

TORCHWOOD 2

Episode 1

by

Chris Chibnall

Yellow Revisions

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1 EXT. SUBURBAN PRECINCT - NIGHT

1

Empty road. No people. Like a deserted mid-west American town. Just one OLD WOMAN, with walking-stick, making her way to a crossroads. The traffic-light-man is on RED.

She looks round, hearing an engine...

In the distance, an open-top SPORTS CAR, racing up.

As it gets near, the lights go red, the GREEN MAN comes on. The car screeches to a halt.

But the Old Woman doesn't cross, she just stares.

The car is being driven by a BLOWFISH. Human body, in a sharp suit, but a blowfish face, tiger-stripe patterns, gorgeous face-fins. Human eyes, staring at her.

Pause.

Then the Blowfish hisses, angry, gestures, like 'cross!'

The Old Woman obeys. Crosses. Blowfish impatient, drumming its leather-gloved hands on the wheel. Glaring.

The Old Woman reaches the other side.

The lights go green, red man.

The sports car races off. Into the distance - as long a road as possible - gone.

And as the Old Woman stands there, watching it go, she hears a roar from the opposite way, turns to look round - a big, black vehicle racing up, fast.

The SUV screeches to a halt.

Window slides down. GWEN looks out of the passenger side.

GWEN

'Scuse me, have you seen a blowfish
driving a sports car?

The Old Woman just points, that way.

GWEN (CONT'D)

Thank you!

The SUV races off.

(CONTINUED)

1 CONTINUED: 1

The Old Woman watches it go. Off, into the distance.
Good pause, as the silence settles in, then:

OLD WOMAN
Bloody Torchwood.

CUT TO:

2 INT. SUV/EXT. STREETS - NIGHT 2

Inside, all action and noise - OWEN at the wheel, GWEN beside him, TOSH on her computer, IANTO loading a gun. This all intercutting, front and back seats:

TOSH
Species not on record,
DNA-type says some sort
of land-fish, needs
oxygen, helium, for
some reason, why
helium? Registering
high levels of algae -

IANTO
Special weapons?

TOSH
Not that I could see.

IANTO
No, do we need special
weapons?

Simultaneous with:

GWEN
All I'm saying is,
you're speeding, there
are children.

OWEN
If kids are out at midnight,
they've got it coming.

GWEN
You don't have to
compensate.

OWEN
Compensate for what?

GWEN
Who was scared of the
big scary fish, then?

OWEN
(big smile)
It's a fish! With a gun!
What do we do when we catch
it?!

Both conversations end with:

TOSH
Jack would know.

OWEN
Yeah, well, we haven't got Jack, have
we? Jack disappeared! Fat lot of good
Jack is!

(CONTINUED)

2

CONTINUED:

2

GWEN

Blowfish!!

Seeing dead ahead -

CUT TO EXTERIOR - the SPORTS CAR racing along, the SUV a good distance behind -

Racing round corners, a chase through suburbia. Sports car screeching round a corner. SUV catching up.

CUT TO INT SUV.

OWEN

Hold the wheel -

GWEN

Don't you dare!

OWEN

Hold the wheel!

And she's got to, as Owen unclips his gun, leans out of the window -

Owen leaning out, fires, one, two, three -

PRAC FX CU SPORTS CAR WHEEL, hit by bullets -

Sports car careering round a corner -

CUT TO SUV coming round the corner, screeching to a halt - Torchwood leaping out - guns at the ready -

To find the sports car abandoned.

GWEN

Where is it, where's it gone?

Sound of GUNSHOTS! They turn -

More shots, bright flashes of light in the front-room windows of a nearby house (nice & ordinary) - with its front door already kicked open -

OWEN

Go! Go! Go!

And they're running -

CUT TO:

3 INT. SUBURBAN HOUSE - NIGHT

3

Family home, good sized front-room. Now in chaos as OWEN, GWEN, TOSH & IANTO burst in, and see -

The DAD, lying shot on the floor, in pain. MUM standing back, terrified, weeping, hysterical, looking at:

Far end of the room, the BLOWFISH holding a crying TEENAGE DAUGHTER hostage. Gun to her head. (Ordinary gun.)

OWEN

Positions!

And they all do what they do best -

Owen runs to the Dad, starts caring for him. Gunshot in his side, Owen stops the bleeding - all muttered, fast -

OWEN (CONT'D)

S'all right, mate, I've got you, I've got you, don't move...

Gwen goes to the Mum, grabs both hands, makes her listen:

GWEN

It's all right, just look at me, look me in the eyes, that's it, we've got you, you're safe...

Tosh stands there, scanning the Blowfish with a hand-device.

TOSH

Massive levels of adrenalin. Mixed with approximately three grams of cocaine. This fish is wired.

Which leaves Ianto, centre, standing forward, aiming his gun at Blowfish & Daughter.

IANTO

I've got it...

But the Blowfish is confident, cruel. Sneering with its pouting fish-lips, holding the Daughter close.

BLOWFISH

So this is Team Torchwood. The teacher's pets. But teacher has gone, hasn't he?

(MORE)

(CONTINUED)

3

CONTINUED:

3

BLOWFISH (CONT'D)

Leaving the kiddy-kids aaaaaalll alone.
And look at you, trying so hard to be
grown up. The Doctor, with his hands
full of blood.

CUT TO Owen, desperately saving the Dad's life.

BLOWFISH (CONT'D)

The Carer, with her oh-so-beating heart.

CUT TO Gwen, now hugging the Mum.

BLOWFISH (CONT'D)

The Technician, with her cold devices.

CUT TO Tosh, still scanning.

BLOWFISH (CONT'D)

Which leaves me, with the Office Boy.

CUT TO Ianto. Aiming. But scared; the Blowfish is using
the daughter as a shield.

BLOWFISH (CONT'D)

Promoted beyond his measure. All of you
lost, without your master. All of you
pretending to be so brave. All of you,
so scared.

Closer on Ianto. Trembling. Unsure.

Owen with the Dad, Gwen with the Mum, Tosh with her
device, but all staring at the Blowfish, tense.

The Blowfish taunts with little head movements, behind
the weeping Daughter, to the side, other side, left,
right.

BLOWFISH (CONT'D)

What d'you think, minion? Can you do
it? How good are you? How sharp is
your aim? What if you kill her? What
if I kill her first?

Closer on Ianto.

The gun...

The Blowfish...

The Daughter...

(CONTINUED)

3 CONTINUED: (2)

3

Ianto...

BLOWFISH (CONT'D)

Can you shoot, before I do? Can you?
Dare you? Would you? Won't you?

CU GUN - *BANG!!*

FX: The Blowfish is hit square in the forehead. A splatter of fishy blood on the wall behind. A second's astonishment, then it sinks down, dead. The Daughter runs free -

Ianto looks at his gun. Eh? He didn't fire.

Pull focus to the man standing behind him.

CAPTAIN JACK! With a smoking gun.

CAPTAIN JACK

Hey kids, did you miss me?

CUT TO OPENING TITLES.

CUT TO:

4 INT. TORCHWOOD, THE HUB - DAY

4

We're with GWEN walking round, full of energy, in charge, all of them deferring to her, all of them working in harmony. A slick, professional machine.

And JACK, the spare part, slightly apart from them all.

GWEN

(passing Toshiko)

Sure no more like him came through?

TOSHIKO

Cross-referencing with the rift activity monitor, doesn't look like it.

IANTO

The car's impounded, I'll get it back to its owner in the morning.

GWEN

Owen, how you doing?

OWEN runs out of the autopsy room, white coat on, taking surgical gloves off (the blowfish visible on the autopsy table behind him).

(CONTINUED)

4

CONTINUED:

4

OWEN

Bio-profile's onscreen now, nothing in his genetic make-up likely to contaminate the city.

GWEN

Tosh, will you add it to the species database? Ianto, sorry, can you deal with the body once it's cold?

IANTO

My pleasure. Unless you mean making sushi.

GWEN

The morgue'll do fine.

Jack, standing on the periphery, chimes in.

CAPTAIN JACK

Got yourselves pretty organised without me.

They all look at him, the abandoned children.

GWEN

We had to.

Ouch. The grin falters for a millisecond -- Jack works hard to keep the cheery facade up:

CAPTAIN JACK

Did you decorate in here?
(impassive team stare
back)
And how were the Himalayas?

And it comes out now: Gwen shoves Jack up against the wall, so angry. The others stand behind her.

GWEN

You left us!

CAPTAIN JACK

I know. I'm sorry.

GWEN

We knew *nothing*.

TOSHIKO

Where were you, Jack?

CAPTAIN JACK

I found my Doctor.

(CONTINUED)

4

CONTINUED: (2)

4

The team take this in.

OWEN

Did he fix you?

CAPTAIN JACK

What's to fix? You don't mess with this level of perfection!

IAN TO

Are you going back to him?

CAPTAIN JACK

I came back for you.

(to the team)

All of you.

An alert sounds in the main part of the Hub.

TOSHIKO

Rift activity!

They all run to Tosh's screen, action stations. Jack's a couple of seconds behind.

CAPTAIN JACK

We have an alert now?

As Jack follows them to Tosh's workstation.

Pull focus: Hootie, the dead blowfish in the autopsy room.

Close in on the Blowfish's legs. In the right trouser pocket, something flashes orange through the fabric.

CUT TO:

5

EXT. CARDIFF/CAR PARK - NIGHT

5

Enclosed, top-floor-but-one of a multi-storey car park. One, maybe two cars left.

A wind gets up: litter and newspapers go swirling across the ground as

FX: Rift activity -- shimmering golden streaks of light, like benevolent lightning -- the length of the car park.

And from within those streaks appears a man. Completely still, iconic pose, so certain: CAPTAIN JOHN HART.

(CONTINUED)

5 CONTINUED:

5

We pan up slowly, from the boots, up the body, to the face (as the rift energy fades behind him). Well-built, sexy, rugged, oh-so-confident, mischievous. Grenadier's top, jeans and boots.

A belt decked with pistols either side, dotted with two or three other pockets (containing small tools of the trade). Maybe even a scabbard!

Then: in the distance -- a male scream of terror. Captain John looks round -- then strides up the ramp to the roof, following the sound.

CUT TO:

6 EXT. CARDIFF/CAR PARK - NIGHT

6

The deserted, open top floor of a multi-storey car park. Views over the city: skyscrapers twinkling.

CAPTAIN JOHN runs up the ramp to see:

FRANKIE (30s, burly scally) holding down terrified PAUL 20s, sexy) on the bonnet of a car. Frankie has a knife to Paul's throat -- Paul sees Captain John:

PAUL

Help me!

FRANKIE

Come any closer and I'll open up his neck!

CAPTAIN JOHN HART

(not stopping)

Fine!

FRANKIE

What?!

CAPTAIN JOHN HART

Hate to stop a man going about his work. You go for it! Which artery d'you normally sever?

PAUL

(screams in terror)

No!!

FRANKIE

I'm not bluffing!

(CONTINUED)

6

CONTINUED:

6

CAPTAIN JOHN HART

Oh. See, now you've given yourself
away. Only someone who's bluffing ever
says they're not.

And he GRABS Frankie -- pulls him off Paul, holds him
high in the air: Frankie's feet dangle.

PAUL

Thank you, thank you--

Wide shot: Captain John Hart hauls Frankie to the edge of
the car park roof.

And holds him over the edge.

Frankie looks down, screams. It's a long way down.

FRANKIE

Oh my God oh shit please stop--

CAPTAIN JOHN HART

(considers leniency)

Well... No.

And he THROWS Frankie off the building! We hear
Frankie's screams -- and a sickening thump.

Captain John Hart turns back -- mortified Paul backs off

PAUL

Oh my God, please --

Captain John grabs Paul -- and swings him round, so
Paul's feet teeter near the edge. The threat is clear.

CAPTAIN JOHN HART

I was never here. Understand?

Terrified Paul nods. Captain John grins.

CAPTAIN JOHN HART (CONT'D)

Go.

Captain John throws Paul to the floor, away from the
edge. Safe. And Paul scrambles up, stumble-runs, so
grateful, so scared, gasping for air.

And we stay with Captain John as he strides purposefully
off, in the other direction.

(CONTINUED)

6 CONTINUED: (2)

6

CAPTAIN JOHN HART (CONT'D)
Thirsty now.

CUT TO:

7 INT. BAR - NIGHT

7

Stylish, full, noisy, sexy bar. Twenty or thirty maybe.
Amy Winehouse's "You Know I'm No Good" plays in b/g.

CAPTAIN JOHN HART strides through the doors, the new
gunslinger in town, looking around approvingly.

Presses a button on his leather wrist strap. (It's
exactly the same as Jack's). The music stops. Calls
out.

CAPTAIN JOHN HART
Alright! Now.

And the whole bar looks at him. He's happy about that.
Without skipping a beat, totally commanding the room:

CAPTAIN JOHN HART (CONT'D)
You go, you go, you go...
(big smile)
You stay.
(picks people off)
Go, go, go, go, stay, stay,
gogogogogogogogogogogogo stay
gogogogogogogogogogo, ooh staystaystay
gogogogogo!
(spins round)
Rest of you: go. Barman, I'll take one
of everything. Line 'em up! Same for
the stayers.
(looks around)
Any questions?

Couple of bouncers head towards John.

BOUNCER
Alright mate, let's take it outside.

Nobody's moving. John pulls two impressive looking
blasters out, twizzles them around like sixshooters.
Grins.

CAPTAIN JOHN HART
Did I mention I'm armed?

Shit! Stampede for the exits! John walks in, grinning,
the bar emptying as people flee out of all exits.

(CONTINUED)

7 CONTINUED: 7

He's having the time of his life.

CUT TO:

8 EXT. CARDIFF STREET/CAR PARK ENTRANCE - NIGHT 8

FRANKIE's dead body lies, twisted, on the ground, looking sightlessly up. The Torchwood team stand over him.

In b/g, crime scene tape, two stationary police cars, three officers, including PC ANDY, a couple of onlookers, Torchwood SUV.

TOSHIKO runs a handheld device over Frankie's body. (NB Torchwood wear clear evidence gloves to prevent them contaminating the scene)

TOSHIKO

Fragments of rift energy, around his chest, arms and shoulders.

CAPTAIN JACK

(grabs Frankie's clothes a la John)

He was grabbed -- and pushed.

TOSHIKO

(grins at Jack)

Explains the residual energy cluster.

CAPTAIN JACK

(returning that grin)

How'd you ever manage without me?

OWEN

So, potential killer on the loose. Bipedal, maybe humanoid.

GWEN

Any other alien tech involved?

TOSHIKO

No readings to suggest that.

CAPTAIN JACK

OK, let's get back, see what we can piece together.

GWEN

(smiling)

Taking charge again, are you?

(CONTINUED)

8

CONTINUED:

8

CAPTAIN JACK

Tell you the truth, I was hoping for a little power struggle, resolved by some naked wrestling.

The team head on out, past the crime scene tape.

GWEN

Thanks Andy. You can let SOCO in now. They can eliminate us from whatever they find.

PC ANDY

This another one of your spooky do's then?

GWEN

Not sure yet. I'll let you know.

And she heads off, leaving Andy at the tape.

PC ANDY

Thanks, Andy. You've been very helpful. Don't mention it, Gwen.

ANGLE: THE TEAM BACK AT THE SUV.

Jack's wriststrap beeps. Jack stops. Only Ianto notices.

IANTO

That never beeps.

CAPTAIN JACK

That's what I was thinking.

Jack presses his wriststrap.

FX: Full-size hologram projected from Jack's wriststrap. CAPTAIN JOHN HART. Standing full-size, face to face, with Jack. Looking him in the eye.

HOLOGRAM CAPTAIN JOHN HART

I can't believe I got the answer machine! What can you be doing that's more important than me?

Jack stares, stunned. The team gather behind him, watching the hologram.

(CONTINUED)

8

CONTINUED: (2)

8

HOLOGRAM CAPTAIN JOHN HART (CONT'D)

OK, you've probably traced the energy shift, found the body, all me, sorry about the mess, bill me for the clean up. Now, drinks! Retro-lock the transmission coordinates, that's where I am. And hurry up, work to do!

(grins)

Help me Obi-Wan Kenobi, you're my only hope.

And the hologram vanishes.

GWEN

Who was that?

Jack turns: Gwen, Ianto, Toshiko and Owen stand, watching. And Jack pushes right past them. Cold, impassive.

CAPTAIN JACK

Stay here. Don't come after me.

GWEN

What d'you mean? Where are you going?

Jack jumps into the SUV and roars off. The team stand there, bewildered.

GWEN (CONT'D)

(yelling after him)

Jack!!

OWEN

Cheeky bastard! Swans back in and shuts us out.

GWEN

I'm not having this.

TOSHIKO

(holds up her PDA)

I can track him.

A deafening wolf-whistle. The team turn to:

IANTO

Taxi!

CUT TO:

9 EXT. BAR - NIGHT

9

Close up on the SUV wheels screeching to a halt -- the door opens -- CAPTAIN JACK's feet slam to the floor. Coat swishing behind. The lone hero.

Follow the feet to the door of the bar.

TILT UP: Hero shot: Jack below the sign: "BAR REUNION".

CUT TO:

10 INT. BAR - NIGHT

10

A couple of overturned tables. Nobody else here now apart from...

At the bar, back to the room, CAPTAIN JOHN HART sits drinking. There is a HUGE neat line of shot glasses, mostly empty, along the bar. He's working his way along the line of them.

In the distance, from a nearby corridor, the sound of footsteps.

(And all this in close ups, very Sergio Leone)

The shot glass hovers at John's lips.

Tight on John's eyes. Narrowing at the sound.

INTERCUT: Jack's footsteps echoing in the nearby corridor.

INTERCUT: The shot glass drained, slammed on the bar.

A coat moved back. A hand (John's) rests on a blaster.

INTERCUT: A hand (Jack's) pushes the door to the bar.

The door opens slowly, creaks.

We just track Jack's shoes as he steps into the bar. Stops.

The door shuts behind him.

John turns slowly on his seat.

Jack stands in the doorway. To face Jack.

John stands. Face impassive.

(CONTINUED)

10 CONTINUED:

10

Jack walks forward. John mirrors the move. They head for each other. Gunslingers striding across a saloon.

Eyes locked on each other --

Hands push back coats, hover over guns --

They meet dead centre of the room. Toe to toe.

The camera moves up their bodies, from the boots, past the guns, up the torsos, to the locked eyes.

Then...

Jack and John snog!

Grab each other: rough, sexy, haven't-see-you-in-three-millennia kinda of kiss. There's no romance here. They're hot for each other.

That done...

John PUNCHES Jack. A pearler.

Jack recoils, stumbles back a step. Recovers.

Jack PUNCHES John! Another beauty. Ow!

Beat. They look at each other.

John smashes Jack in the stomach.

Jack knees John in the balls!

And then it's just a big proper brawl. Sexy, dirty, beautiful, bar-room smash-up.

And we'll need to jump cut through it all, cos this is a fight that's been brewing for several centuries, across several galaxies:

Great punches, epic punches, tables thrown, chairs smashed on backs...headlocks, and smashes to the ground and grabbing the other's leg and stepping on the other's fingers and ...

(But not gory, this is about the energy, the wit, the raging hormones of the two of them, they're loving it. Think Women In Love. Without the nudity or the fire.)

(CONTINUED)

10 CONTINUED: (2) 10

John throws Jack onto/along the bar, smashing the line of shot glasses!

CUT TO:

11 EXT. CARDIFF STREETS/INT. TAXI - NIGHT 11

Proper black cab, GWEN, TOSHIKO, OWEN and IANTO in the back; Toshiko checking her handheld reader.

TOSHIKO

Reports coming in to emergency services of a bar disturbance: same coordinates as the SUV.

GWEN

Tell the police we're dealing with it.

OWEN

So who the hell was that bloke in the hologram?

IANTO

Looked like Jack recognised him.

TOSHIKO

So why didn't he let us go with him?

GWEN

Cos it's typical Jack, isn't it? He disappears, comes back, runs off again. He shuts us out. We don't even know his real name?

TOSHIKO

Or which time he's really from.

OWEN

Or why, if he dies, he comes back to life.

GWEN

Exactly. He's supposed to be our boss and we know nothing about him. It drives me crazy!

Owen, Toshiko and Ianto nod. Beat.

IANTO

It's a lot more fun when he's around, though.

(CONTINUED)

11 CONTINUED: 11

TOSHIKO
Definitely!

OWEN
Too right!

GWEN
(simultaneously)
Yeah!

And they all can't help but grin.

CUT TO:

12 INT. BAR - NIGHT 12

The fight still going! This might be the best fight-sex
these two have ever had.

But, they're starting to flag, both a bit beaten up --

And as they pull apart, eyeing each other--

They both pull guns on each other simultaneously!

Guns at both foreheads as they pant from exertion.
Circling each other as they get their breath back.

Grinning.

CAPTAIN JOHN HART
Putting on weight?

CAPTAIN JACK
Losing your hair?

CAPTAIN JOHN HART
What are you *wearing*?

CAPTAIN JACK
(tapping his stripes)
Captain Jack Harkness. Note the
stripes.

CAPTAIN JOHN HART
Captain John Hart, note the sarcasm.

CAPTAIN JACK
Hey, I worked my way up through the
ranks.

CAPTAIN JOHN HART
I bet the ranks were very grateful.
(out of breath)
I need a drink.

(CONTINUED)

12 CONTINUED:

12

CAPTAIN JACK
Thought you'd never ask.

And they drop the guns, formalities over, and head to the bar! Like there's been no kissing, no fighting and no guns at heads. Old mates!

Jack watches as John grabs two bottles of vodka, hands one to Jack. They both unscrew the tops.

And John DOWNS his bottle, so fast. Jack watches, startled.

CAPTAIN JACK (CONT'D)
So how was rehab?

CAPTAIN JOHN HART
Rehabs. Plural.

CAPTAIN JACK
(counting them off)
Drink, drugs, sex and...

CAPTAIN JOHN HART
Murder.

CAPTAIN JACK
You went to murder rehab?

CAPTAIN JOHN HART
I know, ridiculous. The odd kill, who does it hurt?

CAPTAIN JACK
You clean now?

CAPTAIN JOHN HART
Oh yeah. Kicked everything. Living like a priest. Cheers.

They both take massive gulps from their bottles.

CAPTAIN JOHN HART (CONT'D)
So. 21st century Cardiff. Interesting choice. I say interesting, I mean demented.

CAPTAIN JACK
How's the Time Agency?

CAPTAIN JOHN HART
You didn't hear? Shut down.

(CONTINUED)

12 CONTINUED: (2)

12

CAPTAIN JACK

No way.

CAPTAIN JOHN HART

Only seven of us left now.

CAPTAIN JACK

Wow.

He takes this in, as Captain John looks at him.

CAPTAIN JOHN HART

(genuine)

It's good to see you. It was never the same without you.

They look at each other. A shared memory. Then:

CAPTAIN JACK

You have to go now. I don't want you on my territory.

CAPTAIN JOHN HART

What? Time was, you couldn't get enough of me on your "territory".

And he grabs Jack's gun and shoots, two shots, two different doors, rapid fire.

CAPTAIN JOHN HART (CONT'D)

Alright, out you come!

From one door: GWEN and IANTO burst in, guns raised, aimed at CAPTAIN JOHN and CAPTAIN JACK. Whip-pan: OWEN and TOSHIKO burst in from the other door, identical poses, guns raised.

GWEN

Everything alright, Jack?

CAPTAIN JOHN HART

(to Jack; delighted)

Oh you've got a *team*! How sweet!

(as the quartet head over)

Oh, pretty little friends! No blonde, though. You need a blonde. OK, all of you strip! No, I'm joking. No I'm not. I will if you will.

OWEN

Oh God, he's worse than Jack.

(CONTINUED)

12 CONTINUED: (3)

12

CAPTAIN JOHN HART
Ooh, have you got a team name? I love
team names, go on!

CAPTAIN JACK
We're Torchwood.

CAPTAIN JOHN HART
Oh. Not Excalibur? Blizzard? Storm?
Bikini Cops? No? Torchwood. Oh dear.

CAPTAIN JACK
Gwen Cooper, Ianto Jones, Toshiko Sato,
Owen Harper, meet--

CAPTAIN JOHN HART
Captain John Hart.

CAPTAIN JACK
We go back.

CAPTAIN JOHN HART
Excuse me. We more than go back. We
were partners.

IAN TO
In what way?

CAPTAIN JOHN HART
In every way. And then some.

CAPTAIN JACK
It was two weeks.

CAPTAIN JOHN HART
Except that two weeks was trapped in a
time loop, so we were together for five
years. It was like having a wife.

CAPTAIN JACK
You were the wife.

CAPTAIN JOHN HART
You were the wife.

CAPTAIN JACK
No, you were the wife.

CAPTAIN JOHN HART
Oh, but I was a good wife.

TOSHIKO
(grinning)
I bet you were.

(CONTINUED)

12 CONTINUED: (4)

12

The others look at her.

TOSHIKO (CONT'D)

What? He's cute! Don't pretend you haven't noticed.

CAPTAIN JOHN HART

(grinning at Toshiko)

They're just shy.

She grins back. Jack notices.

CAPTAIN JACK

(to Captain John)

Why are you here?

CAPTAIN JOHN HART

I was wondering when we'd get to that.

He pulls up his sleeve, unflips the cover to a leather wriststrap.

TOSHIKO

(to Jack)

That's the same as yours.

CAPTAIN JACK

A little smaller.

CAPTAIN JOHN HART

But lasts much longer.

(grins at Gwen)

Get two Time Agents in the same room, it's always about the size of the wriststrap.

OWEN

Sorry, what the hell's a Time Agent?

CAPTAIN JOHN HART

The clue's in the words "Time" and "Agency". What, he's never told you about his past?

GWEN

(to Jack; pointed)

No. He hasn't.

Captain John presses a button on his wriststrap.

FX: Rotating 3D image of a long, thin, metal canister.

(CONTINUED)

12 CONTINUED: (5)

12

CAPTAIN JOHN HART

Anyway, I'm working with this woman,
beautiful, clever, sexy, yadda yadda
yadda, and we both get shot. And as
she's dying, she begs me. She tells me
about these radiation cluster bombs
she'd been working on.

OWEN

Not keen on the sound of this.

CAPTAIN JOHN HART

Three canisters, contents beyond toxic,
swallowed up in a riftstorm.

TOSHIKO

And ended up here.

CAPTAIN JOHN HART

Bingo. That's the downside of your city
being built on a rift in space and time.
Now, left to their own devices, the
radiation'll break down the canisters
and then infect your people and planet.
They need to be neutralised.

FX: John presses his wriststrap again. The hologram of
the canister clicks off.

CAPTAIN JACK

What do you get out of this?

CAPTAIN JOHN HART

Dying woman's wish.

(off Jack's raised
eyebrow)

Plus, the canisters are made from
Utrexic platinum, melt that down to
bullion, I've got myself a fortune.

CAPTAIN JACK

Always the money. Had to be in there
somewhere.

CAPTAIN JOHN HART

Man has to earn a living!
Now, there's just one problem: I don't
know where they are. Hoping local
knowledge might help.

(CONTINUED)

12 CONTINUED: (6)

12

TOSHIKO

If we get back to the Hub, I could run a citywide scan for radiation surges, cross reference with rift activity during that time span.

CAPTAIN JOHN HART

What're you, the brains *and* the beauty?
(Toshiko grins; to Jack)
See, together it's an easy job.

Jack weighs up his options.

CAPTAIN JACK

We do this, then you're out of here.
Right away.

That gets a big grin from Captain John.

CAPTAIN JOHN HART

Does this mean I get to see your house?

CUT TO:

13 EXT. MILLENNIUM SQUARE/WATER TOWER - NIGHT

13

CAPTAIN JACK stands below the water tower, on the paving slab. CAPTAIN JOHN hovers back.

CAPTAIN JOHN HART

You live in a *sculpture*? Could you be any more pretentious?

CAPTAIN JACK

Get on.

CAPTAIN JOHN does. Looks at Jack -- grabs his chin, examines Jack's face.

CAPTAIN JOHN HART

What happened to your injuries?

CAPTAIN JACK

(big grin; dismissive)
From that little rough and tumble?!
Please. Barely even scratched my flawless complexion.
(re: John's injuries)
Shame about yours.

(CONTINUED)

13 CONTINUED:

13

CAPTAIN JOHN HART
I like battle scars. They remind me to
hold a grudge.
(looking around)
Your "team" not allowed in this way?

CAPTAIN JACK
This entrance is for the tourists.

CAPTAIN JOHN HART
I remember the last time you said that.

Jack presses a button on his wrist strap.

FX: The slab starts to move down below the pavement.
John holds on to Jack as the slab judders and they sway.

FX: We're with them as they DESCEND THROUGH THE PAVEMENT
(the reverse of the "going up through the pavement" shot
in 1.4)...

CAPTAIN JOHN HART (CONT'D)
Where the hell are we...
(looking down)
Woh...

And he's staring, impressed as they descend into...

CUT TO:

14 INT. TORCHWOOD, THE HUB - CONTINUOUS

14

View from on high, descending, of the glorious Hub.

ANGLE ON THE LIFT

FX: John looks around: his view of the Hub's 3D majesty.
GWEN, TOSHIKO, OWEN and IANTO at the workstations below.

CAPTAIN JOHN HART
Roomy, I'll give you that. Your taste
in interior design hasn't got any
better, though. What is this, sewer
chic?

ANGLE ON THE BASE OF THE WATER TOWER

The lift stops at the bottom. Jack holds John back.

CAPTAIN JACK
Weapons.

John hands over his blaster.

(CONTINUED)

14 CONTINUED:

14

CAPTAIN JACK (CONT'D)

And the rest.

CAPTAIN JOHN HART

Oh, you know me, one weapon man.

GWEN

(from her screen)

One pistol strapped to each leg, laser knife beneath left elbow and seventeen small explosive charges in the lining of his coat.

Jack raises an eyebrow at John. John's all smiles as he hands things over.

CAPTAIN JOHN HART

Slipped my mind.

CUT TO:

15 INT. TORCHWOOD, CORRIDOR - NIGHT

15

Gwen and Jack, secret conversation.

GWEN

He's a compulsive liar! Why is he in the building?

CAPTAIN JACK

There's the tiniest, one percent chance he's breaking the habit of a lifetime, and telling the truth. Which means the city's in danger.

GWEN

What did he mean, a Time Agent? You've never mentioned it.

CAPTAIN JACK

It was in the past.

GWEN

Oh, here we go again. You know everything about me! Why d'you keep shutting me out?!

CAPTAIN JACK

Here, now. That's what's important. The work we do, the person I've become. That's what I'm proud of.

(CONTINUED)

15 CONTINUED:

15

GWEN

(snapping)

Then why did you desert us?

And that's the crux of it. That's what she's stuck on.
Softer, now:

GWEN (CONT'D)

Where did you go? Talk to me.

Jack looks at Gwen. The only person he can tell. So quiet now. So still. Such a trauma, he recounts it almost cold, emotionless: just factual.

CAPTAIN JACK

I died so many times. Every time,
dragged back into life, like being
hailed over broken glass.

(Beat)

I saw the end of the world. Looked
right into the abyss.

GWEN

How?

CAPTAIN JACK

Doesn't matter now. But after it was
over, I knew: I belong here. What kept
me fighting was the thought of coming
home. To you.

And their faces are so close, so intimate now... and are
they about to kiss? When --

CAPTAIN JACK (CONT'D)

What's that?

The moment broken. Jack pulls Gwen's left hand up. On
her wedding ring finger is a ring.

GWEN

Yeah... Um... engagement ring.

CAPTAIN JACK

Oh.

(Beat)

Right.

(Beat)

You're getting married?

GWEN

Rhys asked. While you were away.

(CONTINUED)

15 CONTINUED: (2)

15

JACK
(thrown off-balance by
this)
Wow. Gwen Cooper getting married.
(Beat)
I always forget: 21st century humans,
only able to love one person at a time.
(recovers)
Down on one knee?

GWEN
He tried: he got a twinge in his back,
had to lie on the sofa. That's when he
popped the question.

JACK
So, you said yes.

GWEN
Nobody else'll have me.

That question hangs in the air between them for a second.

Beat.

GWEN (CONT'D)
I need stability. Someone I can rely
on.

JACK
(Beat)
Good for you.

He kisses her on the cheek. And that kiss lingers a
little, so soft, so delicate. Both feeling so intensely
the feel of the other's skin.

JACK (CONT'D)
Better get back to work.

He heads off. Hold on Gwen for a second, trying to
process what just happened.

CUT TO:

16 INT. TORCHWOOD, THE BOARDROOM - MOMENTS LATER

16

The whole team there, along with CAPTAIN JOHN HART.
TOSHIKO at the large screen. It's displaying a map of
Cardiff. Three blinking dots at opposite ends of the
city, forming a triangle -- as far apart from each other
as you can get.

(CONTINUED)

16 CONTINUED:

16

TOSHIKO

Seven hours ago we logged a minor surge
in rift energy, across three locations.

CAPTAIN JOHN HART

Six of us, three locations: simple. Two
people per canister.

CAPTAIN JACK

Excuse me, I give the orders.

CAPTAIN JOHN HART

So give some, big boy!

GWEN

John's right. Oh--

(best smile)

D'you prefer John, or Captain?

CAPTAIN JOHN HART

(returns the smile)

Eyes like yours, call me Vera and I
won't complain.

GWEN

Tosh, Owen -- take the North. Jack and
Ianto, head west. Me and Vera'll take
the docks.

Darted looks between the team. Jack's alarmed:

CAPTAIN JACK

Not to repeat myself, but excuse me--

GWEN

(over him)

Got a problem with this Jack?

And she's so defiant, so firm, Jack stops, his eyes
locked with Gwen's.

CAPTAIN JACK

Not at all.

CAPTAIN JOHN HART

Now, given the canisters are
radioactive, don't open them, eh?

GWEN

Let's get going.

CAPTAIN JACK

(as everybody goes)

Gwen: a word?

(CONTINUED)

16 CONTINUED: (2)

16

GWEN

Sure.

CAPTAIN JOHN HART

Can I stay? He's gonna give you all the do's and don'ts. I love this bit.

CAPTAIN JACK

She'll be right out.

John exits: just Jack and Gwen now. Jack quiet, controlled, so Captain John doesn't overhear.

CAPTAIN JACK (CONT'D)

What the hell are you doing?

GWEN

If I can get him talking, flirt a bit, he might drop his guard. I can find out what he's really up to.

CAPTAIN JACK

OK, that's... clever.

GWEN

Thank you.

CAPTAIN JACK

But too dangerous. Leave it to me.

GWEN

I led the team when you weren't here. I can handle this.

(Beat)

He knows you too well, he'll never tell you the truth. Plus, you and him go off together, you might decide you prefer it -- old times and all that. We might never see you again.

They stand facing each other: Gwen defiant, Jack unsure. Neither flinches from the other's gaze. Who's gonna give in? After a second:

CAPTAIN JACK

Three rules. One: don't believe *anything* he says. Two: always keep him in front of you. Three: under no circumstances let him kiss you.

GWEN

As if I would!

(CONTINUED)

16 CONTINUED: (3)

16

CAPTAIN JOHN HART (O.S.)
(calls from behind the
door)
Has he got to the no kissing rule yet?

CUT TO:

17 EXT. CARDIFF DOCKS - NIGHT

17

DMP: Silent night-time at the docks. One large ship in.
A mass of huge rectangular industrial containers:
hundreds of them, a maze of metal.

Looking down from above: GWEN and JOHN, insignificant
little people amidst the metal, flashing torchlights.

They're working their way methodically through, opening
each container, looking in. John shuts another door:

CAPTAIN JOHN HART
Nothing.
(moves on to the next
one)
You sure this is the spot?

GWEN
Yeah. But containers get shifted all
the time.

Captain John in the routine of opening a door, shining
his torch, slamming the door, moving on. As he does:

CAPTAIN JOHN HART
Great. This could take days.

As they do, Gwen all breezy, cheery:

GWEN
So this woman, the one with the
canisters, how did you know her again?

Captain John stops, looks at Gwen.

CAPTAIN JOHN HART
We were in love.

GWEN
Oh.

CAPTAIN JOHN HART
Yeah.

GWEN looks at him: is he lying or telling the truth?

(CONTINUED)

17 CONTINUED:

17

GWEN

I'm sorry. Did they catch the person
who shot her?

CAPTAIN JOHN HART

Do we have to talk about this?

GWEN

No, sure, course.

Gwen's phone rings. She looks at the number: Rhys.
Looks to John. He grins, doesn't move.

CAPTAIN JOHN HART

Don't mind me.

Gwen hesitates for a moment, then takes the call.

GWEN

Shouldn't you be asleep?

CUT TO:

18 INT. GWEN'S FLAT/LOUNGE - NIGHT

18

(And intercut with above) RHYS, delighted, holds a
letter.

RHYS

Just in, Daf's cousin was over. Gwen, I
got it!

GWEN

Sorry?

RHYS

Manager! At Harwoods! Letter was on
the mat! They gave me the bloody job!

CUT TO:

19 EXT. CARDIFF DOCKS - CONTINUOUS

19

GWEN

Oh my God! Rhys, that's fantastic!

CAPTAIN JOHN HART

(moans into Gwen's
phone)

Oh, yeah, you're fantastic too baby, oh
yeah, just there, ohhh!

(CONTINUED)

19 CONTINUED:

19

RHYS
(intercut; bristling)
Who's that?

GWEN
(pushes John away)
Just an idiot I work with.

RHYS
No chance of seeing you before
breakfast, I s'pose?

GWEN
Looks like an all-nighter. Go on, get
to bed. I'm so proud of you. I love
you.

RHYS
Yeah, well I love you more.

GWEN
See you later.

They hang up. And Gwen looks round.

No Captain John.

She spins -- no sign. Wide on Gwen, amidst the
containers. She calls out.

GWEN (CONT'D)
John?

And, from nowhere, CAPTAIN JOHN appears, out of the
shadows, unseen by Gwen: *behind her*.

CAPTAIN JOHN HART
Worried you'd lost me?

Gwen jumps. Spins, gun immediately raised. Captain John
doesn't flinch.

CAPTAIN JOHN HART (CONT'D)
Woh. Little jumpy there?

GWEN
Stay in front of me.

Captain John obeys, as he goes to open another container.

CAPTAIN JOHN HART
So untrusting! Mind you, given your
boss, probably wise.

(CONTINUED)

19 CONTINUED: (2)

19

GWEN
I trust him just fine.

CAPTAIN JOHN HART
Once a conman, always a conman.

GWEN
What d'you mean by that?

CAPTAIN JOHN HART
He hasn't told you. No, why would he?
(more serious)
Don't rely on him, Gwen. Cos there's so
much about him you don't know.
(opens the door)
Fancy a peek?

CUT TO:

20 INT. CONTAINER - NIGHT

20

Inside of the empty large metal container. CAPTAIN JOHN enters first, then GWEN. Gwen shines her torch around.

GWEN
He's not like that.

CAPTAIN JOHN HART
Fine. Don't say I didn't warn y-- aha!

At the far end, Gwen's torchlight flashes over a small canister, identical to the one on John's hologram earlier.

GWEN
Is that it?

She runs over to the canister, picks it up, delighted.

CAPTAIN JOHN HART
Almost as gorgeous as you!

And he slams her against the side of the container, as she holds the container, his body holding her in.

GWEN
What're you doing--?!

And Captain John kisses her -- a brief second of lips connecting --

And she shoves him off. So fierce.

(CONTINUED)

20 CONTINUED:

20

GWEN (CONT'D)

Don't you touch me!

CAPTAIN JOHN HART

Celebrating, that's all. God, the 21st century is so frigid!

And Gwen stumbles back against the side of the container.

GWEN

(trying to regain her
balance)

What've you--

She slumps against the wall. Slides down to the ground of the container. Her eyes wide open, panicky. Captain John walks over, impassive. Kneels by her.

CAPTAIN JOHN HART

Don't get up. I mean, you can't anyway.
(holds up a small
lipstick)

Paralysing lip gloss. Might even have been Jack taught me that trick. Only problem, if you're not found within two hours, your major organs go into shutdown. Still, I'm sure it'll be fine.

John picks up the canister. Holds it next to Gwen's face.

CAPTAIN JOHN HART (CONT'D)

Thanks.

He reaches inside her jacket pocket for her mobile phone.

CAPTAIN JOHN HART (CONT'D)

You gonna be OK in here without me?

Gwen gasps for air, trying to speak, completely paralysed, her eyes betraying her complete terror.

CAPTAIN JOHN HART (CONT'D)

Sorry, didn't get that.

(so cold; so angry)

He won't stay with you. He and I *shared* something.

He heads out. The moonlight on Gwen's face is extinguished as the container door slams.

CUT TO:

21 EXT. CARDIFF DOCKS - NIGHT 21

Outside the container, John locks and bolts it. Then he LOBS Gwen's phone high and long into the night air.

On Gwen's phone spinning through the night, landing a couple of hundred yards away, in a completely different part of the container maze.

Captain John walks away.

CUT TO:

21A EXT. CARDIFF - NIGHT 21A

Helicopter shots across the night-time city.

CUT TO:

22 OMITTED 22

23 INT. WAREHOUSE STORE - NIGHT 23

OWEN slams a shutter door open: he and TOSHIKO shine their torches in. Crowded storeroom, piled high with rubbish.

OWEN

Great! How are we gonna find a canister among all this tut?

OWEN walks through, shining his torch. TOSHIKO tries the lights.

TOSHIKO

No bulbs.

OWEN

No, cos that'd only be helpful.
(he grins at Toshiko)
What're we doing with our lives, Tosh?

TOSHIKO

(sharing the grin)
I know, we should be out having fun!
(gingerly)
Bet you'd normally be out on the pull,
this time of night.

OWEN

Oh, bollocks to that. Talk about diminishing returns.

(CONTINUED)

23 CONTINUED:

23

TOSHIKO

Not with you.

OWEN

Been there and what did it get me? No,
I've been playing it all wrong, Tosh.
Proper woman, one I've got something in
common with, that's what I need. What
about you -- anyone on the horizon?

Oh and Toshiko's so heartfelt here. Staring at Owen.

TOSHIKO

Like you say, hard to find someone I've
got anything in common with. What with
the things we see.

OWEN

(not listening)

Y'beauty!

He nods ahead. Toshiko looks at where his flashlight is
pointing.

A canister. Just sitting there on one of the shelves,
just above ground level.

OWEN (CONT'D)

Job done!

CAPTAIN JOHN HART

Good work, team!

He emerges from the darkness, behind Toshiko. Owen and
Toshiko's spider senses are instantly up and alert.

TOSHIKO

(pulling her gun)

Where's Gwen?

JOHN headbutts her, shockingly, she stumbles back, falls,
drops her gun.

OWEN

(activates comms, runs
at John)

Jack, we've got trouble--

John grabs Toshiko's gun -- brandishes it at Owen, who
stops.

CAPTAIN JOHN HART

Ah ah! Your gun on the floor.

(MORE)

(CONTINUED)

23 CONTINUED: (2)

23

CAPTAIN JOHN HART (CONT'D)
(as Owen hesitates)
Or I shoot her.

Owen looks to Tosh, slumped against the shelves. She looks up at Owen, terrified.

Owen places his gun down, kicks it away from him and John.

CAPTAIN JOHN HART (CONT'D)
I muted the comms system soon as we left the palace under the pavement. I love my little wriststrap. And all of you, thinking nobody else has any news yet. Bless. Now. Phones.

Toshiko and Owen both slide their phones across the floor to John. As they do:

OWEN
Touch her again, I'll kill you.

John pulls out a cricket bat from the shelves. Weighs it in his other hand. Looks from one hand to the other as he walks towards Owen.

CAPTAIN JOHN HART
Efficiency of a gun, or brutality of wood?

OWEN
Stop toying with me and just get on with--

Owen's POV: John SHOOTs.

CUT TO:

24 INT. OFFICE BLOCK - NIGHT

24

Ding! JACK and IANTO run out of an office block lift. Floor 20 of 20. Long, chaotic, deserted open-plan workspace. In the day this would be a madhouse. Seems to stretch on forever, very All The President's Men.

CAPTAIN JACK
Oh, yeah, loving that office-y feel, always get excited in these places.
(off Ianto's look)
I've never worked in one. To me, they're exotic. Office romances, photocopying your butt, well maybe not your butt, although as we're here--

(CONTINUED)

24 CONTINUED:

24

IANTO

(over him)

The rift was active at these coordinates
approximately 200 feet above ground.
That's either this floor or the roof.

CAPTAIN JACK

(so still; so direct)

How are you, Ianto?

Beat.

IANTO

All the better for having you back.
Sir.

CAPTAIN JACK

Can we maybe drop the sir, now? Cos,
while I was away, I was thinking -- we
should -- when all this is done -- we
should... y'know...

(Jack's hesitant!)

... dinner... or a movie or... I don't
know, what d'you do when you're -- God
this is embarrassing, why am I being so
awkward, I'm never awkward--

IANTO

Are you asking me out on a date?

CAPTAIN JACK

(big grin)

Interested?

IANTO

(grins back)

So long as it's not at an office. Some
fetishes you should keep to yourself.

CAPTAIN JACK

Looks like we're gonna need to go
through every drawer, bin and plant pot.

IANTO

I'll do this floor, don't want you
getting over excited. You take the
roof. You're good on roofs.

JACK heads off --

IANTO (CONT'D)

Jack--

(MORE)

(CONTINUED)

24 CONTINUED: (2)

24

 IANTO (CONT'D)
 (Jack turns back)
 Why are we helping him?

 CAPTAIN JACK
 He's a reminder of my past. I want him
 gone.

Ianto understands. Jack runs to the doorway marked
"Stairs: Authorised Personnel Only". Turns back.

 CAPTAIN JACK (CONT'D)
 By the way, was that a yes?

 IANTO
 (grins)
 Yes!

They grin at each other -- fun, sexy, not soppy! -- and
head their separate ways.

Ianto makes his way along the office floor, desperately
searching in every desk.

JUMP CUT his frantic search: desks, bins, sofa cushions.

Then, Ianto's desperation at the futility of this.

 IANTO (CONT'D)
 We don't stand a chance.

Ding. The sound of the lift.

Intercut: the lift doors opening. We don't see if
there's anyone inside.

Ianto walks slowly, carefully towards the lift. Spooky.
Anybody there?

He peers in...

The lift is empty.

Ianto turns back -- CAPTAIN JOHN HART is right there.

With a pistol at Ianto's head. And he whispers:

 CAPTAIN JOHN HART
 Into the lift, Eye Candy.

He prods Ianto's head so Ianto turns, backs towards the
lift.

(CONTINUED)

24 CONTINUED: (3)

24

CAPTAIN JOHN HART (CONT'D)
Your friends are bleeding and dying.
You barely have enough time to save
them.

IANTO
(over comms)
Jack? Gwen?

CAPTAIN JOHN HART
What am I, a child? Primitive bit of
technology, easily blocked, you should
be embarrassed.

Ianto backs into the lift.

CAPTAIN JOHN HART (CONT'D)
When you get to the bottom, run. You
look like a man who enjoys a challenge:
see if you can save them. Come back up,
I'll shoot on sight.
(he presses a button)
Going down! Yes please.

The lift doors begin to shut -- Ianto puts his boot in
the way. So angry here.

IANTO
Why are you doing this?

CAPTAIN JOHN HART
We're all just a cosmic joke, Eye Candy.
An accident of chemicals and evolution.
The jokes, the sex, just cover the fact
that *nothing means anything*. And the
only consolation is money.
(he lets the lift
doors close)
So run, Ianto Jones!

-- as the doors close, grinning John blows Ianto a kiss.

CUT TO:

25 EXT. OFFICE BLOCK/CARDIFF STREET - NIGHT

25

IANTO runs out of the building -- over to the SUV

Jump cut: the slam of the SUV door, the fire of the
engines, the screech (and smoke?) of the wheels as Ianto
races off.

CUT TO:

26 INT. SUV - NIGHT 26

IANTO driving, mobile to his ear. We can hear the sound of the call ringing.

On the dashboard screen, the map of the two other canister points.

CUT TO:

27 EXT. CARDIFF DOCKS - NIGHT 27

DMP: (repeat from earlier) the maze of containers.

The sound of Gwen's mobile phone ringing.

Move through the maze of container doors. In one deserted corner, on the ground, is Gwen's phone.

CUT TO:

28 INT. CONTAINER - NIGHT 28

And in the distance, we can hear GWEN's phone ringing. Long way away, carried on the silence of the night.

In the darkness of the container (TV darkness! We can just make her out), we move up Gwen's body. Totally still, unmoving.

And then we reach her face. The eyes silently open, unblinking, even. So terrified.

And a tear trickling from each eye, down her face.

CUT TO:

29 EXT. OFFICE BLOCK ROOF - NIGHT 29

Sweet baby Jesus, it's high up here. And precarious. The city twinkles below. The wind whistles around. It's all open to the elements.

JACK patrolling around the roof. Past the ladders, the fire buckets, the doors down. Until he sees:

At the corner of the roof, on the edge, the canister. It's sitting precariously; part of it hanging over the edge. A good gust of wind and it'd fall.

Jack walks over - kneels -- reaches out, at full stretch to grab it and --

(CONTINUED)

29 CONTINUED:

29

CAPTAIN JOHN HART
Rear of the Year, 5094. Still looking
good.

Jack grabs the canister -- and CAPTAIN JOHN pulls him up.

Jack's phone rings -- he goes to answer it, John pulls it
from his hand, tosses it over the side of the building.

CAPTAIN JOHN HART (CONT'D)
The cute boy, ringing to warn you about
me. Canister.

He goes to grab it -- Jack moves his arm away, backs off.

CAPTAIN JACK
If you've harmed them--

CAPTAIN JOHN HART
Y'know, they're pretty, but stupid. You
used to have better taste.

CAPTAIN JACK
Doesn't look that way from here.

Jack's near the edge now. John's got him cornered.

CAPTAIN JOHN HART
Just give it here.

He holds his hand out.

CAPTAIN JACK
Radiation cluster bombs? Really?

CAPTAIN JOHN HART
Let's not get hung up on details.

CAPTAIN JACK
Little embarrassing you needed help to
find them.

CAPTAIN JOHN HART
Little humiliating you fell for the
scam. Your dolly birds did all my leg
work.

CAPTAIN JACK
Is that what you wanted?

(CONTINUED)

29 CONTINUED: (2)

29

CAPTAIN JOHN HART

What I want, is for you to come to your
senses. Join me, Jack. Back in the old
routine. We'd be emperors.

(MORE)

(CONTINUED)

29 CONTINUED: (3)

29

CAPTAIN JOHN HART (CONT'D)

(So persuasive now)

How can you stay tied to one planet?
When there are thousands of worlds,
sparkling with wonder. We could be out
there, among the stars, claiming them
for our own. Just like before.

And Jack's staring at him, drawn in. Is he tempted? An
ache, a yearning, underpinning:

CAPTAIN JACK

I can't.

CAPTAIN JOHN HART

Why not? What the hell is there to keep
you here?

On Jack (And we can guess the answer: Gwen)

CAPTAIN JOHN HART (CONT'D)

Come on. The glitter of the galaxies.
The mischief we could make.

Close in on Jack. Which way's he veering? Then, he
grins. So does John. But:

CAPTAIN JACK

Y'know, you never really did master that
temptation spiel.

John's grin disappears.

CAPTAIN JOHN HART

It's not spiel. It's fact.

CAPTAIN JACK

Oh, move on, will you?. Here I am, new
life and all, and you're still churning
out the same old
tunes. And, sorry, but they doesn't
play so good now you're looking older.
I mean, what're they, wrinkles round
your eyes?

CAPTAIN JOHN HART

Laugh lines.

CAPTAIN JACK

Hell of a good joke.

CAPTAIN JOHN HART

It's you I'm laughing at.

(CONTINUED)

29 CONTINUED: (4)

29

John holds his hand out.

CAPTAIN JOHN HART (CONT'D)
Canister.

Jack grins. And throws it over his shoulder, off the side of the building.

CAPTAIN JACK
Whoops.

John smiles.

Then he pushes Jack in the chest.

Jack FALLS off the side of the twenty storey building.

John walks calmly over to the edge: looks down.

FX: Looking down on Jack as he falls, coat billowing out; looking back up at the building, at John, horrified.

John watches, face betraying no emotion.

As Jack falls. Down... down... down...

On the roof, John walks away. Impassive.

CUT TO:

30 EXT. CARDIFF - NIGHT

30

Helicopter shots: The SUV speeds through the city.

CUT TO:

31 INT. WAREHOUSE STORE - NIGHT

31

The sound of OWEN screaming.

TOSHIKO
I'm sorry! I'm sorry.

TOSHIKO pulls a bullet out of OWEN's bloody chest wound, with tweezers. His shirt is soaked in blood. On the floor lies Owen's portable medical kit (as seen in 1.6 Countrycide).

TOSHIKO holds the bullet up. OWEN breathes out.

TOSHIKO (CONT'D)
Why didn't he just kill us?

(CONTINUED)

31 CONTINUED:

31

OWEN
He got what he wanted.
(grins)
But maybe he underestimated us.

IANTO (O.S.)
(in the distance)
Tosh! Owen!

TOSHIKO hears IANTO's call. Runs to the door, bangs!

TOSHIKO
Ianto!

CUT TO:

32 EXT. WAREHOUSE STORE - NIGHT

32

IANTO crows open the padlock -- and throws the door open. Bloodied OWEN and TOSHIKO are there.

IANTO
What happened to you?

TOSHIKO
Where's Gwen? Have you heard from Gwen?

CUT TO:

33 EXT. OFFICE BLOCK/CARDIFF STREET - NIGHT

33

Outside the building, a skip.

FX: Jack's body is bent in half, lying face up, like a V shape, over the edge of the skip. He's hit the edge of the skip and been bent down the middle.

The canister lies a few feet away from him.

Pull focus: John exits the building. Crosses over to Jack's body.

Picks up the canister. Puts it in his pocket.

Stands beside Jack's body. Doesn't touch him.

CAPTAIN JOHN HART
Rehab didn't really work.

He picks up Jack's dead arm. Removes the wriststrap.

CAPTAIN JOHN HART (CONT'D)
Front door key. Thanks.

(CONTINUED)

33 CONTINUED: 33

And he looks at Jack's body.

Suddenly, for a moment, the hugest remorse washes over John. Guilt and regret and...

He touches Jack's lips with his forefinger, gently, affectionately.

Then John's face hardens, all emotion blanked out. He gets up. Walks off. Doesn't look back.

CUT TO:

34 EXT. CARDIFF DOCKS - NIGHT 34

OWEN, IANTO and TOSHIKO among the containers. (OWEN now carrying a larger medical bag) Throwing open doors, running to the next ones: a mass of open-doored containers.

IANTO

If she's in one of these, we'll never find her, there's too many!

TOSHIKO

Just keep looking!

And from where Toshiko's standing, we drift forward two containers, through the wall into

CUT TO:

35 INT. CONTAINER - NIGHT 35

GWEN, lying on the floor. And she can hear the voices of her friends, filtering in from barely a few feet away!

IANTO (O.S.)

I've got a better idea.

She's gasping, trying to make a noise, unable to!

CUT TO:

36 EXT. CARDIFF DOCKS - NIGHT 36

Ianto's on his phone. And further away, in the opposite direction, Gwen's phone rings.

IANTO

Over here!

(CONTINUED)

36 CONTINUED: 36

OWEN, TOSHIKO and IANTO all run for it. No! Wrong way!

CUT TO:

37 INT. CONTAINER - NIGHT 37

The sound of IANTO, OWEN and TOSHIKO's voices moving further away. Tight in on GWEN's distraught eyes.

CUT TO:

38 OMITTED 38

39 EXT. CARDIFF DOCKS - NIGHT 39

Gwen's phone on the ground, ringing --

OWEN grabs it off the ground, spins round, desperate--

OWEN

She must've dropped it.

(yelling)

Gwen! Gwen!

TOSHIKO

(mind whirring)

Unless... it's another of Captain John's lies.

She grabs her PDA in one hand, Gwen's phone in the other.

OWEN

What're you doing?

TOSHIKO

Hoping we get lucky: if Gwen used her phone here, I can use the network to triangulate the location where she was --
(delighted)

Got it!

And she runs -- they all run! We're with them -- pelting through the containers, racing past -- until finally TOSHIKO stops.

TOSHIKO (CONT'D)

This is where she made the call. Open every container door!

Fast cuts: Owen, Toshiko, Ianto slamming open doors until --

(CONTINUED)

39 CONTINUED:

39

TOSHIKO (CONT'D)
She's in here!

CUT TO:

40 INT. CONTAINER - NIGHT

40

TOSHIKO runs in, to GWEN's side. OWEN and IANTO behind.

TOSHIKO
Gwen, it's alright, we're here, we're
with you. What happened?
(to OWEN)
What's he done to her?

OWEN kneeling, medi-kit straight out. OWEN hands out
equipment as he talks, all hands on deck, fast and
handheld, real sense of urgency.

OWEN
Breathing OK, no discernible injuries.
Tosh, do her bloods, Ianto take a swab
from inside her mouth. Then process
them through here.

He flips up a small laptop which whirrs into life. (In
b/g now, Toshiko finishes taking blood: she and Ianto
swab samples of blood and saliva onto glass slides which
are stuck on top of USB attachments, which then plug
directly into the laptop. The laptop processes them.)
All this as OWEN shines a light into her eyes

OWEN (CONT'D)
Pupils contracting. Can you hear me,
Gwen? How many fingers? Gwen?

Nothing: Tosh swivels the screen round, shocked.

TOSHIKO
He's poisoned her.

OWEN
Ianto, anti-toxin kit!

Ianto scrabbles in the bag, as Toshiko clasps Gwen's
hand.

TOSHIKO
Hold on, we've got you. Come on, come
back to us, come on...

(CONTINUED)

40 CONTINUED: 40

As she's speaking, the screen fades to white and Tosh's voice mingles, becomes part of a swirl of sound...

CUT TO:

41 WHITEOUT 41

A swirling sound of a hundred, a thousand voices whispering, chattering, indecipherable, all swirling into one mix.

And on top of that, sounds of the city: traffic and building works and sirens and gunfire...

And gradually coming to the surface, the whispers of the words: Jack... Jack...

The sounds come to a crescendo, like the end of A Day In The Life by The Beatles -- and the sounds explode and the screen smashes into:

CUT TO:

42 EXT. OFFICE BLOCK/CARDIFF STREET - NIGHT 42

Tight in on CAPTAIN JACK as he gasps in pain -- thrown back into life.

The city soundscape settles around him as:

FX: On his face, his wounds heal, bruises disappear.

FX: Across the edge of the skip, slowly, agonisingly, Jack SCREAMS as he straightens -- and CLICKS himself back into one whole person again.

And he falls onto the pavement, breathless. Pulls himself along the pavement, all but crawling, the exertion nearly killing him again -- so battered, so beaten.

Tight in on Captain Jack: stoic. Determined.

CUT TO:

43 OMITTED 43

44 INT. TORCHWOOD, AUTOPSY ROOM - NIGHT 44

The blowfish still out on the autopsy table. CAPTAIN JOHN's taking off his jacket, making himself at home.

(CONTINUED)

44 CONTINUED:

44

He puts the three canisters down on the side -- and reaches into the blowfish's trouser pocket.

And pulls out a small, solid triangular piece of silver metal. (About the size of a hand, fully spread). The top of triangle is indented, ready for something to sit on top of it.

John grins at the dead blowfish.

CAPTAIN JOHN HART

You had to go and steal a car, draw attention to yourself. Now...

John grabs the canisters -- twists the lids off the top, one, two, three. Empties the contents into his hand.

Three shards of a thin metal triangle.

John fits them together: they magnetise to complete a triangle. John's loving this!

He goes to place the magnetised thin triangle on the indented top of the triangular block he's taken from the blowfish's pocket.

When there's the clicking of four guns.

John, in the well of the autopsy room, looks up.

GWEN, IANTO, OWEN and TOSHIKO standing in a line across the top of the room, guns levelled at him. Bruised, battered, bloodied. Strong and iconic.

CAPTAIN JOHN HART (CONT'D)

OK, pretty and resilient. Is that fair?

GWEN

Maybe you didn't realise. You can beat, shoot, threaten, and poison us. And we'll keep coming back, stronger, every time.

CAPTAIN JOHN HART

Well, I think you ought to know, your boss is splayed across the --

And the quartet step aside -- parting in the middle, two either side -- as JACK walks in, gun also raised.

CAPTAIN JOHN HART (CONT'D)

(trailing off)

... pavement.

(CONTINUED)

44 CONTINUED: (2)

44

The team complete: Jack, in the centre, at the head of the other four.

CAPTAIN JOHN HART (CONT'D)
Now that's impressive. Seriously, you could make a fortune in the Vegas galaxies with an act like that. Go on, how's it done?

CAPTAIN JACK
I can't die.

CAPTAIN JOHN HART
No but, really--

CAPTAIN JACK
You can't kill me. No matter how many times you try. I can't die. Ever.

And the realisation dawns on John.

CAPTAIN JOHN HART
Oh my God...

Close in on Jack. The big hero. Stoical, calm.

John stares at Jack, fascinated. Looks deep into his old partner's eyes.

CAPTAIN JOHN HART (CONT'D)
But what does it cost you? Every time you have to drag yourself back, how does that *feel*? All that pain and trauma -- and you're reborn into this godforsaken mess? I pity you.

CAPTAIN JACK
These people. This planet. The beauty you could never see. That's what I come back for.

And Captain John can't disguise his hatred of all that.

CAPTAIN JOHN HART
Well whoop-de-do you.

GWEN
What's in the canisters?

OWEN
It's come clean time, Captain.

They all keep their guns levelled at him.

(CONTINUED)

44 CONTINUED: (3)

44

CAPTAIN JOHN HART

Oh, alright. That woman I told you about. Owned an Arcadian diamond: rarest gem in the Damascene Cluster. Just when I'd got my hands on her, she only generates her own personal riftstorm. God, I hate technological geniuses.

TOSHIKO

You said this was a dying woman's request.

CAPTAIN JOHN HART

She was dying. I shot her.

(Grins)

Thought my luck had turned when I found it had ended up here.

(Beat)

OK. I'm thinking fifty/fifty? Evens split, it's a good deal.

(Looks across their impassive faces)

Or if anyone fancies an orgy?

CUT TO:

45 INT. TORCHWOOD, JACK'S OFFICE - NIGHT

45

The triangle and key sit on JACK's desk. JOHN and Jack standing by it. The rest of the team stand, looking on.

CAPTAIN JACK

Open it.

CAPTAIN JOHN HART

What, not even a please? Don't your manners get brought back to life too?

CAPTAIN JACK

Now.

John picks up the thin triangular key. Places it in the indented top of the triangular block. The completed artefact glows orange around the edges.

FX: A hologram springs up from the artefact. (Smaller, this one, Princess Leia sized!) Sexy woman, casually dressed (nothing too futuristic).

CAPTAIN JOHN HART

That's her.

(CONTINUED)

45 CONTINUED:

45

GWEN

The woman you murdered.

HOLOGRAM WOMAN

You've travelled several galaxies for this. Well done.

CAPTAIN JOHN HART

Thank you, gorgeous.

HOLOGRAM WOMAN

Except: there's no diamond.

CAPTAIN JOHN HART

What?

And take the team's reactions here as they realise: delight spreading across their faces.

HOLOGRAM WOMAN

Only this.

FX: The artefact unfolds, so that the three sides of the triangle lay down on the desk.

Inside the artefact is a disc. Palm-sized.

CAPTAIN JOHN HART

No. No no no. Nononononono. There's gotta be a diamond. It's all about the diamond!

FX: The disc rises up -- hovers for a second.

The team instinctively move back. John peers at it.

CAPTAIN JOHN HART (CONT'D)

What the hell is tha---aaargggh!

FX: The disc ZOOMS at John's chest -- smashes into him -- and STICKS there! John doubles over in pain, screaming.

FX: Pincers extend out from the disc, stick to John's chest and stab into his torso. The disc clamps on! He screams again, in agony.

HOLOGRAM WOMAN

It's an explosive device which will latch on to the DNA of whoever killed me.

And the team all look at Captain John. And Captain John looks even more horrified!

(CONTINUED)

45 CONTINUED: (2)

45

HOLOGRAM WOMAN (CONT'D)

It'll detonate in ten minutes. It can't
be removed without exploding, so don't
bother trying.

And she looks directly at Captain John now, almost as if
she can sense him.

HOLOGRAM WOMAN (CONT'D)

Goodbye lover. As they said in the old
days, see you in hell!

FX: The hologram of the woman disappears.

CAPTAIN JOHN HART

No!! Come back!

And the disc lights up with big red circular bars, in the
middle of John's chest! And they instantly start to tick
down!

TOSHIKO walks up to John, transfixed by the disc.

TOSHIKO

That's beautiful...

CAPTAIN JOHN HART

GET IT OFF ME!!

GWEN

She's not serious. Ten minutes?!

IAN TO

Actually, it's nine minutes fifty
seconds, forty nine, forty eight...

(waves his stop watch;
beams)

Always at the ready!

GWEN

How big an explosion d'you think it's
likely to be?

CAPTAIN JACK

That kinda size, that kinda
technology... big.

OWEN

We'd better get him out of the city.

IAN TO

Nine minutes thirty seven.

(CONTINUED)

45 CONTINUED: (3)

45

CAPTAIN JOHN HART
No! You have to help me!
(pitiful)
Please.

Close in on Jack. Cool, simple.

CAPTAIN JACK
Why?

And John PUNCHES Jack! Jack reels -- and as he does --
John grabs Gwen, drags her off --

GWEN
Get off me!!

CUT TO:

46 INT. TORCHWOOD, THE HUB - CONTINUOUS

46

CAPTAIN JOHN drags GWEN out of Jack's office, she's
struggling, kicking and punching him, so angry!

GWEN
Let me go NOW!

And there's a CLICK. Gwen looks down --

John has snapped a pair of handcuffs on him and Gwen,
locking them together! The handcuffs make a robust
shutting sound and then chitter, locking away
electronically.

JACK, TOSHIKO, OWEN and IANTO arrive as:

GWEN (CONT'D)
What've you done?!

CAPTAIN JOHN HART
Hypersteel, impermeable, deadlock
sealed. No way to undo them. Unless
you have this key.

He shows Jack -- and swallows it!

GWEN
You're UNBELIEVABLE!

CAPTAIN JOHN HART
And yet, you still find me strangely
irresistible.
(MORE)

(CONTINUED)

46 CONTINUED:

46

CAPTAIN JOHN HART (CONT'D)

(to the team)

Now you'd better find a solution,
pronto, or she's gonna be blown up with
me!

OWEN

(to Jack)

Would shooting him stop the DNA trigger?

CAPTAIN JACK

No.

CAPTAIN JOHN HART

So! What do we do now, "team"? Orgy
still on offer, by the way. Especially
now I've got the cuffs out.

IANTO

Nine minutes, four seconds.

(And across the next four scenes, take cutaways of Ianto
counting down, to be dropped in as necessary)

GWEN

Tosh, the rift predictor program, you
got it perfected yet?

TOSHIKO

Pretty much.

CAPTAIN JOHN HART

What?

GWEN

Anything in the next few minutes?

CAPTAIN JACK

Gwen, no way.

CAPTAIN JOHN HART

What's she talking about?

GWEN

(to Jack)

If we're inside the rift when the disc
explodes, the city's safe.

CAPTAIN JOHN HART

How does that save us?

GWEN

It doesn't.

(CONTINUED)

46 CONTINUED: (2)

46

 IANTO
Eight thirty two, thirty one...

 CAPTAIN JOHN HART
You're bluffing.

 GWEN
Try me.

Close in on the horror of the team as Toshiko's computer beeps -- she checks it.

 TOSHIKO
The car park where he arrived. The crack in the rift's still active up there.

 GWEN
That's where we're going.

And Gwen YANKS Captain John along, towards the main rolling door.

 CAPTAIN JOHN HART
Someone better start doing something!

Toshiko and Ianto follow. Jack goes to follow: when Owen pulls him back.

 OWEN
Wait.

CUT TO:

47 EXT. CARDIFF - DAY

47

Sun's risen now. The SUV buzzing through the streets.

CUT TO:

48 INT. SUV - DAY

48

GWEN driving, still cuffed to CAPTAIN JOHN. The disc ticking down on his chest.

IANTO and TOSHIKO in the back. TOSHIKO frantically tapping away at the computer.

 IANTO
Five minutes twenty two seconds

(CONTINUED)

48 CONTINUED:

48

TOSHIKO

Can't find what frequency the device works on. There's no chance of jamming it!

GWEN

What happened to Jack? Why isn't he here?

CAPTAIN JOHN HART

What've I been saying all along? Unreliable.

GWEN

Just shut up!

CAPTAIN JOHN HART

(looking out)

Thought I'm starting to see why he likes it here.

She's beautiful, he's stunning, look at him, and her, and him, and *them* --

GWEN

Don't you ever stop?

CAPTAIN JOHN HART

Five minutes to live and you want me to *behave*?

(out the window)

Now *that* is gorgeous.

GWEN

That's a poodle.

CAPTAIN JOHN HART

Nice.

The clock on his chest ticks down.

CUT TO:

49 INT. TORCHWOOD, AUTOPSY ROOM - DAY

49

Fast, dizzy jump cuts:

OWEN and CAPTAIN JACK run in -- Owen heads straight for a drawer, pulls it open: it's full of small metal boxes all labelled with the teams names.

Owen throws them to Jack.

(CONTINUED)

49 CONTINUED: 49

Jack opens the boxes, pulls out labelled test tubes (with blood in), takes stoppers off, grabs a new empty test tube and a couple of syringes.

Intercut with Owen setting up a centrifuge.

Jump cut to the spinning centre of the centrifuge. Blood whirring around.

CAPTAIN JACK
This better work.

As Owen grabs the syringe (which Jack'll use in Scene 51)

OWEN
Trust me, I'm an improviser.

50 OMITTED 50

CUT TO:

51 EXT. CARDIFF/CAR PARK - DAY 51

The open top floor of the car park, where Captain John first arrived. (NB: No Paul or his car now: all completely clear)

The SUV squeaks to a halt. TOSHIKO and IANTO exit the back. GWEN gets out the front, pulling CAPTAIN JOHN HART across the driver's seat by his handcuffs.

CAPTAIN JOHN HART
Ow, ow! I do love a woman who's rough.

IANTO
One minute, five seconds.

TOSHIKO
There it is.

They all look ahead.

FX: At one end of the car park, the rift activity starts, flashing into life. Unknowable, terrifying.

Gwen and Captain John stare at the rift, in horror.

CAPTAIN JOHN HART
You're not really gonna sacrifice yourself.

IANTO
Forty nine seconds.

(CONTINUED)

51 CONTINUED:

51

And GWEN's so tough, so heroic here. Like she's seen her destiny, accepted it.

GWEN

We have to go.

FX: Hero shot: Gwen pulls John and they start walking towards the rift -- John pulling back, resisting!

CAPTAIN JOHN HART

No way! What about the last minute rescue? What's the point of being in a team if you don't get a last minute rescue!

IANTO

(so upset)

Twenty five seconds.

And Gwen turns back to Toshiko and Ianto.

GWEN

Tell Jack -- tell him I...

SCREECH! The Blowfish's sports car from the pre-titles comes roaring up the ramp -- inside are CAPTAIN JACK and OWEN!

Jack leaps out the car, runs for Captain John. Silent, focused, heroic!

CAPTAIN JOHN HART

(backs off, alarmed)

What's he doing?

Jack STABS the syringe into John's heart! Injects him!

John screams in pain!

Jack tugs at the disc -- John yells.

CAPTAIN JOHN HART (CONT'D)

Get off me!

JACK

Owen, it's not working.

IANTO

Fourteen seconds!

Owen runs over. Jack's holding Captain John to the ground. Pulls the needle out of John.

(CONTINUED)

51 CONTINUED: (2)

51

GWEN
What're you doing?!

OWEN
Trying to confuse the disc!

CAPTAIN JACK
Why hasn't it worked?

OWEN
I don't know!

IAN TO
Seven seconds!

FX: Gwen pulls John up, turns to the rift. Heroic.

GWEN
(to Jack)
I've gotta go.

TOSHIKO
Jack, do something!

And John SCREAMS -- and the disc falls off him!

Jack catches it --

IAN TO
Three, two--

FX: -- and THROWS it into the active rift - it's
swallowed by the rift --

IAN TO (CONT'D)
One!

Jack turns -- grabs Gwen and John -- they've got to get
away!

Ianto, Toshiko and Owen duck behind the SUV --

FX: A shockwave from deep within the rift blows out --
with enough force to send Gwen, Jack and John flying to
the ground.

Shards of dust and concrete rain down on them. It
settles.

On Gwen, in between Jack and John, slowly looking up.

GWEN
Oh my God. It's gone dark!

(CONTINUED)

51 CONTINUED: (3)

51

And they get up slowly: the rest of the team arrive.
Captain John checks his wriststrap.

CAPTAIN JOHN HART

Ha! Temporal displacement! The energy
surge threw us forward a few hours.
Makes your tongue tingle, doesn't it?
Lovely!

Gwen, still in shock turns to Owen. No triumphalism
here, just relief.

GWEN

What was in that syringe?

OWEN

Torchwood DNA.

GWEN

What?

OWEN

(helping them up)

DNA samples from the five of us, fused
and injected into his heart.
Temporarily corrupted his DNA coding,
confused the disc.

CAPTAIN JOHN HART

You mean, there's a bit of all of you
inside me? Oh sweet Goddesses, that's
all I need.

And Gwen hugs Owen so tight.

GWEN

Thank you.

OWEN

You're welcome.

As they brush themselves down:

CAPTAIN JACK

I want you gone.

GWEN

Soon as we work out a way to get these
off.

CAPTAIN JOHN HART

Actually --

(CONTINUED)

51 CONTINUED: (4)

51

And he jolts his shoulders, swallows upwards. And a key drops from his mouth into his hand.

CAPTAIN JOHN HART (CONT'D)
Old Artesian trick. Keep it in the lining of the throat. Has a lot of uses.

GWEN
You had that all along?

CAPTAIN JOHN HART
(unlocking her)
You were my passport to survival.
(grins)
There. No hard feelings. Well, not in that sense.

And Gwen PUNCHES John -- lamps him to the floor. The team wince at the force.

Gwen walks away. Owen, Ianto and Toshiko join her.

IANTO
Remind me never to get on your bad side.

The team go and stand by the SUV.

ANGLE ON CAPTAIN JACK AND CAPTAIN JOHN

FX: And as they talk, small ribbons of rift energy fizz intermittently around them.

Jack helps John up. Captain John reaches into his pocket, pulls something out. Hands it to Jack. Jack's wriststrap.

CAPTAIN JACK
Definitely bigger.

CAPTAIN JOHN HART
Y'know, if you need a new team member--

CAPTAIN JACK
No.

CAPTAIN JOHN HART
Oh. Really? I could--

CAPTAIN JACK
No.

CAPTAIN JOHN HART
But--

(CONTINUED)

51 CONTINUED: (5)

51

CAPTAIN JACK

No.

(Beat)

Go now, you'll be able to harness the residual rift energy.

CAPTAIN JOHN HART

Listen --

CAPTAIN JACK

Goodbye.

John grabs Jack -- and kisses him. A goodbye kiss.

Angle on the team. Staring, surprised.

The kiss over, he backs away. Presses his wriststrap.

FX: A smaller riftstorm -- formed of rift fragments in the air around him -- gets up, around Captain John.

Jack watches. And as it coalesces around Captain John, he calls out:

CAPTAIN JOHN HART

Oh, by the way. I was gonna tell you -- I found Gray.

On Jack's face. Stunned.

CUT TO: *

51A FLASHBACK - JACK'S MEMORY

51A *

Close Up on two young boys hands separating.
Impressionistic. Against a bright white background.
Quick as a gasped breath.

CUT TO: *

51B EXT. CARDIFF/CARPARK - NIGHT

51B *

FX: Captain John grins the grin of a bastard and disappears. The riftstorm swirls to a close around him.

And Jack stands, staring. The team come to stand behind him, fanning out in that iconic triangular arrangement.

GWEN

Who's Gray?

Jack's stunned expression contradict his next words

(CONTINUED)

51B CONTINUED:

51B

CAPTAIN JACK

It's nothing.

(Beat)

Let's get back to work.

But Gwen, and the team can see enough to know he's lying.
Move in close on Captain Jack and his team. Ready for
the missions ahead.

EPISODE ENDS