

1 EXT. CARDIFF STREET - DAY 1

1

2 o' clock in the afternoon. A quiet run-down street in Cardiff. The SUV pulls up outside a deserted dance hall, once an impressive building, now just an old Nightclub which was shut down in the eighties with appropriate graphics and boarded up windows. There are houses nearby, some of which are inhabited.

JACK and TOSH get out of the SUV. JACK is dressed in his usual 1940's clothes. TOSH wears a fitted dress, leather boots and a retro coat with a small leather bag. She is more glam than usual. TOSH talks on her mobile phone -

TOSH

(on phone)

Obaasama, genki desu... gambatte
ikimasu ... Ha... Dewa nochihodo.

(Grandmother, I'm
fine. I'll do my best
to get there, yes,
later on)

TOSH hangs up, rolls her eyes. An amused JACK smiles at her.

TOSH (CONT'D)

It's my grandfather's 88th birthday
today.

JACK

(re her outfit)

And I thought you'd gone to all this
trouble for me.

TOSH

88 is a joyous year for the Japanese
male. I'm off to London to watch grown
men throw rice.

JACK

You can do that in the Balti after stop
tap.

TOSH's phone rings again. She switches it to answer
machine. (NB. She has her lap-top with her).

JACK (CONT'D)

Right, down to business, what have we
got?

(CONTINUED)

1 CONTINUED: 1

The door is unlocked. They enter the large deserted dance hall, step into -

CUT TO:

1A INT. DANCE HALL - FOYER - DAY 1A

The door closes behind them. It is dark inside. They stand in a large empty entrance foyer, their voices echoing as they talk. There is a staircase leading up to the main dance hall.

TOSH

The Ritz Dance hall - it's been derelict since 1989, but someone's complained about hearing music drifting out, music from the 1940's.

JACK

(cutting across)

Ssh!

*

JACK walks to the foot of the stairs. TOSH looks at him. He stands poised, a smile on his face -

JACK (CONT'D)

Listen.

Sure enough, the dulcet tones of a small band playing - 'A Nightingale Sang in Berkeley Square' emanate from above. Both stop for a moment, transfixed. JACK smiles at TOSH -

JACK (CONT'D)

Coming up?

TOSH follows JACK up the stairs.

CUT TO:

2 INT. DANCE HALL MAIN ROOM - DAY 1 2

They enter the main dance hall. There is a wooden floor, a platform for the band, an old 1930's decor barstol 'e44 0 -422 cm BT

2 CONTINUED:

2

JACK (CONT'D)

Check out the chandeliers. No neon
lights back then.

*

JACK whisks TOSH around for a quick two-step. She is very surprised and a little worried for her lap-top which she holds in her right hand.

JACK lets go of her, turns and strides through the doors at the other side of the dance hall. TOSH trots to catch up with him.

*

*

CUT TO:

3 INT. DANCE HALL 1980'S BAR - DAY 1

3

They walk through a bar dressed in 1980's decor from the Nighclub days. There are no chairs or tables here any more. JACK looks around -

JACK

Come on. There's nothing here but
memories and dust.

He turns, pushes open the double doors back to the main dance hall. And the music surges -

CUT TO:

4 INT. DANCE HALL - MAIN ROOM - 1941 - NIGHT 1

4

And there in front of them, the dance hall is full. The windows are no longer boarded up but are heavily curtained. The chandeliers are lit. It is night time (10 p.m.). A four piece band - Buzzy Taylor's Band play clarinet, piano, drums and double bass. The song is upbeat - Air Express (Ken Mackintosh and his orchestra). There are seats and tables around the dance floor, people on a balcony up above, all dressed in 1940's clothing. There are thirsty soldiers in uniform. There is a banner hanging across the entrance that reads - 'Kiss the Boys Goodbye' and a good few women obliging. TOSH is stunned. JACK is more captivated.

TOSH

They look so real.

AUDREY (22, lively, plump, sexy) grins at JACK as he passes -

AUDREY

Hello, handsome.

(CONTINUED)

4 CONTINUED:

4

TOSH

They're interacting with us.

AUDREY smiles cheekily at JACK and sashays to the bar.

JACK

They're not ghosts. It's a simple temporal shift.

(beat)

It's beautiful.

TOSH

(practical)

We should get out.

They head down the stairs.

CUT TO:

4A INT. DANCE HALL - FOYER - DAY 1

4A

As they descend the stairs and head for the door to outside, BILIS (45 plus with distinctive features and a flamboyant cravat) holds the door open -

BILIS

Do call again.

JACK

I would love to.

One last yearning look from JACK at the scene before he follows TOSH outside.

CUT TO:

5 EXT. CARDIFF STREET -1941- NIGHT 1

5

TOSH and JACK step out of the doors. They immediately take in the fact that it is dark outside.

TOSH

It's night!

TOSH looks across the street.

TOSH (CONT'D)

Where's the SUV? Has it been stolen.

JACK

No.

JACK is standing opposite her, looking at the closed dance hall door. She turns.

(CONTINUED)

7 EXT. CARDIFF STREET -1941- NIGHT 1

7

TOSH is trying to ring the hub -

TOSH

(re phone)

It's no good. It's dead. Can't get through to the Hub.

She puts her phone in her pocket, looks at JACK. What now? She masks any fear she may be feeling.

JACK

Let's go back inside. That's where we were when we crossed.

They head back inside.

CUT TO:

8 EXT. OTHER CARDIFF STREET - DAY 1

8

A small housing estate. GWEN is coming down the path of one of the houses and heading for her car.

GWEN

(on bluetooth)

Yeah, false alarm as suspected - no Cybermen in his garden. Something else must have trampled on his dahlias. What's up?

CUT TO:

9 INT. TORCHWOOD HUB - DAY 1

9

OWEN is looking through TOSH's work diary. IANTO is on speaker phone to GWEN.

IANTO

I need to get hold of Tosh. Her rift monitor sounded off. She's with Jack but both their phones are dead and we can't access her files.

OWEN

She's in Sage Street in Victoria Park. At the Ritz, derelict dance hall.

GWEN (O.S.)

I'll get down there.

CUT TO:

10

INT. DANCE HALL FOYER BAR -1941- NIGHT 1

10

Soldiers crush at the bar. TOSH and JACK take in the scene, the gaiety in the air.

TOSH

Everyone seems so happy. But there's a war on.

JACK

The spirit of mankind. All these soldiers know that they could die any day, so what do they do? They dance, they lose themselves in the music, celebrating the now, holding onto each other, sensing how precious each moment is, defying the bombs not to fall just yet.

JACK seems entranced but TOSH has to ask -

TOSH

What if we can't get back?

JACK

(reassuring)

Flotsam and jetsam slips through all the time. We'll get back.

(beat)

Look on the bright side. Gives you one hell of an excuse for missing your party.

He's just trying to lighten the mood but TOSH is serious.

TOSH

I have a life there.

(re lap top)

And they can't help us back at the Hub because I've got the latest readings in here.

TOSH suddenly notices something. AUDREY and others are watching her curiously.

TOSH (CONT'D)

People are staring at us.

JACK immediately takes her lap top and her coat. (N.B. her small bag is around her shoulder).

JACK

We need to try and blend in.

(CONTINUED)

10 CONTINUED:

10

TOSH
(looking round)
Easy for you to say. I'm the only Asian here.

JACK
It's okay. You're with the Captain.

JACK escorts TOSH up the stairs.

CUT TO:

11 INT. TORCHWOOD HUB - DAY 1

11

OWEN is at TOSH's work station. He calls out -

OWEN
I've got into Tosh's files, all her reports.

IANTO comes running across to see. OWEN scrolls downwards, stops excitedly when he reaches December 24th and a list of times and equations.

OWEN (CONT'D)
See there, December 24th, that's when Diane flew through the rift.

IANTO's face - What?

IANTO
You didn't tell us that, just said she'd gone off in her plane.

OWEN
I tried to stop her.
(beat)
I had to let her go.

IANTO
(simply)
You were in love with her, weren't you?

OWEN just looks at IANTO, barely able to conceal his excitement.

OWEN
If Tosh knows of a means to open the rift, we could get Diane back.

(CONTINUED)

11 CONTINUED:

11

IANTO

12 CONTINUED:

12

GEORGE

I'll get them.

GEORGE pays the barman.

JACK

Thanks.

GEORGE

On one condition.

JACK

What?

And GEORGE whisks TOSH off her feet and onto the dance floor for a fox trot. TOSH is stunned as the dance hall whirs around her. She passes AUDREY, sat at the side of the dance floor with an NS girl. AUDREY narrows her eyes.

AUDREY

(to GIRL)

Why's George dancing with a Jap?

CUT TO:

13 EXT. CARDIFF STREET - DAY 1

13

Present day - afternoon. Gwen arrives outside the dance hall. She gets out of the car, carrying a torch. The SUV is there. The dance hall is as it was, boarded up.

GWEN

(on bluetooth)

The SUV is here. They must be around somewhere.

She pushes the dance hall door. It opens.

CUT TO:

14 INT. DANCE HALL - MAIN BAR - DAY 1

14

Present day. Afternoon but it is dark and dusty inside. GWEN enters, shines a torch - she feels something, like she is not alone. A noise from the rafters, a flutter of wings as a pigeon coos. GWEN turns round on the dance floor. A brief surge of music, a fox trot.

GWEN

Jack! Tosh!...

As she passes the empty bar -

(CONTINUED)

14 CONTINUED:

14

GWEN (CONT'D)

Jack!

MIX TO:

15 INT. DANCE HALL - MAIN ROOM - 1941- NIGHT 1

15

The busy dance hall, 1941, and JACK by the bar hears something - (GWEN calling). He cocks his head, looks around - but no-one seems to be calling him.

TOSH is still being whisked around the dance floor by GEORGE. They are dancing slightly messily on account of TOSH's inexperience and GEORGE's alcohol intake. We see other couples in a blur as TOSH searches for JACK who stands at the bar.

TOSH

(mouthing)

Help!

JACK has no choice but to cut in. He taps GEORGE's shoulder -

JACK

Do you mind?

GEORGE speeds off again. JACK follows him. GEORGE breaks free, adrenaline pumping, ready for a fight, almost craving one.

GEORGE

I'm only borrowing her, mate.

JACK

Maybe she doesn't want to be borrowed.

GEORGE

Want to make something of it?

JACK

You can dance with me if you like.

This riles GEORGE who pushes him. This in turn riles JACK who tries to deflect with humour -

JACK (CONT'D)

Okay, you lead. I'll follow.

Over GEORGE's head, but he still doesn't like JACK's tone.

JACK (CONT'D)

Come on, Tosh.

(CONTINUED)

15 CONTINUED:

15

But as JACK and TOSH walk away, GEORGE comes after JACK, yanks him round by the shoulder and throws a punch. JACK turns away but the blow still glances his chin. JACK advances, angry now. He grabs GEORGE -

TOSH

Jack, we're meant to be blending in.

JACK swallows his anger, then pushes GEORGE away roughly. An unsteady GEORGE stumbles to the floor, then rises, comes for JACK again who's ready and waiting.

A hand on GEORGE's shoulder -

CAPTAIN

(American accent)

Cut it out, kiddo.

And GEORGE stops in his tracks, breathing hard. JACK, his adrenaline pumping, looks into his rescuer's eyes - a slightly rugged face with a quiet authority (29).

The eyes have seen a lot too but there is a hint of amusement in them. He wears a Group Captain's uniform with an USA flash on the arm. He also wears a Distinguished Flying Cross medal. He has presence. He is very attractive.

CAPTAIN (CONT'D)

(to JACK)

Sorry about that. The men are a bit lively tonight. Last day of O.T.U. tomorrow. Apologise to the gentleman, George.

GEORGE

(petulant)

I was only dancing.

CAPTAIN

I think it was the fist in his face he didn't like, not your foxtrot.

JACK smiles, liking his style.

GEORGE

(to JACK)

I'm sorry.

JACK

S'okay. You barely got me.

(MORE)

(CONTINUED)

15 CONTINUED: (2)

15

JACK (CONT'D)
(re GEORGE's drunken
state)

Guess you couldn't work out which one of
me you were hitting.

The CAPTAIN laughs as he takes in JACK's joke, his
accent.

CAPTAIN
The lady also deserves an apology.

TOSH looks up at the handsome CAPTAIN. This is like
something out of old films and she's a little taken by
it.

GEORGE
(to TOSH)
I'm sorry.

TOSH
Apology accepted.

CAPTAIN
(to JACK)
Are you a volunteer too?

JACK
Yes.

The CAPTAIN holds out his hand. JACK takes it, shakes
it. There is a definite rapport between the two.

Then, they both start to speak at the same time.

JACK/CAPTAIN
I'm Captain...

Both laugh, still shaking hands.

JACK
You go first.

CAPTAIN
I'm Captain Jack Harkness. 133rd
Squadron.

A shot of alarm through JACK as he looks into the
questioning handsome face of the man whose identity he
stole. TOSH has also clocked the name. Before JACK can
respond, BILIS calls out.

BILIS
Look this way, please.

(CONTINUED)

15 CONTINUED: (3)

15

BILIS holds a 1948 Polaroid Land camera. Still gripping each other's hands, the CAPTAIN turns to camera and

17 CONTINUED:

17

Another photo is taken by an ns soldier with BILIS standing between JACK and the CAPTAIN. TOSH stands by the CAPTAIN. The flash goes off. JACK heads off again. TOSH follows him. The CAPTAIN looks bemused -

CAPTAIN

Hey, I didn't get your names.

JACK and TOSHIKO turn back.

TOSH

Toshiko Sato.

The CAPTAIN smiles, then looks at JACK.

JACK

(beat)

I'm Captain James Harper. Squadron 71.

TOSH clocks the lie.

CAPTAIN

(impressed)

That's where I'm hoping they'll post me next. What's your poison?

JACK

Maybe later.

(re TOSH)

My friend and I were in the middle of something.

The CAPTAIN masks his mild disappointment.

18 CONTINUED:

18

TOSH (CONT'D)

I'm lost enough here without you holding
back on me.

JACK stops, looks at her. She has a point.

JACK

It's not my name.

(beat)

It's his. I took his.

(beat)

But I never knew he was so... hot!

He laughs, then shuts his eyes as he takes in what's
happening.

TOSH

Jack?

His eyes open, full of angst now.

JACK

I know too much.

TOSH

Then share.

JACK

You wouldn't want that, trust me... We
have to get back.

(re lap top)

What's in here?

TOSH

I've got half the equation here, the
other half is back at the Hub.

If I can find some way of getting these
figures back to base, then they can

combine them, opengetti8-20 cm BT -0.0 11ism /tWe

19 CONTINUED:

19

GWEN
(on bluetooth)
I heard music earlier. If I can hear
them, maybe they can hear me... they've
got to come back.

She tries a locked door, turns, shouts, desperate -

GWEN (CONT'D)
Jack! Tosh!

Nothing - just silence as her voice echoes -

CUT TO:

20 INT. DANCE HALL CORRIDOR - 1941-NIGHT 1

20

And it's TOSH's turn to spin round in the well-lit
decorated corridor - Who's calling?

JACK
What?

TOSH
Thought I heard my name.

21 INT. DANCE HALL CORRIDOER - DAY 1

21

GWEN in the empty corridor. No response.

CUT TO:

22 INT. TORCHWOOD HUB - DAY 1

22

IANTO is at TOSH's work station. OWEN looks on.

OWEN
So we'll use Tosh's information to open
the rift...

IANTO
(re what he's found)
We can't Owen. Half the equation is
missing.

OWEN is stunned -

OWEN
It can't be. It must be somewhere else.
Let me try.

IANTO
It's not there. It might be in her lap
top.

(CONTINUED)

22 CONTINUED:

22

OWEN spins round, starts to search for it...

IANTO (CONT'D)

Which she never goes anywhere without.

OWEN turns to IANTO, thwarted and angry.

OWEN

Shit!

CUT TO:

23 INT. DANCE HALL CORRIDOR -1941- NIGHT 1

23

At the end of the corridor, JACK finds a door. It says 'Manager' on it. He knocks twice. No answer. He pushes it. It is open. He and TOSH enter.

CUT TO:

24 INT. BILIS' OFFICE - 1941-NIGHT 1

24

There are distinctive objects in the office - a grandfather clock, a drinks cabinet, an ornate lamp, a selection of antiques all from different periods of time. There is a portrait of BILIS on the wall. The desk, made of old dark wood, has a fountain pen and some paper on it. There is also a name sign on the desk which reads BILIS MANGER.

JACK

No-one here. Come on, quick.

TOSH enters, opens her lap top on the desk as JACK stands guard at the door.

TOSH

(re lap top)

It works!

JACK

Just write down everything you've got in case it dies.

TOSH reaches for a fountain pen on the desk, starts to write. It smudges.

TOSH

I'm not used to writing with these things.

JACK

Don't press so hard.

(CONTINUED)

24 CONTINUED: (2)

24

JACK (CONT'D)

(beat, remembering)

James Harper and this is Toshiko Sato, a friend and mathematician.

BILIS

I'm Bilis, the manager.

JACK indicates the name sign on the desk that reads BILIS MANGER.

JACK

You might want to send that back. There's an 'A' missing.

BILIS

My surname is Manger.

JACK and TOSH head for the door. JACK is trying to be breezy. BILIS turns and looks at him.

BILIS (CONT'D)

You're not in uniform, Captain.

JACK

On leave. 48 hours.

BILIS sets his camera and his photos on the desk.

TOSH

That's an interesting camera.

BILIS

Takes photographs instantly.

TOSH

I didn't know they could do that yet.

BILIS

(re lap top)

And I didn't know they made attaches without clasps.

The grandfather chimes once - it is 10.30 p.m..

BILIS (CONT'D)

(re lap top)

Where did you get it?

TOSH

London. I'm from there.

(CONTINUED)

24 CONTINUED: (3)

24

BILIS

I'd go back, dear. They're coming for
us now.

TOSH takes this in as JACK ushers her out. BILIS frowns -
the ink has stained through to the desk. He looks at the
markings.

Then he smiles... opens his desk drawer, gets out a file
on which is written in fountain pen ink - *TORCHWOOD*.

CUT TO:

25 INT. TORCHWOOD HUB - DAY 1

25

OWEN drags a bag of tools out of a cupboard.

IANTO

What are you doing?

OWEN doesn't respond but begins levering up floorboards,
searching for cables.

IANTO (CONT'D)

Owen!

OWEN keeps busy, searching, dragging wires out.

OWEN

We haven't got the missing numbers. We
need to improvise with the Rift
Manipulator.

IANTO is shocked.

IANTO

We can't. It's risky enough with the
equation but if we don't do it properly,
anything could happen.

OWEN continues searching, pulling out cables.

OWEN

The bombs are falling. They're trapped
in the middle of the Cardiff Blitz.
It's our duty to get them out.

CUT TO:

26 INT. STAIRS BY FOYER BAR - 1941- NIGHT 1

26

TOSH deep in thought.

(CONTINUED)

26 CONTINUED:

26

TOSH

Pearl Harbour, Jack.

JACK

Doesn't happen till the end of the year.

TOSH

Grand-Dad stayed in London, but he was persecuted.

(beat)

If I stay stuck here, what will happen to me?

JACK

I'll take care of you.

TOSH looks at him curiously.

TOSH

This period, you look like you fit in. Have you been here before?

JACK realises that TOSH is truly scared and needs the truth.

JACK

Yes. I can't explain but I served in the war in 1941. I was working undercover. That's why I needed a false identity and took that man's name.

TOSH looks at him, intrigued. Then the CAPTAIN, GEORGE, TIM and SMILER enter the bar.

TOSH

Who were you before you took his name?

No response.

TOSH (CONT'D)

Why him of all people?

JACK

It was convenient.

TOSH looks at the CAPTAIN with his men.

TOSH

But if you chose his identity to steal, then that means he...?

JACK

He died, yes. In battle.

(CONTINUED)

26 CONTINUED: (2)

26

TOSH

When?

JACK

(beat)

Tomorrow.

TOSH and JACK look at the CAPTAIN in the bar below, laughing with his men.

CUT TO:

27 INT. TORCHWOOD HUB - DAY 1

27

More floor boards have been levered up. The cables all lead to the water tower. There is a covering on the main part of the machine in the water tower, which is still closed. OWEN drags the last cable across.

IANTO

Open the rift and the whole world could suffer. We could all get sucked in and who knows what would come out?

OWEN looks at him - Exactly.

IANTO (CONT'D)

This is about Diane, isn't it?

(beat)

When will you accept that she chose to leave you?

OWEN

Whereas your Cyber girlfriend stuck around of course ... Not that she had much choice, wired up in the cellar.

A wave of pain for IANTO. He looks at OWEN - Don't go there. OWEN can't resist. He's on the defensive.

IANTO

That was different.

OWEN

Yeah, you're right.

(beat)

Mainly because Diane didn't try and kill us all and, oh yeah, she happened to be a human being.

IANTO

Stop it.

(CONTINUED)

27 CONTINUED:

27

OWEN

Not some screwed-up metal monster.

IANTO

(ardent)

I thought she was still Lisa. I loved her.

(accusingly)

You only knew Diane for a week.

OWEN

And it wasn't enough.

OWEN hauls the covering off the water tower. Inside is the Rift Manipulator. OWEN starts connecting cables and wires. Some of it starts to pulsate.

OWEN (CONT'D)

Maybe the Manipulator can calculate the missing figures.

CUT TO:

28 INT. FOYER BAR -1941- NIGHT 1

28

TOSH and JACK approach TIM, GEORGE and the CAPTAIN.

TOSH

(to the men)

So who's the best navigator here?

GEORGE

Tim. He can't fly for toffee but at least when he goes down, he'll know exactly where he is.

TIM smiles weakly.

TOSH

(to TIM)

Why don't we have a chat over there?

A wolf-whistle from GEORGE as TOSH and TIM head for the corner table and TIM pulls out a chair for TOSH.

GEORGE

(re TIM)

I give the public schoolboy a fortnight.

CAPTAIN

He's come a long way in five weeks. But then, hey, he had a good teacher.

(CONTINUED)

28 CONTINUED:

28

The CAPTAIN smiles at JACK who smiles in return, unable to get over how damn sexy the man is.

CAPTAIN (CONT'D)

(to JACK)

Glad you came over. Shall we...?

And he indicates a place to sit.

CUT TO:

29 INT. TORCHWOOD HUB - DAY 1

29

OWEN inserts the wires and the cables into the machinery in the water tower. (N.b. There is a screen within the Manipulator for them to type numbers into). He puts in

29 CONTINUED:

29

OWEN (CONT'D)
(picking up phone)
Gwen?

CUT TO:

30 EXT. CARDIFF STREET - DAY 1

30

Present day, late afternoon as GWEN comes out of the dance hall.

GWEN
(on bluetooth)
I had a look round but some of the doors were locked.

32 CONTINUED: (2)

32

The CAPTAIN heads for the bar. JACK can't take his eyes off him. Then he clocks a young pretty girl, NANCY (23, pale, delicate, doe-eyed) enter and approach the CAPTAIN. The CAPTAIN turns, a little surprised to see her.

At the bar -

NANCY

(shy, smitten)

Hello, Jack. I know you're having a night with the men, but I thought I'd look in, if that's alright.

Back at the table, GEORGE follows JACK's gaze as the CAPTAIN smiles at NANCY, then puts his hand protectively on the small of her back as they turn to the bar.

GEORGE

That's the Captain's girl. All the ladies love a Captain. You should get lucky tonight!

JACK can't resist -

JACK

So he's 'got lucky' with her?

GEORGE

Let's just say, he doesn't always make it back to base at night.

MIX TO:

33 INT. DANCE HALL BAR AREA - DAY 1

33

GWEN steps in to the empty dance hall bar area, then follows BILIS as he heads for the door to the corridor.

No connection this time, just emptiness.

MIX TO:

34 INT. FOYER BAR AREA - 1941 - NIGHT 1

34

Upbeat music plays next door in the main dance hall. NANCY, AUDREY and the CAPTAIN are chatting by the bar. JACK approaches TOSH. TIM goes to sit with GEORGE.

TOSH

I've got what I need. Now all I have to do is find a way to leave a message for the team on something that will last across time.

(CONTINUED)

34 CONTINUED:

34

Suddenly, AUDREY is upon them, flirty and noseey.

AUDREY

I haven't seen you two in here before.

TOSH tucks her relevant piece of paper in her lap top.
AUDREY sits down, looks at TOSH, her eyebrows raised.

AUDREY (CONT'D)

(to JACK)

Is she with you?

GEORGE

Nah, she's after Tim. Why else would she let him bore her to death about navigation?

AUDREY narrows her eyes. TOSH feels uncomfortable.

AUDREY

Maybe she's a spy.

SMILER

The Chinese are on our side, aren't they?

TOSH

I'm Japanese.

AUDREY

You're hardly an ally then.

GEORGE

Leave it, Audrey.

AUDREY

(to TOSH)

So whose side are you on?

AUDREY smiles - just a wind-up. Then she reaches for TOSH's lap top -

TOSH

Leave that alone.

TOSH grabs the lap top. She sits looking at the men who now look at her a bit more suspiciously. The CAPTAIN approaches as AUDREY perseveres.

AUDREY

If you've got nothing to hide, open your bag.

(CONTINUED)

34 CONTINUED: (2)

34

JACK

She can't. Her work is top secret.
She's a decoder. For the Brits.

CAPTAIN

And without ladies like her, we'd have
no way of defending the country.

The CAPTAIN raises his glass.

CAPTAIN (CONT'D)

To Toshiko.

Following his example, the men raise their glasses -

MEN

Toshiko!

TOSHIKO smiles and then gets up.

TOSH

(to JACK)

I need Bilis' camera. Photographs last,
don't they?

JACK

(to TOSH)

Want me to come?

CAPTAIN

(to JACK)

You can't run out on me when I've just
got you a drink.

JACK looks at the CAPTAIN, then back at TOSH, who smiles -

TOSH

I'm fine. You carry on.

TOSH heads off as JACK takes his drink. The CAPTAIN
raises his glass -

CAPTAIN

To a fellow Captain.

JACK raises his. They clink glasses.

JACK

So what brought you down here?

NANCY approaches.

(CONTINUED)

34 CONTINUED: (3)

34

CAPTAIN

Had to rest up. Injured my back bailing
out over Kent.

NANCY

(smiling nervously at
JACK)

That's his excuse for not dancing.

The CAPTAIN suppresses the smallest of sighs as she
hovers.

NANCY (CONT'D)

Mind if I join you?

The CAPTAIN is not a cruel man - a small apologetic look
to JACK, then -

CAPTAIN

Sure. Why not?

CUT TO:

35 INT. DANCE HALL BASEMENT - DAY 1

35

Present day, BILIS unlocks the door to the basement.
GWEN enters, heads down the stairs, her torch sweeping
the emptiness. Eerie, dripping water. GWEN stands down
below, desolate, although she knew she was clutching at
straws.

N.b. there is an old storage cupboard at the far end and
also a few old barrels.

BILIS

Why were your friends in here anyway?

GWEN

36 CONTINUED:

36

portrait of BILIS but it is more cluttered as there are different antiques from other periods e.g. a bureau, statuettes, vases. There are some modern touches around too - a small tv and a kettle. BILIS picks up the kettle.

BILIS

Is anyone expecting you?

The question unsettles GWEN.

GWEN

Yes.

BILIS

Maybe you should call them...

(a creepy smile)

Or they'll think you've gone missing too. I'll fill the kettle.

BILIS heads out, shutting the door behind him. GWEN rings the Hub.

GWEN

(on bluetooth)

Anything your end?

CUT TO:

37 INT. TORCHWOOD HUB - DAY 1

37

IANTO has the photos of JACK and TOSH in 1941 spread out on the table. OWEN is staring at the rift machine. GWEN is on speaker phone -

IANTO

There aren't any more photographs of Jack and Tosh after that night. That's encouraging.

OWEN

Unless the bombs got them.

IANTO

The manager, Bilis Manger, took them for posterity.

GWEN (O.S.)

Bilis Manger? That's the caretaker's name.

(CONTINUED)

37 CONTINUED:

37

 IANTO
 Could be his son.

CUT TO:

38

39 CONTINUED:

39

OWEN

Sorry, but who exactly put you in charge?

CUT TO:

40 INT. BILIS' OFFICE - 1941- NIGHT 1

40

TOSH stands in the office. (The grandfather clock and portrait are missing but she doesn't notice). She picks up BILIS' camera. On the desk is her piece of paper with the latest figures worked out in pencil. She goes to take a photograph but jumps a little as the door shuts.

BILIS

Starting to be a habit.

TOSH turns as the photograph comes out of the camera. BILIS smiles, takes the camera from her hand.

TOSH

I just wanted to try it out.

His eyes take her in. He smiles creepily.

BILIS

(re camera)

This little beauty is very unusual and rare, not unlike yourself.

She holds onto the photo, passes him, heads for the door -

BILIS (CONT'D)

Don't forget this.

She turns back. He holds up her piece of paper with pencil marks on it. She has to approach him, come up to him. She takes it from his hand. He smiles at her suggestively -

BILIS (CONT'D)

I can think of better things to

41 INT. DANCE HALL - MAIN ROOM - DAY 1

43 CONTINUED:

43

NANCY

Aren't you leaving tomorrow night?

The CAPTAIN nods, slightly uncomfortable now.

NANCY (CONT'D)

Where will you go?

CAPTAIN

Back to Kent, I hope.

JACK is aware of the awkwardness.

NANCY

(needy joke)

Sick of us Welsh already?

CAPTAIN

(jokily)

Yeah, that's why I'm fighting for you.

He smiles at JACK who doesn't see the funny side. JACK just sees a girl who's smiling brightly, like any girl in a club who feels slightly rejected. The CAPTAIN kisses NANCY's cheek softly.

CAPTAIN (CONT'D)

I'll be in touch when I'm next on leave.

NANCY looks at him for a moment before nodding and turning away.

CAPTAIN (CONT'D)

(to NANCY)

It's been a good few weeks.

She turns and smiles and then heads out. The CAPTAIN sips his scotch. JACK is watching him.

JACK

Was that it?

The CAPTAIN looks at JACK. Where's this heading?

CAPTAIN

She's a sweet kid, but I need to look out for my men tonight. It's their last day tomorrow.

JACK

(ardent now)

Go after her. Kiss her Goodbye.

JACK can't help himself.

(CONTINUED)

43 CONTINUED: (2)

43

JACK (CONT'D)

Anything could happen tomorrow.

CAPTAIN

It's just a routine training exercise.
I'm hardly going to die.

JACK knows that this exercise is going to kill the
CAPTAIN.

JACK

That's when they catch you, when you
least expect it.

JACK is leaning forward. The CAPTAIN takes this in. It
unsettles him.

JACK (CONT'D)

You don't know what's ahead.
(meaningfully)
Kiss her Goodbye.

The CAPTAIN looks at him. Then, almost impatiently,
downs his drink and gets up and heads after NANCY who's
heading for the door, holding her coat.

JACK watches from across the dance floor as the CAPTAIN
catches up with her.

CAPTAIN

Nancy?

Over with the CAPTAIN and NANCY -

She turns, glad he's come after her. He goes up to her,
kisses her tenderly on the lips.

He helps her with her coat. She hugs him. He lets her,
looking at JACK over her shoulder. Then she whispers in
his ear -

NANCY

(whispered)
I love you.

This takes the CAPTAIN by surprise. He can't respond.
She touches his cheek before hurriedly leaving. JACK
watches as the CAPTAIN returns to him.

CAPTAIN

That just made things twenty times
worse. Now she thinks she's in love
with me.

(CONTINUED)

43

CONTINUED: (3)

43

He heads back into the dance hall bar area. A beat before JACK follows him.

46 CONTINUED:

46

JACK

Her falling for you is hardly my fault.

The CAPTAIN is caught out. JACK perseveres.

JACK (CONT'D)

Play it cool in front of your men but not with me. It's okay to be scared.

CAPTAIN

A Captain needs to keep his head.

JACK

A Captain needs to outline the risks, tell his men what to expect.

The CAPTAIN rounds on him, looking him in the eye -

CAPTAIN

So what do I do?

(beat)

Tell them that I saw a young boy get shot in the eyes mid-flight?

JACK

I understand.

CAPTAIN

(angry now)

Did you hear him on the radio yelling for his Mom? While the fucking Messerschmits pumped him full of holes and blew his plane apart? And all I can see is the plane jolting in the sky and all I can hear on the radio ...

He stops. A haunted man.

JACK

His screams.

The CAPTAIN looks at him - Yes. Both face each other.

JACK (CONT'D)

I went to war when I was a boy. I was with my best friend.

The CAPTAIN listens -

JACK (CONT'D)

We got caught crossing the border over enemy lines. They tortured him, not me, because he was weaker. They made me watch him die. Then they let me go.

(CONTINUED)

46 CONTINUED: (2)

46

CAPTAIN

Who were they?

JACK

The worst possible creatures you could
imagine.

This is a story that JACK has never told before.

JACK (CONT'D)

I persuaded him to join up. I said it
would be an adventure.

They're looking each other in the eye, charged up.

JACK (CONT'D)

He hadn't lived.

CAPTAIN

(beat)

Have any of us?

48 EXT. BEHIND DANCE HALL - DAY 1

48

Present day. GWEN is standing behind the dance hall.

GWEN
(on bluetooth)
What would Jack and Tosh do? How would
they try and help us?

She sees movement up the side of the dance hall. Someone
in a long coat, turning the corner.

GWEN (CONT'D)
Bilis!

She heads after him.

CUT TO:

49 EXT. CARDIFF STREET - PRESENT DAY - DAY 1 -- EVENING

49

GWEN comes round to the front, chasing BILIS. She sees a
flash of someone disappearing down into the gully - the
sound of something falling to the ground. GWEN peers
down. No-one there, but there is a broken chain and
padlock on the floor. GWEN climbs over the fence and
down into the gully. She finds the archway, then, comes
face to face with the same old electricity junction
box...

Which is no longer padlocked. She opens the doors.
There, inside, is TOSH's Polaroid wrapped in plastic.
GWEN - Yes!

CUT TO:

50 INT. TORCHWOOD HUB - DAY 1

50

IANTO on speaker phone to GWEN as she relays the final
figures -

IANTO
I need more equations, Gwen.

CUT TO:

51 EXT. BEHIND DANCE HALL - DAY 1

51

Present day. GWEN looks at the Polaroid -

GWEN
(on bluetooth)
That's all I've got.
(MORE)

(CONTINUED)

51 CONTINUED:

51

GWEN (CONT'D)
(to herself)
Oh Tosh, what happened?

MIX TO:

52 EXT. CARDIFF STREET - 1941- NIGHT 1

52

1941. In the exact same spot, in the gully, TOSH is inserting the Polaroid wrapped in plastic through the slight opening of the two small padlocked doors of the electricity junction box.

A terrible wailing of a siren goes off. TOSH stands for a moment, petrified...

Lights from the dance hall are turned off as she struggles to climb out of the gully, panicking now.

CUT TO:

53 EXT. CARDIFF STREET - DAY 1

53

Present day. GWEN coming up from the gully as OWEN pulls up in his car. He sees her as he gets equipment from the boot of his car -

GWEN
I've found part of Tosh's readings.

OWEN
I'm going to search Bilis' office.
Might be something there.

GWEN
It's at the far end of the corridor.
I'll keep looking out here.

OWEN heads into the dance hall. GWEN keeps searching outside.

CUT TO:

54 EXT. CARDIFF STREET - 1941 - NIGHT 1

54

1941, the entrance lights have been turned off. TOSH dives into the dance hall as a bomb lands outside and blows through one of the curtained windows. Screams from inside -

CUT TO:

56 CONTINUED:

56

He stands there, eyes ablaze. Then he sees an ornate table cloth draped over something under an antique lamp. He casts the lamp to one side, lifts the cloth. There before him is a free-standing safe.

OWEN

Yes!

CUT TO:

57 INT. DANCE HALL BASEMENT - 1941 - NIGHT 1

57

Black out but some oil lamps have been lit. Couples hug. SMILER reaches out and hugs a tearful AUDREY. TOSH passes them. JACK follows. As they pass -

SMILER

(to AUDREY)

You could be the last girl I ever kiss.

TOSH pushes through the crowd to get to the furthest corner. She grabs an oil lamp.

TOSH

(to JACK)

I've got to finish the message. Pencil will fade. I need something else.

JACK nods. She ducks down in the corner. JACK sees the CAPTAIN come down the stairs. BILIS shuts the door. Pools of light, unsteady breathing, some tears, some laughter.

They wait. TOSH finds the storage cupboard in the corner. She opens it. There are tins of coffee and tea inside. She empties a coffee tin. JACK stands nearby -

TOSH (CONT'D)

(re coffee tin)

Air-tight. That should do it.

And she gets out her grandfather's unwritten birthday card from her bag. Then she cuts her finger on the rough edge of the tin until it bleeds. TOSH kneels down, dips TIM's pencil in her own blood and starts to write the remaining part of the equation on the card by the light of the oil lamp.

CUT TO:

58 INT. BILIS' OFFICE - DAY 1

58

OWEN uses Torchwood equipment to crack open the safe. Again - Nothing.

(CONTINUED)

58 CONTINUED:

58

OWEN
 (yelling)
 Shit!

Then, the grandfather clock starts to chime. OWEN turns, looks at it.

OWEN (CONT'D)
 Time pieces...

He walks up to it, nervous now. He opens it up. Inside, the pendulum is an unusual shape, almost like a key. Almost exactly like the key-shaped gap in the rift machine.

OWEN detaches it. The grandfather clock stops chiming. OWEN heads out.

CUT TO:

58A INT. DANCE HALL CORRIDOR - DAY 1

58A

As OWEN heads out, GWEN enters the corridor.

OWEN
 Didn't find any equations. I'll get back to the Hub.

GWEN
 Fine. I'll keep looking here.

He can barely meet her eye as he heads off -

OWEN
 Yeah, you do that.

CUT TO:

59 INT. DANCE HALL BASEMENT - 1941 - NIGHT 1

59

The band player has brought down his clarinet and is playing - 'The White Cliffs of Dover'. A woman sings along, her beautiful voice echoing in the near darkness. TOSH continues to write in blood on the card. Some people hum along softly to the song.

WOMAN
 (singing)
 There'll be bluebirds over...

JACK senses someone behind him. He looks round. In the glow from TOSH's lamp on the floor he sees the handsome shadowed face of the CAPTAIN. He stands very close to him.

(CONTINUED)

59 CONTINUED:

59

WOMAN (CONT'D)

(singing)

The white cliffs of Dover...

CAPTAIN

(whispered)

Yes.

JACK can feel his breath on the back of his neck -

WOMAN

(singing)

Tomorrow...

CAPTAIN

(whispered)

Of course I'm scared.

WOMAN

(singing)

Just you wait and see.

JACK looks into the CAPTAIN's haunted eyes, smiles. The CAPTAIN doesn't smile back. JACK breaks his gaze, stares ahead. They remain there, aware of each other's proximity. Neither moves away.

CUT TO:

60 INT. DANCE HALL BASEMENT - DAY 1

60

Present day, late afternoon. GWEN descends the basement stairs -

GWEN

(on bluetooth)

I'm going to check everywhere for the rest of the figures.

(beat)

I'm not leaving Jack now.

The faint sound of someone singing (the woman from 1941, the phrase from - The White Cliffs of Dover) -

WOMAN

(singing)

'There'll be joy and laughter...'

Then it is all quiet. GWEN's torch sweeps the basement.

CUT TO:

61 INT. DANCE HALL BASEMENT - 1941 - NIGHT 1

61

Still in darkness - JACK and the CAPTAIN, suspended in time. The music has stopped. The ALL CLEAR sounds.

61 CONTINUED: 61

GEORGE slopes off, dejectedly. The CAPTAIN and JACK share a smile.

MIX TO:

62 INT. DANCE HALL BASEMENT - DAY 1 62

Present day. GWEN on a mission with her torch, searching.

GWEN reaches the darkest furthest corner of the basement, opens the old cupboard which is bare. Then she looks behind the old barrels, digs down with her hands, finds something, the old coffee tin. She prises it open. Inside, the unwritten birthday card with the remaining part of the equation - written in TOSH's blood. GWEN bites her lip, rings the Hub.

GWEN
(on bluetooth)
I've found it.
(beat)
Ianto, it's written in blood.

MIX TO:

63 INT. TORCHWOOD HUB - DAY 1 63

OWEN enters from outside.

IANTO
Gwen's found the rest of Tosh's readings.

An impatient OWEN runs to speak into the phone.

OWEN
What has she got for us?

CUT TO:

64 INT. DANCE HALL BASEMENT - 1941 - NIGHT 1 64

65 INT. DANCE HALL BASEMENT - DAY 1

65

Present day. GWEN is still reading the birthday card.
Her torch shines on the figures as she reaches them -

GWEN
(on bluetooth)

69

CONTINUED:

69

The CAPTAIN looks at him. JACK's eyes are burning.

CAPTAIN

Why did you make me kiss her Goodbye?

JACK

I think you should live every night as
if it were your last.

69 CONTINUED: (2)

69

JACK (CONT'D)

(beat)

Go to her.

The CAPTAIN frowns. JACK pats his arm. The CAPTAIN
flinches. Then he rises, downs his scotch and hurries
out. JACK sits there - an intense pang of loss inside.

That was their Goodbye.

CUT TO:

70

74 CONTINUED:

74

The girl tells Jack that they need lovers' corner.

The CAPTAIN is a little flummoxed. He gets up.

CAPTAIN (CONT'D)

Of course. We were just discussing strategies.

JACK gets up too.

JACK

We can find somewhere else.

The CAPTAIN looks at him almost coldly for the S.A. soldiers benefit.

CAPTAIN

You've told me all I need to know.

The CAPTAIN turns and walks away, effectively blanking JACK. JACK stands there, devastated as the two S.A.'s sit on the sofa and kiss hungrily.

CUT TO:

75 INT. TORCHWOOD HUB - DAY 1

75

IANTO, the good soldier, stands guard in front of the machine in the water tower. OWEN holds up BILIS' key and the folder.

OWEN

(re folder)

There's instructions in here. This isn't some random act of madness.

IANTO

It's a trap. Bilis wanted you to find it.

OWEN

(losing patience)

Why?

IANTO

To provoke the rift... Incite total chaos and destruction. All the reports of the haunted dance hall were anonymous. What if it was him?

IANTO is desperate to get through to OWEN.

IANTO (CONT'D)

Please, listen to me.

(CONTINUED)

75 CONTINUED:

75

OWEN comes closer to him now -

OWEN

I'm tired of being in awe of the rift.
I'm tired of living with Jack's secrets.
We don't even know who he is.

IANTO

He's our leader.

OWEN

Not any more.

OWEN makes to approach the rift manipulator but IANTO stands firm. A frustrated OWEN turns away, walks to the far end of the hub, almost laughing to himself. IANTO watches him.

CUT TO:

76 INT. DANCE HALL MAIN ROOM - 1941 - NIGHT 1

76

TOSH finds JACK standing by himself. She joins him. Opposite them, across the dance floor, the CAPTAIN is with TIM and SMILER, laughing occasionally but not really engaged. TOSH listens as JACK tells the CAPTAIN's story, unable to take her eyes off the CAPTAIN.

JACK

Tomorrow is their last training
exercise, just another day.

(beat)

They go out on a sortie. They're
surprised by two formations of
Messerschmits... The Captain knows it's
a lost cause... from the off.

JACK takes a breath.

JACK (CONT'D)

He orders his men to return to base.
But he stays. He destroys three of the
enemy. The men listen to his whoops of
joy over the radio... he is dazzling, on
form... then it all goes quiet.

(beat)

He doesn't have time to bail because his
whole plane is on fire.

(beat)

His men all make it back to safety.

(CONTINUED)

76 CONTINUED:

76

And they look at the CAPTAIN, laughing with his men as GEORGE joins them.

CUT TO:

77 INT. TORCHWOOD HUB - DAY 1

77

OWEN's coming for him, surprising IANTO, surprising himself. He throws IANTO to one side. The folder falls out of IANTO's hand. IANTO grabs for it, as does Owen. Ianto gets there first.

IANTO tries to get up. OWEN tears the folder from his hand, heads for the water tower but IANTO comes after him, jumps on OWEN's back, knocking him down. Both fall to the floor and roll over until finally -

OWEN sits on top of IANTO - both breathless. OWEN's hands are near IANTO's throat. For a moment, IANTO doesn't recognize him. OWEN gets up, picks up the folder.

IANTO reaches to grab the folder and OWEN suddenly kicks him hard in the stomach. IANTO cries out in pain. They look at each other.

Then OWEN runs to the machine in the water tower.

IANTO gets up..

CUT TO:

78 INT. DANCE HALL - MAIN ROOM - 1941 - NIGHT 1

78

JACK goes to sit down. TOSH follows him, sits next to him him. The CAPTAIN is still with his men at the bar.

TOSH

You're alike. You lead us into battle.
You'd die defending your team.

JACK

(beat)

It's different when your own life
doesn't hang in the balance.

TOSH takes this in.

TOSH

So it's true? You can't die.

CUT TO:

79 INT. TORCHWOOD HUB - DAY 1

79

OWEN has JACK's instructions and research before him. OWEN's adrenaline is pumping as he pulls at wires, inserts cables into different connections, spars, almost manically connecting them to the now pulsating machinery.

A voice behind him.

IANTO

Put the key down or I'll shoot.

OWEN turns. IANTO stands there, holding a gun.

CUT TO:

80 INT. DANCE HALL MAIN ROOM - 1941 - NIGHT 1

80

JACK and TOSH sitting together. JACK still watches the CAPTAIN -

TOSH

Who were you?

She looks at him, intrigued.

JACK

A con-man. That's why I took his name, falsified his records so that it seemed he was still alive.

JACK looks at TOSH -

TOSH

Where are you from?

JACK

Very far away.

JACK looks away. TOSH perseveres -

TOSH

How did you end up in Torchwood?

JACK

Someone saved my life, brought me back from death and ever since then, it's

80 CONTINUED:

80

JACK
I'll look after you.

She smiles. She believes it.

JACK (CONT'D)
(re CAPTAIN)
But there's nothing I can do for him.

And it's suddenly all too much, the pain, the love, the cruel twist of fate in their meeting and it's about everything else too.

TOSH takes his hand and this small human touch breaks him temporarily. He turns away for a moment, then recovers -

JACK (CONT'D)
Aren't I meant to be looking after you?

TOSH nods, lets him be the strong one. Lets him smile, lets him still hold onto her hand so tightly.

CUT TO:

81 INT. TORCHWOOD HUB - DAY 1

81

The machinery is still whirring. OWEN stands, BILIS' key in his hand, watching IANTO who now stands a few feet away, pointing the gun at OWEN.

IANTO
You have to let Diane go. Like I did with Lisa.

OWEN
(almost spitting)
Don't compare yourself to me.

OWEN sneers. He is truly unhinged now and his darkest thoughts are becoming unleashed -

OWEN (CONT'D)
You're just a tea boy.

IANTO
I'm a lot more than that. Jack needs me.

OWEN
(goadng)
In your dreams, Ianto. In your sad wet dreams when you're his part time shag, maybe.

(CONTINUED)

81 CONTINUED:

81

This stings, too close to the bone. IANTO cocks the trigger, his face rigid with anger.

CUT TO:

82 INT. DANCE HALL MAIN ROOM - 1941 - NIGHT 1

82

The dance floor is empty.

The band strikes up - 'A Nightingale Sang in Berkeley Square'...

The CAPTAIN catches JACK's eye, smiles at the irony of the song as the woman once more sings along with the band -

WOMAN

(singing)

That certain night, the night we met,
There was magic abroad in the air.

The CAPTAIN's smile fades. He stands there, a young man, contemplating his death, somehow knowing it might be true.

The band plays and the woman sings. And slowly the CAPTAIN walks across the dance floor, passes the few couples who are dancing together...

WOMAN (CONT'D)

(singing)

There were angels dancing at the Ritz,
And a nightingale sang in Berkeley
Square...
(etc)

JACK watches him, amazed as the CAPTAIN takes JACK's hand and leads him onto the dance floor.

GEORGE

What's he doing?

The men are shocked as the CAPTAIN and JACK dance in each other's arms. TOSH looks on. She is entranced as -

The dance floor clears and people stop, mesmerised by the beauty of these two men dancing slowly together, cheek to cheek, their eyes shut...

Oblivious to anything but each other.

CUT TO:

83 INT. TORCHWOOD HUB - DAY 1

83

IANTO is still holding the gun but OWEN is still holding the key. And OWEN is wired and dangerous. And IANTO has been pushed about as far as he can go.

OWEN

That rift took my lover and my Captain

...

(beat)

So if I die trying to beat it, then it will all be in the line of duty.

OWEN inserts the key.

And IANTO shoots him.

OWEN recoils, then slams the machine with his uninjured arm.

Sparks fly. The machinery judders, the cables twitch. There is a roar of white noise all around.

OWEN stares up at IANTO, his left shoulder bleeding.

IANTO

You don't know what you've done.

CUT TO:

84 INT. DANCE HALL MAIN ROOM - 1941 - NIGHT 1

84

The song plays on. People sit watching JACK and the CAPTAIN, transfixed.

CAPTAIN

(in JACK's ear)

Thank you.

JACK pulls back. They look each other in the eye, searing intensity, about to kiss when -

The Dance hall door bangs open... a bright white light shines through ... TOSH takes this in -

TOSH

(yelling)

Jack!... Jack, we've got to get out.

The people around are still.

TOSH (CONT'D)

You have to, Jack.

(CONTINUED)

84 CONTINUED:

84

But JACK doesn't want to. He wants to be with the CAPTAIN.

TOSH (CONT'D)

We need you.

JACK's heart wrenches as he looks at the CAPTAIN -

JACK

I have to go.

(beat)

It's my duty.

The CAPTAIN nods.

And then they kiss, passionately, losing themselves in each other.

The people just watch. Then the CAPTAIN and JACK look at each other.

TOSH

Jack!

TOSH runs out, and all the people start to fade. But the CAPTAIN remains.

As JACK walks backwards towards the entrance, the CAPTAIN salutes him strong, alive, suspended in time.

And then the CAPTAIN's gone.

The dance floor is empty, and the dust starts to fall as 1941 slips away. JACK turns and walks out of the building.

BILIS stands in the shadows, watching JACK leave, a sinister smile on his face.

85 CONTINUED:

85

And she hugs JACK and TOSH. And they hug her back -
But JACK is still looking at the dance hall.

CUT TO:

86 INT. TORCHWOOD HUB - DAY 1

86

A few hours later. OWEN has his left shoulder bandaged.
IANTO is at his computer, back on the cctv trail.

OWEN

I knew we did the right thing, opening
the rift.

IANTO

(re cctv)
No sign of Bilis.

OWEN

(to IANTO)
The world didn't end after all, did it?
Good job you're a crap shot.

IANTO

I was aiming for your shoulder.

JACK seems distant.

TOSH

I saw them, the ghosts. They were
beautiful.

JACK looks at her, smiles -

JACK

There were angels dancing in the Ritz...

He stops. The team all look at their Captain. Then he
rises and heads for his office. OWEN gets up, then stops
as -

TOSH

Let me.

TOSH follows JACK into his office and shuts the door
behind them.

CUT TO:

87 INT. JACK'S OFFICE - DAY 1

87

JACK stands there. Aware of what he's lost. He turns as
TOSH closes the door. She holds her beer.

(CONTINUED)

87

CONTINUED:

87

TOSH

He would have been so proud that you
took his name. Because here you are,
saving the world.

JACK looks at her appreciatively - a bond has formed. He
raises his glass of water -

JACK

To Captain Jack.

TOSH raises her beer.

TOSH

To Captain Jack!

The End