

TORCHWOOD

Episode 13

by

Chris Chibnall

Goldenrod Revisions

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TEASER

1 EXT. CARDIFF -- DAY

1

Helicopter shots: daybreak over Cardiff. Gorgeous.

CUT TO:

2 INT. GWEN'S FLAT/BEDROOM -- DAY

2

Golden sun beginning to infiltrate the room.

RHYS is sleeping. GWEN, head propped up on her elbow, lies staring at him. She may well have been lying like this all night.

And there's a look of such love, such appreciation on her face. Hold this for a moment, GWEN's need, dependence on RHYS. Then:

RHYS

(eyes still closed)

You know it's rude to stare.

GWEN

I'm hoping telepathy will make you get me a cuppa.

RHYS

(eyes opening)

What's it worth?

GWEN

What d'you want?

RHYS

(in for a kiss)

I'll draw you a diagram.

They kiss. He gets out of bed, heads for the kitchen. GWEN admires the naked rear view.

GWEN

Nice arse!

RHYS does an ASDA, slapping his own cheek, as he disappears into the corridor.

And GWEN's mobile rings, at the side of the bed.

RHYS (O.S.)

(calling from corridor)

Don't answer it!

(CONTINUED)

2 CONTINUED: 2

GWEN answers it.

JACK (O.S.)
You watching the news?

CUT TO:

3 INT. GWEN'S FLAT/LOUNGE -- MOMENTS LATER 3

GWEN stands in front of the TV, RHYS makes tea in b/g.

TV SCREEN: NEWS 24 studio newsreader.

NEWS 24 WOMAN
There's speculation that the incidents
overnight may be linked. Initial
reports suggested terrorist involvement.
But this morning some intelligence
experts have claimed the incidents may
be a stunt. Let's bring you up to date
with the sightings.

The news coverage goes to VT footage.

CUT TO:

4 EXT. TAJ MAHAL -- DAY 4

News footage. Graphic in top left of screen reads "Agra,
India".

Futuristic shuttles (New Earth shuttles?) Buzz over the
Taj Mahal -- a line of them -- swoop down, past the water
in front.

NEWS 24 WOMAN (V.O.)
The first sightings were of UFOs over
the Taj Mahal in India. They came in
just after midnight.

(And all through this and the next two scenes, the news
ticker reads: *Samurai warrior on the rampage in Tokyo*
subway system ... Beatles "on the roof of Abbey Road
studios"... Fears over guillotine appearance in Paris...)

CUT TO:

5 EXT. LONDON STREET -- DAY 5

News footage. Graphic in top left of screen reads
"London".

(CONTINUED)

5 CONTINUED:

5

Police roadblock. The news camera zooms, peers past the police to:

ROUNDHEAD SOLDIERS! Three of them, muskets raised.

POLICEMAN

(through loudhailer)

Place your weapons on the floor!

NEWS 24 WOMAN (V.O.)

In London this morning, there were reports of men in historic dress firing upon police.

The three soldiers fire a shot each at police. Everyone ducks.

And the camera lingers on the soldiers' expressions. They're terrified.

CUT TO:

6 EXT. MOTEL/CAR PARK -- DAY

6

News footage. Graphic in top right of screen reads "Oklahoma City, USA".

CAMCORDER FOOTAGE: through a peeking, neck-craning crowd, the camera picks out a Sioux Indian in the car park of a low-rise motel. Unsure where to go, just looking up and round. Spooked.

NEWS 24 WOMAN (V.O.)

There have also been sightings across the United States. This native American was filmed by a passer-by in an Oklahoma City park.

CUT TO:

7 EXT. CITY STREETS -- DAY

7

News footage. Busy street. Preachers on soapboxes barracking crowds. Attracting big crowds now.

NEWS 24 WOMAN (V.O.)

Some religious groups are claiming events overnight are vindication of their teachings.

(CONTINUED)

7 CONTINUED:

7

Cut on the news footage to men (old, maybe bearded) wearing sandwich boards "THE TIME FOR REPENTANCE IS HERE".

CUT TO:

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

8

RHYS and GWEN now standing together, mugs of tea in hand. (And RHYS in dressing gown now!).

RHYS

D'you think it *is* terrorists?

GWEN

Terrorists bomb things. This is different. It's like... cracks in time. All over the world.

On the TV screen, an evangelical commentator can be heard.

EVANGELICAL COMMENTATOR

Many didn't believe us. Now they should. Judgment day is finally here.

Close in on GWEN.

EVANGELICAL COMMENTATOR (CONT'D)

This is the End of Days.

CUT TO:

OPENING TITLES

CUT TO:

9 INT. TORCHWOOD, THE HUB -- DAY

9

Tight in on IANTO.

IANTO

And I heard but did not understand and I said, 'Master, what is the End of all these things?'. And he said, 'Go Daniel, for the things are closed up and sealed until the end time.' Daniel 12, verse 10.

GWEN at her computer, IANTO standing reading. The Hub still in a state of disrepair after the events of Episode 12.

(CONTINUED)

9 CONTINUED:

9

The rift manipulator machinery still sitting there (NB this episode takes place only a few hours after the end of Ep 12).

GWEN

That sounds a bit too close for comfort.

(calling over)

Owen, what are you doing?

In the main part of the Hub, OWEN'S pressing a couple of buttons on the machine which supports the hand in the jar. The light in the jar is flickering on and off. The machine is buzzing. (NB: left shoulder is bandaged after the events of Ep 12.)

OWEN

This machine's on the blink. Keeps losing power.

(to IANTO)

Sorry, don't let me stop your portents of doom. Or have you finished?

IANTO

Oh no. Plenty more where that came from: Abaddon, the Great Devourer who'll lead the world into shadow. Or there's always stuff they excised from the Bible: "the unrighteous, the sinners, and the hypocrites shall stand in the depths of darkness"--

JACK

(interrupting IANTO)

Yeah, thanks Ianto, I can do without the superstition. You people love any story which denies the randomness of existence.

(All this as he and TOSHIKO exit JACK's office, join the others.)

IANTO

Thanks. That makes me feel a lot better.

JACK

OK, I've been fielding calls all night. The government, UNIT, the CIA -- half the Western world and a good proportion of the Eastern -- are all asking the same question. Is this anything to do with us?

(CONTINUED)

9 CONTINUED: (2)

9

GWEN

And is it?

CUT TO:

10 INT. TORCHWOOD, MEETING ROOM -- MOMENTS LATER

10

TOSHIKO presses a button on her PDA. Graphics appear on the screen. A map of the world, with lines zig zagging across it.

TOSHIKO

I've run a profile of every reported temporal anomaly and tracked any physical or temporal patterns.

And the lines, spreading out across the world, all converge on Cardiff. Like a spider's web across the world, with the city at its centre.

GWEN

Shit.

JACK

The cracks in time trace back here. To the rift. This city, this Hub is the centre. What we're seeing around the world are the ripples and aftershocks. The rift is splintering.

(looks to OWEN)

Because of you.

On OWEN: shock, horror, that cold fear when you've really, really fucked up.

OWEN

What?

JACK

You opened the rift without knowing what you were doing. You've caused the temporal cracks to widen. Time is seeping through.

OWEN

Hang on! Before we go all blame game here, without me, you two'd still be stuck in the 1940s.

JACK

D'you have any idea what Time really is? It's an element, a violent force. And you've opened a door to it.

(CONTINUED)

10 CONTINUED:

10

All the team turn and look at OWEN.

From OWEN's POV -- their accusing faces, like they're all ganging up on him.

OWEN

Fine. It's all down to me. So are we gonna sit round crying into our lattes, or do something about it?

(to JACK; tough)

What's your big plan, big man?

JACK and OWEN stare each other out for a second. JACK doesn't rise to OWEN's goading.

JACK

The strongest cracks in time will be here in Cardiff, at the centre of the rift. We find and neutralise them. Bring those who've fallen through time back here, into the vaults.

OWEN

And do what with them?

JACK

Deal with phase one first, then I'll tell you about phase two.

OWEN

No, come on! You can't control time, we can't send them back. What're you gonna do?

Beat.

JACK

We'll figure something out. This is not the end of the world.

(Beat)

I'm certain of that.

JACK looks across their faces: TOSH, IANTO, GWEN, OWEN. And there's a worry, a concern unlike anything we've seen before. And a sense that they don't quite buy his bravado.

Then a computer beeps -- JACK saved by the bell.

(CONTINUED)

10 CONTINUED: (2)

10

IANTO

(at a computer)

Priority one request for attendance at the hospital. Mortality rate has gone through the roof. They're sealing off the premises and designating a hot zone.

OWEN

I'll go.

JACK

Tosh, go with.

OWEN

I'll be fine on my own, thanks.

TOSHIKO

And you'll be even better with me alongside. Shut up and come on.

They head on out. GWEN looks to JACK.

JACK

What?

GWEN

You just won the David Brent award for staff management. Did you have to pick on him in public like that?

JACK

All our actions have consequences.

GWEN

And all your staff have feelings. Even Owen.

JACK

Well, you would know.

Ouch. You bastard. GWEN fumes, resists the urge to tell JACK to fuck off, as he stands looking at her defiantly.

GWEN

He brought you back. Would you rather be stuck in World War Two?

Close in on JACK, and for a moment we might think that he would...

GWEN's phone rings.

(CONTINUED)

10 CONTINUED: (3)

10

GWEN (CONT'D)

Hello?

CUT TO:

11 INT. POLICE STATION/CELLS -- CONTINUOUS

11

PC ANDY, on his mobile.

ANDY

Gwen, it's Andy. Listen, I didn't know
who else to call.

JUMP CUT TO:

12 INT. POLICE STATION/CELLS -- DAY

12

The viewing slot on a cell door is slammed open.

GWEN, JACK and ANDY peer in.

On the other side, a ROMAN SOLDIER sees the slot open and
runs at the door, yelling! Raging, screaming, he slams
himself against the door, slamming ten bells out of it.

GWEN slams the slot shut. The screaming and banging
against the door continue.

GWEN, JACK and PC ANDY standing in the corridor outside
the cell.

ANDY

Double murder. Stabbed two blokes in
Penarth. Brutal, it was. No mercy.

(bewildered)

What're we supposed to do? He doesn't
speak any English. And he's dressed as
a bloody Roman soldier!

JACK

He's not dressed as a Roman soldier. He
is a Roman soldier. He's shouting in
Latin.

They listen as the soldier rants for a moment.

ANDY

Only word I could pick out was
Gelligaer.

(CONTINUED)

12 CONTINUED:

12

GWEN

(to JACK)

There's an old Roman fort out at
Gelligaer. Built around 75 AD.

JACK

So this guy is on his way there when
time splinters. And he ends up here --

GWEN

-- all terrified, lashes out at the
first people he encounters.

ANDY watching their theorising, bemused.

ANDY

'Scuse me, any time you feel like
talking sense.

JACK

That soldier's come through a crack in
time.

He looks from JACK to GWEN.

ANDY

(to GWEN)

He's not serious, is he?

JACK

(to GWEN)

Why do we bother trying to explain?
It's beyond him.

ANDY

Look. This doesn't happen. Not in
Cardiff.

JACK

Just because you can't understand,
doesn't mean it isn't true.

Oh dear, GWEN can see poor ANDY's floundering now.

GWEN

I know it's mad.

ANDY

Alright, Mulder and Scully. Say I
believe you. Which I don't, cos it's
bollocks, but anyway say I do.

(MORE)

(CONTINUED)

12 CONTINUED: (2)

12

ANDY (CONT'D)

How are we meant to handle a prisoner from two thousand years ago? I mean, does he have the same rights as anyone else? How's this gonna work with the CPS?!

JACK

We'll take him off your hands.

He reaches in his pocket. Brings out a long rectangular metal box, like a long thin pencil case. Opens it. Inside is a small hypodermic needle.

JACK (CONT'D)

Under any other circumstances, an exuberant Roman soldier would be my perfect morning. Only difference between heaven and hell? Timing.

GWEN

Be careful.

JACK nods to ANDY. ANDY opens the door -- JACK goes in the cell.

ANDY slams the door. Turns to GWEN, anxious.

ANDY

Everyone's saying it, y'know. In work, on the street.

(Beat)

D'you think this is the end of the world?

And GWEN puts on her best professional reassurance face.

GWEN

Don't be daft. You think the world's gonna end on your shift?

She smiles at him. He smiles back.

ANDY

I've seen you use that smile on a lot of people.

GWEN

(the smile freezing)

What smile?

(CONTINUED)

12 CONTINUED: (3)

12

ANDY

The smile you use to reassure people
when deep down you know things have gone
to shit.

(Beat)

The smile that means you're scared, too.

On GWEN.

CUT TO:

13 OMITTED

13

THRU

THRU

15

15

16 INT. HOSPITAL/CORRIDOR -- DAY

16

Unremarkable, deserted hospital corridor. OWEN and
TOSHIKO walk through.

TOSHIKO

Don't take any notice of Jack.

(quiet; heartfelt)

I'm glad you got us back. I couldn't
have survived there.

OWEN looks at her, grateful for the thanks. TOSHIKO
smiles at him. He smiles back.

They approach a set of sealed doors (like the Weevil
corridor seal in Episode 1). A POLICEMAN stands on
guard.

POLICEMAN

Turn around, please, folks. They're
evacuating, not bringing people in.

OWEN

Torchwood. We were sent for.

The policeman looks OWEN and TOSHIKO up and down with
disdain.

POLICEMAN

Like flies to shit, you lot.

He steps to one side.

OWEN and TOSHIKO step through the seal.

And there's a shockingly different atmosphere the other
side of the seal: totally nightmarish.

(CONTINUED)

16 CONTINUED:

16

Half a dozen people in bio-suits turn to look at them.

The corridor itself has material all over the walls, making everything seem like one great big protective tent. Nightmarish quality.

The bio-suits stare at OWEN and TOSHIKO. Other than the half-dozen, the corridor is deserted.

TOSHIKO and OWEN stare back, unnerved.

And DOCTOR JAMES SHAW (20s, sleep-deprived, terrified), takes the hood of his bio-suit off.

DOCTOR JAMES SHAW

About bloody time!

CUT TO:

17 INT. HOSPITAL/WARD -- DAY

17

Six or seven bed areas, half-screened by curtains. On every bed, the shape of a body underneath a sheet, pulled over their faces.

DOCTOR JAMES SHAW leads OWEN and TOSHIKO, now kitted out in bio-suits through the ward. They stop by one bed.

DOCTOR JAMES SHAW

This was the first one to die.

He pulls the sheet back: the body of a woman in her 30s/40s. Dirty body with pustules, swollen glands.

OWEN and TOSHIKO reel.

OWEN

Nice.

He starts to examine the body.

DOCTOR JAMES SHAW

NO ID on her -- she just appeared in the middle of A&E. Nobody saw her come through the doors, she didn't register at the desk.

TOSHIKO

So what happened?

(CONTINUED)

17 CONTINUED:

17

DOCTOR JAMES SHAW

She was coughing up blood -- we moved her into isolation immediately. An hour or so later, the staff who'd dealt with her started presenting similar symptoms.

TOSHIKO

Which were?

DOCTOR JAMES SHAW

Bite-like bumps on the skin, chills, fever, headaches -- along with black patches on the skin.

OWEN

Indicating bleeding into the skin and possibly other organs.

DOCTOR JAMES SHAW

From the staff, it started spreading to other patients who'd been in the reception when she came in.

TOSHIKO's at the side of the bed, going through a pile of possessions, including some ragged, dirty clothes.

TOSHIKO

These aren't contemporary clothes.

OWEN

Her teeth aren't exactly modern style, either.

(looks up at TOSHIKO)

Shit.

He races over to the next body -- grabs the records chart. DOCTOR JAMES SHAW follows him.

DOCTOR JAMES SHAW

As soon as we realised the rate of infection, we closed down the whole area.

And OWEN's looking worried -- no, terrified -- now.

OWEN

How many more are infected?

DOCTOR JAMES SHAW

Thirty, maybe forty.

OWEN

They're all quarantined off?

(CONTINUED)

17 CONTINUED: (2)

17

DOCTOR JAMES SHAW

We think so.

OWEN

Make bloody certain! And have all their sheets and clothes burned immediately!

DOCTOR JAMES SHAW runs off. TOSHIKO comes over to OWEN. And she can see the terror in his eyes.

TOSHIKO

What is it?

OWEN

That woman's not from this century. More like the 14th. This is the fucking Black Death, Tosh. She's infected Cardiff A&E with the plague.

(horrified)

And it's my fault.

DOCTOR JAMES SHAW

(running back in)

The team are instigating quarantine procedures.

OWEN

The infected'll need 30 mil of Streptomycin and Chloramphenicol plus 2g of Tetracycline.

DOCTOR JAMES SHAW

(disbelieving)

That's plague medicine. Standard issue for bubonic and --

OWEN

Well done, House. That's what you're up against. A strain direct from the middle ages, so God knows what tricks it's got up its sleeve.

DOCTOR JAMES SHAW

(looking round the room)

Oh God...

(looks back to OWEN)

So what're you gonna do now?

OWEN

You're the hospital! You've got procedures, haven't you?!

(CONTINUED)

17 CONTINUED: (3)

17

DOCTOR JAMES SHAW

Yes, but -- everybody said Torchwood
would sort this out. What if we get
more carriers appearing out of the blue?

TOSHIKO

(not really believing
what she's saying)

We're working to stop that.

DOCTOR JAMES SHAW

(snapping)

We waited for you! You've got to stop
this! You've gotta do something!

And OWEN rounds on the medic.

OWEN

No, you've gotta do something. People
are dropping through time, and they're
gonna bring every disease in history
through your doors. So you'd better be
ready.

As he says this, OWEN advances on DOCTOR JAMES SHAW,
looming over him. DOCTOR JAMES SHAW backs off, until
he's cornered, up against the wall.

TOSHIKO

Owen --

OWEN

(to DOCTOR JAMES SHAW)

Scared enough yet? Cos fuck knows I am!

And he turns on his heel, heads towards the exit.

OWEN (CONT'D)

Come on Tosh!

TOSH turns to DOCTOR JAMES SHAW.

TOSHIKO

He's under a lot of pressure. Make sure
they get the medicine. Call us if
things get worse.

And a flicker of fear across the Doctor's face.

DOCTOR JAMES SHAW

How much worse *can* they get?

On TOSHIKO: her expression says: oh, much much worse.

(CONTINUED)

17 CONTINUED: (4)

17

She bites her tongue and leaves.

On DOCTOR JAMES SHAW, alone in the ward of plague victims.

CUT TO:

17A INT. HOSPITAL/CORRIDOR -- DAY

17A

TOSHIKO exits the ward -- back the way she came, bio-suited people still in the corridor -- looking for OWEN. Nightmarish atmosphere again.

She looks down one direction, trying to see him amidst all the others.

TOSHIKO
(calling out)
Owen?

None of the bio-suits register this. Just ignore her. TOSHIKO looks the other way.

TOSHIKO (CONT'D)
Owen! --

And along the corridor, past all the bio-suited people...

A Japanese woman. In her 50s.

Standing totally still, totally incongruous. Staring at TOSHIKO.

And she has a tiny, worrying line of blood trickling down her face from her forehead. Like she's been injured, or in an accident.

Close in on TOSHIKO. Stunned. Rooted to the spot, staring at this woman in the distance.

TOSHIKO (CONT'D)
Okaasan? [mum?]

TOSHIKO'S MUM
Yattekururwayo, kurayami no naka kara.
[it's coming, out of the darkness]

TOSHIKO
[Kuru tte] Nani Ga? [coming? What is?]

(CONTINUED)

17A CONTINUED:

17A

TOSHIKO'S MUM

Hoka ni houhou Ga nakereba, yaru shika
nai [If there's no other way, you'll
have to do it]

TOSHIKO

Yaru tte nani ow? Okaasan! [do what?
Mum!]

And a bio-suit sweeps in front of her. Once it's passed,
TOSHIKO's MUM has gone.

TOSHIKO runs to where her mother was. Nobody there.
Just lots of bio-suits.

And then OWEN's impatient voice as he comes back looking
for her.

OWEN

Tosh! Stop pissing about!

On TOSHIKO. More and more shaken.

CUT TO:

18 EXT. CARDIFF -- DAY

18

Helicopter shots: the city streets.

CUT TO:

19 INT. POLICE STATION -- DAY

19

Corridor, by the cells. JACK and GWEN walking.

GWEN

If Owen managed to open the rift to get
you and Tosh back, can't we do the same
thing for these people? We've still got
the rift manipulator.

JACK

There's a world of difference. We're
talking about taking control of time,
not pulling two people back from the
past. Besides, look at the damage Owen
caused. We mess with it further, we'll
put the whole planet in danger.

GWEN

So what happens to all these people?

(CONTINUED)

19 CONTINUED:

19

JACK

They stay in our vaults.

GWEN

And when the vaults get full?

JACK

(breezy)

We'll think of something.

And GWEN grabs him, stops him. There's fear in her eyes.

GWEN

How can you be so sure?

JACK stares at her, registering the fear, sharing it for a micro-second. And then, the mask of cheeriness and control is slammed back on.

JACK

Have I ever let you down?

He walks on ahead. GWEN stands there: she's clocked the tiniest shard of doubt in JACK's voice.

And as she stands, she realises she's by a cell door. Something, out of the corner of her eye, makes her turn.

She moves up and peers through the viewing panel into the cell.

BILIS. Alone at the back of the cell. Staring directly at her.

GWEN takes some involuntary steps backwards.

Tight in on their faces. Neither moves. Locked eye contact.

The sound of the rest of the world becomes muffled and dull.

And GWEN hears a voice in her head.

BILIS (V.O.)

I'm sorry.

GWEN stares at him, startled. Almost unable to move. The rest of the world an out-of-focus blur around both of them.

BILIS' lips don't move as she hears his voice inside her head again.

(CONTINUED)

19 CONTINUED: (2)

19

BILIS (CONT'D)

I'm so sorry.

JACK

Gwen--

JACK grabs her, spins her round, shattering the moment.
Sounds of the world crash back in.

JACK (CONT'D)

Come on.

GWEN spins back round -- looks into the cell.

BILIS has gone.

GWEN runs into the cell -- spins round.

It's deserted. And GWEN's completely freaked out.

CUT TO:

20 OMITTED

20

21 INT. TORCHWOOD, THE VAULT -- DAY

21

JACK and GWEN look on as the cell door shuts on the
sedated ROMAN SOLDIER, lying inside.

GWEN

It was definitely him: Bilis, the
caretaker from the dance hall.

JACK

That's all he said? Sorry?

GWEN nods.

JACK (CONT'D)

What's he got to be sorry for?

Before GWEN can reply, loud, unholy howling.

JACK and GWEN look along the vault.

A WEEVIL, locked in a cell, is pressing itself against
the glass. Howling -- anger? Sadness?

And IANTO enters, holding a cuffed (hero) WEEVIL in front
of him.

IANTO

Coming through!

(CONTINUED)

21 CONTINUED:

21

GWEN and JACK stand back as IANTO shepherds the WEEVIL into the cell with the other one.

IANTO (CONT'D)

(to JACK)

Thirteen more reports of Weevils on the loose. We're not gonna be able to keep up, at this rate.

JACK

Everything's on the increase.

Including the loud, ungodly howling!

GWEN

(to IANTO)

Can you stop them making that noise?

IANTO

If you've got any ideas how.

JACK goes to stand in front of the glass.

JACK

Maybe they're time sensitive. All this disturbance could be too much for them.

IANTO

We're now full in the vaults across all nine levels. D'you want me to activate the lower vaults? Only we've never used them since I've been here.

JACK

Do it. Gwen, maybe you're right. Let's run a search on your dance hall buddy. We need to find him.

They head on out.

IANTO looks into the WEEVIL cell for a second. Stands close to the glass, his face close to a WEEVIL's.

The howling stops. The WEEVILs freeze, both looking in the same direction -- towards the vault exit.

IANTO, close to the glass turns to look.

Standing at the other end of the vault is LISA (IANTO's girlfriend from Episode 4).

Completely human, casually, sexily dressed.

(CONTINUED)

21 CONTINUED: (2)

21

Close in on IANTO's horror, shock.

LISA
Hello, Ianto.

IANTO
You're dead.

LISA
Time's splintering.

IANTO
What do you want? Why are you here?
(Beat)
Am I going mad?

LISA
There's only one way to stop this.
Before things get worse.
(Beat)
People will die, Ianto. Thousands of
people. Unless you open the rift.

On IANTO. He looks down, then up again.

And LISA has gone.

On IANTO: freaked out.

CUT TO:

22 INT. TORCHWOOD, THE HUB -- DAY

22

GWEN and JACK, striding through the Hub, having come up
from the Vault. TOSHIKO and OWEN are at their desks.

JACK
How was the hospital?

OWEN
Laugh a bloody minute. They've got an
outbreak of Black Death.

GWEN
Oh my God...

JACK
(spooked by this; to
TOSHIKO)
Have they got it under control?

But TOSHIKO is staring ahead, into space, still
preoccupied with what she saw back at the hospital.

(CONTINUED)

22 CONTINUED:

22

JACK (CONT'D)

Tosh--

(she snaps out of it)

How are they coping?

TOSHIKO

Um, Owen got the place quarantined and organised treatments for those who've been infected.

OWEN

Only consolation is it's treatable these days.

(to JACK)

But what happens when the next carrier comes through? Someone carrying smallpox or Ebola or something from the future we don't even know about yet? What do we do then?

They all look to JACK. Beat. He doesn't have an answer for that.

JACK

Yeah, well... It's not gonna do us any good standing around speculating.

He goes to walk past OWEN -- but OWEN grabs his arm. And there's real anger in OWEN here.

OWEN

We need to be prepared.
We're helpless, all we're doing is putting sticking plasters on gaping wounds!

But JACK isn't gonna rise to OWEN's anger.

JACK

What do you suggest?

OWEN

I suggest you lead us! Tell us what the solution is.

GWEN

Owen--

OWEN

No! Come on!
(looks round the others)
You're all thinking it!
(MORE)

(CONTINUED)

22 CONTINUED: (2)

22

OWEN (CONT'D)

(to JACK)

You're the man in charge. You keep all the secrets! Now's the time to let a few out, tell us how the hell we deal with this.

JACK in close on OWEN. Very quiet, very calm.

JACK

You want to know a secret? There is no solution. I can't fix this. Because this *never should have happened*. The first thing you learned when you joined Torchwood was: don't mess with the rift. Too dangerous, too unpredictable. You disobeyed those orders. And now, everything that's happening is down to you.

OWEN

I only disobeyed instructions to bring you back.

JACK

And now people are dying.

OWEN

What, so I shouldn't have bothered?

And JACK's so cold, so tough.

JACK

I need people on my team who stick to their orders. Not jeopardise the whole operation by going solo.

OWEN

Then maybe I don't belong on your team any more!

TOSHIKO

(trying to move OWEN
away)

Owen! Don't be ridiculous!

(to JACK)

He's upset -- what happened at the hospital, it's really got to him --

OWEN

(shaking TOSHIKO off)

Who the fuck are you, anyway?

(MORE)

(CONTINUED)

22 CONTINUED: (3)

22

OWEN (CONT'D)

Jack Harkness? You don't even exist.
We've looked. If you're not even a real
person, why the hell should I follow
your orders?

GWEN

This isn't helping!

OWEN

(to JACK)

You want some authority over me? Tell
us all the truth. Come on!

And OWEN shoves JACK -- JACK stumbles backwards, his face
impassive, not breaking eye contact with OWEN.

GWEN

Owen, stop being an arsehole!

OWEN

The big brave Captain! So brave he
won't even own up to who he is.

JACK looks all round the team (IANTO now having come up
from the Vault, too, watching this from a distance).

They all stare back, not knowing what to do.

JACK looks to OWEN.

JACK

Get out.

And OWEN laughs.

OWEN

What?

JACK

I'm relieving you of your duties.

TOSHIKO

No! You can't do that!

GWEN

Jack, wait--

OWEN

(to JACK)

Bollocks you are!

(CONTINUED)

22 CONTINUED: (4)

22

JACK

(to OWEN)

You're done here.

OWEN

That's your answer? The world's going to shit. And you're sacking me?!

JACK

I can't trust you to be part of this team any more.

TOSHIKO

Please, come on, we should just take a moment, calm down --

OWEN

No, no, Tosh! Really! This is perfect! None of this is my problem any more! That'll do for me!

And it's GWEN who raises her voice, direct, authoritative.

GWEN

For God's sake! Both of you!

And they both look.

GWEN (CONT'D)

We need to stick together.

JACK

(to OWEN)

If I can't rely on you, if I don't have your complete trust, you don't belong here.

He looks round to the others. Totally professional, in control. The iconic leader.

JACK (CONT'D)

That applies to all of you. Anyone who agrees with Owen, leave now.

Beat.

The team all exchange glances: what should they do?

OWEN looks round the team.

JACK, implacable, looks round.

(CONTINUED)

22 CONTINUED: (5)

22

GWEN, TOSHIKO, IANTO don't move. And they all look down and away from OWEN.

OWEN understands. Nods. They're staying.

OWEN

So now we know how it is.

He takes his gun out, lays it on the table. All the while keeping eye contact with JACK. This done:

OWEN (CONT'D)

(to JACK)

So that leaves me twenty four hours to savour the good times.

GWEN

(alarmed; to JACK)

What does he mean?

JACK says nothing, just stares at OWEN. OWEN grins. To GWEN.

OWEN

Work it out, Gwen. Nobody walks out of here intact.

(Beat)

Some time in the next 24 hours, I get retconned. All my memories erased. Don't know where or when, but he'll get me. All part of the game.

GWEN looks horrified.

GWEN

Jack, this has gone far enough--

OWEN stands surveying the team. Valedictory.

OWEN

So I guess this is goodbye. Nice working with you. Good luck with the end of the world.

(to GWEN)

I'd say thanks for the memories, but...

He grins. Turns and heads for the exit. GWEN turns to JACK.

GWEN

For God's sake, Jack!

(CONTINUED)

22 CONTINUED: (6)

22

JACK
(quiet; hard as nails)
You're either with me. Or against me.

OWEN goes through the gates, the rolling door. He doesn't look back as everything slams behind him.

The team all staring at JACK.

CUT TO:

23 INT. TORCHWOOD, THE HUB -- CONTINUOUS

23

The other side of the rolling door.

OWEN stops.

And he's fighting, desperately, to keep his emotions down.

But all of a sudden, he looks like a scared, lonely little boy.

And he tips over, all ready to burst into tears, his face folding --

And then he pushes it back down. Puts back the cold hard exterior.

The lift doors open. He gets in.

His hand hesitates over the button to shut the doors and ascend.

Then he slams his hand onto it.

The lift doors slam, shutting OWEN away from the Hub.

CUT TO:

24 EXT. BUTE ARCADE -- DAY

24

HERO SHOT: JACK and GWEN stride down the arcade.

*

To a tiny doorway, a small window. Stuffed with clocks. Absolutely crammed with them.

A sign above the doorway: "A Stitch In Time". Underneath the name it says "Timepieces repaired and refurbished".

The duo head in.

*

CUT TO:

25 INT. CLOCK SHOP -- DAY

25

The sound of clocks.

Long and narrow shop, quite dark, shafts of light trying to sneak in amidst all the clocks.

No counter, just clocks. Everywhere. The walls are stuffed with them.

All shapes and sizes, old and new, large and small.

GWEN and JACK wander through, looking at the walls.

GWEN

Some of this stuff must date back centuries.

JACK

He scavenges antique pieces from other time zones, brings them back here and sells them at a profit. Not a bad business plan.

BILIS

We all have to earn a living.

JACK and GWEN turn. BILIS is standing in a doorway at the far end of the shop, which leads out to the back. (And he's friendly, helpful, open here: absolutely not a villain).

JACK

You were in 1941.

BILIS

As were you.
(to GWEN; big smile)
Hello again.

GWEN

How could you be in two time periods at once?

BILIS

I can step across eras, like you'd walk into another room. At first, it seemed the most incredible gift. Now I know the reality. It's a curse.

GWEN

Why?

(CONTINUED)

25 CONTINUED:

25

BILIS

(such sadness)

I see the whole of history. But I don't
belong anywhere within it.

(Beat)

So.

(to JACK)

Your return to this time had a price.
Time is splintering.

JACK

We came to find out what you know.

BILIS

This city exists on a rift in time. The
only way to make things right is to
fully open the rift. Let it suck back
what fell through.

Close in on JACK.

JACK

No way. It's too dangerous.

GWEN

(to JACK)

Can we even do it?

BILIS

Of course you can. Isn't that right,
Captain?

GWEN

Jack?

JACK

(to GWEN)

Look at what's already happened. We
open that rift fully, we'll put millions
of lives at risk.

BILIS

And yet, if you don't, more things will
fall through. Lives will be lost.

JACK levels his gun at BILIS. BILIS doesn't flinch.

And JACK'S so calm, the last good sheriff in town.

JACK

You know so much, you're coming back
with us.

(CONTINUED)

25 CONTINUED: (2)

25

BILIS
(shaking his head)
I'm sorry.

And as he speaks, he steps backwards -- and fades. Gone
into another time. JACK spins round the shop.

JACK
Damn it.
(heading out of the
shop; to GWEN)
Back to the Hub. Trace the temporal
activity round this location, see if we
can find him. Come on!

He heads out -- GWEN takes one last look round before
exiting.

BILIS (O.S.)
(a whisper)
Gwen.

And again, it's like it's inside her head. She spins
round. The shop still empty.

She turns back to the door -- and BILIS is standing
there, right next to her. She jumps in fright.

GWEN goes to open the door -- BILIS slams it before she
can open it.

BILIS (CONT'D)
I'm not your enemy.

GWEN stares at him: can he be trusted? But she can't
resist asking:

GWEN
In the street. Why were you saying
sorry?

BILIS
Sometimes, it's better to live in
ignorance. Unless... D'you really want
to know?

GWEN unsure -- what's he going to tell her? Then.

GWEN nods.

BILIS holds out his hands, palms turned upwards.

(CONTINUED)

25 CONTINUED: (3)

25

BILIS (CONT'D)

Take my hands.

*

GWEN slowly, conflicted, reaches out her hands. As she does, BILIS withdraws his. Strict.

BILIS (CONT'D)

Only if you're sure.

*

Beat. GWEN and BILIS' eyes locked.

*

GWEN takes BILIS' hand. WHAM.

It's like electricity coursing through her body --

GWEN's eyes widen with terror -- zoom into her pupils --
a flash of orange and

CUT TO:

26 MOVED TO SCENE 31A

26

27 OMITTED

27

28 INT. GWEN'S FLAT -- DAY

28

GWEN's vision.

GWEN's POV as she walks down the hall of her flat, round
the doorway into the lounge to find:

Bloodbath.

Blood all over the walls, the furniture.

And RHYS, lying dead on the floor, in a pool of blood.

CUT TO:

29 INT. CLOCK SHOP -- DAY

29

GWEN recoils, gasping, in horror --

Pulls her hand away from BILIS, stumbles back --

BILIS

I'm sorry.

GWEN

(backing off)

What was that?

BILIS

I'm so sorry.

(CONTINUED)

29 CONTINUED:

29

GWEN

What did you just show me?

BILIS

The future.

GWEN stares at him, fighting back the urge to scream, to cry --

And she runs out the shop.

CUT TO:

29A EXT. BUTE ARCADE -- CONTINUOUS

29A

GWEN pelts out the shop, runs down the arcade. Jagged jump cuts.

JACK'S at the exit to the arcade.

*

JACK

What took you so long--

GWEN smashes through and past him, shoving him out the way. One thought only on her mind.

JACK (CONT'D)

*

Gwen!

He pelts after her -- but she's got a major head start.

JACK runs to the end of the arcade as it hits the main street. Stops.

Looks round -- left, right -- onto the main street. Busy, crowded.

GWEN'S gone. He's lost her.

CUT TO:

30 EXT. CARDIFF -- DAY

30

GWEN runs.

Jump cuts as she runs through the streets, barges people out the way, all with one single thought on her mind.

RHYS.

(CONTINUED)

30 CONTINUED:

30

JACK (O.S.)
(over comms)
Gwen! D'you hear me! Gwen!

CUT TO:

31 INT. GWEN'S FLAT -- DAY

31

GWEN smashes into the flat, breathless from her run.

Sees the lounge ahead. Tries to control herself. Walks down the hall.

Peers round the corner.

No blood.

In the kitchen, RHYS cleaning out the oven, Marigolds on.

RHYS
Is that you?

And the relief, the incomprehension, floods GWEN. She almost collapses.

GWEN
Yeah.
(she catches her
breath)
It's me.

She walks over to him. The mundane domesticity all but overwhelming her.

GWEN (CONT'D)
You're cleaning the oven.

RHYS
Somebody had to.
(Beat)
You alright?

GWEN
You've gotta come with me.

RHYS
Why?

GWEN
You just have.

RHYS
Where? What's happened?

(CONTINUED)

31 CONTINUED:

31

GWEN

I can't explain. Just, come with me.

RHYS

Can I finish this first?

GWEN

No! We've gotta go -- now!

RHYS

Here we go! It's always hurry with you these days! Ever since you started this --

And GWEN shoots him! Without warning, as RHYS burbles away, she produces a stun gun -- and fires a dart into his neck!

RHYS clasps his neck -- pulls out the dart. Looks at it. Then at GWEN. Outraged!

RHYS (CONT'D)

You just shot me!! What the --

And he slumps against the wall, knocking things over. Slides to the floor. Knocked out.

GWEN

I'm sorry.

CUT TO:

31A INT. BAR -- DAY

31A

One of Owen's usual haunts. He sits at the bar, drowning his sorrows. Track in on him. Absolutely alone.

Then, almost whispered:

DIANE (O.S.)

Owen.

OWEN spins round -- scans the bar. It's pretty deserted.

A little freaked out, he turns back to his drink.

Another whisper:

DIANE (O.S.) (CONT'D)

Owen.

OWEN

(spins round again)
Alright, who's--

(CONTINUED)

31A CONTINUED:

31A

He's stopped in his tracks. And the sound from the rest of the bar falls away. Just him and DIANE now.

DIANE (from "Out of Time") is standing at the far end of the bar: pilot's uniform.

OWEN (CONT'D)

Oh, Jesus -- what are you...

DIANE

I'm lost, Owen.

OWEN goes to her, reaches out -- and touches her. Proper physical contact.

OWEN

I can touch you. How is that -- I don't understand.

DIANE

Neither do I. The world, where I am, it's cracking. I saw you.

OWEN

Where did you end up?

DIANE

Get me back, Owen. Please. You can do that, can't you?

OWEN

(agonising)

I don't know. Everything's out of sync.

DIANE

Please. I shouldn't have gone. Bring me back. Open the rift. Before it's too late.

BARMAN

(grabbing OWEN's glass)

D'you want another, mate?

OWEN

(turning to look;
irritated)

No, just--

He turns back to DIANE.

She's gone.

(CONTINUED)

31A CONTINUED: (2)

31A

OWEN looks around. Haunted. Is he going mad?

CUT TO:

32 OMITTED

32

AND

AND

33

33

33A INT. TORCHWOOD, VAULT -- DAY

33A

Tight in on RHYS' eyes opening.

RHYS' POV: the world shifts and blurs into focus.

He can just make out GWEN, standing a few feet away, looking down at him (he's been lying on the floor).

RHYS struggles to sit up.

GWEN

Take it slowly.

And then RHYS realises: he's in a cell! GWEN's on the other side of the glass! He puts his hand up against the glass.

RHYS

What's going on? Why am I --

(Beat)

Am I dreaming?

GWEN

This is where I work?

RHYS

(looking around)

You work in a prison?

GWEN

These are just the cells.

RHYS

You locked me in a cell! What are you playing at?

GWEN

You'll be safe here.

RHYS

I was safe at home!

GWEN

You weren't. You really weren't.

(CONTINUED)

33A CONTINUED:

33A

And RHYS is right up against the glass, now.

RHYS

Listen here, Gwen. You'd better tell me exactly what's going on. Cos I've taken some shit over the past few months, but this... I mean...

GWEN's up against the other side of the glass, their faces as close as they can be, separated by only the glass door.

GWEN

Please. You have to trust me. I know it doesn't seem that way but I'm trying to look after you. I love you, sweetheart.

And a WEEVIL howls. RHYS looks terrified.

RHYS

What the bloody hell was that?

GWEN

Try not to worry. I'll be back as soon as I can.

RHYS looks startled.

RHYS

What do you mean?

And GWEN starts to back away. This is killing her.

RHYS (CONT'D)

Gwen! You're not leaving me down here!

GWEN

I'm sorry.

She turns and goes. RHYS bangs on the cell door. Livid. Scared.

RHYS

GWEN! GWEN! GET BACK HERE!

But GWEN's gone, out of the vault.

And hold on RHYS, alone in his cell, in the middle of the terrifying vault.

(CONTINUED)

33A CONTINUED: (2)

33A

Isolated, bewildered, alone.

CUT TO:

34 INT. TORCHWOOD, THE HUB -- DAY

34

JACK barking out orders at 100mph, the quick-thinking man with a plan.

JACK

Tosh, dig up as much information on Bilis as you can find. Trawl back the last 200 years if you have to: I want to know who he is, where he's been. Ianto, get on to UNIT and the Ministry of Defence, get them to mobilise a united response force for any further incidents.

*

*

*

*

The other two just look at him.

IANTO

This is all we're gonna do? Mop up the consequences.

*

JACK

We deal with the weird stuff. Nothing's changed.

*

IANTO and TOSHIKO exchange dubious glances.

TOSHIKO

Jack, everything's changed! Our workload just multiplied a thousandfold -- overnight! We're not equipped to deal with this amount of incidents. We can't just carry on as before!

And she's just pushing JACK that little bit too far, at the end of a mad day. The tiniest flicker of annoyance, but oh my God, it's ominous.

*

JACK

What, you got a better idea?

IANTO

There's a procedure for this. You know there is. Emergency Protocol One.

Close in on JACK.

JACK

No way.

(CONTINUED)

34 CONTINUED:

34

TOSHIKO

(slightly offended)

What's Emergency Protocol One? And how
come I don't know about it?

*

IANTO

(staring at JACK)

The information's buried deep in the
archive. It's the last resort. A
contingency created by the people who
built Torchwood. To fully open the
rift.

TOSHIKO

We can actually do that? But--

JACK

(firm; over her)

It's never been used. With good reason.
Torchwood sits on top of the rift. Open
it and this building will be the first
to go.

*

*

IANTO

I'd make that sacrifice.

(stares at the other
two)

Wouldn't you?

TOSHIKO

Except -- if it's an untested
procedure... what if it doesn't work?
We might destroy ourselves and leave the
rift open.

*

JACK

(to IANTO)

And who's left to protect the planet,
then?

A door slams -- the others turn. Teary GWEN entering the
Hub, having come up from the Vault.

JACK, TOSHIKO, IANTO turn to look at her.

JACK (CONT'D)

Did he wake up?

GWEN

(nods)

Dunno how I'm gonna explain this one to
him.

(MORE)

(CONTINUED)

34 CONTINUED: (2)

34

GWEN (CONT'D)

(slightly embarrassed)

Tosh, will you bring up the CCTV of the vaults? Leave it on a screen for me? I know it's crazy but...

TOSHIKO

Sure, no problem.

She does.

GWEN

(to all of them)

Thanks. For helping me bring him here. *

TOSHIKO *

I don't understand how Bilis was able to show you that vision? *

GWEN

It was so real, Tosh. I was in my flat, it smelt like my flat, had all the sounds of my flat. I touched the blood. I can still feel it on my fingers. Rhys' blood.

She trails off. JACK puts a comforting arm around her.

JACK

It won't happen. Now, come on, there's still work to do. *

And the power cuts out.

The computers die.

CCTV disappears.

Emergency lighting cuts in.

Track in on the team: fearful.

IANTO

What's going on?

TOSHIKO's at the computer -- nothing. Checks her PDA.

TOSHIKO

System shutdown -- all over the building.

JACK

Alright -- nobody panic.

(CONTINUED)

34 CONTINUED: (3)

34

Whip-pan from the now-blank CCTV screen to GWEN.

GWEN

Rhys...

She runs towards the vault.

34A INT. TORCHWOOD, THE VAULT -- DAY

34A

The power cut down here too.

Nightmarish. Lights flickering on and off in the cell.

RHYS looks up, even more scared now.

And then, his glass cell door glides open, slowly.

RHYS walks carefully out of his cell. The cell door glides closed behind him.

RHYS tries the door out of the vault, which GWEN exited out of earlier.

It's locked. RHYS pulls on it with all his strength. No joy.

RHYS turns.

BILIS is standing at the other end of the cell. He's holding a steel case. He stands still. Says nothing.

Lights flicker all around.

RHYS

Oh. D'you work here?

BILIS walks towards RHYS. Stops, kneels. Places the case on the floor. Flicks the lock-clips on the steel case. Opens it. We can't see what's inside.

RHYS (CONT'D)

I'm Rhys. Gwen's boyfriend. I dunno what's going on but --

And in one smooth move, BILIS has taken a long, terrifying blade (not a sword but a big dagger: elegant, beautiful, terrifying). He plunges it into RHYS stomach.

RHYS recoils, silenced. Shock, surprise, bewilderment.

RHYS staggers back. Looks down, blood on his shirt (not too much blood and gore). He falls back against the glass cell door.

34B INT TORCHWOOD, THE VAULT -- DAY

34B

The other side of the door -- GWEN and JACK pelt down the stepladder.

GWEN throws herself against the door -- it's locked.

Tries everything to open it. Nothing works.

GWEN bangs against the door, desperate. JACK tries: nothing works.

GWEN

Rhys! RHYS!

34C INT. TORCHWOOD, THE VAULT -- DAY

34C

GWEN's banging and shouting on the other side of the door can just be heard.

RHYS, slumped against the glass cell door, stares at BILIS in total surprise as BILIS walks up to him.

RHYS tries to speak but can only gasp.

And this is all so quiet, now. Mundane.

BILIS stabs the blade into RHYS again. Calm, not frenzied. Quiet. Methodical.

BILIS walks away. Takes a cloth from the case. Wipes the blade.

RHYS slowly sinks to the floor. And the expression on his face isn't anger. But surprise. Grief. For himself. For GWEN.

RHYS' POV: BILIS wipes the knife. Places it back in the case. Clicks it shut.

Picks up the case. Looks over at RHYS.

BILIS smiles at RHYS. Not evil, just a genuine sad smile.

BILIS turns and walks back to the far end of the vault.

As he walks, he fades and disappears.

The power comes back on as soon as he disappears.

RHYS lies dying on the floor.

34D INT. TORCHWOOD, THE HUB -- DAY

34D

Everything powers up again: lights, computers etc.

TOSHIKO and IANTO look at each other.

34E INT. TORCHWOOD, THE VAULT -- CONTINUOUS

34E

GWEN and JACK on the non-cell side of the door, at the bottom of the ladder.

The door lock *schlunks* open. The light glows green.

GWEN smashes the door open.

CUT TO:

35 OMITTED

35

THRU

THRU

45

45

46 INT. TORCHWOOD VAULT -- DAY

46

The door smashes open -- GWEN runs in.

(And now it's so close to the vision BILIS showed her.)

GWEN sees RHYS lying against the cell door. A pool of thick, still blood by his side.

RHYS' eyes stare sightlessly.

And GWEN goes to RHYS --

GWEN

Oh God please no please God no don't let
this please no --

And now she's kneeling next to him, kneeling in the pool of blood and cradling him, holding him to her --

-- And JACK stops in his tracks. Not knowing what to do. Just stands there stunned. Watching Gwen holding RHYS so tight. Covered in RHYS' blood.

(CONTINUED)

46 CONTINUED:

46

GWEN looks up. She's holding RHYS, rocking him back and forth in her arms.

GWEN (CONT'D)

Call an ambulance, call someone -- it's alright, he's gonna be fine.

JACK kneels. Checks for a pulse -- fingers on the throat, looking for the beat. Nothing.

GWEN keeps rocking RHYS back and forth.

JACK tries to loosen her grip on RHYS.

JACK

Gwen, he's dead.

And GWEN hugs RHYS even tighter. Refusing to let JACK unlock her grip. She shakes her head.

JACK (CONT'D)

There's nothing we can do.

GWEN looks to him.

GWEN

There is. We can. We can change things. Go back. Save him.

And now it's JACK's turn to shake his head. So sad, so authoritative.

JACK

No.

GWEN stares at RHYS, in her arms. Looks up to JACK.

GWEN

What am I gonna do? What am I gonna do?

JACK looks back at her. He's got no answers as GWEN, clasping RHYS to her, breaks down and starts to cry.

CUT TO:

47 OMITTED

47

AND

AND

48

48

49 INT. CLOCK SHOP -- DAY

49

BILIS standing in the middle of his clock shop, staring at the big wall crammed with clocks.

(CONTINUED)

49 CONTINUED:

49

And the ticking gets louder and louder and LOUDER.
Layered on top of each other, ticking merging, bumping
against other ticking.

Like time's going insane.

Terrifying.

BILIS smiling. Standing absolutely still.

CUT TO:

50 OMITTED

50

51 INT. TORCHWOOD, AUTOPSY ROOM -- DAY

51

RHYS lain out on the table. Dead.

GWEN standing, looking at RHYS.

JACK is gently washing the blood from GWEN's arms and
face. She doesn't even register it.

TOSHIKO and IANTO to one side.

Silence. Really hold the silence. Sense the grief.

Then:

(And GWEN's numb now. Quiet, disbelieving. Like all
feeling has been drained from her. When she talks, it's
neutral, almost a monotone.)

GWEN

His family. I'll have to tell them.

IANTO

We'll deal with it.

GWEN

Like you dealt with that porter, first
time I met you.

TOSHIKO

Gwen, I'm so sorry.

GWEN stares at TOSHIKO. Like they're not the same any
more. The distance of that first meeting, once again.
And anger.

GWEN

You never even met him.

(MORE)

(CONTINUED)

51 CONTINUED:

51

GWEN (CONT'D)

(looks around them)

This is what happens here. We all end
up alone.

Play this off the faces of the rest of the team, as her
words hit home. They're all alone. And as GWEN realises
the truth of what she's said, the anger rises.

GWEN (CONT'D)

Not me.

(to JACK)

Bring him back.

JACK

No.

GWEN

The resurrection gauntlet --

IANTO

-- Was destroyed.

GWEN

We must have something else.

JACK

I said no.

GWEN

There's something wrong with time -- we
must be able to turn it back. To the
moment before--

JACK

Gwen, listen to me--

GWEN

(screaming at JACK)

THERE MUST BE SOMETHING YOU CAN DO!

OTHERWISE WHAT FUCKING USE ARE YOU!

(smacking JACK)

BRING HIM BACK! BRING HIM BLOODY BACK!

And she's raining blows on JACK's chest now as he stands
there impassive.

And he hugs her, holds her tight, as much to restrain her
as to comfort her.

And this is killing JACK. But he knows he has to hold it
together.

(CONTINUED)

51 CONTINUED: (2)

51

He repeats it like a mantra as GWEN smashes into his chest.

JACK

I'm sorry. I'm sorry.

Hold this for a minute, before:

OWEN

Oh, shit.

They all turn. OWEN's at the top of the steps. Looking down on RHYS.

OWEN (CONT'D)

What happened?

He runs down the steps.

TOSHIKO

(delighted/relieved)

You came back!

But OWEN ignores TOSHIKO (and note her hurt here) straight for GWEN.

OWEN

Are you OK?

He goes to hug GWEN, but she shrugs him off.

GWEN

Don't touch me.

She tenses, pushing OWEN away, the guilt of their shagging, come to the surface. OWEN wounded by this, turns on JACK.

OWEN

What else has to happen? How many others are gonna have to suffer?

And JACK has no answer for this. OWEN looks at him with such disgust.

OWEN (CONT'D)

I'm fixing this. I'm opening the rift.

OWEN heads back into the Hub. And JACK's alert.

JACK

Where did he get that idea from?

(CONTINUED)

51 CONTINUED: (3)

51

TOSHIKO and IANTO -- the quickest of glances -- and they head after.

JACK (CONT'D)

Make sure you stop him!

They stop at the top of the steps.

IANTO

No.

TOSHIKO

We're gonna help him.

JACK

What?!

And now GWEN's shaken out of her grief, heading up the stairs too.

GWEN

Bilis said: open the rift, everything returns to normal. Owen's right. It'd bring Rhys back.

JACK

Gwen--!

But now JACK's alone

CUT TO:

52 INT. TORCHWOOD, THE HUB -- DAY

52

OWEN at the computer. IANTO, TOSHIKO by his side. GWEN running over.

IANTO

Enter Emergency Protocol One.

And GWEN barges OWEN off the computer.

GWEN

I'm doing this.

And JACK appears behind them. So calm, so cold.

JACK

Get away from the computer, Gwen.

OWEN blocks JACK's way.

OWEN

Forget it.

(CONTINUED)

52 CONTINUED:

52

And amidst all this, JACK's still the calm, certain centre.

JACK

This is a trap. All these cracks around the world, they're diversions. This is what Bilis wants.

OWEN

What are you afraid of, Jack?

COMPUTER SCREEN: "EMERGENCY PROTOCOL ONE: Password"

IAN TO

(to GWEN)

Rhea Silva.

GWEN types it in.

COMPUTER SCREEN: "PROTOCOL READY. ONCE ACTIVATED, THIS PROCEDURE CANNOT BE REVERSED. DO YOU WISH TO PROCEED?"

JACK brings out a gun.

JACK

I said, move away.

TOSHIKO

What the hell are you doing?!

JACK cocks his pistol.

JACK

Final warning.

GWEN turns, stands alongside the other three.

GWEN

You wouldn't.

They stare at their leader, defiant.

JACK looks across them. Cold. Controlled. Alien.

*

JACK

What, you're a united front now?
Toshiko, the girl who'll screw any
passing alien that gives her a pendant?
Owen, so strong, he walks into a cage
with a Weevil, desperate to be mauled.

TOSHIKO and OWEN staring, murderous at JACK.

(CONTINUED)

52 CONTINUED: (2)

52

JACK (CONT'D)

Or Ianto, hiding his Cyber-girlfriend in the basement.

(to IANTO)

Your three comrades there pumped bullets into her, remember?

GWEN

I've got to get Rhys back.

JACK

Cos you were so in love with Rhys, you spent half your time in Owen's bed.

And GWEN launches herself at JACK -- smashes the gun out of his hand -- PUNCHES HIM LIKE SHE'S PUNCHED NO-ONE IN HER LIFE BEFORE -- a violent, animal rage --

And JACK falls to the floor, stunned. Defenceless.

GWEN stands over JACK, panting, breathless. All her rage and grief on show.

GWEN

Fuck you.

And she runs back to the computer.

JACK looks up, still stunned from the punch, bleeding at the mouth. IANTO, OWEN, TOSHIKO surround him, looking down.

OWEN picks his gun up from where it's still laying (when he left it earlier). Levels it at JACK.

OWEN

I'm relieving you of command, "Captain". We're opening that rift. We're gonna get back what we lost.

COMPUTER SCREEN: "ARE YOU SURE YOU WISH TO PROCEED?"

GWEN clicks on YES.

COMPUTER SCREEN: "RETINA PRINTS OF ALL TORCHWOOD PERSONNEL REQUIRED FOR AUTHORISATION"

Close in on GWEN. Shit.

JACK starts slowly to get up.

OWEN (CONT'D)

Stay down!

(CONTINUED)

52 CONTINUED: (3)

52

JACK looks up at OWEN. Still, so little emotion.

JACK

What, you wanna be leader, Owen?

(on OWEN; keeping the
gun levelled)

Cos you're gonna need significantly
bigger balls.

His and JACK's eyes locked together. And JACK continues slowly to get up.

JACK (CONT'D)

You won't shoot me.

BANG!

OWEN shoots JACK. Right through the head.

JACK falls backwards -- flat out.

TOSHIKO and IANTO reel -- horrified! GWEN turns, to see:

And OWEN -- fire in his eyes, all but unhinged -- stands over JACK and pumps two more bullets into him.

Beat.

IANTO

Oh God.

The whole team stand staring at OWEN. He stares back.

OWEN

I'm sick of people doubting me.

TOSHIKO backs away, staring at OWEN. She slumps against a wall. And all she can say as she stares at him, her feelings for him forever compromised:

TOSHIKO

Owen...

IANTO kneels by JACK's body. Stunned. Looks up at OWEN.

IANTO

What have you done?

GWEN shellshocked. Staring at JACK's body. OWEN yells at her.

(CONTINUED)

52 CONTINUED: (4)

52

OWEN
(yells at GWEN)
Finish the job!

CUT TO:

53 OMITTED

53

AND

AND

54

54

55 INT. TORCHWOOD, THE HUB -- MOMENTS LATER

55

JUMP CUTS: GWEN uses a handheld scanner to scan OWEN's eye. Then TOSHIKO's. Then IANTO's.

Then OWEN uses it on GWEN.

Then they look at each other.

GWEN
We still need Jack's.

CUT TO:

56 INT. TORCHWOOD, THE HUB -- MOMENTS LATER

56

OWEN standing over JACK's body. He holds the handheld scanning device.

He kneels.

All the while, the rest of the team watching him.

OWEN just doesn't care. Pulls JACK's eyelid open.

Scans his eye.

CUT TO:

57 INT. TORCHWOOD, THE HUB -- CONTINUOUS

57

GWEN at the computer.

JACK's retina print appears on screen, alongside the others.

COMPUTER SCREEN: AUTHORISATION COMPLETE. INSTITUTE
EMERGENCY PROTOCOL ONE?

Then a flashing caution:

WARNING: PROTOCOL ACTIVATION WILL ENDANGER TORCHWOOD
INFRASTRUCTURE.

(CONTINUED)

57 CONTINUED:

57

Track in on GWEN.

Her finger hovers over the OK button.

She looks up, round. OWEN, TOSHIKO, IANTO all stare at her. The team. Willing her to do it.

And past them, the autopsy room. Just visible, RHYS' body.

GWEN presses the button.

And the whole of the Hub goes dark, into emergency lighting.

And the building begins to shake.

GWEN stands, looks round at the team.

And suddenly, they're all very very scared.

Equipment rattling. The whole place rumbling. Like an earthquake's coming.

And GWEN realises:

GWEN

What do we do now?

And JACK grabs GWEN's leg.

GWEN jumps out of fear and terror as JACK's eyes open.

OWEN looks more terrified than we've ever seen him. He begins to back away:

OWEN

Oh my God... he can't be...

JACK pulls GWEN down, grim-faced. Scared.

JACK

What have you done?

GO WIDE on the shaking, rumbling Hub.

FX: Energy bolts skitter like lightning across the water tower -- the water tower flashes bright, dazzling white, a source of pure energy -- the whiteness shoots up the tower, enveloping the whole structure --

The Hub has become one huge energy source.

(CONTINUED)

57 CONTINUED: (2)

57

The team have to shield their eyes.

CUT TO:

58 OMITTED

58

AND

AND

59

59

60 EXT. MILLENNIUM SQUARE -- DAY

60

FX: The water tower glows white -- and the bolt of white shoots into the sky.

CUT TO:

61 INT. TORCHWOOD, THE HUB -- DAY

61

The building really shaking now.

Desks falling over, equipment going flying, stuff falling off walkways.

The place lurching and shaking, like some mad rollercoaster.

Glass breaking, everything falling, plaster crumbling, exploding over the team.

OWEN

We've gotta get out!

He tries to bundle them all out -- but GWEN goes to help JACK stand.

GWEN

(yelling to IANTO)

Help me with him!

She and IANTO support JACK -- out of the autopsy room.

TOSHIKO and OWEN run for the rolling door.

OWEN looks back, his eyes meeting JACK's. The assassin and the victim. OWEN's so scared.

An iron girder smashes to the floor, narrowly missing all of them.

CUT TO:

62 OMITTED

62

63 INT. TORCHWOOD, THE VAULT -- DAY

63

Everything shaking.

The WEEVILS screaming, throwing themselves against the walls and doors.

PRAC FX: The ROMAN SOLDIER blinks out of existence, vanishes.

CUT TO:

64 OMITTED

64

AND

AND

65

65

66 INT. TORCHWOOD, AUTOPSY ROOM -- DAY

66

Trays smashing to the floor, metal trolleys turning over.

PRAC FX: And RHYS' body blinks out of existence, vanishes.

CUT TO:

67 INT. TORCHWOOD, THE HUB -- CONTINUOUS

67

GWEN and IANTO helping JACK over the girder, across the crumbling, shaking Hub...

Debris everywhere, water spurting...

CUT TO:

68 INT. CLOCK SHOP -- DAY

68

BILIS in front of his clocks.

The cacophony, the crescendo of ticking... louder than ever...

And then -- it stops.

Every clock silent. Still.

Time has stopped.

Close in on BILIS watching, smiling.

CUT TO:

69 EXT. TORCHWOOD RECEPTION -- DAY

69

The ground still shaking. Thunderous rumbling.

(CONTINUED)

69 CONTINUED:

69

TOSHIKO and OWEN first out, stumbling.

Then GWEN and IANTO, supporting JACK, swaying as the ground shakes beneath them.

OWEN
(yelling back; over
the rumbling)
Come on! Keep moving!

CUT TO:

69A EXT. CARDIFF/STREET -- DAY

69A

A street with a good view over the city.

The ground still shaking.

The Torchwood team stumbling down the street, down the middle of the road. (Same pairings as Sc 69, as if this is just round the corner.)

GWEN
(to JACK)
It's going to be alright. Everything's
going to go back to normal.

But JACK is staring straight ahead. GWEN follows his gaze.

Standing in the middle of the road, ahead, the city framed behind him, is BILIS. Calm and still.

The Torchwood team stop, as one. Lined up, facing BILIS. As the ground continues to shake.

And BILIS looks beyond them, up past them, into the sky. Beatific, worshipping.

BILIS
He is come.

GWEN
What's he talking about?

BILIS
(staring past GWEN)
Son of the Great Beast, cast out beyond
time, chained in rock and imprisoned
beneath the rift--

GWEN
What?!

(CONTINUED)

69A CONTINUED:

69A

OWEN
(turning; following
BILIS' gaze)
Oh no. No, no...

ICONIC SHOT: Our team all turn and stare up into the sky.

FX: ABADDON, the Angel of Death, the size of a
skyscraper, stands, looming over the city. Terrifying!

BILIS
All hail Abaddon, the Great Devourer.
Come to feast on life.
(to the team)
As his shadow is cast upon them, it
sucks the lifeforce, feeds him,
strengthens him.

OWEN
But that shadow's enormous--

TOSHIKO
Big enough to destroy a city.

IAN TO
And then move on to the next.

BILIS
The whole world shall die beneath his
shadow.

FX: BILIS stares up at ABADDON. He and the team are
dwarfed, transfixed by him.

BILIS (CONT'D)
(staring up)
I look upon you my God, and know my work
is done.

BILIS steps slowly backwards. As he walks, he fades.
Vanishes. Gone to the next time.

GWEN turns to the rest of the team.

GWEN
The end of days. It's our fault.

CUT TO:

70 EXT. CARDIFF -- DAY

70

FX: Abaddon, in the sky, rearing over Cardiff. The sun
behind him, dazzling!

(CONTINUED)

70 CONTINUED: 70

FX: His shadow falls over a large crowd of people.

And SLAM -- they drop dead instantly. Silent, terrifying. The life gone from them.

CROWD SHOTS: People run. Total panic!

Three checkout staff run from a chemist's, looking up in the sky, terrified. A shadow falls across them -- they fall, dead.

A POLICEMAN and woman, stumble backwards as the shadow falls across them. They slam to the floor, dead.

A street sweeper, transfixed, looks up. The shadow falls on him. He slumps to the ground.

CUT TO:

71 EXT. CARDIFF -- DAY 71

In the midst of one major city centre street, bodies line the pavement, the road. Everything in shadow.

CUT TO:

72 EXT. CARDIFF/STREET -- DAY 72

The ground shaking. The guilt across the faces of the team -- they can barely look him in the eye.

GWEN

How do we stop it?

(Beat)

Tell me what to do, Jack.

The team all turn to look at the weakened JACK once more. Hero shot on CAPTAIN JACK HARKNESS.

He looks to GWEN.

JACK

Just you. Get me to an open space.

CUT TO:

73 EXT. THE DOCKS -- DAY 73

Nobody here. Wide open space.

The SUV screeches to a halt. JACK stumbles out of the passenger side. GWEN out of the driver's -- runs to support him.

(CONTINUED)

73 CONTINUED:

73

GWEN

What are you gonna do?

JACK

If that's the bringer of death, see how he deals with me. Cos if he feeds on life, I'm an All You Can Eat buffet.

And he's right in the middle of the space now, looking up into the sky. GWEN pursuing him.

GWEN

No way! You're too weak!

JACK turns to her -- his eyes burning with a sense of mission. And amidst the madness surrounding them, an intimate, personal confession between JACK and GWEN.

JACK

Unless this is why I'm here.

GWEN

What?!

JACK

Maybe I've had a purpose all along. What if everything has been leading to this moment? Maybe the reason I couldn't die before, was so I do this, make this sacrifice, now.

GWEN

You don't know that! Jack, I'm not gonna let you do this!

And JACK's so calm, so assured. So *peaceful*.

JACK

It's OK. I forgive you. I understand why you did it.

(Beat)

Keep hold of your life, Gwen Cooper.

FX: JACK looks up to ABADDON bestriding the city.

JACK (CONT'D)

Shadow's approaching, Gwen. Get out of here. Drive as fast as you can.

(rails at the sky)

Bring it on!

GWEN

Jack--

(CONTINUED)

73 CONTINUED: (2)

73

JACK looks at her. Pretty sure this the last time he'll ever see her.

JACK
Have faith.

GWEN backs off, towards the SUV.

JACK looks up the sky. The shadow passes over him.

And JACK's racked with pain. It pushes him back against an industrial container.

FX: And the shadow stops -- doesn't move any further. Like it's hit a wall. Like it's stuck.

FX: In the sky, ABADDON roars. A roar of pain.

JACK screams, standing there, arms splayed. Like he's being tortured.

GWEN stands and stares at JACK.

FX: The shadow starts to move over JACK.

JACK sinks to his knees, screaming in pain. This is ripping him apart.

GWEN in tears, watching JACK die.

JACK falls on his back, looking up into the sky -- the shadow starting to move on over him -- JACK screams become more faint --

But then his screams merges with another. Louder, deeper, more terrifying.

GWEN looks up into the sky--

FX: ABADDON, the bringer of death, is screaming.

FX: And as GWEN watches, the shadow reverses.

FX: Light is streaming out of JACK -- and up to ABADDON. Combating the shadow. JACK's an Angel of Life! A direct line of light, going straight up into the heart of ABADDON.

FX: And ABADDON screams, hit by the light, ear-splitting, terrifying, animalistic.

And the whole world whites out.

(CONTINUED)

73 CONTINUED: (3)

73

And everything is silent. Hold for a moment.

Then: back to the world. GWEN runs over to JACK. He looks about as dead as you can get.

GWEN kneels by him.

Dissolve to (a sense of time passing but GWEN hasn't moved) TOSHIKO, IANTO and OWEN arriving.

GWEN kneeling, the rest of the team standing, around their fallen leader.

Hold that tableau, silent, still. Like some painting of a Biblical scene.

CUT TO:

73A INT. GWEN'S FLAT -- DAY

73A

GWEN barges in through the front door -- pelts down the corridor -- into the lounge -- and:

RHYS is standing there, bewildered, dressed exactly as he was in Scene 31.

And GWEN's so overcome, but tries to hide it.

GWEN

You're here.

RHYS confused. Turns round, like he's mislaid something, not sure where he is. So bewildered, beyond jetlagged.

RHYS

Did you just ring me?

GWEN

(struggling to
remember)

Um --

RHYS

I was looking for...

(at a loss)

What's going on?

GWEN goes over, kisses RHYS with such emotion, such meaning.

GWEN

Go to bed. Get some sleep. I'll be back.

(MORE)

(CONTINUED)

73A CONTINUED:

73A

GWEN (CONT'D)
I promise I'll be back for you.

CUT TO:

74 OMITTED

74

75 INT. TORCHWOOD, THE MORGUE -- DAY

75

JACK in a body bag, on a body drawer, ready to be zipped
and sealed into the morgue, like SUZIE.

OWEN and GWEN standing either side of the drawer.

GWEN
You're certain?

*

OWEN
He's ice cold. No vital signs. Feel
him.

GWEN
You shot him. He survived.
(looks down at JACK)
He told me, when I joined. He couldn't
die.

OWEN
He was wrong.

GWEN looks at OWEN, as if to say: you twat. Defiant.

GWEN
I want to sit with him.

OWEN
Gwen--

GWEN
I want to sit with him!

She and OWEN stare each other out.

OWEN
Fine.

Jump cut to GWEN, sitting on a hard-backed chair, next to
JACK's open body drawer.

DISSOLVE TO:

75A INT. TORCHWOOD, THE HUB -- DAY

75A

The sense of time passing as the clean-up operation on the Hub begins.

OWEN, IANTO, TOSHIKO clearing up. Heaving heavy debris out the way, replacing computer monitors and equipment, putting alien artefacts etc back to where they were on display.

A general sense of things being put right, back to normal. Well, as normal as they ever get.

DISSOLVE TO:

75B INT. TORCHWOOD, THE MORGUE -- DAY

75B

And all the time, GWEN's vigil.

Mixes within the scene see GWEN sit in different places around the body. Sometimes she just stands. But all the while focused on JACK.

IANTO brings in a meal on a tray. GWEN eats it.

DISSOLVE TO:

75C INT. TORCHWOOD, THE HUB -- DAY

75C

IANTO doing some carpentry: fixing a door frame (JACK'S office?) with some hammer and nails. Repairs to the fabric of the Hub.

OWEN reboots the computer system.

TOSHIKO gently places the jar containing the hand back on its stand.

DISSOLVE TO:

75D INT. TORCHWOOD, THE MORGUE -- DAY

75D

GWEN sleeps, her head leaning on JACK's chest.

DISSOLVE TO:

75D1 INT. TORCHWOOD, HUB -- DAY

75D1

OWEN, IANTO, TOSHIKO watching GWEN on internal CCTV.

OWEN

How long's she gonna do this?

DISSOLVE TO:

75E INT. TORCHWOOD, JACK'S OFFICE -- DAY

75E

IANTO organises JACK's desk.

Everything on it neat and tidy now.

And JACK's coat hangs nearby.

IANTO looks at it. Takes it off the peg/hook.

Holds it to him. Smells it. Breathes JACK in, like it's oxygen.

When he looks up, OWEN and TOSHIKO are standing in the doorway. They're like little lost children.

And it's IANTO who voices the thought on all their minds.

IANTO

What do we do now?

DISSOLVE TO:

75F INT. TORCHWOOD, THE MORGUE -- DAY

75F

GWEN still at her vigil.

TOSHIKO, on a chair, the other side of JACK's body.

TOSHIKO

It's been days. We have to face up to it. He's not coming back.

GWEN

I believe in him, Tosh.

TOSHIKO

He gave his life for us. Let him go, Gwen.

On GWEN, as TOSHIKO gets up, takes the chair, exits.

GWEN sits.

GWEN stares at JACK. His face set, corpse-like.

GWEN leans over. Kisses him. Goodbye.

FX: Then she walks out of the morgue. The long lonely walk.

As she gets to the archway--

(CONTINUED)

75F CONTINUED:

75F

JACK

Thank you.

So weak, almost whispered.

GWEN spins -- runs back.

Reaches the body drawer, to see --

JACK's eyes open.

GWEN overjoyed.

GWEN

I believed!

JACK

Thank you.

FX: Wide on the morgue as GWEN helps JACK to sit up.

CUT TO:

76 OMITTED

THRU

78

76

THRU

78

79 INT. TORCHWOOD, THE HUB -- DAY

79

The Hub still not quite fully recovered, still in a state of some disrepair.

IANTO, TOSHIKO, OWEN working to fix it all.

And slowly, one by one, they all stop working as they see:

GWEN next to a fragile JACK (in shirt sleeves and trousers) standing on the edge of the Hub.

TOSHIKO sees first (the other two keep working, ignorant) -- runs over and hugs JACK to her, clasps him so tight, like she'll never let him go again.

Then IANTO sees JACK. Works hard to control himself, to keep that stoical exterior. Walks over -- and JACK holds him, kisses him.

And they're all lined up now, all facing OWEN as OWEN's sweeping away debris the other side of the Hub.

And somehow he knows. Turns. TOSHIKO, GWEN, IANTO all standing behind JACK.

(CONTINUED)

79 CONTINUED:

79

JACK and OWEN face each other. And OWEN's scared, relieved, distraught... all in the same moment.

JACK walks towards OWEN. OWEN walks tentatively towards JACK. They meet in the centre of the Hub (or the walkway if there's water in this scene).

Beat. As they look at each other. OWEN struggles to find the words: what do you say to the man you've just shot?

OWEN

I'm... I...

JACK

I forgive you.

OWEN nods. And the nodding turns into tears.

OWEN breaks down, weeps uncontrollably for what he did.

And the two men embrace, OWEN crying. The rest of the team looking on, in b/g.

CUT TO:

80 INT. TORCHWOOD, JACK'S OFFICE -- EVENING

80

Just GWEN and JACK now.

GWEN

What's happened to the rift?

JACK

It closed up when Abaddon was destroyed. But it's gonna be more volatile than ever.

GWEN

The visions we all had. Were they real?

JACK

Hard to say. Could have been fractures from a parallel time. Or Bilis may have mined you for emotional echoes.

GWEN

We all saw people we loved.

(Beat)

What did you see?

JACK so sad as he confesses:

(CONTINUED)

80 CONTINUED:

80

JACK

Nothing.

(Beat)

There was nothing.

GWEN struck by his sadness. Desperate to get closer to him, to find out more. Chances her arm, gently.

GWEN

What would have tempted you? What vision would've convinced you to open the rift?

Close in on JACK.

JACK

The right kind of Doctor.

GWEN stares at him, uncomprehending. And he looks like he's about to say more.

But then he gets up, heads out of his office.

GWEN

Jack--

CUT TO:

81 INT. TORCHWOOD, THE HUB -- DAY

81

JACK striding from his office into the Hub. Calls back to her.

JACK

Where are they with those coffees?

Stay with JACK as he walks through the Hub, down the steps, heading over to what used to be SUZIE's work area. As he heads over, he sees the hand in the jar.

FX: And it glows. Close in on JACK. Stopped in his tracks.

FX: He watches the hand. It moves. The fingers twitch. It glows some more.

And JACK's whole world is, emotionally, turning upside down.

-- And a HUGE wind gets up, blowing stuff all over the place -- papers, pizza boxes -- equipment falls over -- lights flick off and on -- computers flicker and reboot.

(CONTINUED)

81 CONTINUED:

81

ANGLE ON GWEN --

-- Emerging from JACK's office. Buffeted by the wind, scared by what's happening.

GWEN

Jack, what's--

And as quickly as it gets up, the wind disappears.

Silence.

GWEN walks through the Hub, looking for JACK.

GWEN (CONT'D)

Jack?

He's nowhere. GWEN does a 360 degree scan. Deserted.

The gates open -- TOSHIKO, IANTO, OWEN walk in, clasping takeaway coffees.

GWEN (CONT'D)

You see Jack on the way in?

TOSHIKO

No.

OWEN

(looks round at the
mess)

Oy, I thought we tidied up in here!

(looks at GWEN)

What's the matter?

Close in on a spooked GWEN.

GWEN

He was here just now. Something took
him.

(Beat)

Jack's gone.

Pull back on the quartet, in the middle of the Hub.

EPISODE ENDS.