

TORCHWOOD

Episode 8

by

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Blue Revisions

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1 OMITTED

1

2 EXT. SUBURBAN HOUSE, SUBURBAN STREET - DAY

2

Crime scene. Organised chaos, Police tape, OFFICERS & SOCO going to and fro, NEIGHBOURS watching at a distance.

The SUV roars up. JACK, GWEN, OWEN & TOSHIKO step out of the SUV - police watching, but staying back.

KATHY SWANSON strides over. Mid-30s, sexy, professional.

SWANSON

At last. You must be Torchwood. My team bitch about you all the time.

JACK

And you are?

SWANSON

Detective Swanson.

JACK

I'm Captain Jack Harkness.

SWANSON

So I've heard. Tell me something, are you always this dressy for a murder investigation?

JACK

What, d'you rather me naked?

SWANSON

God help me, the stories are true.

GWEN

So who's the victim?

SWANSON

That's victims, plural. Yesterday, a man was murdered, at 96 Oakham Street - Alex Arwyn, 28, single, estate agent - here we go, that's from the scene of crime -

(hands Jack photos)

Today, in here, we get two more -
(of the house)

Mark and Sarah Briscoe, both 33, married, he's a surveyor, she works in education.

Jack's studying the photos, smears of blood on the wall.

(CONTINUED)

2 CONTINUED:

2

JACK

What d'you make of the smears of blood?
Is that writing?

SWANSON

Work in progress, come inside and see
the finished thing.

CUT TO:

3 OMITTED

3

AND

AND

4

4

5 INT. PARENT'S BEDROOM, SUBURBAN HOUSE - CONTINUOUS

5

White sheets, white walls, and a MAN and WOMAN lying in
bed - both BRUTALLY MURDERED.

The TORCHWOOD team enter. Horrified. But barely looking
at the bodies.

GWEN

...oh my God...

On the wall above the bed, SMEARED IN BLOOD is the word:

TORCHWOOD.

SWANSON

Looks like somebody wants your
attention.

JACK

They've got it.

CUT TO OPENING TITLES

CUT TO:

6 INT. PARENT'S BEDROOM, SUBURBAN HOUSE - DAY

6

OWEN & GWEN scanning for DNA as JACK stares at the
writing on the wall, comparing it to the photo from the
FIRST MURDER. SWANSON in the doorway.

SWANSON

We found a clutch of the killer's hair
from the first murder. Lab results
should be in soon.

JACK

Good, we'll need that.
(MORE)

(CONTINUED)

6 CONTINUED:

6

JACK (CONT'D)

Now, if you could just clear the room..? Some of this equipment is strictly need-to-know.

SWANSON stays where she is, quiet, cold.

SWANSON

It was only a matter of time.

JACK

What was?

SWANSON

Torchwood walks all over this city, like you own it. Now these people are paying the price, ordinary people, ripped apart, with your name written in their own blood. From where I'm standing, you did this, Captain Jack Harkness. You did it.

SWANSON heads off. Glances between Jack, Gwen, Owen.

OWEN

Still. At least we've got a head start. If it's someone we've pissed off, then we can narrow it down to... ooh, five million.

JACK

And that's just the humans.

(over comms)

Tosh, how we doing?

CUT TO:

7

INT. SUV, PARKED OUTSIDE THE HOUSE - CONTINUOUS

7

On TOSH, scanning through the files on the SUV computer.

TOSHIKO

Nothing. There's no record of Mr and Mrs Briscoe on our database. Nor yesterday's victim, and no link between him and the Briscoes. No connection between any of us.

(computer beeps)

Jack? They've got the results on the killer's hair.

CUT TO:

8 OMITTED
AND
9

8
AND
9

10 EXT. SUBURBAN HOUSE, SUBURBAN STREET - DAY

10

JACK, OWEN & GWEN just being joined by TOSHIKO, as SWANSON stands with a TECHIE, reading the lab analysis -

SWANSON

Initial findings say.... Caucasian male.
Early forties. Smokes. Drinks tequila.
Doesn't match any DNA profiles.
Only thing of interest is a compound
we've never seen before. Recognise it?

SWANSON hands it to OWEN...

OWEN

...ohh, now we're in trouble.

GWEN

What is it?

OWEN

Compound B67.

JACK

You're kidding.

OWEN

Retcon. He's got Retcon in his blood.

CUT TO:

11 INT. CONFERENCE ROOM, THE HUB - DAY

11

OWEN's calling up diagrams on the screens, showing the chemical constitution of B67.

OWEN

B67, aka Retcon, aka the magic ingredient of the amnesia pill.

GWEN

And that belongs to us. Whoever this killer is, it's somebody we gave the amnesia pill to?

OWEN

But the real question is - is he remembering that he's a serial killer? Or is he becoming a serial killer, because of the Retcon?

(CONTINUED)

11

CONTINUED:

11

TOSHIKO

Is that possible?

OWEN

Fits the pattern of Compound Psychosis.
The killer's lashing out, he's writing
Torchwood, in a rage, cos he's trying to
remember -

JACK

And he's going to keep killing until he
does.

GWEN

Wait a minute... I've taken Retcon, you
gave me amnesia, when I first met you.

JACK

Then keep away from sharp objects.

TOSHIKO

But I thought Retcon was tested.

JACK

It was... By Torchwood One.

OWEN

And a right bunch of bastards they were.
(to Gwen)

That's the Canary Wharf lot, they almost
brought down the whole world.

(to Ianto)

No offence.

IANTO

None taken. Bastards sums them up. But
it was a different sort of Torchwood,
back then, more like imperialists.
They'd use anything, to further their
own cause.

GWEN

So they might not have tested Retcon
properly..?

JACK

Ianto, how many people have we given the
amnesia pill to?

IANTO

Two thousand and eight.

OWEN

Hey, what if they all turn psychotic?!

(CONTINUED)

11 CONTINUED: (2)

11

TOSHIKO
D'you have to sound so happy?

OWEN
Just saying. Mean streets!

JACK
Tosh, narrow the list down to fit
Swanson's profile, start checking them
out, fast as you can -
(to Owen and Gwen)
- you two - the victims have got to be
linked, find the link, find the killer.
Get to it!

Everyone's up and heading for the door, but -

GWEN
Jack? If there is a link, then why
don't we just ask the victims ourselves?

JACK
Not the right time for a seance, thank
you very much.

GWEN
But that first time I met Torchwood, you
had that glove.

Silence around the room, all looking grim.

JACK
No way.

OWEN
Not after what it did to Suzie.

GWEN
But it brings people back to life. Just
for two minutes, we could question the
murder victims -

OWEN
Yeah - that's exactly what Suzie said.
We trusted her, she was one of us, and
she ended up dead 'cos of that thing.

JACK
The glove stays in the safe. Where it
belongs.

(CONTINUED)

11 CONTINUED: (3)

11

GWEN

I know, but... These murders are happening because of Torchwood. So Torchwood's got to do something.

CUT TO:

12 OMITTED

12

12A OMITTED

12A

13 INT. SAFE, JACK'S OFFICE, THE HUB - NIGHT

13

With a clank and a hiss, the metal safe opens. Inside: a strong box, the words 'NOT FOR USE' imprinted on the tags.

Jack puts the box on the table. All gathered round.

He opens it, revealing... THE GLOVE. All in awe. Hushed:

JACK

It fell through the Rift, about forty years ago. Lay at the bottom of the Bay, till we dredged it up. I always figured, this thing wasn't just lost. Whoever made it, wanted rid of it.

OWEN

You know, we never gave it a cool name.

TOSHIKO

I thought we called it the resurrection gauntlet?

OWEN

Cool name.

IANTO

What about the Risen Mitten?
(they look at him)
I think it's catchy.

CUT TO:

14 INT. AUTOPSY ROOM, THE HUB - NIGHT

14

HIGH ANGLE LOOKING DOWN. The body of ALEX ARWYN on the autopsy slab. He's been strapped down.

GWEN and IANTO, observing, OWEN monitoring the body with his equipment.

(CONTINUED)

14

CONTINUED:

14

JACK DONNING THE GLOVE SLOWLY, remembering what happened to the person who wore it last time.

GWEN

Jack? You okay?

JACK doesn't answer, hating this. He throws IANTO an old-fashioned stopwatch.

JACK

Don't forget, the maximum resurrection time was two minutes, and that was only cos Suzie had practice. The most we're likely to get is thirty seconds, okay?

(bluetooth)

Tosh, you ready?

CUT TO:

15

INT. TOSH'S DESK, THE HUB - NIGHT

15

TOSH in front of her bank of screens.

TOSHIKO

Ready. And, recording. This man was Victim Number One, name: Alex Arwyn.

(And intercut all following scenes with Tosh at her desk.)

CUT TO:

16

INT. AUTOPSY ROOM, THE HUB - NIGHT

16

JACK goes up to ALEX, holds the glove over his head. Sighs. Closes his eyes, concentrates... All hushed:

JACK

Come on, Alex. Come back...

GWEN

...how does it work?

JACK

You just sort of... feel. Like reaching into the dark. Finding the dead.

We stay on JACK, focusing, then...

JACK (CONT'D)

I can't... It's not....

(in pain)

Damn! Nothing.

(MORE)

(CONTINUED)

16

CONTINUED:

16

JACK (CONT'D)

(lets go)

Sorry. Never was good with this thing.
Owen?

OWEN

I tried last time. We all had a go, it
only responded to Suzie.

GWEN

Well I've never tried.

JUMP CUT TO CLOSE-UP: GWEN slowly donning the GLOVE.

GWEN (CONT'D)

It's cold.

JACK

It gets warm.

GWEN holds the glove over the body, JACK right by her
side.

JACK (CONT'D)

The glove relies on some sort of
empathy. Maybe compassion... Just be
yourself.

GWEN closes her eyes, does her best... And then, without
a moment's foreplay, SHE GASPS as -

ALEX opens his eyes, thrashes, though he's strapped down -

ALEX

SOMEBODY HELP ME!!!! Oh my God, help
me, help me, help me -

JACK

Alex, I need you to listen to me -

ALEX

SOMEBODY HELP, HELP ME!

JACK

That's what we're doing - Alex, you've
been attacked, d'you know who it was,
who attacked you!?

But ALEX is just SCREAMING IN TERROR -

ALEX

Who are you? Where am I?

(CONTINUED)

16 CONTINUED: (2)

16

OWEN

How long?

IANTO

Fifteen seconds.

ALEX looks up to GWEN.

ALEX

Who are you?

GWEN

I'm just... I'm trying to help,
sweetheart.

ALEX

I want my Mum. Please let me see my
Mum.

And then ALEX dies. GWEN keeps the glove in place.

OWEN

He's gone.

GWEN

Let me keep trying -

OWEN

Gwen, he's dead -

GWEN

But I can bring him back -

JACK

The glove only works once.

GWEN

But I can do it, let me try -

JACK

Gwen. Look at me. He's gone.

GWEN turns away, tears welling up in her eyes.

JACK (CONT'D)

How long was that?

IANTO

That was amazing, she's a natural.
Twenty four seconds!

OWEN

Give Ianto a stopwatch, and he's happy.

(CONTINUED)

16 CONTINUED: (3)

16

IANTO

It's the button on top.

JACK

Still! At least we know the victims are connected. What d'you think, Gwen?
D'you want to stop?

But GWEN's looking at the Glove, entranced by it. No way is she stopping now.

CUT TO:

16A INT. TOSHIKO'S DESK, THE HUB - NIGHT

16A

TOSHIKO over the mike -

TOSHIKO

Recording. Victim Number Two, Mark Briscoe.

CUT TO:

16B INT. AUTOPSY ROOM, THE HUB - NIGHT

16B

GWEN stands over the body of MARK BRISCOE, using the Glove -

GWEN

Oh God, I can feel him - it - it's like a rope, from my heart to the glove to -
Ohh, it's so warm -

MARK wakes calmly, as if from a deep sleep. Gently:

MARK

...what's, uh...?

JACK

Hey there. Just look at me. Look me in the eye. That's it.

MARK

Where am I?

JACK

You've been hurt, but we haven't got long, we need to know who attacked you -

MARK

Is my wife all right?

(CONTINUED)

16B CONTINUED:

16B

JACK

We're looking after her. Now Mark, who was it?

MARK

- it was that man. He belonged to Pilgrim, he went to Pilgrim -

JACK

What's Pilgrim?

MARK

(scared, remembers)

Oh my God, he had a knife -

JACK

No, Mark, it's okay, he's gone, but quickly, can you tell me his name?

IANTO

Thirty five seconds -

MARK

Max. Never knew his surname -

TOSHIKO (O.S.)

Trying Max, and Pilgrim, get a description -

OWEN

He's going -

JACK

Mark, you gotta give us something more so we can catch him -

GWEN concentrating hard, making him stay -

MARK

There was, there was someone who knew him better... that woman, she was always talking to him...

JACK

What was her name?

MARK

Where's my wife? -

JACK

Her name!

MARK

Suzie.

(CONTINUED)

16B CONTINUED: (2)

16B

And MARK dies. IANTO quietly clicks the stopwatch.

IANTO
Fifty one seconds.

But the whole team barely register this, looking at each other - GWEN turning around, exhausted, looking at JACK.

TOSHIKO breaks the silence.

TOSHIKO (O.S.)
Jack? Did I hear that right?

OWEN
Could be anyone, there must be lots of women called Suzie.

JACK
Not connected to this case. We've been talking to the wrong corpse.

17 OMITTED
AND
1817
AND
18

CUT TO:

19 INT. CONFERENCE ROOM, THE HUB - NIGHT

19

JACK, OWEN, GWEN, IANTO - everybody tense, as TOSHIKO comes in with a folder.

TOSHIKO
Pilgrim. A religious support group, more like a debating society -meaning of life, does God exist?, all that stuff. The point is, it was tiny, more like a hobby, it was run by Mark Briscoe's wife, Sarah...

From the folder: cheap, handwritten, photocopied yellow Pilgrim flyers.

TOSHIKO (CONT'D)
She had all this stashed in the wardrobe. Handwritten and photocopied, that's why we couldn't find any records, she wasn't even online.

JACK
No mention of Suzie, or Max?

(CONTINUED)

19

CONTINUED:

19

TOSHIKO

Not a word. She didn't even keep a register.

OWEN

It can't have been our Suzie, though, she wouldn't go to support-group bollocks.

GWEN

How do you know? I mean, were you friends? Any of you? Who was her best friend, in this place?

All awkward, now.

OWEN

She sort of kept herself to herself.

GWEN

Well, then. If she needed to talk, maybe that's exactly where she'd go, a group of complete strangers.

JACK

Could be. You've got a point, Gwen. Time we got to know our deceased colleague a little better.

CUT TO:

20

OMITTED

20

21

EXT. STORAGE SHED - CONTINUOUS - NIGHT

21

OWEN unlocking a padlock on a metal door, the team outside in the rain...

GWEN

Have I got this right? When I die, you get to keep all my possessions? My whole life's gonna be stashed in a lock-up?

JACK

Rules and regulations.

GWEN

What if I leave my stuff to Rhys?

JACK

We'll stash him away, too.

OWEN rattles up the metal door.

(CONTINUED)

21

CONTINUED:

21

JACK (CONT'D)

Tread carefully, people. With respect.
 This is the life of Suzie Costello.

CUT TO:

22

INT. STORAGE SHED - CONTINUOUS -

22

Outside we can hear sheets of rain pouring down... It's dark and cluttered in the shed, a whole house full of stuff crammed into a tiny garage... high stacks of cardboard boxes... a few dusty pieces of furniture... cobwebs... OWEN hears something SCURRY.

OWEN immediately tucks his trousers into his socks.

GWEN

What are you doing?

OWEN

Tucking my trousers in. You should do the same, so the rats don't run up your legs and -

(placing the torch
 beneath his chin)

Wriggle into you.

GWEN

Oh, you're so funny.

OWEN

Fucking hilarious, me.

OWEN, GWEN and TOSHIKO start to move through the boxes as fast as they can, in a hurry to find whatever proof they can whilst JACK moves the torchlight around the storage facility. All quiet, subdued:

TOSHIKO

That's all we are, in the end. A pile of boxes.

OWEN opens the lid of a box, finds a huge amount of CDs.

Mostly old Motown-soul sort of stuff. OWEN finds a CD he likes and pockets it.

GWEN opens another box. It's full of photos.

One is of Suzie as a little girl at school, another is of her still as a kid with a man who must be her FATHER. He has a kind face.

(CONTINUED)

22

CONTINUED:

22

GWEN picks out another photo, it's of SUZIE when she's grown up with her Father - he's older now, and much frailer. But they still look happy together.

GWEN

Is her father still alive?

TOSHIKO

Don't know.

GWEN

But you must've looked him up? To tell him his daughter was dead?

TOSHIKO

When Suzie left Torchwood, she was on the run. She wiped all her records. I couldn't retrieve the files, she was good at computers. Well... She was good at everything.

OWEN

Good at murder, too. Laugh a minute, that was Suzie.

JACK's found a box with a poetry book inside. The collected works of EMILY DICKINSON.

GWEN

What's that?

JACK

Nothing. A book. Emily Dickinson.

GWEN

Who's she?

JACK

Poet.

TOSHIKO is rifling through a KING JAMES BIBLE. Finds...

TOSHIKO

Jack? ...

She's holding up an old PILGRIM flyer.

TOSHIKO (CONT'D)

Pilgrim. She was part of it.

JACK

That proves it, then. No choice.

(MORE)

(CONTINUED)

22 CONTINUED: (2)

22

JACK (CONT'D)
 (heavy-hearted)
 It's time Suzie came back.

CUT TO:

22A INT. MORGUE, THE HUB

22A

FX: WIDE SHOT of the MORGUE.

MORGUE DRAWER opens. BODY BAG inside.

It's unzipped.

And there's SUZIE. Looking so peaceful.

On JACK, looking down at her. Grim.

CUT TO:

23 OMITTED

23

24 INT. AUTOPSY ROOM, THE HUB -

24

On GWEN putting on the glove, standing over SUZIE's defrosted body, lying on the mortuary slab... GWEN looks up, sees that OWEN, TOSHIKO & IANTO seem to be making themselves unnecessarily busy, fiddling with all sorts of technology, ignoring the fact they're about to resurrect their colleague and JACK, standing opposite GWEN, staring down at SUZIE, a mixture of paternal love and anger...

GWEN

Do we all get frozen? Torchwood staff,
 when we die, do we all get kept?

JACK

Rules and regulations.

GWEN

How long for?

JACK

Forever.

TOSHIKO

(turns camera on)

Recording.

OWEN

Got your stopwatch?

IANTO

Always!

(CONTINUED)

24

CONTINUED:

24

TOSHIKO

I'll record from my station. I'm sorry, but... I don't want to look her in the eye. Sorry.

TOSHIKO exits.

JACK

Anyone else?

OWEN & IANTO grim now, ready, not leaving.

GWEN puts on the GLOVE. Holds it over SUZIE's body.

GWEN

Any advice?

(off Jack's look)

Yeah I know. Empathy. Even though she tried to kill me.

JACK

You and me both.

They share a smile...

Gwen holds her hand against Suzie's head. Concentrates.
FLASH IMAGES COME UP, INTERCUT WITH GWEN:

SUZIE BRUTALLY STABBING THE LAD FROM THE PILOT EPISODE/
SUZIE SHOOTING JACK/ SUZIE COMMITTING SUICIDE -

OWEN

I'm getting a reading -

MORE FLASH CUTS: THE PHOTO, YOUNG SUZIE WITH HER FATHER/SUZIE AIMING THE PISTOL AT GWEN/SUZIE KILLING JACK -

OWEN (CONT'D)

No, it's gone...

And GWEN cuts off, exhausted, pale.

GWEN

Just... memories. Nothing living.
She's too far gone.

TOSHIKO

What do we do now?

JACK

Nothing we can do. That's it. We're out of options.

Pause.

(CONTINUED)

24 CONTINUED: (2)

24

OWEN

There's always the knife. When she killed those people, she always used that knife, it's made out of the same metal as the glove.

CUT TO TOSHIKO, outside, at her work station, on mic:

TOSHIKO

We've seen it before, metallic resonance. Like, the glove works better if the knife's part of the process, like closing a circuit.

GWEN

Then let's use it.

JACK

Um, small detail. The knife was used to kill people. She's already dead.

GWEN

All right. So we kill her again.

CUT TO:

24A INT. JACK'S OFFICE, THE HUB

24A

As sc.13, the safe opens.

Box is removed.

JACK, OWEN, GWEN, TOSHIKO & IANTO standing round as the box is opened, revealing: the KNIFE. Hushed:

OWEN

Ianto?

IANTO

Life Knife.

They all consider that seriously, and nod.

CUT TO:

24B INT. AUTOPSY ROOM, THE HUB

24B

JACK, reluctant, grim, holds the knife and cuts SUZIE's skin - a gentle cut, on the arm - as GWEN stands ready with the glove, closing her eyes.

JACK

Anything?

(CONTINUED)

24B CONTINUED:

24B

GWEN

No, just a sort of... spark, then it was gone.

(beat)

I'm sorry, Jack. You've got to do it properly.

JACK hates this, steels himself...

JACK

What the hell -

- and he stabs it straight into SUZIE's heart -

Sudden shock! SUZIE draws in breath - as does GWEN - sharp, in pain. Alive! And then, instantly, babbling -

SUZIE

JACK

(panic) Suzie, listen, it's me, just
- oh my God, I've gotta look, look around, look at
go, I've gotta run, where you are, think back,
can't stay, they know, just remember - Suzie!
they know, I've gotta go - Suzie! Look at me!

And his voice gets to her, she stops. Her eyes dart round. Scared, but taking everything in.

SUZIE

Jack. Oh my God. There's a knife in my chest, did you kill me?

JACK

You killed yourself, remember?

SUZIE

But... Ohh, my God, I shot myself. Ohh shit.

JACK

We've got to ask you about Pilgrim -

SUZIE

No, but wait a minute. Didn't I kill you...?

JACK

Never mind that, we need names and details -

SUZIE

Who's using the glove...?

Looks up and back. At Gwen.

(CONTINUED)

24B CONTINUED: (2)

24B

GWEN

...sorry.

SUZIE

Ohh, wouldn't you know it? Gwen bloody Cooper.

IANTO

Thirty seconds.

JACK

Suzie, when you were in Pilgrim you gave the amnesia pill to a man, Max, do you remember?

SUZIE

What..? You brought me all the way back, just for Max?!

JACK

We need to find him, who is he, what's his surname?

SUZIE

He was... Just some loser...

(weak, distressed)

...he wasn't...

OWEN

We're losing her!

Gwen furious, shuddering with exertion -

GWEN

Stay here. Damn you!

JACK

Gwen, don't force it -

GWEN

She's not getting away this time, stay here!

But SUZIE's eyes close, she slumps.

GWEN (CONT'D)

(in pain)

No - !

Gwen collapses to the floor, unconscious. Jack runs to her, pulls the Glove off her -

JACK

I told you to stop -

(CONTINUED)

24B CONTINUED: (3)

24B

Owen runs too -

OWEN

S'all right, I've got her, I've got her -
(checks pulse)

There we go, hold on... Pulse. She's okay. Let's get her out, give's a hand, come on.

JACK

It's that glove, I told you, they get hooked -

OWEN

Yeah, well, stop your fussing, it's over now -

On IANTO. With his stopwatch.

IANTO

Um. 'Scuse me. I'm still counting.

OWEN

Not much point, Suzie's dead.

IANTO

No, according to your equipment, she's just unconscious.

Owen runs to the scanners, Jack stays with Gwen.

JACK

What the hell is going on?

OWEN

Oh my God. He's right. She's alive!
Suzie's still alive -
(of the body)
Look at her, she's bloody breathing!

Jack lowers Gwen to the floor, goes to Suzie.

JACK

She can't be...

He takes hold of the knife. Pulls it out.

OWEN

Nope. Still breathing. No stopping her. She won't die.

IANTO

One minute thirty five and counting.

(CONTINUED)

24B CONTINUED: (4)

24B

They look at Suzie, with horror.

CU SUZIE on the slab. With the ghost of a smile.

CUT TO:

25 OMITTED25
AND
26

CUT TO:

27 OMITTED

27

28 INT. INTERROGATION ROOM, THE HUB -

28

FX SHOT: JACK & GWEN enter the Interrogation room as CAMERA SLOWLY TRACKS around the back of SUZIE'S HEAD, revealing the back of it to be BLOWN AWAY.

SUZIE quiet, humiliated, but with dignity.

INTERCUT THIS WITH OWEN & TOSHIKO at OWEN's work-station, watching all this on a MONITOR.

SUZIE

How long's it been?

JACK

Three months.

SUZIE

When can I die? I just want to go, can't you leave me alone?

JACK

You seem to be stuck.

SUZIE

....but... am I gonna stay like this? For how long?

GWEN

Don't know.

SUZIE

What are you going to do with me?

JACK

They don't exactly cover this in the rule book.

(CONTINUED)

28

CONTINUED:

28

SUZIE

I want to...
(pause; deep breath)
Can I see my father?

JACK

No.

GWEN

You wiped your records. We had no trace
of him.

SUZIE

So... he doesn't even know that I'm
dead?

GWEN

Well. You're not any more.

SUZIE

Suppose.
(grim laugh)
God, this is sick.

JACK

And you started it. Right now, we've
got an investigation underway. Pilgrim -

He spreads out photos on the desk, the other members.

JACK (CONT'D)

You went to these Pilgrim meetings and
gave an amnesia pill to someone called
Max. How do we find him?

SUZIE

What for? What did he do? He was just
an ordinary bloke.

JACK

We think the Retcon triggered a
psychosis. He's started killing.

On SUZIE, processing the information. She looks up at
JACK, can't quite believe it.

SUZIE

How many victims?

JACK

Three. Same as you.

OWEN over intercom:

(CONTINUED)

28 CONTINUED: (2)

28

OWEN

We need to know, how much Retcon did you give him?

SUZIE looks up. Talks to the air:

SUZIE

Owen. Hello. Scared to face me?

OWEN

You frighten the shit out of me, yeah.

SUZIE

What about Toshiko? She still here?

TOSHIKO says nothing, staring at the monitor.

OWEN

Yeah, she's here. All the gang. Happy days. But the amnesia pills, how many did you give him?

SUZIE

One a week. Every week.

(beat)

For two years.

OWEN

Christ! No wonder.

JACK

What the hell did you do that for?

SUZIE

I just... wanted someone to talk to. About this place. It was driving me mad. And he was just... He listened, that's all, he just listened. Every week, soon as I'd finished talking... I'd give him the pill.

JACK

You overdosed him.

SUZIE

Well I didn't know!

(bitter smile)

Keep getting it wrong, don't I? Is that why you brought me back? Did you think I wasn't guilty enough?

JACK

What was his surname?

(CONTINUED)

28

CONTINUED: (3)

28

SUZIE

Don't know. All I ever did was talk about me.

(exhausted)

It's all my fault, isn't it? Never bloody stops being my fault. Can't you just let me die?

JACK

(hard)

You don't get off that easy.

SUZIE

You did warn me, right at the beginning.

(to Gwen)

He said, this is the one job you can never quit.

JACK

Then get to work. Come on, Suzie! Just like the old days. There's gotta be something...

SUZIE looks down at the photos of the victims, her brain beginning to think.

SUZIE

Hold on... There's someone missing. This girl, came every week, student, blonde - she's not in these photos.

JACK

Who was she?

SUZIE

Lucy. Lucy Mackenzie. She said she worked at a club.

JACK

Which one?

SUZIE

It was... uhhh...

SUZIE hit by a wave of tiredness. GWEN visibly shivers, unseen by JACK.

JACK

Suzie? Which club? For God's sake, this Max is killing every single member of Pilgrim, now tell me, Lucy Mackenzie, where did she work, which club?!

(CONTINUED)

28 CONTINUED: (4)

28

SUZIE
 ...Wolf. The Wolf Bar.

CUT TO:

29 INT. WOLF BAR - NIGHT

29

There's nothing sexy or urban here - it's a hard, nasty club full of people that look similar to MAX, with THUMPING, ABRASIVE TRANCE MUSIC. TORCHWOOD walk in, all in their sexy leather.

JACK
 (shouts over music)
 COVER THE EXITS!

OWEN & GWEN spread out, JACK also, scanning around for MAX and LUCY MACKENZIE. As she does so, we see GWEN, clearly not feeling brilliant, the music doing her head in, but concentrating hard.

GWEN
 Bloody Hell. Like I didn't have a banging headache already.

SUZIE's VOICE is like a whisper:

SUZIE O.S.
 That's the glove, Gwen. Gets inside your mind.

CUT TO:

29A INT. TOSHIKO'S DESK, THE HUB - NIGHT

29A

SUZIE, in a wheelchair, at Tosh's desk - fully dressed, her head now in a scarf, - TOSHIKO at her side, hating being with her. They're watching the monitor, which is playing POVs of sc.29.

GWEN O.S.
 Okay Suzie, stop creeping me out, just tell us, any sign of Max? Or this Lucy Mackenzie?

SUZIE
 Nothing yet. Keep moving round.

Scene continues intercut with sc.29B.

CUT TO:

29B INT. WOLF BAR - NIGHT

29B

Intercut with Suzie & Toshiko, sc.29A.

JACK, GWEN, OWEN, moving round separately, clearly ready for action. The club all sweltering action around them.

JACK

(bluetooth)

Keep alert now, people. To repeat, Max is described as 40, six-three, six-four, stocky, black hair, tattoos down his left arm.

GWEN

(bluetooth)

I came here on a hen night once. Used to be Country & Western.

JACK

(bluetooth)

Fascinating piece of local colour, now keep on the job.

CUT BACK TO SUSIE & TOSHIKO. Quiet, both intent on the screens, not each other:

SUZIE

Can't even look at me, can you?

(silence)

Not like you, to be so judgemental.

TOSHIKO

Not like you, to go on a murder spree.

Pause. The clubbers on screen. But then Toshiko can't let it rest, turns to Suzie properly:

TOSHIKO (CONT'D)

All right, so it drives us mad, this job. And God knows, I've done some stupid stuff. But now I've got to keep on working, every day, in a job that's got a bit less honour. Because of you.

And she looks back at the screen. Terrible silence.

CUT BACK TO THE CLUB. JACK, GWEN, OWEN, pushing through people.

And then, through the throng -

(CONTINUED)

29B CONTINUED:

29B

MAX. At least it must be MAX. He's six foot four, hair slicked back, tattoos all up and down his arm, built like a body builder as -

Standing a distance away, OWEN.

OWEN

Got a guy that matches the description.
He looks pretty psychotic.

GWEN

(bluetooth)

Everybody here looks psychotic.

JACK

(bluetooth)

Where is he?

OWEN

(bluetooth)

Northwest fire-exit.

SUZIE

Show me.

OWEN's angling his head towards the bloke - the CAMERA part of his bluetooth attachment.

SUZIE (CONT'D)

I can't see him. Owen, get in closer,
which one d'you mean?

OWEN

(into bluetooth)

Wait, he's making over for - wait, I've got a match for the girl, Lucy Mackenzie, the student -

On Tosh's monitor, a grabbed image of a BLONDE GIRL.

SUZIE

That's her, that's definitely her -

OWEN

(into bluetooth)

Too late, he's going for her -

MAX is right behind the GIRL -

OWEN charges across -

RUGBY TACKLES MAX to the floor, RUCKUS, people moving away -

(CONTINUED)

29B CONTINUED: (2)

29B

JACK and GWEN run up, OWEN on top of MAX -

OWEN (CONT'D)
Got the bastard!

Which is when SUZIE gets a clear image of MAX.

SUZIE
That isn't him.

SUZIE looks up - on another monitor, the club's CCTV, and -

CCTV: the REAL MAX running up behind GWEN, knife raised, about to plunge it into GWEN's back -

SUZIE (CONT'D)
GWEN! Behind you - !

GWEN turns - just able to dodge MAX, thanks to SUZIE as -

JACK PULLS HIS STUN GUN -

MAX turns towards JACK, bellow of rage, knife raised -

JACK fires -

FX: blue pops from the barrel.

And MAX falls, unconscious.

JACK
(of the weapon)
That's one for Ianto. Risen Mitten, Life Knife, and that old classic, Stun Gun. Let's get him out of here, c'mon...

JACK & OWEN busy with MAX's body, in b/g - the club overhead lights coming on, PEOPLE clearing away - as GWEN sits foreground, stunned. Quiet, over comms:

GWEN
You saved my life.

SUZIE
Maybe I came back for a reason.

A small, intimate smile from both.

CUT TO:

30 OMITTED

30

31 INT. THE VAULT - NIGHT

31

JACK & OWEN face MAX. He's now sitting in a cell, staring at them. Like a lost child, he seems vacant.

OWEN

Okay, so your name is Max Tresillian, can you confirm that?

(nothing)

You live at 106 Endeavour Terrace, is that right?

(nothing)

Parents, Sandra and Alan, yeah?

(nothing)

You're inside the Torchwood Facility -

MAX throws himself at the glass!, hits it, rage. But Owen's fascinated - he's actually demonstrating this to Jack -

OWEN (CONT'D)

And five, six, seconds, keep watching, soon as we reach ten...

MAX just stops dead. Goes back to sitting.

OWEN (CONT'D)

Just stops dead. If this is a drug-induced psychosis, it's a very specific one.

JACK

Like he reacts to the word Torchwood -

MAX goes off again, banging the glass, raging (for 10 secs, in b/g, then going blank again).

OWEN

Oh thanks, Jack.

JACK

Sorry. But if that's caused by Retcon, then we've got a million more problems on the way - let me know what the scan says -

JACK heading off -

OWEN

But... what about Suzie? What you gonna do with her?

JACK stops. Genuinely lost.

(CONTINUED)

31

CONTINUED:

31

JACK

No idea. What d'you think?

OWEN

...dunno, but... There was that story, back when they had the Death Penalty, that man. He survived his own hanging. And they weren't allowed to kill him for a second time, it was illegal. Sentence was transmuted. He got life. Same as Suzie.

JACK

So you're saying we forgive her?

OWEN

I'm not in charge. You're the boss.

As they leave.

JACK

Torchwood!

And Max is off again.

CUT TO:

32

INT. INTERROGATION ROOM, THE HUB -

32

SUZIE sitting with GWEN.

SUZIE

Can't you ask Jack? Just one favour? I want to see my Dad.

GWEN

Tell us where he is, we could bring him in.

SUZIE

I'm not letting him anywhere near Torchwood.

(beat)

If he's still alive.

GWEN

What's wrong with him?

SUZIE

Cancer. All that waiting, then I go and die first.

GWEN

I could contact him on your behalf.

(CONTINUED)

32

CONTINUED:

32

SUZIE

And say what?

Awkward silence.

SUZIE (CONT'D)

So tell me. Since I've been gone...
You enjoying it?

GWEN

Yeah, well this place is sort of...
(beat)
It's mad, isn't it?

SUZIE

(laughs)
Insane.

GWEN

(laughs)
Bloody nuts.

SUZIE

Best job I ever had.

GWEN

Me too.

SUZIE

And the worst.

GWEN

Oh, tell me about it.

SUZIE

Funny thing is, you always imagine, when
you're dead, ohh, they're gonna miss me,
at work. Indispensable! But look what
happened. I got replaced.

Not laughing, now.

SUZIE (CONT'D)

By someone better. You got that glove
working, better than I did.

GWEN

Just got lucky.

SUZIE

No, it's more than that. The others...
They prefer you.

(CONTINUED)

32 CONTINUED: (2)

32

GWEN

Don't say that.

SUZIE

Worked out nicely. You got my job.
Almost like you planned it.

GWEN

Except I didn't. And I'm sorry, but
I've got my own function at Torchwood,
I'm a lot more than just a replacement -

SUZIE

Have you slept with Owen?

GWEN gobsmacked. Says nothing.

SUZIE (CONT'D)

There you go. Replaced me completely.

CUT TO:

33 OMITTED

33

THRU

THRU

35

35

36 INT. JACK'S OFFICE, THE HUB -

36

GWEN storms in, slams the door. Leans against it. Gets
her breath back. JACK sitting back, cool.

JACK

I had a boyfriend who used to walk into
rooms like that. The grand entrance.
It got kind of boring. Although, he was
one of twins, so it was worth putting up
with. Twin acrobats. Man, I've gotta
write that book. And maybe illustrate
it too. I can keep talking for a long,
long time.

GWEN

(cool, controlled)

Takes me a while. To piece things
together.

JACK

Meaning?

GWEN

Suzie had the glove. You put her in
charge of it. But tell me, Jack, did
you ever ask about her father?

(CONTINUED)

36

CONTINUED:

36

JACK

...how d'you mean?

GWEN

He's got cancer. He's been dying, slowly, for years, now. And what do you do? You give his daughter the one device that can bring people back to life! Is it any wonder she got obsessed?

JACK

Oh, so it's all my fault?!

GWEN

Well isn't it? Did you ever stop and think, did you look at Suzie, did you think what that glove would do to her, did you?

JACK

All right, I know you're feeling kind of guilty, but it wasn't your fault, either -

GWEN

What wasn't? What was my fault, what are you on about?

JACK

Right from the start, you've thought that Suzie died, because of you. Cos that was the day you arrived. Then you brought her back to life, all the way back, cos you wanted it so much. Okay! So we're both responsible! Now what the hell do we do with her?!

GWEN

(quiet)

...I don't know.

(pause)

What if she never dies, have you thought of that? Like... Undying, forever. Just you and her.

JACK

No way.

GWEN

Could be.

JACK

I wouldn't wish that on her. I'd sooner kill her right now.

(CONTINUED)

36 CONTINUED: (2)

36

GWEN

Could you, though? Kill her?

JACK

Oh yes.

GWEN

Really?

JACK

Yes.

Silence. Both lost. Saved by:

OWEN O.S.

(over the intercom)

Jack, can you come to the conference room for a sec? Something I need you to see. Kind of urgent.

JACK walks away. On GWEN, exhausted.

CUT TO:

37 OMITTED

37

38 INT. INTERROGATION ROOM, THE HUB -

38

SUZIE sitting there as GWEN walks in with a tray.

SUZIE

More coffee? Is that all you do?

GWEN puts the tray on the table.

SUZIE (CONT'D)

Just leave me alone.

GWEN

Have a biscuit, at least. Go on. Just for me.

SUZIE looks at the biscuit plate, sees a handwritten note:

'ROAD TRIP?'

On SUZIE, realising what GWEN is suggesting... Not quite believing it.

CUT TO:

39

INT. CONFERENCE ROOM, THE HUB - NIGHT

39

JACK with OWEN, TOSHIKO & IANTO. OWEN displaying results on the screens.

OWEN

I was going over Suzie and Gwen's medical results. I ran it through the Philemon Filter, watch the footage, this is the moment when Gwen brought back the husband, Mark Briscoe -

They watch the footage, which is like black X-Ray footage of sc.18. At the moment MARK comes back, we see a flow of BLUE ENERGY go from GWEN, to the GLOVE, to MARK.

OWEN (CONT'D)

See that?... Now look at his death -

IANTO's with his faithful stopwatch:

IANTO

That's forward, fifty one seconds.

OWEN

See?

Energy flow dries up just before he dies. But! Have a look at Gwen with Suzie...

They watch the tape, sc.24A. At the moment Gwen succeeds in bringing SUZIE back:

HUGE BLUE POWER SURGE emanates from the GLOVE, blinding the screen for a moment -

JACK

Whoa -

On the footage: blue energy passing from GWEN's HEART to SUZIE's. Permanently, never stopping.

TOSHIKO

What is that..?

OWEN

Energy. Life. But with Suzie, it's a permanent connection, and she's getting stronger, it's still going, right now. She's draining the life out of Gwen.

(CONTINUED)

39

CONTINUED:

39

JACK

(understanding)

There's always a price. The wearer of the glove can bring somebody back, but loses their own life in return.

TOSHIKO

How do we stop it?

JACK

We've got to kill her. Suzie's got to die.

TOSHIKO

Again. -

OWEN

Who's gonna do it?

JACK

Like you said. I'm the boss.

CUT TO:

40

INT. INTERROGATION ROOM, THE HUB -

40

JACK walks in carrying his gun, heavy hearted. But realises that -

Suzie isn't there. Empty chair. JACK alert, on comms:

JACK

Toshiko! Where the hell's Suzie? And where's Gwen?

TOSHIKO

Interrogation Room -

JACK

No they're not - find them, fast!

CUT TO:

41

INT. TOSHIKO'S DESK, THE HUB -

41

TOSHIKO runs to her desk, fast -

OWEN runs to his desk, top speed -

JACK comes running up -

TOSHIKO

I can't see them. Hold on, scanning. Nope. Nothing on internal scans.

(CONTINUED)

41 CONTINUED:

41

OWEN

What's going on, where've they gone - ?

JACK

Just keep looking - bring up the SUV -

TOSHIKO brings up CCTV of the SUV on the monitor.

TOSHIKO

Still there. I'll try exteriors - what about Gwen's car - ?

CUT TO:

41A EXT. STREET IN CARDIFF BAY - NIGHT

41A

CCTV footage of GWEN dragging SUZIE from the wheelchair to the passenger seat of her car. SUZIE is still a frail bag of bones, moving slowly, carefully.

CUT TO:

41B INT. THE HUB - NIGHT

41B

JACK, OWEN, TOSHIKO watching the CCTV footage. It actually relaxes them, panic over.

OWEN

What's she doing?

JACK

Getting herself fired.

TOSHIKO

Unbelievable.

OWEN

How stupid is that? Thinking she could just drive off -

JACK

Come on. Let's go and get them -

JACK strides forward, OWEN & TOSHIKO following - a neat little team, confident, when -

All the lights go out.

The sound of doors sealing.

Engines and generators failing.

Darkness.

(CONTINUED)

41B CONTINUED:

41B

JACK (CONT'D)
 ...what the hell? Ianto? Ianto? Are
 you there, Ianto?

Far across, in the dark:

IANTO
 Captain!

JACK
 What happened?

IANTO
 But... I thought you must've done it.
 We've gone into lockdown.

JACK
 Then reverse it!

IANTO
 I can't, it's 100%. The doors are
 sealed. We're locked in!

CUT TO:

41C EXT. STREET IN CARDIFF BAY - NIGHT

41C

SUZIE now in the passenger seat, GWEN hurrying round,
 getting into the drivers'.

GWEN
 I must be mad. Jack's not stupid. He's
 gonna catch us.

SUZIE
 Oh, you never know. We might get lucky.

With a faint smile to herself, as the CAR moves off -

CUT TO:

41D INT. THE HUB - NIGHT

41D

TOSHIKO rattling on her keyboard, her monitor dead, OWEN
 trying a door, JACK moving through, with IANTO -

TOSHIKO
 Everything's gone. Computers, mobile
 coverage, the lifts, everything - we're
 sealed in -

JACK
 (to Owen)
 How long does Gwen have before she dies?

(CONTINUED)

41D CONTINUED:

41D

OWEN

Two hours, maybe less...

TOSHIKO

Come on! Think! If Suzie set up the lockdown, how did she do it?

OWEN

Entered an override?

TOSHIKO

No, she's officially dead, the computer wouldn't give her access.

JACK

Then how did she do it, what the hell did she do?!

CUT TO:

41E INT. THE VAULT - NIGHT

41E

SLOW TRACK IN on MAX. He's rocking to and fro. And giggling to himself. Like a child.

CUT TO:

42 EXT. GWEN'S CAR (MOVING), BACK ROADS - NIGHT

42

Shot of Gwen's CAR driving down the road, CARDIFF city limits far away behind them.

CUT TO:

43 INT. GWEN'S CAR (MOVING), BACK ROADS - NIGHT

43

On GWEN driving, maybe it's the illumination of the dashboard but she is beginning to look noticeably paler. She looks over to SUZIE -

Handcuffed to the passenger door, her head lying back, still pale, but eyes opened.

GWEN

Hell of a way to resign. Jack's never gonna let me back, after this.

SUZIE

Well. Better than the way I left.

GWEN

S'pose, yeah.

(CONTINUED)

43

CONTINUED:

43

Bleak little laugh between the two of them. GWEN looks at her, smiles.

GWEN (CONT'D)

Hey. Bit more colour in your cheeks.

SUZIE

All thanks to you.

Pause.

GWEN

I'm still gonna take you back. Soon as you've seen your father, we go back to Torchwood, and face the consequences.

SUZIE

I could hardly go on the run. With a hole in my head.

Pause, driving, the night sliding by.

SUZIE (CONT'D)

That night. My last night on Earth, or so I thought. Before I shot myself...

I shot Jack. Right through the head. I killed him, stone dead, and then he just stood up. And lived. Am I right? Did that happen?

Gwen just staring right ahead.

SUZIE (CONT'D)

...Gwen?

GWEN

...yes it did.

SUZIE

He can survive a bullet through the head?

GWEN

Yeah.

SUZIE

How?

GWEN

I don't know. He won't explain it properly. Said something happened to him, a while back. He said... he can't die. Not ever.

(CONTINUED)

43 CONTINUED: (2)

43

SUZIE

(bitter)

Oh, I like that. And then he makes judgments, about whether I'm allowed to live. All very easy for Captain Jack, isn't it?

Grim silence.

SUZIE (CONT'D)

D'you ever wonder?

GWEN

What?

SUZIE

Who is he?

GWEN

All the time.

And hold the silence on the two women, together.

CUT TO:

43A INT. THE HUB - NIGHT

43A

All gathered round together.

TOSHIKO

There's got to be an answer. Suzie couldn't physically start the lockdown, Gwen wouldn't let her. But there's no one else!

JACK

(realises)

Wait a minute... We've got a guest.

CUT TO:

43B INT. THE VAULT - NIGHT

43B

Torchlight, JACK & OWEN walk in, turn their beams on MAX. Who's now rocking to and fro, like a child, saying these lines over and over again:

MAX

Because I could not stop for death, He kindly stopped for me; The carriage held but just ourselves And immortality.

OWEN

What's that, a poem?

(CONTINUED)

43B CONTINUED:

43B

JACK

I wonder. Emily Dickinson...?

OWEN

But what does it mean?

JACK

It's a verbal trigger. Say it out loud, maybe repeat it a hundred times, and the Hub locks down.

OWEN

But if that's part of the system, Suzie must've installed a vocal command programme, way back -

JACK

Back when she was alive, yeah. Max is just a Trojan horse. Suzie planned this right from the start.

CUT TO:

43C INT. THE HUB - NIGHT

43C

All gathered around. IANTO is fiddling with a mobile phone and a wire in b/g.

JACK

D'you see? Max, the Retcon, everything, it's all been a hoax to get us to resurrect Suzie -

OWEN

She gave Max this whole complex of subconscious triggers -

TOSHIKO

- like, she dies, Max becomes a time bomb - he doesn't see her for three months, wham, the orders kick in. He follows Suzie's program, and starts killing.

JACK

And the chain of events forces us to bring her back.

TOSHIKO

And then she escapes!

OWEN

Got to admit. Not bad! I'm picking her for my team.

(CONTINUED)

43C CONTINUED:

43C

TOSHIKO

If she could lockdown the Hub, she
must've installed a way of reversing it,
just in case.

JACK

Yeah, but d'you know any more Emily
Dickinson. Does anyone?

IANTO

I've got reception, sir.

JACK

How d'you do that? We're sealed off!

Ianto holds up the phone, now connected by a simple wire
to the Water Tower.

IANTO

Just, used the Water Tower as a relay.

JACK

Nice work, Ianto! But... who the hell
do we phone?!

CUT TO:

43D OMITTED

43D

44 OMITTED: :46

44

45 INT. HOMICIDE OFFICE, CARDIFF POLICE STATION - INTERCUT ~~45TH~~
THE HUB

POLICEMAN holds up the phone, calls across, 'Detective Swanson!' And KATHY SWANSON turns round -

SWANSON

Who is it?

POLICEMAN says, 'Torchwood.' SWANSON sighs, goes to the phone - the room full of other STAFF, all working late on the multiple murders.

SWANSON (CONT'D)

You'd better not be wasting my time.

CUT TO JACK, in the dark Hub. Having to be so nice.

JACK

No, as a matter of fact, I was just
wondering if you could do us a favour.

(CONTINUED)

45

CONTINUED:

45

SWANSON

What, the humble police, helping the mighty Torchwood? Why don't you just help yourselves? Like you normally do.

JACK

Because we can't.

SWANSON

Why's that?

JACK

Cos... we're sort of busy -

SWANSON

Well I'm busy too, try someone else -

JACK

No no no - we just can't, at the moment, cos we're... sort of stuck.

SWANSON

(hint of a smile)

In what way?

JACK

We're locked in.

SWANSON

You're locked in?

JACK

Just a bit, yeah.

SWANSON

Locked in where?

JACK

Um. Our own base.

SWANSON

You're locked inside your own base?

JACK

And it's not funny.

SWANSON

How am I supposed to help you, exactly..?

JACK

We need a book of poetry.

Stay on Jack. Beat.

(CONTINUED)

45 CONTINUED: (2)

45

JACK (CONT'D)
It is NOT funny!

CUT TO:

46 INT. GWEN'S CAR (MOVING), BACK ROADS - NIGHT

46

GWEN & SUZIE, still driving through the night.

GWEN's visibly tired. Yawns, shakes her head to clear it.

GWEN
God, driving at night...

Turns on the radio. Old, crackly music. Middle Of The Road, 'Soley Soley.'

SUZIE
Oh my God...

GWEN
I don't know this one.

SUZIE
It's ancient. God, my Mum used to sing this. When I was a kid. All those years ago.
(quiet)
Before I died.

And she starts to cry. As though it strikes her, for the first time, that she's really been dead.

GWEN so sorry for her, keeps driving.

EXT CAR driving through the night, the happy old hippy song echoing away...

CUT TO:

47 INT. POLICE ROOM, CARDIFF POLICE STATION - NIGHT

47

CU KATHY SWANSON.

SWANSON
All right, Captain Jack, just say that one more time. Nice and clear.

CUT TO WIDER. And all the POLICE STAFF are bunched around the speaker-phone. Stifling laughter.

(CONTINUED)

47

CONTINUED:

47

JACK O.S.

...we're locked inside our own base and
we can't get out.

SWANSON

And how did that happen?

JACK O.S.

Because of a poem.

They're snorting with laughter.

(SCENE CONT. INTERCUT WITH SC.49A.)

CUT TO:

47A INT. THE HUB - NIGHT

47A

(INTERCUT WITH SC.49.)

JACK on the phone, OWEN, TOSHIKO, IANTO b/g.

JACK

Okay, you've had your fun, now listen to
me, Detective Swanson, one of my team is
in danger -

In the POLICE STATION, a WPC slings across a Waterstone's
bag to Swanson, she gets out a new copy of the Emily
Dickinson book - instantly serious again -

SWANSON

Okay, we've got it, the collected works,
that's gonna cost you £8.99 -
(to her staff)
You lot, back to work -

They disperse, and at the same time, an OFFICER's handing
SWANSON a sheet of paper -

SWANSON (CONT'D)

- got it - Jack, we've got a sighting
for Gwen's car, last seen on the B587,
one woman driving, one woman passenger,
want us to intercept?

JACK

No, keep away, don't touch them -

SWANSON

Jack, we could help -

(CONTINUED)

47A CONTINUED:

47A

JACK

Kathy, you've got to trust me, only
 Torchwood can deal with that car, now
 what does that book say?

SWANSON

I don't know, what am I supposed to do?!

JACK

Find 'I could not stop for Death.' Read
 out the next verse.

SWANSON

What if it doesn't work?

JACK

Read out the whole book.

SWANSON holds out a mug to an OFFICER, mutters:

SWANSON

Gonna be a long night.

CUT TO:

48

INT. GWEN'S CAR (MOVING), BACKROADS - NIGHT

48

Radio off again now. GWEN looks ill now, eyes red,
 staring ahead at the road. SUZIE watching her.

SUZIE

Tired?

GWEN

I'm fine.

SUZIE

Don't want you falling asleep at the
 wheel. One corpse is enough for this
 car, thanks.

GWEN

Don't say that.

SUZIE

What?

GWEN

Corpse. Cos you're not.

SUZIE

What am I then?

(CONTINUED)

48

CONTINUED:

48

GWEN

Dunno, you're just not, though.

Silence.

GWEN (CONT'D)

When you're dead... I mean, when you die... What happens?

SUZIE

What d'you want me to say?

GWEN

The truth.

SUZIE

Really?

GWEN

Tell me.

Pause.

SUZIE

You religious, or..?

GWEN

Just... sort of, in passing, y'know.

SUZIE

D'you believe in Heaven?

GWEN

I dunno.

SUZIE

Yes you do, what d'you believe?

GWEN

Stupid, but I always sort of think... Like, y'know, white light and all that. And I think of my Gran. Like she'll be there. Waiting for me. That smell of carbolic.

SUZIE

Your faith never left Primary School.

GWEN

So what's out there?

SUZIE

Nothing. Just nothing.

(CONTINUED)

48 CONTINUED: (2)

48

Silence.

GWEN

But... If there's nothing, then...
What's the point of it all?

SUZIE

This is. Driving through the dark. All this stupid, tiny stuff. We're just animals, howling in the night. Cos it's better than silence.

(pause)

I used to think, about Torchwood, all those aliens, coming to Earth... What the hell for? But it's just instinct. They come here, cos there's life, that's all. Moths around a flame. Creatures clinging together. In the cold.

GWEN

...so when you die, it's just...

SUZIE

Darkness.

GWEN

And you're all alone? There's no one else?

SUZIE

Oh, I didn't say that.

GWEN

What d'you mean?

SUZIE

Why d'you think I'm so desperate to come back? There's something else out there. In the dark. And it's moving.

Hold the silence, the cold.

SUZIE (CONT'D)

We're here. Journey's end.

HEADLIGHTS illuminate: HOSPITAL SIGN (GREENLEAVES).

CUT TO:

49

INT. CARDIFF POLICE STATION - NIGHT

49

SWANSON reading from the book -

(CONTINUED)

49

CONTINUED:

49

SWANSON

'Parting is all we know of heaven, and
all we need of hell.'

CONTINUES INTERCUT WITH SC.51A.

CUT TO:

49A INT. THE HUB - NIGHT

49A

JACK on the phone, calls out, to the air:

JACK

'Parting is all we know of heaven, and
all we need of hell.'
(pause, but...)
Nope, try another.

SWANSON

'Success is counted sweetest, by those
who ne'er succeed' - Christ, she was a
bundle of laughs -

JACK

'Success is counted sweetest, by those
who ne'er succeed'
(beat)
Nope.

TOSHIKO hurries up - comes close -

TOSHIKO

Wait a minute, just had a thought - if
words cause the lockdown, maybe numbers
reverse it - try the ISBN, every book's
got a different number -it's at the
front, with all the copyright stuff -

JACK

(on phone)
You getting this?

SWANSON

Yup, hold on, I'm looking...

TOSHIKO grabs a keyboard -

TOSHIKO

Read it out -

JACK

The keyboards aren't working -

(CONTINUED)

49A CONTINUED:

49A

TOSHIKO

But the membrane underneath might just
recognise the code -

SWANSON

Got it! ISBN 019, 8600, 585.

JACK

019, 8600, 585 -

TOSHIKO types it in -

And the lights come on!

JACK (CONT'D)

That's it! Now everybody, move -
move!!

CUT TO:

50	<u>OMITTED:53</u>	50
51	<u>OMITTED</u>	51
THRU		THRU
57		57
58	<u>INT. GREENLEAVES HOSPITAL - CONTINUOUS</u>	58

GWEN's wheeling SUZIE into the hospital. But GWEN looks
weak, SUZIE strong. A strange pair, bonded together.

GWEN pushes SUZIE towards the CANCER WARD.

CUT TO:

59	<u>INT. THE HUB - CONTINUOUS</u>	59
----	----------------------------------	----

TOSHIKO at her screen -

TOSHIKO

I've got the tracker on Gwen's car -
It's a hospital, giving you the co-
ordinates now.

CUT TO:

59A	<u>INT. SUV (MOVING) - NIGHT</u>	59A
-----	----------------------------------	-----

JACK at the wheel, with OWEN, frantic -

JACK

On the way -
(to Owen)
How long's she got?

(CONTINUED)

59A CONTINUED:

59A

OWEN
 (reading screens)
 It's only a guess, but I'd give Gwen
 about... forty minutes.

JACK
 (on comms)
 Kathy, I want the road ahead clear, I'm
 going break the speed limit, big time -

CUT TO:

59B INT. CARDIFF POLICE STATION - NIGHT

59B

SWANSON on the radio -

SWANSON
 All units, give Torchwood priority,
 repeat, Torchwood priority -

CUT TO:

60 OMITTED

60

61 INT. SUZIE'S FATHER'S ROOM - CONTINUOUS

61

SUZIE's FATHER lies in bed, oxygen mask, life support.

GWEN pushes SUZIE up to the bed.

On SUZIE's face, eyes welling up as she just stares at
 her DAD. He's unconscious.

GWEN
 Suzie... I don't... I'm not...

GWEN slumps to the floor, dazed.

GWEN (CONT'D)
 Oh my God, this headache, it's...

She puts her hand to the back of her head. Takes it
 away. And there's blood on GWEN's fingers.

GWEN (CONT'D)
 ...what's happening to me?

SUZIE
 I'm sorry, Gwen. You're getting shot in
 the head. Slowly. And believe me, it
 hurts.

And SUZIE stands.

(CONTINUED)

61

CONTINUED:

61

Much stronger now, calm. She walks to a wall-mirror - GWEN staring, astonished, but weak - and SUZIE looks at herself. Takes off her headscarf. Hair still matted with blood, but she puts her hand up the wound -

SUZIE (CONT'D)

Almost better. Completely gone, soon.

And now GWEN clutches her head, terrified.

GWEN

No, no, no...

SUZIE

Now then. Let's see if he's missed me.

SUZIE stands over her FATHER.

SUZIE (CONT'D)

Dad? It's me, dad. Wake up. Dad?
It's Suzie.

He wakes... Staring at her, recognising her, breathing fast, terrified of his daughter.

SUZIE (CONT'D)

Hello Dad.

SUZIE pulls out all the life support wires. Alarms sound -

SUZIE (CONT'D)

And goodbye.

SUZIE'S FATHER CONVULSES, starting to die.

GWEN on the floor, watching, terrified, realising just how much trouble she's in -

GWEN

...what are you doing..?

SUZIE

Oh, that's worth coming back for.
Sending him into the dark. Just what the bastard deserves.

CUT TO:

61A

INT. GREENLEAVES HOSPITAL - NIGHT

61A

REVERSE of sc.58, now SUZIE is pushing GWEN in the wheelchair. NURSES run past - responding to alarms from Suzie's father's room - ignoring the two women. GWEN makes a feeble gesture for help, but she's too weak.

(CONTINUED)

61A CONTINUED: 61A

SUZIE looks more and more confident, as she walks on.

CUT TO:

61B INT. TOSHIKO'S DESK, THE HUB - DAWN 61B

TOSHIKO staring at her screen, on comms.

TOSHIKO

They're moving again. Can't predict a specific destination, not yet. Just heading for the coast.

61C OMITTED 61C

CUT TO:

62 INT. SUV (MOVING), MOTORWAY - DAWN 62

JACK driving, fast, on comms -

JACK

Keep feeding it through, we're catching up -

Suddenly, the ring of a mobile. JACK scrabbles for it, knowing what it might be -

JACK (CONT'D)

Hello?

(CONT, INTERCUT WITH SC.62A.)

CUT TO:

62A INT. GWEN'S CAR (MOVING), BACK ROADS - NIGHT 62A

(INTERCUT WITH SC.62.)

SUZIE at the wheel, on the mobile. GWEN beside her; almost unconscious, very weak.

SUZIE

Did you like the poem, Jack?

JACK

Suzie, don't let her die - The glove is killing Gwen and keeping you alive -

SUZIE

I know.

JACK

Then stop it.

(CONTINUED)

62A CONTINUED:

62A

SUZIE

But I get to live. Why would I stop?

JACK

For Gwen's sake.

SUZIE

She replaced me. Now I'm doing the same to her. Isn't that fair?

JACK

Suzie, we've got a tracker on that car, we're gonna catch you up, I promise you -

SUZIE

And what happens then?

JACK

...if she's dead, then I'm gonna kill you, Suzie Costello, and that's a promise, I'm gonna kill you for the last and final time.

SUZIE

But would you? When there's part of me, that's now Gwen? Could you really do that, if I'm the only thing left of her?

JACK

(quiet)

...why are you doing this?

SUZIE

Cos life is all, Jack. You should know. And I'll do anything to stay.

(upset)

Anything.

JACK

Suzie. Please. Just stop.

BEAT. And SUZIE's more honest now, more emotional:

SUZIE

She's a real find, this one. Gwen Cooper. She's better than me. So much better. I was never any good.

(pause)

Jack? I'm sorry.

And she hangs up.

JACK

SUZIEEEEEEEEEEEEEEEEEEEEEEE!

(CONTINUED)

62A CONTINUED: (2) 62A

The SUV speeds down the motorway.

63 OMITTED 6364 INT. TOSHIKO'S DESK, THE HUB - NIGHT 64

TOSHIKO's still watching the tracking bug -

TOSHIKO

Jack, she's heading for the coast line -
on the B587 -it's a place called Hedley
Point, there's some sort of ferry, goes
out to the
islands - You're about two minutes
behind, get a move on -

CUT TO:

65 INT. SUV (MOVING), ROADS - NIGHT 65

JACK at the wheel, crazed -

JACK

Owen, how's long's she got?

OWEN

Minutes.

CUT TO:

65A OMITTED 65A

AND AND

66 66

67 EXT. JETTY - - DAY 67

DAWN. Weak sun rising. It's a beautiful, romantic,
picturesque jetty. Almost surreal. The grey sea.

SUZIE by the car, lifting GWEN out. Savouring the last
few moments of freedom. The FOG HORN of a FERRY, in the
distance. Wild and lost, now:

SUZIE

It's beautiful, Gwen. Can you see?
We'll take the ferry. Go out. Far as
we can. Keep on running. Cos he won't
hurt us, we'll keep on going, you and
me....

CUT TO:

68 INT. SUV (MOVING) -DAY

68

On JACK and OWEN - both clicking safetys off their guns.

CUT TO:

69 EXT. JETTY - DAY

69

On SUZIE, trying to haul GWEN along, but knackered -

SUZIE

(to Gwen)

Oh, I'm sorry. Have you gone? Gwen?
Can you hear me? Gwen?

GWEN seems to be dead.

And SUZIE's so sorry.

SUZIE (CONT'D)

Poor Gwen Cooper. Safe journey.

SUZIE kisses her on the lips. So gently.

FOG HORN, SUZIE looks up - the FERRY'S far off - but then, the opposite way -

The ROAR OF THE SUV'S ENGINE.

And SUZIE starts to run, down the jetty -

SUV screeches to a halt -

JACK runs out - and OWEN -

- and they run, run, run, so fast -

- down the jetty -

- Suzie running, but there's no sign of the Ferry, it's still way off, and she's run out of jetty, has to stop -

- JACK runs past GWEN's body - keeps running -

- as OWEN slams down at GWEN's side, starts tending to her, frantic -

JACK slowing now.

Facing SUZIE. Beyond them, grey water.

JACK

Let her go.

(CONTINUED)

69

CONTINUED:

69

SUZIE

I can't.

JACK

Let Gwen go.

SUZIE

I can't.

JACK

(yells back)

Owen, how is she?

Owen's scared, keeps working - horrified by the blood at the back of Gwen's head - says nothing.

JACK (CONT'D)

Owen! Report!

OWEN

...I think we're too late.

And now JACK turns his gun on Suzie. Raw anger.

JACK

If I kill you... Does she live?

SUZIE

But you can't, Jack. Cos look at me.
I'm the last thing left of Gwen Cooper,
can't you see it? Just the smallest bit
of her?

JACK stares. Holding the gun. His verdict:

JACK

Not one bit.

And he fires, BLAM!

SUZIE hits the floor.

JACK (CONT'D)

Owen? Anything?

OWEN

(desperate)

Nothing.

JACK

But I broke the connection...

And then he hears...

(CONTINUED)

69 CONTINUED: (2)

69

LAUGHTER.

Suzie is alive, and laughing, feebly, and trying to pull herself along, away from Jack.

JACK (CONT'D)

...I killed you.

SUZIE

...can't die.

And she's still heaving herself along, on her front, as JACK runs forward, stands over her, fires two more shots into her back -

Stunned silence.

Then she's still laughing! In terrible pain. And keeps trying to haul herself along.

SUZIE (CONT'D)

Never gonna die. Can't go back.

JACK

How much of this d'you want?

And he fires, two more times.

But she keeps on going.

JACK rolls her over, on to her back. SUZIE wheezing and smiling -

SUZIE

It's all your fault, Jack. You recruited me.

He fires into her - BLAM - !

But she's still giggling, insane.

SUZIE (CONT'D)

Captain, my captain. D'you want to know a secret..?

PUSH IN ON JACK, thinking, then:

JACK

The glove...
(bluetooth)

Tosh! Destroy the glove! It's keeping them connected!

CUT TO:

70 INT. THE HUB - DAY

70

On TOSHIKO - running - yelling -

TOSHIKO
Armaments, Code Five -

IANTO's way across the Hub, by the armoury - a well-practiced routine, he throws a gun, all the way to Tosh -

She catches it, still running -

CUT TO:

71 EXT. COASTLINE, JETTY - DAY

71

SUZIE staring up, grinning, vicious.

SUZIE

There's something moving in the dark and it's coming, Jack Harkness, it's coming for you - !

CUT TO:

72 INT. AUTOPSY ROOM, THE HUB - DAY

72

TOSHIKO takes aim -

The Glove's standing upright -

BLAM!

THE GLOVE SHATTERS INTO PIECES!

CUT TO:

73 EXT. COASTLINE, JETTY - DAY

73

On SUZIE, sudden convulsion, pain -

ON GWEN, on OWEN's arms, sudden convulsion - life - !

SUZIE sinks back down. Her eyes go up inside her head. She's finally dead. Again.

And OWEN's trying to hold GWEN as she gasps and heaves, desperate for air, flailing, wild, panicking... and then recovering. OWEN just holding her - checking her head, but despite the blood, it's fine, now, she's fine...

On JACK. Gutted, exhausted. Far in the distance, the mournful lowing of the ferry.

(CONTINUED)

73

CONTINUED:

73

WIDE SHOT. OWEN with GWEN, JACK standing there, SUZIE so very dead.

Hold on that, for a good long time.

CUT TO:

73A

INT. THE HUB - DAY

73A

Seen from a distance: GWEN, with OWEN & TOSHIKO. Gwen tired, still recovering, but much better, now. OWEN says something, makes her laugh. The old team again.

GWEN glances across. At JACK, who's just walking through, though keeping distant. Smile between them. That old trust back in place.

But JACK leaves them to it - excluding himself from the laughter, grim, as he heads downstairs.

CUT TO:

73B

INT. THE MORGUE, THE HUB - DAY

73B

CU SUZIE, lying in her drawer again.

IANTO standing over here, filling out a chart. JACK just walking up.

JACK

Thanks for doing this.

IANTO

Part of my job, sir.

JACK

No, I should be doing it, but...

(pause)

I appointed her, y'know. Suzie Costello. Made her part of Torchwood. Tempted her in. And look at her now.

(beat)

One day we're going to run out of space...

JACK leans back, tired.

Good, long pause.

IANTO

If you're interested... I've still got that stopwatch.

(CONTINUED)

73B CONTINUED:

73B

JACK

So?

IANTO

Well. Think about it. Lots of things you can do, with a stopwatch.

And Jack thinks. That old smile again. Cheeky:

JACK

Oh yeah. I can think of a few.

IANTO

There's quite a list.

JACK

I'll send the others home early. See you in my office, in ten.

IANTO

That's ten minutes and counting.

JACK smiles - still weary - and walks away, but then -

IANTO (CONT'D)

Oh, and Jack? What d'you want me to say on the death certificate?

JACK

Good question.

IANTO

She had quite a few deaths, in the end.

JACK

I don't know. Death by Torchwood.

IANTO

I'll put a lock on the door. Just in case she goes walking again.

JACK

Naah, no chance of that. The resurrection days are over, thank God.

IANTO

Oh, wouldn't be too sure. That's the thing about gloves, sir. They come in pairs.

JACK hadn't thought of that. Disturbed, with the feeling that this might never be over, he turns and walks away.

On CU SUZIE.

(CONTINUED)

73B CONTINUED: (2)

73B

The BODY BAG is zipped up over her face.

And the drawer slams shut.

END OF EPISODE

74 OMITTED

74

THRU

THRU

76

76