAY 2

84

Chaos. Busy, busy, busy.

Phones ringing everywhere, and will continue ringing  
throughout the scene. People rushing about. 24-hour  
news channels reporting the phenomenon from different  
parts of the world.

Lois on her phone. But half an eye on the news channels.

LOIS

I'll have to put you on hold...

(new call)

...Hello?

LOIS (CONT'D)

I'm sorry, It's a bit  
chaotic here at the  
moment. With the  
children thing...

NEWSCASTER 2

The question on the lips of  
the world now: what are our  
children trying to tell us?  
Who - or what - will be here  
tomorrow?

As Frobisher marches towards his inner office we move  
from Newscaster 2's report to another on a different  
channel - Newscaster 3.

LOIS

...Give me the name and  
I'll look into it, and  
get back to you.

NEWSCASTER 3

Children: do we fear them,  
or fear for them? Are they a  
threat? Or under threat?

(CONTINUED)

84 CONTINUED:

84

LOIS  
Can you spell that, please?

Frobisher gives instructions to Miss Spears at her desk.

FROBISHER  
Get my daughters on the phone. Ring the  
school office if you have to. Drag them  
out of their lessons. I want to speak  
to them. Then get me the Prime  
Minister.

Frobisher is just about to close the door into his  
office, when Lois puts down her phone, and catches him  
with...

LOIS  
There's a call waiting, sir.

FROBISHER  
Take a message!

LOIS  
It's the Home Secretary.

Frobisher hesitates.

That's all he needs! Lois's phone rings, she doesn't  
answer.

LOIS (CONT'D)  
And your wife wants you to call her.

FROBISHER  
Okay.

He goes into his office. Closes the door. Under  
pressure.

Lois answers her phone...

LOIS  
Hello. John Frobisher's office.

CUT TO:

85 EXT. LONDON PUBLIC PHONE BOX - DAY 2

85

Gwen making the call. Rhys stood outside, keeping his  
head down. Whitehall/Parliament is visible in the back  
ground.

(CONTINUED)



85 CONTINUED:

85

GWEN

Can I speak to Mr Frobisher, please?

CUT TO:

86 INT. FROBISHER'S OUTER OFFICE - CONTINUOUS

86

Intercut phone call with above scene.

LOIS

He's not available at the moment. Can I take a message?

GWEN

It's Gwen Cooper from Torchwood.

That gets Lois's attention!

GWEN (CONT'D)

I need to see him. Urgently. Can you set up a meeting?

Lois knows she now holds Gwen's life in her hands.

LOIS

Erm... I'm not sure.

What's the right thing to do here? Lois is a nervous wreck, but needs to retain an outward show of composure.

GWEN

Well just put me through then.

LOIS

He's very busy.

GWEN

Yeah, he would be! Who is this?

LOIS

Lois. Lois Habiba. I'm his P.A.

GWEN

What happened to Bridget Spears?

LOIS

She's on another line.

And Spears' close proximity adds to Lois's discomfort! She smiles thinly at her stoney-faced superior.

GWEN

Do you know what Torchwood is, Lois?

(CONTINUED)

86 CONTINUED:

86

LOIS

Yes.

GWEN

So you must know that right now you lot need us. The world needs us. We can help. But someone's trying to kill us. Someone who claims to be working for the government.

Lois starts hitting keys on her PC terminal

LOIS

Why would the government want to kill people who can help?

GWEN

Well exactly! That's what I've got to find out. That's why I need to see him.

Lois brings up Gwen's personnel file on her screen.

GWEN (CONT'D)

I know all this sounds mad, but you've got to believe me.

Lois looks at a picture of Gwen. A face you can trust.

LOIS

I do.

GWEN

What?

Frobisher out of his office, straight to Lois's desk.

LOIS

I do believe you.

(quickly)

Hold the line, please.

Which throws Gwen.

Lois puts Gwen on hold, and loses her picture just in time!

FROBISHER

Call my wife. I'm in a meeting with the PM. I'll ring as soon as I can.

And as he exits, his phone rings...

BRIDGET SPEARS

Putting the school through.

(CONTINUED)

86 CONTINUED: (2)

86

FROBISHER

Okay.

And he's gone. Lois goes back to Gwen on the phone.

GWEN

If you're tracing this call...

LOIS

I'm not.

GWEN

Right. So you can sort out a meeting then?

Beat. Lois makes a big decision, takes a big risk - on pure instinct.

LOIS

Yes.

CUT TO:

87 OMITTED  
THRU  
90

87  
THRU  
90

91 INT. COFFEE BAR/CAFE - DAY 2

91

Gwen and Rhys sat at a table, keeping their heads down, watching the door.

RHYS

Can we trust this guy?

GWEN

He's our man in the government. If we can't, we really are in trouble.

RHYS

But Gwen, we really are in trouble!  
So...

Ergo: maybe we can't trust him!

GWEN

We've got to trust someone.

Lois enters. Looks around. Very nervous. Clutching a bag.

Rhys casts a hungry glance at a couple of meals on the next table.

(CONTINUED)

91 CONTINUED:

91

Lois sees Gwen and comes over.

LOIS

Hi. I'm Lois.

She sits. Awkward beat.

Lois is on her guard, not knowing if she can trust them.

Rhys and Gwen are just as wary; is this a trap?

GWEN

Where's Frobisher?

LOIS

He's not coming.

GWEN

Why not?

LOIS

God, this is probably the worst mistake of my life. But I've read your files. Some of the stuff you've done - you're like unsung national heroes and...

GWEN

Listen, I don't do autographs and I don't want to be rude, but why am I speaking to you and not your boss?

LOIS

Because if he knew you were here you'd be dead.

Gwen is shocked speechless. Her worst fears confirmed.

LOIS (CONT'D)

He gave the order to have Jack Harkness killed.

GWEN

Are you sure?

LOIS

I've seen it with my own eyes.

RHYS

We really are in trouble!

LOIS

Do you know a Captain Andrew Staines?

(CONTINUED)

91 CONTINUED: (2)

91

GWEN

No.

LOIS

Colonel Michael Sanders? Ellen Hunt?

Gwen's shakes her head. Lois is only just holding it together.

LOIS (CONT'D)

They're all dead. I didn't sign the official secrets act to cover up murder. But then I didn't take the job to commit treason on my second day.

(nervous, tearful)

What am I doing here?

GWEN

You tell me.

LOIS

If you're the bad guys, why doesn't it say that on your file? And if you're the good guys, who am I working for, and why do they want you dead?

Beat. Rhys very uncomfortable. Gwen thinking.

RHYS

Listen, this a lot to talk about. And we're going to arouse suspicion here...

Rhys very serious. Apparently the voice of reason. He looks around, over his shoulder.

RHYS (CONT'D)

We haven't ordered.

In other words, for Rhys, right now, apparently his hunger takes precedence over news of multiple murder! (Or maybe he just wants to change the subject?)

RHYS (CONT'D)

(to Lois)

When we went on the run, we had no money see. We had to put our last coins into the phone box, to get through to you. So I don't suppose you could...

Lois gives him a twenty pound note.

RHYS (CONT'D)

Oh great. Thanks. Magic.

(CONTINUED)

91 CONTINUED: (3)

91

GWEN

I'll have steak pie and chips. And a cup of tea.

LOIS

Just a latte for me.

RHYS

Right. Won't be a sec. I'll leave you to it.

Rhys heads for the counter.

GWEN

We owe you one. A big one.

LOIS

Everyone in the office seems to think what's happening with the kids is all to do with aliens. And that they'll be here tomorrow. And something big's being built on the top floor of the Mi5 building.

GWEN

What do you mean? What kind of something?

LOIS

I don't know. But it's as if they're getting ready. And if you lot - Torchwood - are the alien experts, and they really are coming tomorrow, why does Mr Frobisher want you out of the way all of a sudden?

GWEN

I've no idea. But I'm going to find out. Can you tell me anything about Jack Harkness? Or Ianto Jones?

LOIS

Jones is missing. I was told Captain Harkness is dead.

A beat. Gwen refuses to believe it.

GWEN

That can't be true.

LOIS

That's what I thought.  
(MORE)

(CONTINUED)

91 CONTINUED: (4)

91

LOIS (CONT'D)

I overheard Mr Frobisher say to keep him under surveillance. Why do that to a dead person?

Gwen smiles. Reassured.

GWEN

Do you know where they're keeping him?

LOIS

I've got a floor plan in my bag.

CUT TO:

92 INT. JACK'S CELL - DAY 2

92

We find Jack lying on the slab. Alive and well, but naked and still chained to the back wall.

He shouts at the surveillance camera.

JACK

Come on! Show yourself! Who are you?  
Who's the genius behind the camera?  
Come and take your bow! Come on! Face  
me like a man!

There is a sky light in the ceiling of the cell. It slides open, and a beam of daylight slants down on Jack.

Johnson steps into view at the edge of the skylight, framed against the sky, looking down upon Jack, like Zeus to Prometheus.

JOHNSON

I'm not a man.

JACK

Who are you? What's all this about?

JOHNSON

Apparently you can't die. So it would be foolish to tell you anything. But I will say this: if I can't kill you, I can contain you.

She steps away. A chute appears over the edge of the skylight. Jack fears the worst as...

Tons and tons of wet concrete come pouring down the chute, through the skylight and splatter onto the floor of the cell.

(CONTINUED)

92 CONTINUED:

92

Jack struggles as his cell fills up with concrete.

CUT TO:

93 EXT. ASHTON DOWN - DAY 2

93

From a vantage point, at some distance from the Compound, someone is watching through binoculars as an industrial cement mixer pours concrete into the sky light of Jack's cell. (NB: We can see the chute, but we're too far away to see the actual concrete)

Johnson is walking away.

The person watching is Ianto. He can hear Jack's distant shouts.

CUT TO:

94 INT. COFFEE BAR/CAFE - DAY 2

94

Rhys is back with a couple of hearty meals. Lois has produced floor plans from her bag. Gwen studies them.

LOIS

It's a military compound.

GWEN

And you're sure?

LOIS

That's where Mr Frobisher told them to take him. Salt?

Lois passes Gwen the salt.

GWEN

Thanks. This is brilliant work, Lois.

RHYS

Can you pass us ...?

Lois passes him the brown sauce before he's even asked for it. Every inch the efficient P.A.

RHYS (CONT'D)

Cheers.

GWEN

Problem is, how do we get in there?

LOIS

Well, Mr Frobisher's just authorised the release of a body from Ashton Down.

(CONTINUED)



94 CONTINUED:

94

Lois passes over a transfer form, with a picture of Rupesh Patanjali.

LOIS (CONT'D)

This is Rupesh Patanjali.

GWEN

(sadly)

They must have thought he was one of us.

LOIS

The undertaker's called Richard Rossiter and he's got an appointment to pick him up at 5.30 today. I was thinking access to a funeral director would be easier than access to a secure military compound. So...

She produces an undertaker's business card, and hands it to Gwen.

LOIS (CONT'D)

The office address is on there. But it's in a built up area, and he could go straight from a funeral so you might prefer...

She produces a photocopied, laminated road map and hands it to Gwen. Lois points out an ambush point.

LOIS (CONT'D)

Here.

He'd have to pass through here at some time between 5 and 5.15 to get to Ashton Down for 5.30, and there'd be no witnesses.

She produces a piece of paper with a name and number on, and hands it to Gwen.

LOIS (CONT'D)

The name of the contact at the compound is a Corporal Camara. His number's on there, and he'll be expecting you.

Gwen smiles, looking at Lois with speechless admiration.

Lois puts a coaster under Rhys's mug of tea.

LOIS (CONT'D)

I'm a P.A. It's what I do.

(CONTINUED)

94 CONTINUED: (2)

94

GWEN

When this is all over, if you want a  
job, come see me.

CUT TO:

94A EXT. COUNTRY ROAD - DAY 2

94A

ROSSITER the undertaker has been stripped to his  
underwear, bound and gagged, and placed in an open  
coffin.

Which is being dragged out of sight of the road by Gwen  
and Rhys. His unmarked van, used for transporting bodies  
from mortuaries to chapel of rest - ie not a hearse! - is  
parked up.

GWEN

I'm sorry. I don't suppose you'll  
believe it. But this is all in the  
national interest.

They drop the coffin, and head back to the van. Rhys  
picks up the undertaker's discarded clothes.

CUT TO:

95 EXT. ASHTON DOWN, FRONT GATE - DAY 2

95

A military building surrounded by a perimeter fence, set  
in the countryside somewhere. Middle of nowhere. There  
is a security barrier down across the entrance to the  
compound.

The undertaker's unmarked van pulls up at the barrier.

Behind the wheel, Rhys is wearing the undertaker's  
clothes. Gwen is in the seat next to his with the  
undertaker's clipboard and paperwork.

A SENTRY comes out of the gate house. Rhys will show him  
the Richard Rossiter business card.

RHYS

(exuding gravitas)  
We're here to pick up a body. 5.30  
appointment. Corporal Camara.

SENTRY

(guttled)  
Kodak's dead!? When did that happen?

(CONTINUED)

95 CONTINUED:

95

GWEN

No, he's our contact. The name of the  
deceased's Patanjali. Rupesh Patanjali.

Gwen gives Rhys a look.

SENTRY

(relieved)

Jesus! Shit meself then! He owes me  
money.

RHYS

Sorry.

SENTRY

I'll have to look in the back.

JUMP CUT TO:

Rhys opens the back doors of the van for the sentry.  
It's empty. All seems in order.

CUT TO:

95A EXT. ASHTON DOWN - DAY 2

95A

CORPORAL "KODAK" CAMARA is supervising a construction  
worker in a hard hat and high vis jacket. He's arrived  
with a heavy duty JCB.

Kodak's walkie talkie crackles into life. Intercut with  
the Sentry in Sc 95 speaking into his radio.

SENTRY

Kodak. I've got a couple of  
bodysnatchers at the front gate for you.  
Over.

KODAK

Okay, let em in.

Kodak walks off leaving the "NSE" to get on with the job.

CUT TO:

95B EXT. ASHTON DOWN, FRONT GATE, THE BRIDGE - DAY 2

95B

The barrier rises. Rhys drives the van through, and then  
under the bridge. The established cement mixer is parked  
close to the bridge, but we don't feature it too heavily.

CUT TO:

96

EXT. ASHTON DOWN, CAR PARK - DAY 2

96

Rhys parks up. CCTV cameras in evidence; Gwen and Rhys very aware of them.

Kodak Camara comes round a corner of the main building and walks towards them. Tension growing as he approaches.

RHYS

He's going to recognise us.

GWEN

You don't see what's right under your nose. Well known fact.

RHYS

These could be the blokes who were shooting at you last night. Someone's going to recognise us.

GWEN

You really shouldn't be here.

RHYS

(sotto)

I shouldn't! Me? Hello!

(of her pregnancy)

If Jack needs carrying, you'll need me here.

Gwen smiles at Rhys's heart-on-the-sleeve chivalry.

Kodak gets to the van. Rhys gives him the necessary paperwork to look at.

He gives it a cursory glance, then points out a fire exit door in the main building.

KODAK

See that fire exit? Do you wanna back up to that? Save you having to wheel him across the car park.

RHYS

Okay.

Rhys starts the engine...

And will reverse the van up to the indicated fire exit.

(CONTINUED)

96 CONTINUED:

96

GWEN

See? This is gonna work.

CUT TO:

97 INT. ASHTON DOWN, CORRIDORS - DAY 2

97

Gwen is being escorted by Kodak, who is carrying a big bunch of keys. She's keeping her head down, out of the view of various CCTV cameras. Trying to seem relaxed.

Kodak takes a closer look at her. Likes what he sees, and wants to get chatting.

Which is bad news for Gwen, and just increases the tension.

(Gwen will use an English accent throughout this sequence.)

KODAK

There's an upside to the place turning into a mortuary all of a sudden.

GWEN

You don't get many bodies then?

KODAK

Not usually. But we've got three in at the moment.

He looks at Gwen again.

KODAK (CONT'D)

Do I know you?

GWEN

Don't think so.

CUT TO:

98 EXT. ASHTON DOWN - DAY 2

98

Rhys waiting nervously by the open back doors to the van. Head down, avoiding looks from passing soldiers.

A CCTV camera high up on a pole moves electronically, and looks down directly at Rhys.

He's only too aware of it, and tries to stay calm.

CUT TO:

99      INT. ASHTON DOWN, WEST CORRIDOR - DAY 2

99

Kodak still escorting Gwen. Approaching a corner. The corridor turns off at a right angle.

KODAK  
You don't look like an undertaker.

GWEN  
Thanks. I think.

KODAK  
If more undertaker's looked like you,  
there'd be more demand for bereavement.

They get to the fire exit door, behind which Rhys is waiting. Kodak points down the adjoining corridor.

KODAK (CONT'D)  
We're going down there. I'll just open  
the fire exit for your mate.

He talks into his walkie talkie.

KODAK (CONT'D)  
Corporal Camara at the West Corridor.  
I'm opening the fire door for the body-  
snatchers. Okay?

A CCTV camera on the wall turns and zooms in on Gwen as they await permission to open the door. Increase tension.

CUT TO:

100      EXT. ASHTON DOWN - DAY 2

100

High CCTV camera zooming in on Rhys waiting outside the same fire exit door.

CUT TO:

101      INT. ASHTON DOWN, SECURITY - DAY 2

101

But guard monitoring the CCTV images of Rhys and Gwen isn't very interested. He yawns, and speaks into a microphone.

GUARD  
Okay.

CUT TO:

102     INT. ASHTON DOWN, WEST CORRIDOR - DAY 2

102

Kodak opens the fire door. An alarm sounds for a few seconds, which increases Gwen and Rhys's discomfort.

But it will eventually be turned off as Rhys enters the building pushing a trolley.

KODAK

Follow me.

He leads them towards a door half way down the corridor; he's fumbling through a large bunch of keys.

There are three similar doors next to each other, one of which, we can surmise, is Jack's cell.

KODAK (CONT'D)

(to Rhys)

She's shy this one, isn't she?

GWEN

I just prefer the company of dead people.

KODAK

(undeterred)

Is she seeing anyone?

RHYS

(can't help himself)

She's married, married and pregnant, so you can forget it, mate.

Gwen glares at him. Shut up!

Kodak unlocks the middle door. Then looks right at Rhys and Gwen. More closely than he has done before. Scrutinising them. They - and we - think they've been rumbled.

KODAK

(after a pause)

You're a couple, aren't you?

And he pulls open the door and goes into the room

CUT TO:

(CONTINUED)



105 CONTINUED: 105

Guard remains somewhat wary, but he can still see the corridor outside the cell, and the fire exit.

CUT TO:

106 INT. RUPESH'S CELL - DAY 106

Kodak is checking Rupesh against the photo on the paperwork Rhys has handed to him. Back to Gwen and the camera.

KODAK

Yeah. Just checking the paperwork. No problem.

Gwen quickly clubs Kodak senseless with the butt of her gun.

He falls to the floor. Gwen pulls the door closed.

CUT TO:

107 INT. FROBISHER'S OFFICE - DAY 2 107

Frobisher working. Miss Spears knocks, and enters.

BRIDGET SPEARS

The Prime Minister's on his way. He'll be there in ten minutes.

FROBISHER

Okay. Thanks. Ring ahead. Let them know we're coming.

Frobisher starts to gather his things.

CUT TO:

108 INT. ASHTON DOWN, WEST CORRIDOR - DAY 108

The door to Rupesh's cell opens outwards onto the corridor, and out comes Gwen, pulling the empty trolley behind her.

As Rhys comes out of the cell pushing the trolley Gwen clicks her pen again at the CCTV camera in the corridor. The red light on the camera goes out.

They shut the door to Rupesh's cell, and go to the next room along. Rhys fiddles with the keys, picks one, tries to open the door.

One key after another, he tries and fails.

(CONTINUED)

108 CONTINUED: 108

Tension becoming unbearable. They are trying desperately to look normal. Just two people doing their normal job. Aware of the CCTV cameras.

GWEN

(sotto)

Hurry up!

Gwen keeping an eye on either end of the corridor. Footsteps and laughter echoes in the distance.

Rhys tries another key.

CUT TO:

108A INT. ASHTON DOWN, SECURITY - DAY 2 108A

The guard becoming suspicious. Flicks from one CCTV view to another. He speaks into his microphone.

GUARD

What's going on down there? I've lost two cameras now.

CUT TO:

108B INT. ASHTON DOWN, WEST CORRIDOR - DAY 2 108B

More keys tried unsuccessfully...

And finally! Rhys gets the right key, and pulls open the door. In they go.

CUT TO:

108C INT. ASHTON DOWN, SECURITY - DAY 2 108C

The Guard is looking right at the Paramedic's cell as Gwen enters and pen-clicks the camera. The screen goes black. And the guard is on to them! He picks up a phone.

CUT TO:

109 INT. PARAMEDIC'S CELL - DAY 2 109

Gwen goes straight to the body bag on the slab.

Unzips it.

It's Paramedic 2 from Sc 6. An alarm sounds.

(CONTINUED)

109 CONTINUED: 109

GWEN

Shit!

CUT TO:

110 INT. ASHTON DOWN, SECURITY - DAY 2 110

The Guard on his phone.

GUARD

Intruders. Two of them. Fire escape  
door, west corridor.

CUT TO:

111 INT. ASHTON DOWN, WEST CORRIDOR - DAY 2 111

Out come Gwen and Rhys, back onto the corridor with their  
trolley. Along to the third door.

GWEN

This must be the one.

Rhys tries a key. It fails. The alarm continues.

Gwen pushes him out of the way.

GWEN (CONT'D)

We've got no time for that!

Gwen pulls out her gun and shoots the lock off the door.  
Bang, bang, bang, bang! Four shots. The lock's in bits.

Gwen grabs the handle. Pulls the door open to reveal:

A floor-to-ceiling wall of solid concrete! Gwen and Rhys  
react. Fuck!

An armed soldier comes round the corner. He takes aim  
and fires off a shot from the top end of the corridor.

Gwen and Rhys dive behind the open door, using it as a  
shield.

RHYS

We'll have to surrender.

GWEN

We can make it to the fire door.

Gwen fires off a couple of shots back at the soldier.  
Who is now being joined by reinforcements.

(CONTINUED)

111 CONTINUED:

111

A volley of shots bounce off the metal door of the cell. Rhys produces his gun, but he's not comfortable with it.

RHYS

Seriously. Think of the baby.

GWEN

They want us dead, Rhys. We've got to fight.

But then from the fire exit end of the corridor another group of armed soldiers arrive around the corner. They raise their weapons. Gwen and Rhys are totally exposed and trapped.

Johnson appears behind her men. Can't resist a gloat.

JOHNSON

I'd lay down your weapons if I were you.  
You're as trapped and helpless as the  
man in the concrete cell.

(pause)

Put the guns down!

Gwen and Rhys bend down slowly, in order to lay their guns on the floor.

A CRASH from behind the concrete. They look.

Suddenly, in front of their startled eyes, the concrete block in the doorway starts to recede away from them...

Rubble and dust start to fall from the ceiling.

CUT TO:

112 INT/EXT. JACK'S CELL/ASHTON DOWN - CONTINUOUS

112

The block of concrete encasing Jack is quickly pulled back through the exterior wall and completely out of the building. The lintel and bits of the roof start to collapse -debris falling into the cell and the corridor.

FX: The block leaves a gap in the wall the size of the cell.

Through the hole in the wall Gwen and Rhys can see the block is being held by a JCB, which is driving away.

It comes to a stop and the man driving the JCB leans out and smiles broadly at Gwen: it's Ianto in a hard hat!

IANTO

Are you coming?

(CONTINUED)

112 CONTINUED: 112

Gwen and Rhys don't need asking twice! They spring into the remains of Jack's cell as gun shots fire at them from either end of the corridor.

They jump through the hole, into the open air, and run for the JCB.

Johnson's soldiers are charging down the corridor, impeded by rubble.

CUT TO:

113 EXT. ASHTON DOWN - CONTINUOUS 113

Ianto in the cab of the JCB. Gwen and Rhys jump on board. Ianto drives away. They get a good distance away before...

Soldiers pour through the hole in the wall, firing their weapons. Others may come from out of the fire exit round the corner.

The rescuers take cover as bullets ricochet harmlessly off the JCB and the concrete block.

The JCB speeds away.

Cut to Johnson, watching in anger.

JOHNSON

Get after them! They can't go very fast! They're carrying tons of solid concrete! Move!

Some soldiers run for vehicles. Others give chase on foot.

CUT TO:

114 EXT. ASHTON DOWN, FRONT GATE, THE BRIDGE - DAY 2 114

The JCB drives towards the bridge by the front gate.

Rhys jumps off. Runs to the parked up cement mixer, as the JCB drives under the bridge.

On the other side of the bridge, Gwen fires at the sentries on the gate, who duck for cover.

CUT TO:

115 INT. VARIOUS ARMY VEHICLES - DAY 2 115

Very quick snap shots...

(CONTINUED)

115 CONTINUED: 115

Drivers' doors slamming.

Soldier turns a key in an ignition.

Army vehicles backing out of their parking spaces.

Johnson jumps aboard a Jeep

CUT TO:

116 EXT. ASHTON DOWN, FRONT GATE, THE BRIDGE - DAY 2 116

Rhys parks the cement mixer in front of the bridge, blocking the exit.

He jumps out of the cab. A bullet just misses him.

Cut to the other side of the bridge where Gwen is still keeping the sentries in the gate house at bay with a volley of bullets.

GWEN

Hurry up! Come on!

And Rhys comes running through the bridge.

To his consternation, Gwen appears to point her gun at him. Although she's actually aiming over his shoulder.

He jumps on the JCB, and Gwen fires.

PRAC FX: She hits the petrol tank of cement mixer, which explodes in a fireball.

On the other side of the bridge, Johnson and her men come to a halt. Their way blocked by the cement mixer exploding into a fireball!

Ianto drives off at speed.

CUT TO:

117 EXT. MI5 OFFICES - DAY 2 117

The Prime Minister's car and its entourage parks up. A security guard opens the car door for the PM, while various other security personnel keep watch.

BRIAN GREEN gets out of his car, and enters the building.

CUT TO:

118     EXT. OPEN COUNTRY, TOP OF A QUARRY - DAY 2     118

Ianto driving towards a parked car. Johnny's car, with the number plates changed.

It is parked on the edge of a steep precipice. A sheer drop into a quarry below.

                         GWEN  
What are you doing?

                         IANTO  
Changing vehicles.

Ianto slams on the brakes. The JCB stops perilously close to the edge.

Ianto hands his car keys to Gwen.

                         IANTO (CONT'D)  
Get the car started! We've only got a couple of minutes. Come on!

Ianto starts to manoeuvre the controls as the other two jump off. The arm of the JCB begins to move

CUT TO:

119     EXT. SLATE QUARRY - DAY 2     119

Looking up: the JCB is at the edge of a very sheer drop into a quarry. It's a long way down! The concrete block swings over the edge.

CUT TO:

120     EXT. OPEN COUNTRY, TOP OF A QUARRY - DAY 2     120

Gwen and Rhys run for the parked car.

In the JCB cab, Ianto manoeuvres the controls. It's not easy.

But eventually the JCB releases the concrete block and...

CUT TO:

121     EXT. SLATE QUARRY - DAY 2     121

The concrete block plummets a couple of hundred feet to the floor of the quarry, where it smashes into pieces!

CUT TO:

122     EXT. OPEN COUNTRY, TOP OF A QUARRY - DAY 2     122

Ianto out of the JCB now, runs towards the parked car.

Gwen has started the car engine. Ianto gets in and they drive off.

CUT TO:

123     EXT. ASHTON DOWN, FRONT GATE, THE BRIDGE - DAY 2     123

Johnson's men are trying put out the flames in the background as Johnson makes a phone call.

JOHNSON

We've got a problem.

CUT TO:

124     INT. THAMES HOUSE, FLOOR 13 CORRIDOR - DAY 2     124

Frobisher is waiting outside the lift, which is coming up. Bridget at his side with two hard hats. He is on his phone receiving the terrible news of Jack's escape.

Intercut the call with the above scene.

FROBISHER

How did that happen?

JOHNSON

I'm sorry. There's a chopper on the way, but they've got a head start on us now.

FROBISHER

If he talks, we're in deep, deep shit.

The lift arrives.

FROBISHER (CONT'D)

(into the phone)

I'll have to call you back.

The doors open. To reveal Brian Green, The Prime Minister.

FROBISHER (CONT'D)

Prime Minister.

BRIAN GREEN

Ready?

(CONTINUED)



124 CONTINUED:

124

FROBISHER

Let's go.

Bridget hands a hard hat to Green, and all three will put hats on as they walk towards the negotiating room.

BRIAN GREEN

Still no word from them?

FROBISHER

Not since they sent us the designs for this thing...

The door opens. They enter.

CUT TO:

125 OMITTED. (MOVED TO 127)

125

126 EXT. SLATE QUARRY - DAY 2

126

At the bottom of the quarry we find the concrete block, smashed into pieces.

In amongst all the rubble lies Jack. Bruised and scratched, covered in dust and concrete, and still dead.

He comes back to life. To see:

A car speeding towards him across the quarry floor. Kicking up dust behind it as it approaches. Friend or foe?

It screeches to a halt next to the mound of rubble and concrete.

Ianto, Gwen and Rhys all get out of the car. Friends!

Jack gets up. He's filthy and totally naked, his wrists are in chains, but he's alive.

JACK

(to Ianto)

Told you I'd be back!

The team beam. Delighted to have Jack back, and pleased with themselves.

IANTO

And with no help from us.

JACK

What the hell's going on?

(CONTINUED)

126 CONTINUED:

126

GWEN

Dunno yet, but the latest from the kids  
is, it's happening tomorrow.

JACK

I'm just in time then.

GWEN

Get in the car, and let's get out of  
here. We've got work to do.

CUT TO:

127 INT.NEGOTIATING ROOM - DAY 2

127

It's a frenetic, very busy building site. An impressive  
scale to it, something major and heavy duty is being  
constructed. Welding torches, rivet guns, hammers etc...

Frobisher is showing Green around. Bridget stand by the  
door.

FROBISHER

I've got two radio operators working  
round the clock. We're sending  
continuous messages on the 456  
wavelength. But we're getting nothing  
back.

MR DEKKER is working at a control panel. He becomes  
aware of the Prime Minister's presence.

BRIAN GREEN

(to Dekker)

Carry on. Don't mind me.

(to Frobisher)

What's the latest from Jodrell Bank?  
Any signs of their approach?

FROBISHER

No. But then there wasn't last time.

Green turns round to see:

The GLASS TANK, almost completely assembled now.  
Gleaming new. Empty, beautiful and mysterious.

BRIAN GREEN

(awed)

What's that for?

FROBISHER

It's for them.

(CONTINUED)

127 CONTINUED:

127

END OF EPISODE TWO.