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PRE TITLES SEQUENCE

1 EXT. WOOD - NIGHT (PRE STORY)

1

A moonlit night.

ESTELLE COLE is in her late seventies. She is moving cautiously through the wood. She carries a small memo-recorder and a camera.

ESTELLE does a David Attenborough as she speaks quietly into the memo-recorder.

ESTELLE

I've returned to the same spot.
(easing forward)
I do hope they're here.

She reaches a small glade in the wood.

ESTELLE (CONT'D)

(lowering her voice)
But I have to move carefully. Don't
want to frighten them.

She checks. She moves some branches to one side.

ESTELLE (CONT'D)

(quietly)
Now then.

She peers into the glade. Her face lights up with wonder.

ESTELLE (CONT'D)

(an excited whisper)
They are! They're here!

At a distance is a circle of small stones and a greenish aura.

FX: Four tiny fairy FIGURES are prancing and dancing in and out of the circle of stones.

It is a magical sight.

ESTELLE smiles the beatific smile of someone who is witnessing a miracle.

ESTELLE (CONT'D)

Oh, my beauties! My little darlings!

She aims her camera at the fairy FIGURES. The camera flashes.

(CONTINUED)

1 CONTINUED:

1

She manages to take three or four quick pictures.

FX: The fairy FIGURES stop their dancing and prancing. They look in ESTELLE'S direction.

Not wishing to disturb the fairy FIGURES, ESTELLE backs carefully away. She makes her way back through the wood.

There is a ripple of devilish laughter. The laughter is a distorted, rustling, whispering sound.

FX: The FIGURES loom large and become shadowy. They are no longer fairy-like.

The fairy aura goes out.

Howls of distorted, demonic laughter ring around the wood.

2 CONTINUED:

2

JACK (CONT'D)

Here we are.

He climbs a stone staircase. GWEN moves to look at the poster. It reads, "Fairies - fact or fantasy?"

GWEN

Fairies? Are you kidding me?

JACK ignores her. They enter the building.

CUT TO:

3 EXT. SCHOOL GATES - DAY

3

It is a fine, sunny afternoon.

The school-run is well under way. Vehicles are parked here, there and everywhere. KIDS and PARENTS mill around.

Seven year old JASMINE PEARCE stands waiting alone. She seems to be set apart from everyone else.

She is clutching a school bag.

CUT TO:

4 INT. GOODSON'S CAR/EXT. SCHOOL GATES - DAY

4

The car is parked a short way from the school gates.

GOODSON is alone in the car. He is watching the activity at the school gates. He is in his early forties. He is smartly dressed.

GOODSON shifts his eye-line. He focuses on the lonely figure of JASMINE.

CUT TO:

5 INT. MEMORIAL HALL, LECTURE THEATRE - DAY

5

ESTELLE COLE stands on a small rostrum. Beside her is a slide projector and above her is a screen.

There are maybe fifty or sixty chairs, but only about ten AUDIENCE MEMBERS have turned up for the talk. They are a sad looking lot.

ESTELLE is addressing the AUDIENCE.

(CONTINUED)

5 CONTINUED:

5

ESTELLE

I suppose I'm one of the fortunate few
who've been allowed to see our little
friends.

A door creaks open. JACK and GWEN enter the room.

ESTELLE glances up. She smiles as she sees JACK. She
turns back to the audience

ESTELLE (CONT'D)

And it's been no easy task. One needs
to have the patience of a saint and the
blind faith of a prophet.

Jack and Gwen find themselves seats.

ESTELLE (CONT'D)

But for me the long wait has been
worthwhile.

CUT TO:

6 INT. GOODSON'S CAR/EXT. SCHOOL GATES - DAY

6

JASMINE still waiting.

MUMS wave to other MUMS as they arrive to walk their kids
home.

A ten year old TALL BULLY and an eight year old SMALLER
BULLY look back at JASMINE. The SMALLER BULLY pokes her
tongue and sticks her fingers up at JASMINE. JASMINE
ignores it. GOODSON still watching JASMINE.

A twenty-five year old primary school teacher named KATE
appears at the gates. She looks around her.

GOODSON sees KATE. He lowers the sun visor. He starts
the engine of the car.

KATE notices JASMINE.

KATE

Who's picking you up, Jasmine?

JASMINE

Roy.

KATE

OK.

She turns her attention to a couple of squabbling KIDS.

(CONTINUED)

6 CONTINUED:

6

GOODSON looks at JASMINE as he drives past the school gates.

CUT TO:

7 EXT. THE PEARCE HOUSE, ROAD - DAY

7

A smallish suburban house in a road of similar houses.

The door is being dragged open by thirty-two year old ROY. LYNN PEARCE is behind him in the hallway. She is a tired looking twenty-eight year old.

LYNN

Didn't you see what the time was?

ROY

(disgruntled; moving
down the front path)

I was on the phone, wasn't I?

LYNN

(concerned)

Shall I ring the school?

ROY

Don't be stupid.

He opens the door of a bog-standard hatchback.

ROY (CONT'D)

She'll be all right.

9 CONTINUED:

9

ESTELLE

This is the first picture.

A picture comes up on the screen. It is not that clear. The circle of stones can be seen in a greenish glow. But the fairy figures are a bit blurred.

ESTELLE (CONT'D)

Not that clear, I know.

She uses a pencil to indicate.

ESTELLE (CONT'D)

But the ring of stones can be seen quite distinctly.

GWEN

(under her breath)

I don't believe this.

JACK

(finger to lips)

Shh!

ESTELLE puts up a second picture. It is not much better than the first.

ESTELLE

Of course, I'm not the world's best photographer.

The vague outline of just one small, winged figure can be seen.

ESTELLE (CONT'D)

(indicating)

But this little person is just about visible.

GWEN

(under her breath)

Looks like a dead bird.

A MEMBER OF THE AUDIENCE turns around and glares at her.

CUT TO:

10 INT. GOODSON'S CAR/EXT. QUIET LANE - DAY

10

GOODSON is driving slowly along the lane.

Up ahead, JASMINE is walking.

(CONTINUED)

10 CONTINUED:

10

GOODSON draws alongside JASMINE. He winds down the passenger window.

GOODSON

Your mum asked me to fetch you.

JASMINE is suspicious of him. She ignores him. She keeps walking.

GOODSON (CONT'D)

'Cause she's a bit late.

JASMINE ignores him. She keeps walking.

CUT TO:

11 INT. MEMORIAL HALL, LECTURE THEATRE - DAY

11

ESTELLE continues to address JACK, GWEN and the AUDIENCE.

ESTELLE

I was so lucky to have seen them. So privileged to have witnessed such a magical moment.

She switches off the projector.

ESTELLE (CONT'D)

Because fairies are shy, you see.

GWEN smothers a laugh.

ESTELLE (CONT'D)

But I know in my heart that they're friendly, loving creatures.

JACK

(quietly)

Wrong.

GWEN glances at him. He looks deadly serious.

JACK (CONT'D)

She always gets it wrong.

CUT TO:

12 EXT. QUIET LANE - DAY

12

GOODSON has pulled up ahead of JASMINE. He climbs from the car. He glances around to make sure no-one is about.

(CONTINUED)

12 CONTINUED:

12

GOODSON

I promised your mum I'd fetch you. So
get in the car.

JASMINE continues to ignore him. She attempts to walk
past him.

GOODSON grabs her by the arm.

GOODSON (CONT'D)

(an edge to his voice)

Did you hear me?

JASMINE tries to pull free. GOODSON keeps hold of her.
She cries out.

There is a loud crack of thunder.

PRAC FX: A wind whips up. It picks at GOODSON'S clothes.

PRAC FX: Shadows in the trees become darker.

VOICES speak. The sound is like running liquid. It
seems to swirl around GOODSON.

VOICES (V.O.)

Come away, Oh human child!

GOODSON is scared. He tries to locate the source of the
VOICES.

PRAC FX: The wind grows stronger. It buffets GOODSON.

GOODSON is banged against the car. His nose starts to
bleed.

GOODSON attempts to get to his car. But he is like
someone running against a storm. He is now scared stiff.

VOICES (CONT'D)

Come away... Come away...

GOODSON drags open the car door with an effort. He
climbers into the car.

FX: JASMINE is untouched by the wind. She is looking
back at GOODSON. She is smiling.

The wind is howling like a banshee as GOODSON falls into
the car. He slams the door. He takes deep breaths as he
tries to recover.

The wind stops suddenly.

(CONTINUED)

12 CONTINUED: (2) 12

Jasmine turns and continues on her way.

CUT TO:

13 OMITTED 13

14 INT. MEMORIAL HALL, LECTURE THEATRE - DAY 14

The AUDIENCE has left, JACK and GWEN are with ESTELLE.
JACK is studying copies of the fairy photographs.

JACK

When did you take these, Estelle?

ESTELLE

A couple of nights ago.

JACK

Where?

ESTELLE

In Roundstone Wood.

JACK looks at GWEN.

GWEN

Not far from here.

ESTELLE

So good to see you again, Jack.

JACK grabs another photograph.

ESTELLE (CONT'D)

That's the wood.

JACK peers closely at the photograph.

GWEN

(to JACK)

What's wrong?

JACK ignores her.

ESTELLE

(to GWEN)

Jack and I have always disagreed about
fairies. You see, I look for the good
ones. He only ever sees the bad.

JACK

They're all bad.

(CONTINUED)

15 CONTINUED:

15

LYNN
(cross)
Jazz, come here.

JASMINE stays put by the back door.

ROY
Do what your mum says.

JASMINE
You're not my dad.

ROY
I will be one day. Now bloody do as she says.

LYNN
(to calm things)
It's all right.

She moves to JASMINE. She crouches down. She takes her arm. She turns her around.

LYNN (CONT'D)
You must never walk home on your own.
You understand? It's not safe these days.

JASMINE
It's all right, Mum. No-one can hurt me.

She walks out into the garden.

CUT TO:

16 INT. ESTELLE'S FLAT, SITTING ROOM - DAY

16

JACK, GWEN and ESTELLE are entering. JACK carries ESTELLE'S equipment.

The room is hung with some odd looking drapes. There are lots of candles and crystals and ornamental screens.

A cat is curled up on the back of an armchair.

JACK sets down the equipment.

ESTELLE
Thank you, Jack.
(to GWEN; re the cat)
This is Moses.

(CONTINUED)

17 EXT. ESTELLE'S FLAT, BACK GARDEN - DAY

17

It is a small, attractive garden. It is dressed with hanging lanterns, plants, and urns.

ESTELLE is there with the cat as GWEN walks out from the flat.

GWEN

If you don't mind me asking, did you know Jack's father after the war?

ESTELLE

No. We lost touch. Why?

GWEN

Did all three of you ever meet?

ESTELLE

All three of us?

GWEN

Yes. You and Jack and his father.

ESTELLE

No. Never.

GWEN thinks about this.

ESTELLE (CONT'D)

Jack contacted me a few years ago. It was such a surprise. He's so like his dad. Same walk. Same smile.

(in thought for a moment)

I hope he's still alive. He'll be in his nineties now.

GWEN

(curious about this)

You could always ask Jack about him.

ESTELLE

I've tried. But he doesn't say much about his father.

Before GWEN can respond JACK walks out from the flat. He carries the folder.

JACK

Estelle, when you next see these creatures you call us immediately. Do you understand?

(CONTINUED)

18 CONTINUED:

18 CONTINUED: (2)

18

JACK (CONT'D)

Old moments and bits of memory frozen in amongst it. Like debris whirling around a ringed planet. Tossing and turning and spinning. Then tumbling backwards and forwards through time.

They step out into the street.

JACK (CONT'D)

If that's them we have to find them. Before all hell breaks loose.

CUT TO:

19 EXT. THE PEARCE HOUSE, GARDEN - DAY

19

It is dusk.

JASMINE is walking down the garden. She carries a stick. There are some overgrown shrubs two-thirds of the way down the garden. JASMINE makes her way through the tangle of shrubs.

Beyond the garden is an area of land, now uncultivated and waiting for the developers. There are some trees with dense, dark foliage.

JASMINE climbs through a double strand wire fence.

CUT TO:

20 INT. THE PEARCE HOUSE, KITCHEN - DAY

20

ROY is looking from the window. LYNN is preparing food.

ROY

Why won't she play anywhere else?

LYNN

She likes it down there.

ROY

And other kids have friends. Where's her friends?

He turns from the window.

ROY (CONT'D)

Must be something wrong with her.

LYNN

(stung)

There's nothing wrong with her.

(CONTINUED)

20 CONTINUED:

20

ROY

Well, when's the last time you saw her
watching TV? Or reading a book? Or
playing with a doll? Or sitting down to
chat with us?

LYNN thinks about this.

ROY (CONT'D)

When's the last time you heard her
laugh?

He walks from the room. LYNN looks towards the window.

CUT TO:

21

22 CONTINUED:

22

MAN IN STREET

Yeah, well look where you're bloody going.

CUT TO:

23 INT. CARDIFF MARKET - DAY

23

GOODSON enters the market. He glances around once more as he moves through the stalls.

GOODSON keeps close to PEOPLE. His eyes linger on a young girl. A WOMAN SHOPPER looks suspiciously at him.

Once more something flutters and moves.

Once more GOODSON turns quickly.

This time the fluttering sound is made by a STALLHOLDER shaking out items of waterproof clothing to hang on display.

GOODSON hurries on. He passes a stall that has dead game and poultry hung up for sale.

In GOODSON'S mind there is the frantic sound of scared and startled pheasants crying out and flapping their wings as they fly from cover.

Once more GOODSON turns quickly. Once more there is nothing to see except the feathers and twisted necks of dead birds hanging from the stall.

A WOMAN and TWO CHILDREN pass by. The CHILDREN carry wrapped flowers.

The CHILDREN bump into GOODSON. The WOMAN smiles an apology at GOODSON. She grabs the CHILDREN and steers them away.

We hear the sound of demonic laughter.

GOODSON starts to choke. He can't breathe. He coughs and coughs. A rose petal comes out of his mouth.

GOODSON stares. Amazed.

He hurries on. He passes a flower stall.

We hear the demonic laughter again. This time GOODSON also hears it. The sound seems to ring in his ears.

PASSERS-BY glance at the anguished looking GOODSON.

(CONTINUED)

23 CONTINUED:

23

GOODSON begins to choke again.

A concerned FEMALE STALLHOLDER moves to GOODSON

FEMALE STALLHOLDER

You all right?

More rose petals come out of GOODSON's mouth. The STALLHOLDER checks and stares.

GOODSON is now suffocating. He tries to cry out. He turns and runs. He collides with a MARKET PORTER wheeling a trolley of goods.

MARKET PORTER

Hey!

GOODSON keeps running. He collides with SHOPPERS. He clatters into parked trolleys. He keeps on running.

CUT TO:

24 EXT. TOWN STREET/ CARDIFF MARKET - DAY

24

A terrified GOODSON runs out from the supermarket. He runs into the street.

GOODSON runs along the centre of the street. A couple of

24 CONTINUED:

24

WPC (CONT'D)

Hold on, will you?

She moves to grab GOODSON. He turns quickly.

GOODSON

I said, bloody help me!

He lashes out and hits the WPC. The PC moves to help, but she doesn't need him.

WPC

You crazy bastard!

She knees GOODSON. She turns him around. She shoves him hard across the bonnet of the car.

CUT TO:

25 INT. TORCHWOOD, BOARD ROOM, THE HUB - DAY

25

Unlike Estelle's projector screen, TOSHIKO'S system is high-tech, state-of-the-art. Her pictures take up one wall.

The projected picture is a blown-up copy of one of the famous Cottingley photographs. Ten year old Francis Griffiths can be seen with fairies by a waterfall.

TOSHIKO (V.O.)

That's the youngest girl.

JACK, GWEN, OWEN and TOSHIKO are looking at the picture.

IANTO appears with some coffees.

She clicks up another slide of sixteen year old Elsie Wright. She is being offered a flower by a hovering fairy.

TOSHIKO (CONT'D)

The girl's cousin.

IANTO

(setting down the
coffees)

I blame it on magic mushrooms.

JACK

(studying the picture)

What you do in private is none of our
business.

(CONTINUED)

GWEN

Those photographs were fakes.

OWEN

Conan Doyle believed in them.

GWEN

He was gaga at the time.

OWEN

And Houdini.

GWEN

He was a self-publicist.

JACK

How do you know so much about it?

GWEN

Because I wrote an essay about the
Cottingley glass-plate photographs when
I was at school.

(pointing at the
picture)

And years later when the girls were old
ladies they admitted they were fakes.

TOSHIKO clicks up one of Estelle's photographs.

TOSHIKO

So where was this sighting?

JACK

In a place called Roundstone Wood.

OWEN

I know it. Has an odd history.

JACK

How d'you mean odd?

OWEN

It's always stayed wild. In ancient
times it was considered bad luck to walk
in the wood. Or take timber from it.
Even the Romans stayed clear of the
place.

JACK doesn't like the sound of this.

TOSHIKO

(re her computers)

I've had no information about a
sighting.

(CONTINUED)

25 CONTINUED: (2)

25

JACK

You won't. These things come in under the radar. But they play tricks with the weather. So set up a programme for unnatural weather patterns.

TOSHIKO

Right.

GWEN

You're saying our machines can't pick them up?

JACK

Nothing can.

CUT TO:

26 INT. POLICE STATION, CUSTODY SUITE - DAY

26

GOODSON is being bundled in by the WPC and PC. GOODSON is in a bad way. He is babbling half to himself, half to the coppers.

GOODSON

So what is it..? Is it God..?

A forty-year old uniformed SERGEANT crosses towards the custody desk.

GOODSON (CONT'D)

Somewhere safe... that's all I want... just put me somewhere safe...

WPC

(to the SERGEANT)

Got a right one...

GOODSON

Trying to kill me...

WPC

Said there were flowers in his mouth...

SERGEANT

Flowers..?

GOODSON

Trying to choke me...

The SERGEANT turns GOODSON around so that he can see.

WPC

We looked. There's nothing...

(CONTINUED)

26 CONTINUED:

26

27 CONTINUED:

27

GOODSON is now without his tie, belt and shoe laces. He shuffles into the cell.

The cell door is slammed shut and locked.

GOODSON leans heavily against the door. He breathes out

OWEN

You know, this whole area was forest in primeval times. And most of the development areas have been built on the ley-lines.

He unfastens his sample case. He crouches down to take some samples from around the stones.

GWEN

Anyone could have made that circle.

JACK

(quietly; a slight edge)

Why do you keep doubting me?

GWEN

It was just a suggestion.

JACK

(watching OWEN at work)

I spell out the dangers. You keep looking for explanations.

GWEN

That's what police work is all about.

JACK

This isn't police work.

GWEN

All right, then. Science.

JACK

And it isn't science.

GWEN

I know. You've told me. It's that corner of the eye stuff.

A feathered shape suddenly flutters through the trees. GWEN gives a startled cry.

29 CONTINUED:

29

GOODSON'S eyes come open.

There is another fluttering sound, then a third.

GOODSON stares at the ceiling.

FX: The FIGURES descend.

GOODSON screams and screams and screams...

CUT TO:

30 INT. POLICE STATION, CUSTODY SUITE - NIGHT

30

...the screams overlap.

The SERGEANT and the WPC run towards the cell corridor.

CUT TO:

31 INT. THE PEARCE HOUSE, THROUGH HALLWAY - NIGHT

31

32 CONTINUED:

32

JASMINE (CONT'D)

But I like the tiger. Tigers can kill.
Show me the Tiger again.

LYNN opens the door of the room.

CUT TO:

33 INT. THE PEARCE HOUSE, JASMINE'S BEDROOM - NIGHT

33

The fun leaves JASMINE'S face.

JASMINE is sitting up in bed. On the bedside table shines
a lamp in the shape of a toy.

LYNN

I heard you laughing, Jazz.

JASMINE says nothing. LYNN enters the room. She sits
down on the bed.

LYNN (CONT'D)

And it seemed like you were talking to
someone.

JASMINE shakes her head.

LYNN (CONT'D)

(straightening the bed
covers)

Just talking to yourself, were you?

JASMINE nods. LYNN looks at her. She smiles.

LYNN (CONT'D)

It was so lovely to hear you laugh.

CUT TO:

34 CONTINUED:

34

They enter the custody suite.

SERGEANT (CONT'D)

And he was shouting the odds when he was brought in. Said things were following him.

JACK

What kind of things?

SERGEANT

Shadows, he said. And he was going on about being choked by flowers.

GWEN looks at JACK

SERGEANT (CONT'D)

At thought at first he was a drunk, or a nutcase, or both.

(shaking a little)

And now this.

TOSHIKO moves from the direction of the custody desk.

SERGEANT (CONT'D)

So how do I explain it in my report?
Who the hell's going to believe me.

TOSHIKO

There were four other prisoners. They saw nothing.

GWEN

Where are they now?

TOSHIKO

I've had them transferred.

JACK

CCTV footage?

TOSHIKO

I'm dealing with that.

She opens the door to the cell corridor.

JACK

(to the SERGEANT)

Right. I want this building locked off.

CUT TO:

35 INT. POLICE STATION, CELL CORRIDOR - NIGHT 35

JACK, GWEN and TOSHIKO enter. They move along the corridor. They check at the open door of Goodson's cell.

CUT TO:

36 INT. POLICE STATION, CELL - NIGHT 36

JACK, GWEN and TOSHIKO enter.

GOODSON is lying on the floor of the cell. His eyes are open.

JACK
Name?

TOSHIKO
Mark Goodson. Worked in town. Business consultant.

JACK
Cause of death?

TOSHIKO crouches down by the body.

TOSHIKO
Going by the pinpoint haemorrhages on the eye-lids and around the hairline, I'd say oxygen deficiency. But it's odd. There's no fingertip bruising on the face. No focal areas of pallor.

GWEN
Nothing to suggest that pressure was applied?

TOSHIKO
No.

GWEN
Yet he suffocated alone? In a locked cell?

TOSHIKO
Looks like it.

GWEN crouches down beside GOODSON's body. She opens his mouth. Rose petals fall from his mouth.

GWEN is surprised and shocked.

TOSHIKO (CONT'D)
Haven't seen anything like that before.

(CONTINUED)

36 CONTINUED:

36

JACK

I have.

GWEN gives a deep breath. This particular death has unnerved her.

CUT TO:

37 INT. ESTELLE'S FLAT, SITTING ROOM - NIGHT

37

A couple of joss-sticks are burning.

ESTELLE is sitting at a table. On the table top is a lighted candle. A collection of semi-precious stones are on the table top. ESTELLE holds one of the stones.

ESTELLE

(to herself)

Elcanite. The searching stone.

(closing her eyes)

Let the energy flow.

(holding the stone
tightly)

Help me find them again.

As if from outside, there is a burst of the taunting, demonic laughter. It seems to echo around the outside of the house.

ESTELLE is startled. She gets up from the table. She moves to the window. She pulls back the curtain. She peers out.

FX: Shadowy demonic EYES are looking back at ESTELLE.

Estelle cries out. She drops the crystal.

PRAC FX: A window pane cracks. The curtain billows inwards. ESTELLE is very frightened. She moves back from the window.

CUT TO:

38

43 CONTINUED:

43

TOSHIKO

Makes no sense.

(re the screen)

It's a fine night yet the weather map
tells me there's rain.

CUT TO:

44 EXT. ESTELLE'S FLAT, BACK GARDEN - NIGHT

44

It is now like Niagara Falls. ESTELLE is on her knees as
the torrent beats down directly on her. The force of the

downpour turns her over onto her back. Rain pours onto
her frightened face and into her mouth.

CUT TO:

45 EXT. ESTELLE'S FLAT/STREET - NIGHT

45

The Torchwood vehicle drives fast along the street. It
comes to a halt outside the building.

JACK, GWEN, OWEN and TOSHIKO climb from the vehicle.

JACK leads the way. He tries the front door. It is
locked. He knocks loudly on the door.

JACK

(calling out)

Estelle!

There is no answer. JACK runs round the passage by the
side of the house.

CUT TO:

46 EXT. ESTELLE'S FLAT, BACK GARDEN - NIGHT

46

JACK runs into the garden. He is followed by GWEN.

The soaking wet body of Estelle lies in the garden.

JACK is devastated. Owen moves to the body. He kneels
down beside her and checks for any sign of life.

OWEN

Looks like she died from drowning.

(indicating)

But there's no water in the rest of the
garden. It's as dry as a bone.

JACK reaches out to take ESTELLE'S hand. OWEN tests the
water with a small device.

(CONTINUED)

46 CONTINUED:

46

OWEN (CONT'D)

And it's rain water.

JACK gathers up the body of ESTELLE. He puts his arms around her. He holds her tightly.

GWEN watches this.

GWEN

It wasn't your father she loved all those years ago, was it? It was you.

JACK

We once made a vow. That we'd be with each other till we died.

A little twinge of jealousy for GWEN. Something she can't control.

JACK (CONT'D)

I need a drink.

CUT TO:

47 INT. THE PEARCE HOUSE, THROUGH HALLWAY - NIGHT

47

LYNN is switching off the downstairs lights.

From a nearby garden a neighbour's dog starts barking furiously.

LYNN moves to the rear door. She opens it. She peers out.

CUT TO:

48 EXT. BOTTOM OF PEARCE HOUSE GARDEN/WASTE GROUND - NIGHT 48

The dog continues to bark. The barking then changes to a subservient whimper.

CUT TO:

49 INT. THE PEARCE HOUSE, JASMINE'S BEDROOM - NIGHT

49

JASMINE is in bed. Her eyes are open. She is listening.

CUT TO:

50 INT. THE PEARCE HOUSE, THROUGH HALLWAY - NIGHT

50

LYNN closes the door. She locks it.

CUT TO:

51 INT. THE HUB - JACK'S OFFICE - NIGHT

51

JACK and GWEN sit at his desk. Jack has a bottle of brandy on the table and two glasses.

GWEN

Where did you and Estelle meet?

JACK

In London. At the Astoria ballroom.

GWEN smiles.

JACK (CONT'D)

A few months before D-Day.

(remembering)

She was seventeen years old. And she was beautiful. I loved her at first sight.

He sips at his brandy. He controls the hurt and the anger inside him.

JACK (CONT'D)

But nothing lasted in those days.

Promises were always being broken.

GWEN

And she never realised that you and your father were one and the same?

JACK shakes his head.

GWEN (CONT'D)

Poor Estelle. To have to die like that.

JACK says nothing. He takes another sip of his drink.

GWEN (CONT'D)

(in thought)

The petals in Goodson's mouth. Where had you seen it before?

JACK says nothing.

GWEN (CONT'D)

Was that during the war?

JACK

No. Long before then. On a troop train.

52 INT. TROOP TRAIN CARRIAGE - DAY (PRE STORY)

52

A caption on the screen reads

54 CONTINUED:

54

The carriage lightens.

JACK (CONT'D)

And when we came out of the tunnel all
fifteen men were dead.

The SOLDIERS all seem to be asleep with their eyes open.

JACK frantically trying to wake the man next to him. The
SOLDIERS mouth falls open and petals tumble out onto the
carriage floor.

CUT TO:

55 INT. THE HUB - JACK'S OFFICE - NIGHT

55

JACK and GWEN.

JACK

They'd been suffocated.

GWEN stares at him.

JACK (CONT'D)

My squad. Men I was responsible for.
And I was spared.

GWEN

But you can't die.

JACK

What do they care? Survivor's guilt.
Maybe they wanted me to suffer that
forever.

GWEN

But why were the men killed?

JACK

About a week earlier a bunch of them had
got drunk. Drove a truck through a
village. Ran over a child. Killed her.

He pauses for a moment.

JACK (CONT'D)

The child was a chosen one.

CUT TO:

56 OMITTED

56

57 INT. GWEN'S FLAT - NIGHT

57

GWEN and RHYS are entering. GWEN looks tired.

RHYS
Was going to cook supper. But I've been
out all day.

GWEN
Don't worry about it.

She removes her coat. She kicks off her shoes. RHYS
sees the tired look on her face.

RHYS
You OK?

GWEN
No. I've had a weird day.

RHYS
Want to go out to a movie later?

GWEN
(a shake of the head)
No. I just want to stay in.

RHYS walks into the living room. He checks. He stares.

RHYS
Bloody hell!

The flat has been 'stormed'. It is filled with leaves
and twigs and dirt and rose petals. Furniture has been
thrown around and broken. Cutlery and glassware are
smashed.

GWEN stares at the chaos.

RHYS (CONT'D)
(angry)
Must have been kids.
(kicking away some
debris)
Kids got in here.

GWEN sees something.

There is one clear space in the middle of the floor. A
ring of small stones has been placed in this space.

GWEN stares in horror.

CUT TO:

58 EXT. FRONT OF THE PEARCE HOUSE - DAY

58

A banner across the front of the house reads,
- . LYNN is tying some balloons to the
gate of the house.

ROY and JASMINE walk out from the house. JASMINE carries
her school bag.

LYNN

I'll fetch you straight from school this
afternoon, Jazz.

JASMINE says nothing.

LYNN (CONT'D)

Don't want to miss our party, do you?

JASMINE

I'd rather play down the garden.

She walks towards the parked car. LYNN looks hurt20s Tf (JA0 1 0 608

58 CONTINUED:

58

ROY (CONT'D)

No wonder your Dad left home when you were a baby. He must have seen what was coming.

JASMINE looks sad. She then sees something out of the car window. She smiles and waves.

ROY (CONT'D)

Who you waving at?

JASMINE

Just friends.

ROY

You don't have friends.

He glances in the rear-view mirror.

There is nothing to be seen.

CUT TO:

59 EXT. SCHOOL PLAYGROUND - DAY

59

KATE is ringing a school bell.

KIDS are playing and rushing around and kicking up a racket as they move towards the open entrance door of the school.

JASMINE is walking alone. The TALL BULLY and the SMALLER BULLY move up behind her.

TALL BULLY

Out the way, you little sod.

She elbows JASMINE aside. JASMINE falls to the ground...

...there is a rumble of thunder...

SMALLER BULLY

(chanting)

Cross eyes, mince pies, catch the buggers by surprise.

The two BULLIES move to join the rest of the SCHOOL KIDS.

The SCHOOL KIDS surge past KATE. She sees JASMINE getting to her feet.

KATE

Did someone push you, Jasmine?

(CONTINUED)

59 CONTINUED:

59

JASMINE

Yes, Miss.

KATE

Who?

JASMINE

Don't know, Miss.

KATE looks in the direction of the TWO BULLIES. They look back at her.

KATE puts an arm around JASMINE. She leads her towards the school door.

CUT TO:

60 INT. GWEN'S FLAT - DAY

60

JACK and GWEN. GWEN holds an open bin-liner. She is picking up bits of debris from the room.

GWEN

(still angry)

In the whole of my working life I've never had to take the bad times home with me. Never had to feel threatened in my own home.

She looks around her.

GWEN (CONT'D)

But not any more. Because it means these creatures can invade my life whenever they feel like it. I'm scared, Jack. What chance did Estelle have? What chance do any of us have?

Jack doesn't reply.

GWEN (CONT'D)

You said these creatures protected their own.

JACK

That's right.

GWEN

And you mentioned the chosen ones. Who are they? That child your soldiers killed, was she a chosen one?

JACK

Yes.

(CONTINUED)

60 CONTINUED:

60

GWEN

How many more are there?

JACK says nothing.

GWEN (CONT'D)

(raising her voice
even more)

Tell me!

JACK hesitates for a moment.

JACK

All these so-called fairies were
children once. From different moments
in time. Going back centuries. Part of
the lost lands.

GWEN

Lost lands?

JACK

The lands that belong to them.

GWEN

So what exactly do they want? 610lyre t

61 CONTINUED: 61

The TALL BULLY and the SMALLER BULLY are moving menacingly in JASMINE'S direction.

CUT TO:

62 INT. TORCHWOOD, THE HUB - DAY 62

TOSHIKO is at work as JACK and GWEN enter. IANTO is also around.

TOSHIKO peers at some information on one of her monitor screens.

JACK

Contact the coroner's office. I want a check on all unexplained deaths in the area...

TOSHIKO

What's the local weather forecast for today?

IANTO

Long sunny spells.

She flicks a weather map up on the large screen. JACK and GWEN turn to look at it.

On the high -tech weather map an odd, dark shape is swirling and moving on the very edge of the clear area.

TOSHIKO

So, what is that thing?

JACK moves to take a closer look at the screen.

CUT TO:

63 EXT. SCHOOL PLAYGROUND - DAY 63

The TWO BULLIES are approaching JASMINE.

CHOIR (V.O.)

Dance, then, wherever you may be...

TALL BULLY

(calling out)

Hey, you.

JASMINE looks apprehensively in their direction.

CHOIR (V.O.)

...I am the lord of the dance said he...

(CONTINUED)

63 CONTINUED:

63

63 CONTINUED: (2)

63

CHOIR (V.O.)

...They buried my body and they thought
I was gone...

65 CONTINUED:

65

The wind buffets KATE and the other TEACHER as they run across the playground.

KATE notices something...

FX:...KATE'S POV - in the middle of the icy wind JASMINE appears to be standing unaffected. An aura around her...

...KATE checks for a moment. She stares.

CHOIR (V.O.)

...I'll lead you all, wherever you may be...

The TALL BULLY and the SMALLER BULLY are still screaming.

KATE and the other TEACHER fight their way against the driving wind. They reach the TALL BULLY and the SMALLER BULLY.

CHOIR (CONT'D)

...I'll lead you all in the dance said he.

The icy wind stops suddenly.

The TALL BULLY and the SMALLER BULLY cling to each other. They are crying and whimpering.

JASMINE appears to have been untouched by it all. She smiles to herself.

CUT TO:

66 EXT. BOTTOM OF PEARCE HOUSE GARDEN/WASTE GROUND - DAY 66

ROY is by the double strand wire fence. He is wielding a long handled hammer. He is driving wooden fencing posts into the ground.

CUT TO:

67 EXT. SCHOOL GATES - DAY 67

PARENTS are taking their KIDS home. Some PARENTS look in the direction of the wrecked playground.

CUT TO:

68 EXT. SCHOOL CAR PARK - DAY 68

The Torchwood vehicle drives fast into the car park and stops.

(CONTINUED)

68 CONTINUED: 68

JACK, GWEN, and TOSHIKO climb from the vehicle.

CUT TO:

69 EXT. SCHOOL PLAYGROUND - DAY 69

JACK, GWEN, and TOSHIKO enter the playground. They check and look around them.

GWEN

God almighty!

The playground looks as though it has been hit by an localised arctic blast. It is also covered with litter, roof tiles, bits of trees, uprooted bushes, broken glass, broken bits of play equipment, etc.

Three or four TEACHERS are attempting to clear up the mess.

JACK, OWEN and TOSHIKO move towards the main buildings.

GWEN sees something out of the corner of her eye. She moves back across the playground. She is concentrating on a clump of trees on the perimeter.

Something moves and flutters in the trees.

GWEN starts to run.

She reaches the trees. She looks up into the dark foliage of one tree.

GWEN remains staring up at the tree.

CUT TO:

70 EXT. SCHOOL CAR PARK - DAY 70

JACK, TOSHIKO and OWEN are with KATE. She has a blanket around her shoulders. She is in a state of shock.

KATE

I've never seen anything like it. It was so sudden. Then it- then it just ended.

She shudders. She begins to cry.

TOSHIKO

Kate, is it?

KATE nods. TOSHIKO adjusts the blanket around KATE'S shoulders.

(CONTINUED)

OWEN

Was anyone hurt?

KATE

No. Two children were almost scared to death. But they're OK.

GWEN enters the room. She is affected by what she has seen.

JACK sees the look on her face.

JACK

What is it?

GWEN

I saw them.

KATE

(trying to clear her head)

It was like some sort of bad dream.

(remembering)

And- and there was little Jazz in amongst it all. She hadn't been touched. The sun was shining down on her.

JACK reacts to this.

KATE (CONT'D)

It was- it was like an aura. Like

70 CONTINUED: (2) 70

JACK nods.

CUT TO:

71 EXT. THE PEARCE HOUSE, ROAD - DAY 71

NEIGHBOURS are approaching the Pearce house.

CUT TO:

72 EXT. THE PEARCE HOUSE, GARDEN - DAY 72

Smoke drifts up from a barbecue on a small patio. ROY is in charge of the barbecue.

Music plays. GUESTS mill around.

CUT TO:

73 INT. THE PEARCE HOUSE, KITCHEN - DAY 73

JASMINE

The trees along the road.

LYNN

Is this one of your games, Jazz?

JASMINE

No.

She arranges snacks on a plate.

LYNN

So who are they?

JASMINE

Just friends.

LYNN

(cautiously)

You should have invited them to the party.

JASMINE

They don't like parties.

LYNN

I'm not surprised, if they live in trees.

JASMINE

Oh, they don't always live in trees. They can be anywhere and everywhere. They can even be in this room.

LYNN

In this room? When?

JASMINE

Now.

A flicker of concern on LYNN'S face. She looks around her, then back at Jasmine.

LYNN

Don't be silly, Jazz.

JASMINE smiles.

LYNN (CONT'D)

So where did you meet these friends?

JASMINE says nothing.

(CONTINUED)

73 CONTINUED: (2)

73

LYNN (CONT'D)

You must have met them somewhere.

JASMINE

They said they'll always look after me.
Even through time.

A look of concern on LYNN'S face.

LYNN

When did they say that?

JASMINE

I forget.

She carries the plate of snacks to the door.

CUT TO:

74 EXT. THE PEARCE HOUSE, GARDEN - DAY

74

More GUESTS have arrived. The music continues to play.
ROY is enjoying playing the host. Everyone seems happy.

ROY

(to a GUEST)

I've got long-term plans for this place.
Going to extend the patio.

JASMINE appears with the plate of food.

ROY (CONT'D)

Landscape the garden.

JASMINE peers towards the overgrown shrubbery at the
bottom of the garden.

ROY (CONT'D)

(seeing JASMINE)

Come on, Jazz. Hand that food around.
People are hungry.

JASMINE proceeds to walk around with the plate. LYNN
appears with a tray of snacks.

MALE BARBECUE GUEST

So when you going to name the day, Roy?

LYNN smiles. JASMINE shoots ROY a baleful look.

ROY

(a joke)

Never. Can't afford to keep her.

(CONTINUED)

74 CONTINUED:

74

There is some laughter.

JASMINE has another look down the garden. She sees something. She sets down the plate.

ROY looks in JASMINE'S direction.

CUT TO:

75 INT. TORCHWOOD VEHICLE/THE PEARCE HOUSE ROAD - DAY

75

The vehicle enters the road. JACK is driving. GWEN sits beside him. OWEN and TOSHIKO are in the back.

JACK slows the vehicle. He winds down the window. He looks at the road name sign.

We see the name for the first time. The sign reads

CUT TO:

76 EXT. THE PEARCE HOUSE, GARDEN - DAY

76

JASMINE is making her way through the overgrown shrubbery.

The jolly sounds of the barbecue can be heard.

JASMINE reaches the end of the garden. She finds that the waste ground has been sealed off with fencing panels.

JASMINE

(a cry)

No!

She hurries to the fence. It is taller than her. She shakes the fence. It won't budge.

JASMINE (CONT'D)

No! Please no!

She kicks at the fence.

ROY (V.O.)

Just get away, Jazz.

JASMINE turns. Roy is there.

JASMINE

You can't do this! That's my own place!
It's mine!

(CONTINUED)

76 CONTINUED:

76

ROY

I said, will you get away?

He grabs hold of her. She kicks at him.

ROY (CONT'D)

(a warning)

Jazz.

She bites his hand.

ROY (CONT'D)

You little bitch!

He withdraws his hand sharply. In doing so catches JASMINE around the face with a back-hander. She cries out. She stumbles.

The wind picks up. There is an ominous rumble of thunder...

LYNN and the GUESTS on the patio. LYNN looks up at trees blowing.

LYNN

That's all we need.

ROY emerges from the bottom of the garden.

ROY

Just a bit of bad weather. It'll pass.

There is another rumble of thunder...

CUT TO:

77 INT. TORCHWOOD VEHICLE/THE PEARCE HOUSE ROAD - DAY

77

...the sound of the thunder overlaps.

JACK, GWEN and OWEN climb from the vehicle. TOSHIKO is inside the vehicle with her laptop.

TOSHIKO

Weather's gone haywire again.

GWEN sees something.

GWEN

(indicating)

And Jasmine Pearce's house is in the middle of it.

(CONTINUED)

77 CONTINUED:

77

JACK and OWEN turn to look.

CUT TO:

78 EXT. THE PEARCE HOUSE, GARDEN - DAY

78 CONTINUED:

78

GWEN (CONT'D)

(a shout)

No!

She grabs at JACK. She swings him away from the FIGURE. She and JACK stumble and fall.

FX: The FIGURES knock ROY to the ground, and climb onto his chest.

FX: The FIGURE places it's hand inside ROY's throat. He suffocates and dies.

The FIGURES disappear. The wind stops. The sun shines.

FX: JASMINE has been watching from the overgrown shrubbery. A faint aura surrounds her.

JACK gets to his feet. He sees JASMINE.

JASMINE turns and walks down the garden.

Shocked and bewildered GUESTS pick themselves up from the debris.

At the bottom of the garden JASMINE steps over the wrecked fence.

By the patio JACK moves to where ROY'S body lies spread-eagled on the ground. He looks down at the body.

There are rose petals stuffed into his mouth.

LYNN approaches. She cries out as she sees the body.

CUT TO:

79 EXT. BOTTOM OF PEARCE HOUSE GARDEN/WASTE GROUND - DAY 79

JASMINE is standing on the piece of wasteland. She is quite calm.

JACK and GWEN have made their way down the garden. They step over the broken fence. They duck under the wire.

JASMINE

Do you know you're walking in a forest?

JACK says nothing.

JASMINE (CONT'D)

Well you are.

(CONTINUED)

79 CONTINUED:

79

GWEN looks around her. There is only the handful of trees with their dark, overhanging foliage.

JASMINE (CONT'D)

It looks like a very old forest. And it's magical. I want to stay in it.

JACK

You can see this forest?

JASMINE

Yes.

JACK

But it's not here. It's just an illusion, Jasmine.

JASMINE shakes her head.

JACK (CONT'D)

It is. It's just a game that your friends are playing.

There is a rustling, echoing sound from the dark foliage. It is like laughter.

JACK (CONT'D)

The real forest can never come back.

JASMINE

Oh, it can. When they take me to it.

JACK and GWEN exchange worried looks.

GWEN

They told you this?

JASMINE nods.

GWEN (CONT'D)

But what about your mother? Don't you want to stay with her?

JASMINE shakes her head.

FX: There is a movement in the dark overhanging foliage. Shadowy FIGURES appear. JACK and GWEN both look up.

JACK

Come on now. The child isn't sure.

JASMINE

I am sure.

(CONTINUED)

79 CONTINUED: (2)

79

JACK moves to her.

JACK
Trust me, Jasmine.

JASMINE
No. I trust them.

JACK ignores her. He puts his arm around her. He continues to address the FIGURES.

JACK
Just leave her. Go back to your forest.
Find another chosen one.

As in Scene 12 liquid sounding voices speak.

VOICES (V.O.)
Too late. She belongs with us.

JACK
She belongs here

VOICES (V.O.)
No. She lives forever.

JASMINE likes the sound of this. She smiles.

CUT TO:

80 EXT. THE PEARCE HOUSE, GARDEN - DAY

80

A distressed looking LYNN is making her way down the garden.

LYNN
(calling out)
Jazz? Where are you, Jazz?

OWEN and TOSHIKO move to intercept LYNN.

TOSHIKO
Please. Wait.
(taking hold of LYNN)
You can't go down there.

CUT TO:

81 EXT. BOTTOM OF PEARCE HOUSE GARDEN/WASTE GROUND - DAY

81

JACK, GWEN and JASMINE. JACK still has his arm around Jasmine. He continues to address the FIGURES.

(CONTINUED)

JASMINE
(reminding him)
A world of ice. Is that what you want?

JACK
(to the FIGURES)
A dead world? What use is that to you?
There'll be no more chosen ones.

JASMINE
They'll find us. Back in time.

FX: FIGURES descend from the trees. They swirl around.
JASMINE smiles as she watches the FIGURES swirl.

JACK releases JASMINE. He steps back.

JACK
All right. Take her.

GWEN
Jack no!

FX: The FIGURES move and swirl around JASMINE.

GWEN stares, horrified. JACK turns to her.

JACK
You asked me what chance we had against
them. For the sake of the world this is
our only chance.

FX: The FIGURES continue to swirl around JASMINE. She
smiles once more.

JASMINE
(to JACK)
Thank you.

She raises her arms to the FIGURES.

LYNN appears at the end of the garden. OWEN and TOSHIKO

81 CONTINUED: (3)

81

JACK moves quickly to her. He grabs her. He holds her.

JACK

I'm sorry. I'm so sorry.

LYNN gives a great cry of anguish.

CUT TO:

82 EXT. THE PEARCE HOUSE, ROAD - DAY

82

GWEN, OWEN and TOSHIKO wait by the vehicle. They are not happy.

JACK approaches from the direction of the Pearce house. He sees the look on the faces of the others.

JACK

What else could I do?

He climbs into the vehicle. He starts the engine.

We pull away and watch the others climb into the vehicle.

We pull further away as the vehicle drives off along the road.

VOICES (V.O.)

Come away, Oh human child! To the waters of the wild ...

CUT TO:

83 INT HUB. MEETING ROOM - DAY

83

Gwen is clearing away the investigation in the meeting room.

VOICES (V.O.)

With a faery hand in hand, For the world's more full of weeping than you can understand.

GWEN looks up quickly.

The projector flickers on - it's showing one of the Cottingley photographs. We move in on the still image.

A peaceful garden on a summer day. 1917.

FRANCES GRIFFITHS is looking at some tiny, winged figures that hover around her.

Closer on one of the winged figures on her hand.

(CONTINUED)

83 CONTINUED:

83

CU on the tiny winged figure. It is JASMINE.

END OF EPISODE