

# **TORCHWOOD 2**

## **Episode 12**

**by**

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**Green Revisions**

**15th October 2007**

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1 INT. GWEN'S FLAT/BEDROOM - DAY

1

Scattered remnants of balloons and streamers (not too many). A little home-made banner above the bed, which has sagged, reads "Happy Birthday Lover!".

On Gwen's bedside table, her mobile vibrates with a call.

Next to it: empty beer bottles. A good few, either side of the bed.

RHYS, on top of the covers, face down, features all scrunched up: flat out.

GWEN, half under the covers, also asleep, mouth wide open.

They had a good night last night.

CUT TO:

2 EXT. SCRUBLAND - DAY

2

Close up on the tyres of the SUV screeching to a halt. Fast jump cuts: four black shiny doors slamming.

The middle of nowhere. You can see for miles, but it's not worth the bother. Miles of deserted scrubland.

Couple of run-down two/three storey buildings. Derelict.

CAPTAIN JACK, TOSHIKO, IANTO and OWEN approach a building - (the SUV parked further back). TOSHIKO reading from her PDA.

IANTO

(leaving a message)

Gwen, it's me, we've texted you the location, we're querying four or five signs of life, definitely non-human. Get here soon as you can.

He hangs up.

OWEN

Sure they're not Weevils?

TOSHIKO

Don't think so, different energy patterns, can't really make sense of it: not a species we've encountered before.

(CONTINUED)

2 CONTINUED:

2

OWEN

Let's hope they're friendly, then.

CAPTAIN JACK

Toshiko, with me.

Owen, Ianto, take the other side of the building, check the upper floor.

CUT TO:

3 INT. GWEN'S FLAT/BEDROOM - DAY

3

GWEN's mobile is buzzing and vibrating furiously. On the screen we see VOICEMAIL - 1 MESSAGE. Her arm reaches out from under the covers, gropes for the phone. Grabs it, pulls it under the covers.

Beat.

GWEN

Shit.

Throws back the covers, panicking, scrambles out of bed!

GWEN (CONT'D)

Shit!

CUT TO:

4 INT. DERELICT BUILDING - DAY

4

CAPTAIN JACK and TOSHIKO on the lower floor, guns held low. Stealthy, quiet, unshowy.

TOSHIKO

(over comms)

I'm getting mirror readings for both floors. One creature at either end of the building.

She and Jack split up, head in opposite directions.

INTERCUT OWEN and IANTO, nodding to each other, heading in opposite directions, on the floor above.

INTERCUT JACK on his own now, approaching the end of the building (and intercut between the four as appropriate).

CAPTAIN JACK

(over comms)

Y'know, these creatures are very quiet.

(CONTINUED)

4 CONTINUED:

4

OWEN  
 (over comms)  
 Maybe they're sleeping.

IANTO  
 Or hatching.

And now we're low angle, on the floor, looking up at Toshiko as she approaches, staring...

TOSHIKO  
 (over comms)  
 Or maybe they aren't creatures at all.

Reveal she's looking at a small metal cube.

Cut to Jack: transfixed by what he's found.

CAPTAIN JACK  
 Just explosive devices.

Countdown on the front of the metal cube he's looking at: 00:07, 00:06...

Intercut Ianto staring horrified at his own metal cube -- and then Owen:

OWEN  
 Snap.

The countdown ticks down: 00:03, 00:02...

CUT TO:

5 EXT. DERELECT BUILDING - CONTINUOUS 5

The building explodes. Big style.

CUT TO:

OPENING TITLES

CUT TO:

6 INT. DERELECT BUILDING - MOMENTS LATER 6

All rubble now, piled high. Absolute destruction. Smoke, a few flames perhaps. Debris everywhere.

We move across the devastation.

Sticking out of the rubble is CAPTAIN JACK. Only his top third visible, the rest of him buried beneath the chaos.

(CONTINUED)

6 CONTINUED:

6

Eyes open. Completely still. Completely dead.

Zoom in on the whites of his eyes: the entire screen whites out.

CUT TO:

7 WHITEOUT

7

CAPTION (BLACK ON WHITE): **1,392 deaths earlier**

CUT TO:

8 EXT. CARDIFF ALLEY 1899 - DAY

8

CAPTION: **New Year's Eve, 1899.**

Small, cobbled alleyway. Sound of horses' hooves in the distance.

CAPTAIN JACK, dressed in an 1899 version of his coat etc, slight Victorian sideburns and worse for wear, flat out on his back in the gutter, bursts, gasps back to life --

-- goes to sit up, but can't. Looks down.

There's a broken bottle lodged in his torso.

Jack gasps in pain, slumps back, his head in the gutter.

CAPTAIN JACK

Oh, not again.

On Jack's face as he pulls the bottle out of his torso with a *schlup* sound effect of his flesh resealing.

Throws it away into the gutter.

Sits up slowly, painful, wincing. Then realises, startled:

Two women standing on the other side of the alley: sexy, one early 20s (ALICE GUPPY), one early 30s (EMILY HOLROYD). Victorian dress, nothing too fancy, slightly formal, almost gender neutral. Working, practical clothes.

Jack gives them his happiest smile.

CAPTAIN JACK (CONT'D)

Ladies.

(MORE)

(CONTINUED)

8 CONTINUED:

8

CAPTAIN JACK (CONT'D)  
(gestures to his torso)  
Torso of steel, shilling a feel. Any takers?

Jack gets to his feet, unsteady.

CAPTAIN JACK (CONT'D)  
Little bar fight, out of control. Flesh wound. Woh. Still getting used to...  
(stops himself, smiles at them)  
... these hangovers.

They both keep looking at him.

CAPTAIN JACK (CONT'D)  
Captain Jack Harkness. Been there long?

And the two women start walking over to him.

Jack instinctively backs away.

CAPTAIN JACK (CONT'D)  
Silent types. That's OK, I used to date a guy with no mouth, he was surprisingly creative--

Alice punches Jack in the stomach. He doubles over -- and she knees him in the face. Oww!

He falls back onto the cobbles.

Emily straddles Jack, sits on top of him, locking him down with her thighs, so he can't move.

CAPTAIN JACK (CONT'D)  
Listen, you only had to ask. Could we get a room though?

Emily SLAMS a handkerchief on Jack's mouth -- holds it there.

Jack's shocked -- He struggles, flails, trying to stop her, his hand clasping her arm -- she keeps it there, impassive. And he begins to weaken.

From Jack's POV: Emily's impassive face goes out of focus. And fades to black.

CUT TO:

9

INT. TORCHWOOD 1899, THE VAULTS - DAY

9

SPLASH! A bucket of cold water is thrown over CAPTAIN JACK.

Brings him back to consciousness -- he gasps, shakes his head to get the water off. Looks around.

He's on a wooden chair in a Torchwood cell. Same design we're used to (electronic panels/screens are covered over). Only difference is traditional jail-style black metal bar doors, in place of clear plastic screens.

The jail door is open: ALICE GUPPY and EMILY HOLROYD stand watching.

Alice is holding the bucket that's just sloshed water over Jack. There is a small scuffed black box by Jack's feet, with two thin wires trailing from it.

CAPTAIN JACK

When I said about getting a room, I meant somewhere with linen.

SPLASH! Another dousing. Jack looks at them through the water dripping off his face.

Jump cuts: Emily rips open Jack's shirt. Grabs two electrodes, on the end of the wires trailing from the black box. Sticks them on Jack's chest.

CAPTAIN JACK (CONT'D)

See, time was, electrodes to the nipples meant the start of a good night.

He tries to move his arms -- they're handcuffed to the back of the wooden chair he's on.

Emily turns a switch on the box -- and electricity courses through Jack's body. He screams and convulses. Valves on the machine glow, a couple of sparks, too.

Emily and Alice glance at each other. Emily dials the power on the box up another notch -- Jack continues to scream and writhe.

She stops. Jack collapses against the back of the chair.

EMILY HOLROYD

Full power charge and still breathing.

(CONTINUED)

9 CONTINUED:

9

CAPTAIN JACK

Pretty advanced piece of equipment you got there - you girls really are ahead of yourselves. Where the hell am I?

He trails off as he sees Alice is levelling a pistol at him. Jack's face drops.

CAPTAIN JACK (CONT'D)

Put that down before somebody gets --

Alice shoots. Snap to black.

Beat.

Crash back in as Jack gasps back into life, opens his eyes, snaps up straight, still cuffed to the chair.

Emily and Alice are in the cell doorway again.

ALICE GUPPY

Why aren't you dead?

CAPTAIN JACK

(so quiet; so weary)

Been trying to figure that out myself.

EMILY HOLROYD

We've been monitoring you. You've been killed fourteen times in the last six months.

CAPTAIN JACK

Feels more than that.

EMILY HOLROYD

Who's the Doctor?

Jack's face goes stoical.

CAPTAIN JACK

No idea.

ALICE GUPPY

(reading from a sheaf  
of papers)

"The Doctor, he'll be able to fix me"..."When the Doctor turns up, it'll all be put right" ... "You wait till I see the Doctor, first I'm gonna kiss him, then I'm gonna kill him". Transcripts of your conversations with strangers, in various  
(MORE)

(CONTINUED)

9 CONTINUED: (2)

9

ALICE GUPPY (CONT'D)  
drinking dens, since you first came to  
our attention.

CAPTAIN JACK  
Y'know, nobody likes a smart-ass.

ALICE GUPPY  
Tell us where he is. And we'll release  
you.

CAPTAIN JACK  
Why d'you wanna know?

EMILY HOLROYD  
You're in Torchwood Cardiff. The  
Torchwood Institute was created to  
combat the threat posed by the Doctor  
and other phantasmagoria.

And Jack just laughs at that.

CAPTAIN JACK  
He's not a threat. The Doctor's the one  
who'll save you from phantasmahoojits.

EMILY HOLROYD  
Just tell us his location.

CAPTAIN JACK  
I don't know. He left me behind. I  
came here to find him. He refuels here,  
off that Rift you have. Hoping if I  
hang round here long enough, we'll find  
each other. Now, can I go?

ALICE GUPPY  
No.

CAPTAIN JACK  
You can't just leave me here!

EMILY HOLROYD  
We can.

Emily looks at Alice. A well rehearsed move.

EMILY HOLROYD (CONT'D)  
Unless...

ALICE GUPPY  
Yes. Unless.

(CONTINUED)

9 CONTINUED: (3)

9

CAPTAIN JACK  
OK. I'll bite. Unless what?

EMILY HOLROYD  
There are opportunities here. With the  
Institute.

CAPTAIN JACK  
I'm not for hire.

ALICE GUPPY  
You could earn your release -- maybe  
even a stipend.

CAPTAIN JACK  
Ooh, I love that word, say it again.

ALICE GUPPY  
You're going to need currency.

Beat. Jack more serious.

CAPTAIN JACK  
What's the assignment?

ALICE GUPPY  
Missing person.

EMILY HOLROYD  
Well, when we say person --

CUT TO:

10 EXT. CARDIFF ALLEY 1899 - DAY

10

SMASH! A stack of wooden barrels go flying as a body  
goes crashing into them.

CAPTAIN JACK comes into shot, standing over the body.

BLOWFISH  
I haven't done anything!

CAPTAIN JACK  
Twelve burglaries, joyriding a horse and  
carriage, seven cases of pickpocketing  
and twenty four instances of consuming  
food without paying. It's like an  
addiction with your species, isn't it?

CUT TO REVERSE: quivering on the floor is a BLOWFISH, in  
very dapper Victorian clothing. Gills flapping nineteen  
to the dozen.

(CONTINUED)

10 CONTINUED:

10

BLOWFISH

I'll make it up, I promise! I'll pay everything back.

CAPTAIN JACK

Too late.

BLOWFISH

It's just a bit of fun. Nobody got hurt.

CAPTAIN JACK

This planet's a century away from official first contact with alien life. You're upsetting the schedule.

BLOWFISH

Who are you?

HERO SHOT: Swoop in on Jack. What does he say to this?

A moment's indecision, then, tough, stoical:

CAPTAIN JACK

I'm Torchwood.

CUT TO:

11 INT. TORCHWOOD 1899, THE VAULTS - DAY

11

The BLOWFISH is thrown into a Torchwood cell, body smashes against the back wall.

BLOWFISH

I said sorry! Come on! It's my first offence. What're you doing?! You can't lock me up!

Alice stands back, next to Jack, in the doorway.

CAPTAIN JACK

He's just a kid. Send him back to where he came from.

ALICE GUPPY

If only we could. The rift only goes one way.

CAPTAIN JACK

So what do you do? Observe and profile the species and then transfer them to long term storage?

(CONTINUED)

11 CONTINUED:

11

Alice smiles, pityingly.

And shoots the Blowfish in the forehead.

The Blowfish is thrown back against the wall. Slides down, leaving a trail of green fishy blood. Its gills flap slowly, pitifully, until they stop.

Jack looks on, shocked. Bewildered. Runs over to the dead body.

CAPTAIN JACK (CONT'D)

Why?

ALICE GUPPY

It was a threat to the Empire.

CAPTAIN JACK

Like me?

ALICE GUPPY

(smiling)

You're our ally now.

On Jack: what's he done?

CUT TO:

12 INT. TORCHWOOD 1899, EMILY'S OFFICE - DAY

12

DMP: Torchwood Cardiff Hub - 1899-style.

An office somewhere in the Hub - bare bones, lit by candles.

EMILY is sitting behind her desk, counting money from the drawer onto the desk. She counts out ten notes.

Jack looks down at the blood money. Conflicted.

EMILY HOLROYD

If you don't want it --

She goes to take it back -- CAPTAIN JACK grabs her hand, halts it.

They stare at each other.

And Jack takes the money.

Emily then pushes an envelope across the table to him.

EMILY HOLROYD (CONT'D)

Your next assignment.

(CONTINUED)

12 CONTINUED:

12

CAPTAIN JACK

No. I'm done with you people.

EMILY HOLROYD

Your liberty is at our discretion. Work  
for us, you assist the Empire. Sever  
that tie, you become a threat.

Alice has appeared in the doorway.

ALICE GUPPY

And you've seen how we deal with  
threats.

EMILY HOLROYD

It's good money, Captain. How else are  
you going to earn?Jack looks from one to the other. Pushes the envelope  
back towards Emily.

And walks out.

EMILY HOLROYD (CONT'D)

(calling after him)

See what you think in the morning.

But Jack's gone. Alice looks to Emily.

ALICE GUPPY

He's pretty.

(Emily raises an  
eyebrow)

But you're prettier.

They both grin at each other.

CUT TO:

13 INT. BARN/DRINKING DEN 1899 - DAY

13

Tiny, smoky corner of a small barn that is being used as  
an illegal drinking den. CAPTAIN JACK on his own at a  
table, raucous noises in the background. His table is  
covered in empty glasses. His head in his hands.

8 YEAR OLD GIRL

Can I read your cards?

Jack turns to look. The girl from Ep 2.7, dressed in  
1899 clothing, sits down, clears a space, lays out cards,  
starts turning them over, before she's even finished  
asking him whether he's interested.

(CONTINUED)

13 CONTINUED:

13

CAPTAIN JACK  
No. Thank you. Really.

The girl turns the cards.

8 YEAR OLD GIRL  
He's coming. The one you're looking  
for.

Jack turns to look at her. Butter still wouldn't melt in  
her mouth. She turns a few more cards.

8 YEAR OLD GIRL (CONT'D)  
But the century will turn twice before  
you find each other again.

CAPTAIN JACK  
Are you for real?

And she just smiles, so patient. She turns cards over,  
just for fun. Jack watches.

CAPTAIN JACK (CONT'D)  
I have to wait a hundred years for him?

The little girl nods. Jack looks despairing.

CAPTAIN JACK (CONT'D)  
So what do I do in the meantime?

CUT TO:

14 INT. HUB 1899 - DAY

14

CAPTAIN JACK stands a few feet opposite EMILY HOLROYD and  
ALICE GUPPY.

Emily holds out the mission envelope. Jack takes it from  
her.

DISSOLVE TO:

15 INT. TORCHWOOD 1899, EMILY'S OFFICE - DAY

15

Close up on a fountain pen, writing on a piece of paper  
UNCONTRACTED AGENT: JACK HARKNESS.

MONTAGE of fades and mixes as Torchwood operatives  
compile a file about Jack, across the 20th century:

(CONTINUED)

15

CONTINUED:

15

The fountain pen flowing across pages of paper, thick paragraphs of writing, layered on top of one another, a dizzying visual tapestry.

We pick out words: *unknown species...insect-like creature...some magnitude...King's Guard...the Somme...possessing colliery workers...spread like a virus...convert human thoughts into laser energy...pack of savage animals...certifiably insane...rift activity...*

And layered on top of all this, pictures of Jack: in WW1 soldier's uniform, in dinner suit, in his Doctor Who 1.9/1.10 gear... paper clipped to the top of official documents, placed in paper files, files folded shut, placed in filing cabinets...

And the fountain pen continues to write --

-- and the handwritten words become typewritten words:

Fingers -- a couple of sets of different fingers -- pound the keyboards of typewriters --

-- pages and reams of paper... *no sightings of target known as The Doctor... asked to be released from obligations...affected by sudden death of close colleague...unconfirmed reports of so-called Time Agency...*

-- and the typewriters become dot matrix printers, the first crude printers, chattering -

*...crisis averted...minimum of casualties...refused the Victoria Cross...fears they may return...humanity as food supply...rich mineral element...fusion drive...regret at the number of civilian deaths...*

-- a filing cabinet drawer is thrown open: the whole drawer of thick, hanging files, designated for JACK HARKNESS. Another paper wallet file is stuffed in --

And fingers on old, large desktop computer keyboards give way to laptop keyboards...

And the stuffed drawer marked "JACK HARKNESS" is shoved closed. And the filing cabinet is locked at the top. It is labelled with a small cardboard note: "Eyes Only. Highly Classified"

CUT TO:

16

TV FOOTAGE

16

Stock TV coverage: the Millennium celebrations, from all over the world. Party, party, party.

Caption: **New Year's Eve, 1999.**

CUT TO:

17

INT. TORCHWOOD, THE HUB - NIGHT

17

Lights flash as the door rolls open to reveal CAPTAIN JACK: more relaxed, confident, breezy even now. It's been 100 years since we saw him last.

The burble of the television, relaying the Millennium build-up: just minutes away now.

CAPTAIN JACK

When you joked about the Millennium Bug,  
I didn't realise it was gonna have  
eighteen legs stacked with poison.

(realising it's quiet)

Guys? Anyone home? Didn't you hear?  
You're supposed to be partying like  
it's...

He stops. His foot has kicked a corpse.

Male, early 30s, lying on his back, eyes open.

Next to him, a woman, mid-20s, also dead.

And going up the stairs to the gantry --

two more corpses: 1 man, 1 woman, all dead, spread across the floor.

A Torchwood team. Beautiful, sexy, corpses. All of them with a single bullet wound - one to the head, the rest either in backs or chests.

Sitting on a stool is late 30s, male, Welsh: ALEX HOPKINS. He's holding a tiny piece of jewellery in his hand.

Alex is sitting, watching a portable TV. It's showing live coverage of the New Year parties around the world.

Alex is not mad.

Jack approaches Alex slowly, stepping over/round bodies.

(CONTINUED)

17 CONTINUED:

17

CAPTAIN JACK (CONT'D)

Alex?

Alex turns to see Jack. Gives him a big delighted smile.

ALEX

Jack! Just in time.

CAPTAIN JACK

What happened? Who did this?

ALEX

Me.

Jack so shocked.

CAPTAIN JACK

What? But -- why?

ALEX

We got it wrong, Jack. We thought we could control the stuff we found.

(Beat)

And what's it brought us? So much death.

CAPTAIN JACK

Alex, what happened to them?

And Jack notices the tiny locket Alex is holding, hanging down out of his hand.

ALEX

It's good you're here. Always did have great timing.

(Beat)

This place, it's yours. Torchwood Three: my gift to you, Jack.

(grins)

For a century of service as field operative. All around the world, no place to call your own, always available when needed. Now you get the keys to the door. Like a carriage clock, but bigger.

(a plea)

Make things right. Give this place a purpose. Before it's too late. Please.

CAPTAIN JACK

Listen, it's gonna be OK.

(CONTINUED)

17 CONTINUED: (2)

17

ALEX

It's not. It's really not.

(holds out his hand:  
the locket)I looked inside. It showed me what's  
coming.

(plaintive)

They were mercy killings. It was the  
kindest thing I could do. So none of us  
see the storm.

ALEX (CONT'D)

(Beat)

I'm sorry I can't do the same for you.

As Jack registers what's happened, the countdown is  
coming to a crescendo on TV. "10, 9, 8, 7"

Alex turns to Jack. Smiles. So sad.

ALEX (CONT'D)

21st century, Jack. Everything's gonna  
change. And we're not ready.

Jack stares at the TV: "3, 2, 1" --

As Alex places a (previously unseen) pistol in his mouth.

Jack turns back -- sees -- horrified --

CAPTAIN JACK

Alex!

Gunshot. (And we're on Jack as it goes off)

Alex's body crashes to the floor.

Jack runs to Alex's side.

Fireworks explode on the TV.

Pull out from Jack, alone in his new home.

GWEN (O.S.)

Do it -- just do it!

CUT TO:

18 INT. DEREPLIC BUILDING - DAY

18

CAPTAIN JACK gasps back into life -- RHYS, his hand on  
Jack's wrist, jumps back and screams in terror.

(CONTINUED)

18 CONTINUED:

18

RHYS  
What's he doing?!

CAPTAIN JACK  
Rhys?!

GWEN  
Jack, what happened: where are the others?

RHYS  
(wide-eyed; to Jack)  
You were dead!

RHYS (CONT'D)  
I just checked your pulse!  
(to Gwen)  
He was dead!

CAPTAIN JACK  
Rhys?!!

RHYS  
She was late. I had to give her a lift.

CAPTAIN JACK  
Toshiko -- she went the other way --  
(he calls out)  
Toshiko!

And he starts to pull himself agonisingly out of the rocks and rubble as he calls --

CUT TO:

19 INT. DEREPLIC BUILDING - CONTINUOUS

19

Jack and Gwen's cries of "Toshiko!" can be heard, some distance away.

On top of the rubble here is a massive RSJ girder, part of the building's infrastructure. It's flat on the ground.

And, as if we're taking a cross section of the rubble, we suddenly move down below the layer of rubble, looking at the side of the girder: below the surface...

And down here, pinned beneath the girder... is TOSHIKO.

Pinned to the floor, her left arm pinned across her chest, unable to move at all, thanks to the girder. She's sobbing with pain.

(CONTINUED)

19 CONTINUED:

19

Close in on her as we

CUT TO:

20 INT. OFFICE - NIGHT

20

CAPTION: **5 YEARS EARLIER.**

Open-plan dowdy office: very 60s/70s MoD-style. At one end, a partitioned office.

We're with BOB, 40s, wearily suited, battered briefcase, packing up and heading out.

As he walks, he stops at one desk.

BOB

Never thought I'd say this to anyone here but: you work too hard.

The worker at the desk looks up. It's TOSHIKO. Pre-Torchwood: neutral office attire, dowdier than we're used to her. Just another office worker. Polite smile to her boss.

TOSHIKO

Another hour and I'm done.

BOB

Wish the rest of 'em thought like you. Half past five, they're out of here like a pack of dogs.

TOSHIKO

You have a good evening.

BOB

(hangdog)

I doubt it.

And he gives her a weary smile and goes. Toshiko watches him, filing her paperwork absently.

And as the door slams shut, she leaps into action.

FAST JUMP CUTS:

Toshiko opens a drawer: black tray full of pens. Turns it upside down -- key sellotaped to the bottom.

Toshiko runs to the partitioned office. Uses the key to unlock the door.

(CONTINUED)

20 CONTINUED:

20

Boots up the computer. Types in name and password, without breaking a sweat.

COMPUTER SCREEN: "TODAY'S ACCESS CODES: X74JGF8I3W"

On Toshiko, memorising the code.

Super-fast jump cuts: computer shut down, door locked.

At her own computer: multiscreen of CCTV images: corridors, offices, reception -- all deserted, save for patrolling security guards.

Toshiko zooms in on one particular image, a long corridor with a door at the far end. Maximises it to full screen. On the CCTV: A security guard walks the corridor.

Toshiko checks her watch. Her gaze flicks between the watch and the CCTV. And as the security guard walks out of shot on the CCTV:

Toshiko RUNS. So fast, straight for the door --

CUT TO:

21 INT. OFFICE CORRIDOR - CONTINUOUS

21

-- out the door, down the corridor, so fast, so determined, throws open a door --

CUT TO:

22 INT. ROOM - CONTINUOUS

22

-- through this room, across it so fast, so focused --

-- door at the other side, throws that open --

CUT TO:

23 INT. OFFICE CORRIDOR - CONTINUOUS

23

-- and now she's into the long corridor with the door at the far end --

Toshiko looks up: the CCTV camera, above her on the wall, is pointing left towards the end of the corridor.

Toshiko RUNS to the right: towards the door at the other end of the corridor, as seen on CCTV.

Toshiko gets to the door: there's a keypad by the door.

(CONTINUED)

23 CONTINUED:

23

The CCTV camera begins to swing back very slowly, to the right, in the direction of Toshiko.

Toshiko's hand hovers over the keypad as she thinks, closes her eyes, hesitates for a split second. Can she remember the code?

-- and intercut the CCTV POV, not quite swung round enough yet to register her, but heading that way --

Panicky Toshiko and taps in X74JGF8I3W --

The door *schunks* open -- Toshiko heaves, ooh it's heavy --

-- the CCTV camera swings round --

-- and Toshiko's in!

She disappears into the room, the door *schunks* behind her --

CCTV footage: the camera's POV sweeps back down across the empty corridor, never having noticed Toshiko was there.

CUT TO:

24 INT. STORAGE ROOM - CONTINUOUS

24

Tight in on Toshiko. Relieved as the door *schunks* shut behind her, with several locks going.

Pull out to reveal she's in a dusty storeroom, full of storage boxes, archived material. Shelves and shelves of documents and paperwork. (Not stuff, only paperwork)

And she doesn't stop, knows where she's going, a woman on a mission. Heads straight for one line of shelving: pulls down a storage box marked "EYES ONLY".

Throws the lid off, sifts through the papers at speed: not haphazard, but delicate, methodical.

And then: yes! She's found what she's looking for: old-looking pieces of A2 paper in a dusty plastic folder.

Toshiko folds the pieces of paper up to A4 size and, in traditional style, sticks them up her jumper!

CUT TO:

25

INT. OFFICE CORRIDOR - MOMENTS LATER

25

The door to the storage room opens a tiny amount -- TOSHIKO peers out.

Crackle of a walkie-talkie, loud and terrifying.

The security guard walks in front of the door...

... his back to Toshiko, unaware of her presence.

Panic! Toshiko shuts the door, so there's no sign of her but not fully shut to avoid making any noise.

CUT TO:

26

INT. STORAGE ROOM - CONTINUOUS

26

The other side of the door, Toshiko back up against it. Touches her forehead. She's sweating with the stress.

Checks the watch.

CUT TO:

27

INT. OFFICE CORRIDOR - CONTINUOUS

27

The door opens, the tiniest of cracks: TOSHIKO peers out.

The corridor all but clear, now. The guard turns the corner, disappears. The CCTV camera swerves away from Toshiko's direction.

CUT TO:

28

INT. OFFICE - CONTINUOUS

28

Toshiko bursts back in to her empty, open-plan office --

-- leans against the doors, back here: sanctuary.

Close in on Toshiko, eyes staring straight ahead. She's absolutely terrified. What's she done?

CUT TO:

29

INT. RECEPTION AREA - CONTINUOUS

29

Bland, anonymous reception area. Not overly high-tech.

GEORGE FRANZEN, big security guard in his sixties, on the reception desk. (Different guard from the one patrolling the corridor).

(CONTINUED)

29 CONTINUED:

29

Toshiko walks through, carrying a smart briefcase.

GEORGE gives her a big smile. He's sweet on Toshiko. Affectionate banter, happens every day.

SECURITY GUARD  
Another late one, Miss Sato.

TOSHIKO  
You know me, George. Married to the job.

SECURITY GUARD  
When you gonna let me whisk you away from all this?

TOSHIKO  
Soon as you clear it with your wife and grandkids.

SECURITY GUARD  
Always an excuse.  
(they both grin)  
You take care.

TOSHIKO  
Night, George.

And she's out the building.

CUT TO:

30 EXT. OFFICE BUILDING - NIGHT

30

Nondescript office building, nothing swanky,

TOSHIKO exits the building, walks past a small, discreet plaque on the wall.

It reads: "LODMOOR RESEARCH FACILITY"

And underneath, in slightly smaller letters:

"A Division of the Ministry of Defence".

CUT TO:

31 INT. TOSHIKO'S FLAT - NIGHT

31

Small tidy little bedsit (not the flat from either series), softened and individualised by family photos, silks etc.

A just about post-student lifestyle.

(CONTINUED)

31 CONTINUED:

31

TOSHIKO in the middle of the floor. Takes the pieces of paper out from under her jumper -- unfolds them, places them on the floor, adding them to blueprints etc already laid out there.

Absolutely incomprehensible to the layperson. But Toshiko runs her eyes over it with understanding and appreciation.

Four different technical diagrams: dense with information, side views, equations, technical drawings of components, sketches of a finished object:

A small tubular steel object, about as long as a pencil, but twice as thick, and rounded off at both ends. In the centre is a small, pressable button.

Series of dissolves:

Toshiko builds the gadget.

Delicate precise work, like a master jeweller at work.

Magnifying light over one eye, tiny screwdrivers, scalpels as she works on:

Slotting small pieces of steel together

Filing one end down in a tiny vice she's set up on the edge of a kitchen worktop, in the corner of the bedsit.

Using tweezers to drop a tiny circuit board, the size of a 1p piece, into the body of the steel tube.

Laptop screen says: "Determining frequency settings" -- and a bar to indicate work in progress and time narrowing down.

When it reaches the end, the little light on the side of the gadget lights up.

Toshiko holds the finished gadget up to the light. Impressed.

She runs her finger along it, so pleased with her own work. Big smile.

CUT TO:

32 EXT. RUNDOWN STREET - NIGHT

32

Dark, threatening, dogs barking. Deserted, fucked-up street: boarded up terraced houses.

(CONTINUED)

32 CONTINUED:

32

TOSHIKO arrives at a door, one of the boarded up houses. She knocks at the door.

The door's open. Big bloke, jeans and sweatshirt.

TOSHIKO

I've got it.

The big bloke steps to one side, lets Toshiko in. Slams the door shut.

CUT TO:

33 INT. RUNDOWN HOUSE - NIGHT

33

Living room in the rundown house. Devoid of furniture.

MILTON, woman in her 60s, smart, formal, is in the middle of the room. She's playing on a Gameboy. (At her feet are three pairs of headphones)

As TOSHIKO enters, she hands the Gameboy, without a word, to the big bloke who answered the door.

TOSHIKO

I want to see my mother. I want to know she's safe. Now.

And she stares Milton out, with a toughness she doesn't really feel.

Milton nods to the big bloke, who exits.

MILTON

Show me the piece.

Then Toshiko brings out the small tubular piece of steel, hands it to Milton.

MILTON (CONT'D)

It's beautiful. Perfect sonic modulator. Oh, Toshiko, you've done so well.

The big bloke comes back in -- holding TOSHIKO'S MOTHER, wearing the same clothes from 1.13.

TOSHIKO'S MOTHER

Toshiko!

TOSHIKO

(in Japanese)

Mum!

(MORE)

(CONTINUED)

33 CONTINUED:

33

TOSHIKO (CONT'D)  
 (to Milton; in English)  
 You've got what you wanted. Let her go.

MILTON  
 Except now you're the victim of your own  
 success. Perfectly situated, proven  
 ability. You can give us so much more.

Toshiko looks to her mother, being held in cuffs.

TOSHIKO'S MOTHER  
 (in Japanese)  
 Don't do it. Don't worry about me.

Creeping horror across Toshiko. She stares at Milton.

TOSHIKO  
 And what if I refuse?

Milton takes two pairs of headphones, off the floor --  
 throws one to the big bloke . Milton and the big bloke  
 put their headphones on.

MILTON  
 (as she does)  
 Then your mother stays with us. And  
 your brilliance will be used against  
 her. Like this.

TOSHIKO  
 (realising)  
 No -- don't --

But Milton has pressed the button on the device and --

-- an ear splitting, head-piercing, noise starts: both  
 high-pitched, with a bottom end of a deep, terrifying  
 tumbling. It's a PHYSICAL, body-jolting sound.

Toshiko and her mother sink to their knees as --

ONLINE FX: the room shudders, almost folds in and out of  
 itself, disrupted by the sound

-- Toshiko's mother screams, puts her hands over her  
 ears, in complete agony --

Toshiko, also in agony, crawls towards her mother,  
 holding out the headphones, desperate to get them to her  
 mother --

(CONTINUED)

33 CONTINUED: (2)

33

And the big bloke KICKS Toshiko in the face, brutal, shocking -- she falls back, stunned.

FX: And in the middle of Toshiko's mother's forehead, a small line of blood appears, like her forehead is starting to split a little (to match the scar in 1.13). She's screaming in pain, the room still folding beneath the terrible sound --

Toshiko, floored on the ground, nose bleeding, yelling up at Milton, who's standing there impassive --

TOSHIKO (CONT'D)  
(barely audible  
beneath the sonic  
scream)  
Stop! Please!

And close in on Milton, not stopping --

CRASH! The living door is kicked open!

FRENZY OF ACTIVITY:

Screams of "Down! Down! Down!" as half a dozen soldiers in UNIT uniforms burst in, brandishing G36 rifles.

From Toshiko's POV as she's slammed roughly to the ground. Her hands are shoved behind her back and cuffed -- she gasps in pain at the tightness of the cuffs.

TOSHIKO (CONT'D)  
(to the soldiers)  
Please! My mother, is she alright? IS  
SHE ALRIGHT?

CUT TO:

34 INT. UNIT PRISON - DAY

34

SLAM! Prison cell door shut on cuffed and bruised TOSHIKO.

And it's tiny. Only just big enough for a person to lie down in. No bed. More like a sarcophagus than a cell. One shaft of light only.

And Toshiko's in a red boiler suit now (the red of the UNIT berets). A proper inmate.

Dissolves:

(CONTINUED)

34 CONTINUED:

34

Toshiko in a series of different positions: sitting, standing, lying. Sleeping, awake. All still cuffed.

Finally come to rest on Toshiko slumped against the door. She looks up. There's a CCTV camera and a small grille for a sound panel, in the top of the ceiling.

TOSHIKO

Where am I? What're you going to do with me?

A beat -- then a <CLICK>, and from the sound grille:

ANONYMOUS VOICE

This is a UNIT facility. Your rights as a citizen have been withdrawn, in accordance with International Security Protocol forty nine.

You will be held here indefinitely. We are not required to provide you with legal representation. Anything you say will be recorded. You will be allowed no communication with any person or organisation outside this facility. There is no right of appeal. If you fail to comply with the rules, we are authorised to discipline you.

And during all this, intercut between the mechanised formality of the camera/speaker -- and the horror on Toshiko's face.

At the end <CLICK>. The speaker's gone off.

TOSHIKO

Is my mother safe?

Silence. Toshiko looks up.

<CLICK>

ANONYMOUS VOICE

We cannot supply you with that information.

<CLICK>

Time lapse: the single shaft of light moves across Toshiko, across the cell, through the day.

A tray of grey slop food appears, sits there untouched.

And Toshiko stays in the same place, unmoving.

(CONTINUED)

34 CONTINUED: (2)

34

At the end of the sequence, close in on Toshiko's face. It's impassive. But spotted with tears. Like they're pouring out of her, but she's too exhausted, too drained for her face to show any other indication of weeping.

CUT TO:

35 INT. YARD - DAY

35

TOSHIKO and four or five other prisoners, shuffled along, legs cuffed to each other.

Two UNIT soldiers look over them.

This is exercise. The disembodied voice follows them even here. <CLICK>

ANONYMOUS VOICE

No talking. Look straight ahead. Do not make eye contact with other prisoners. Exercise lasts 15 minutes only.

&lt;CLICK&gt;

Oh, poor, scared Toshiko.

CUT TO:

36 INT. UNIT PRISON CELL - NIGHT

36

TOSHIKO lying in her cell, eyes fixed on the ceiling. There's a scratching at the wall.

Toshiko goes and kneels down to where the scratching is coming from. Whispers.

TOSHIKO

Who's there?

The scratching stops. And a creepy voice whispers back.

WHISPERED VOICE

Hello Toshiko.

Close in on Toshiko.

TOSHIKO

How d'you know my name?

Toshiko doesn't like the sound of this.

WHISPERED VOICE

I'm making a hole. So I can watch you.

(CONTINUED)

36 CONTINUED:

36

The scratching at the wall continues.

WHISPERED VOICE (CONT'D)  
We'll be like husband and wife.

Toshiko backs away from the wall -- as much as she can.

TOSHIKO  
Leave me alone!

WHISPERED VOICE  
You'll come round. There's plenty of time.

On terrified Toshiko.

CUT TO:

37 INT. UNIT PRISON CELL - DAY

37

Light pours in through prison window on a curled up TOSHIKO, bruises faded now, in a foetal position on the floor.

Alert sound.

ANONYMOUS VOICE  
Prisoner Sato. Inspection.

Toshiko blinks, gets up to standing, slowly. Exhausted.

TOSHIKO  
What for?

ANONYMOUS VOICE  
Prepare for inspection.

Stands in front of the door.

The sound of locks unlocking. Clank, crunch, whirr, a whole system of locks.

And the door creaks slowly open. Light pours in.

There's a silhouette of a man in the middle of the light.

Toshiko blinks. And can just make out...

CUT TO REVERSE: CAPTAIN JACK HARKNESS. Beaming.

CUT TO:

38

INT. UNIT PRISON - MOMENTS LATER

38

Big empty room: in the centre, CAPTAIN JACK and TOSHIKO sit at a cheap prison table. No-one else about.

Toshiko is eating scrambled eggs on toast, and a cup of tea, like it's the finest meal ever.

CAPTAIN JACK

Catering's as lousy as they say, huh?

TOSHIKO

Where's my mother?

CAPTAIN JACK

She's safe. She won't remember being kidnapped. I wiped that from her memory. Hope you don't mind.

TOSHIKO

You did *what*!?

CAPTAIN JACK

Really, just a little pill. She'll never have known.

Toshiko stops eating, looks up at Jack. What the hell is going on? Jack grins.

TOSHIKO

Who are you?

CAPTAIN JACK

Nobody. I don't exist. Which, for a man of my charisma, is quite an achievement.

TOSHIKO

Are you a lawyer?

CAPTAIN JACK

Do I look like a lawyer?

(Beat)

They're gonna make an example of you. Stealing official secrets, in today's climate. They're gonna keep you here without charge. Forever.

Close in on the horror hitting Toshiko.

TOSHIKO

They can't do that.

(CONTINUED)

38 CONTINUED:

38

CAPTAIN JACK  
They're never gonna release you.

Toshiko's unable to speak, just stares ahead, shellshocked.

CAPTAIN JACK (CONT'D)  
I'm sorry.

And he produces the sonic modulator from his pocket. Breezier.

CAPTAIN JACK (CONT'D)  
You made this, right?

TOSHIKO  
I just followed the plans.

CAPTAIN JACK  
Well, kinda. But first you had to grasp the concept of what a sonic modulator does. Most people would struggle with that. And the thing is -- the plans don't work.

TOSHIKO  
What?

CAPTAIN JACK  
The technical plans you worked from. They were wrong. They had mistakes in them. That's why the plans were shelved.

(grins)

But you, Toshiko Sato, you automatically fixed things as you went along. What I'm saying is: oh baby, you're good. I mean, you're good now. Imagine what you could be with a little training. Shame you're gonna be locked away for so long.

TOSHIKO  
You have to get me out.

CAPTAIN JACK  
If you come work for me.

Toshiko looks up, startled. Did she just hear right?

TOSHIKO  
Really?

(CONTINUED)

38 CONTINUED: (2)

38

CAPTAIN JACK

Give me five years, I'll have them wipe  
your record clean. They owe me favours.

TOSHIKO

What do you do?

CAPTAIN JACK

Protect people. Least, that's what I'm  
aiming for. It's kind of a work in  
progress right now.

TOSHIKO

What about my mother?

CAPTAIN JACK

Limited contact only. You can send her  
postcards. I'll give you a nice sexy  
alibi, you know, gone round the world  
hiking with nymphomaniac sextuplets.

(grins)

That's what it's gonna feel like half  
the time anyway. So, what d'you say?

TOSHIKO

Why would you trust me?

CAPTAIN JACK

(big grin)

Instinct.

Toshiko's so touched by that. Tries desperately not to  
cry. Jack holds up the sonic modulator.

CAPTAIN JACK (CONT'D)

And this object? That's nothing,  
compared to the stuff we've got.

Toshiko stares at him. Jack grins.

CAPTAIN JACK (CONT'D)

We have equipment that'll make your hair  
curl. That's a metaphor. We don't just  
have curling tongs.

They grin at each other. A bond.

CAPTAIN JACK (CONT'D)

It's dangerous. Think you can bear a  
little danger?

(CONTINUED)

38 CONTINUED: (3)

38

On Toshiko.

CUT TO:

39 INT. DERELICT BUILDING - DAY

39

TOSHIKO screams!

Her screams mingle with the yelling of CAPTAIN JACK, RHYS and GWEN, as they try to shift the concrete pillar.

GWEN

Stop stop stop!

Jack and Rhys let go.

GWEN (CONT'D)

Tosh, you OK?

On Toshiko, in near-darkness, the rubble and the pillar blocking out most of the light.

TOSHIKO

(calling out)

You're making it worse. It's pushing down more now.

(gasps)

I think my arm's broken. Gwen, if this pillar shifts any more, it'll crush me.

RHYS

It's no good, we're gonna need more strength.

GWEN

(to Toshiko)

Jack's gone to find Ianto and Owen.

It's gonna be OK.

TOSHIKO

You've gotta hurry, please.

RHYS

(to Gwen)

Go help Jack. I'll stay here.

GWEN

You sure?

RHYS

(something troubling him)

Yeah. Yeah.

(CONTINUED)

39 CONTINUED:

39

GWEN  
(and she spots it)  
What's the matter?

RHYS  
This could've been you, couldn't it? If  
you hadn't been late.

GWEN  
Rhys?

RHYS  
It's only a matter of time, isn't it?  
Before something happens.

Their eyes lock. Gwen has no answer for that. Because  
she knows he might be right.

The ache, the fear between them. Hold that for a second.

GWEN  
I've gotta find the others.

She walks on ahead. We linger on Rhys, as we hear Jack  
shouting above:

CAPTAIN JACK (O.S.)  
Ianto! Ianto!

CUT TO:

40 INT. DERELICT BUILDING - DAY

40

Another part of the building. Amidst the rubble, an  
outstretched hand is grasping the ground, pulling itself  
forward.

And there's a scream of such pain, such agony. Like this  
is ripping him apart.

Dust and rubble fall away as a body begins to emerge from  
the rubble. Pulling itself forward, trying to escape the  
debris, covered in dust --

IANTO.

And Jack's call is getting closer.

CAPTAIN JACK  
Ianto!

Close in on Ianto's eyes as we

CUT TO:

41

EXT. PARK - NIGHT

41

**CAPTION: 21 MONTHS EARLIER**

SCREAMS! BIG FIGHT!

CAPTAIN JACK fighting a WEEVIL.

The Weevil throws Jack against a tree. Lunges at him --  
Jack darts away to avoid ---- barges the Weevil face first against a tree, pulls out  
the spray ---- but the Weevil knocks the spray out of Jack's hand --  
it goes flying out of reach --

-- the Weevil knocks Jack to the ground --

Jack on his back, the Weevil bearing down, on top of him.

It's going for his neck -- Jack trying to manoeuvre away --  
failing --

The Weevil biting Jack's neck!

Jack screaming with pain!

Then --

SMASH! WHACK!

Somebody's attacking the Weevil -- with a crowbar!

Couple of blows to the Weevil's head.

The Weevil screams in agony, lets go of Jack's neck --

-- Another smash to the head from a crowbar from the  
unseen figure ---- and the Weevil gets off Jack -- and starts attacking  
its unseen assailant: howling, scratching --

CAPTAIN JACK

Hold on!

He struggles to his feet -- rugby tackles the Weevil from  
behind -- sprays it in the face -- the Weevil screams,  
Jack shoves a sack over its head (as in 1.1) -- and  
injects it with the injector-gun from 2.3.

(CONTINUED)

41 CONTINUED:

41

The Weevil stops writhing around. Jack breathes out. Jack puts his hand to his neck -- blood pouring out.

A figure stands over him, silhouetted against the full moonlight (!).

FIGURE

Thanks.

JACK

No, thank you.

The figure extends a hand, hauls Jack up.

FIGURE

My pleasure.

Jack's on his feet now -- sees the face of his rescuer.

IANTO JONES, fresh-faced, casually dressed, big cocky smile.

Oh, Jack likes what he sees. Major flirt mode.

CAPTAIN JACK

And you are?

IANTO

Jones. Ianto Jones.

CAPTAIN JACK

Good to meet you, Jones Ianto Jones.  
Cap'n Jack Harkness.

Close up on their hands shaking.

IANTO

Lucky escape.

CAPTAIN JACK

I had it under control.

IANTO

Sure about that? It looked pretty vicious. Your neck --

He moves Jack's chin to check his neck. The wound has healed, no sign of it.

IANTO (CONT'D)

You were bleeding.

Ianto grabs Jack's hands -- raises them, they're covered in blood from his neck wound earlier.

(CONTINUED)

41 CONTINUED: (2)

41

CAPTAIN JACK

Had worse shaving. You should get yourself to A&E. Couple of nasty cuts there.

IANTO

And what do I say happened?

CAPTAIN JACK

Just some guy in a Hallowe'en mask, fooling around.

IANTO

Hallowe'en mask. In July.

CAPTAIN JACK

I know. Cardiff.

IANTO

Looked like a Weevil to me.

Beat.

CAPTAIN JACK

No idea what you're talking about.

And it's a chess game now, between them. Both cool and stoic, giving nothing away.

CAPTAIN JACK (CONT'D)

I'll take him from here.

And he grabs hold of the Weevil's legs.

CAPTAIN JACK (CONT'D)

Thanks for the assistance.

IANTO

Anytime.

Jack heads off, through the park, dragging the Weevil by the legs, its head dragging along the ground! Quite casual. As he goes, Ianto calls after him.

IANTO (CONT'D)

By the way, love the coat!

On Jack, walking away, Ianto just visible behind him, over his shoulder.

CUT TO:

42 EXT. CARDIFF - DAY

42

Helicopter shots: sun rise over the city.

CUT TO:

43 EXT. TORCHWOOD RECEPTION - DAY

43

Sunlight on the water of the Bay.

CAPTAIN JACK exits the reception entrance of Torchwood.

IANTO

Good morning.

Standing a way down the pathway, facing Jack is IANTO. That same cocksure smile. He's holding a white china mug.

IANTO (CONT'D)

Coffee?

He hands Jack the mug. Big grin. Jack looks at him, takes the mug.

Ianto just smiles. Nods at the mug.

Jack takes a suspicious sip suspiciously -- and then the taste hits him. He looks inside the mug, incredulous.

CAPTAIN JACK

Wow.

Looks up at Ianto, startled.

IANTO

I want to work for you.

CAPTAIN JACK

Sorry. No vacancies.

IANTO

Let me tell you about myself.

CAPTAIN JACK

Ianto Jones: born 19th August 1983, able student but not exceptional, one minor conviction for shoplifting in your teens, number of temporary jobs, drifting mainly, until two years ago you join the Torchwood Institute in London. Junior researcher. Girlfriend: Lisa Hallett.

(CONTINUED)

43 CONTINUED:

43

IANTO  
Deceased.

JACK  
I'm sorry.

IANTO  
You checked me out.

JACK  
You knew what a Weevil was. Thought I  
was gonna have to come deal with you.

IANTO  
But instead, you can see I've got the  
right qualifications for the job.

CAPTAIN JACK  
There is no job. And we're nothing to  
do with Torchwood London. I severed all  
links.

IANTO  
And yet, after it burned, two members of  
your team scavenged the ruins.

Captain Jack meets Ianto's gaze.

CAPTAIN JACK  
Can't let equipment get into the wrong  
hands.

IANTO  
And you're the right hands, are you?  
(He meets Jack's gaze)  
Trial period, three months.

CAPTAIN JACK  
No.

IANTO  
Three weeks. Three days. Let me prove  
myself to you. I'll work for nothing.

CAPTAIN JACK  
No.

IANTO  
I saw what happened at Canary Wharf.  
What am I supposed to do with those  
memories?

(CONTINUED)

43 CONTINUED: (2)

43

CAPTAIN JACK

You're not my responsibility. And we're not hiring.

He walks past Ianto and away. Ianto turns with Jack, calls to him as he walks away.

IANTO

Same time tomorrow then.

CAPTAIN JACK

There is no work for you here. There never will be.

IANTO

I really like that coat.

On Jack, as he walks away, with Ianto visible just over his shoulder.

CUT TO:

44 EXT. CARDIFF - NIGHT

44

Helicopter shots through city, as day turns to night.

And we pick up the SUV speeding through the city.

CUT TO:

45 INT. SUV - NIGHT

45

CAPTAIN JACK alone in the SUV, driving, on comms.

CAPTAIN JACK

Toshiko, see if you can decode those hieroglyphics

TOSHIKO (O.S.)

(over comms)

Already on it!

CAPTAIN JACK

Owen, take a cross section of the desiccated skull, check it against that list of chemical agents--

OWEN (O.S.)

(over comms)

Will do!

CAPTAIN JACK

Suzie, how much detail did the police manage to pull from that CCTV footage?

(CONTINUED)

45 CONTINUED:

45

SUZIE (O.S.)  
 (over comms)  
 They got a good likeness.

CAPTAIN JACK  
 Great, I'm on my way back now --

JACK's POV: a figure runs out in front of the headlights!  
 Shit!

Jack brakes.

CUT TO:

46 EXT. CARDIFF STREET - NIGHT

46

The SUV screeches to a halt, about two inches away from...

IANTO JONES.

In an immaculate suit, this time. No tears, no marks. Ditto, Ianto looks good, too.

Standing in the middle of the road -- arms out stretched, trying to flag the SUV down -- illuminated by the headlights.

CAPTAIN JACK gets out of the SUV, not happy.

CAPTAIN JACK  
 OK, this has to stop.

IANTO  
 (breathless)  
 Listen to me--

CAPTAIN JACK  
 I don't have time for this. I want you out of the city by sunrise. There's no place for you here. Go back to London, find yourself another life. Keep stalking me, I'll wipe your memory.

IANTO  
 No, but--

CAPTAIN JACK  
 This conversation, any conversation between the two of us, on any subject whatsoever, is finished. We're done. Forever.  
 (MORE)

(CONTINUED)

46 CONTINUED:

46

CAPTAIN JACK (CONT'D)

I'm getting back behind the wheel and if you're still standing in the road, I'm driving right through you.

He turns and heads back to the SUV.

IANTO

So -- you're not gonna help me catch this pterodactyl then?

Jack stops. Turns.

Ianto smiles.

CUT TO:

47 EXT. DOCKSIDE WAREHOUSE - NIGHT

47

Jump cuts: CAPTAIN JACK slams open a tool kit, in the boot of the SUV. Grabs a huge steel hypodermic. Slams the lid. Slams the boot of the SUV.

SUV parked outside, Jack strides to the warehouse door.

IANTO

What, that's all the special equipment you've got?

CAPTAIN JACK

Yeah, cos I keep dinosaur nets in the back of the van.

IANTO

(under his breath)

Torchwood London would've done.

Jack gives Ianto a warning look and slams open the big rolling doorway.

CUT TO:

48 INT. DOCKSIDE WAREHOUSE - NIGHT

48

-- CAPTAIN JACK and IANTO enter and --

FX: The pterodactyl flies straight at them! Screaming! Flapping! Deadly! Straight for their heads!

Jack and Ianto reverse!

CUT TO:

49

EXT. DOCKSIDE WAREHOUSE - NIGHT

49

CAPTAIN JACK and IANTO dive back out the door they've just entered! Slam the door back down!

The sound of banging and shrieking from inside as the pterodactyl hits the door and the wall.

CAPTAIN JACK

So. Pterodactyl.

IANTO

Technically speaking, pteranodon.  
Common misconception.

CAPTAIN JACK

How did you find it?

IANTO

(holds up a PDA)  
Rift activity locator.

CAPTAIN JACK

Torchwood London.

IANTO

See, quality kit.

The banging continues as the two guys have their backs up against the door.

CAPTAIN JACK

It's quite excitable.

IANTO

Must be your aftershave.

CAPTAIN JACK

Never wear any.

IANTO

You smell like that naturally?

CAPTAIN JACK

51st century pheromones. You people have no idea.

(grins at Ianto)

Ready for another go?

IANTO

I'm game if you are.

(CONTINUED)

49 CONTINUED:

49

CAPTAIN JACK  
 Three -- two -- one --

CUT TO:

50 INT. DOCKSIDE WAREHOUSE - NIGHT

50

CAPTAIN JACK and IANTO burst back in.

The scream of the pterodactyl!

CAPTAIN JACK  
 Split up!

They do -- Jack going one way, Ianto going the other way as:

FX: The pterodactyl flies at the spot where they just were. Slows up. Lands.

Jack and Ianto reunite round the opposite wall of the warehouse. And Jack starts to walk slowly towards the pterodactyl.

FX: The pterodactyl stands there, breathing. Wings flapping, looking round the warehouse. Sizing up Jack and Ianto.

CAPTAIN JACK (CONT'D)  
 We're not gonna harm you.

He looks across at Ianto, who has an eyebrow raised, as if to say "Yeah, right!". Jack carries on with the soothing.

CAPTAIN JACK (CONT'D)  
 You can't stay here. Come back with me, I'll find you somewhere nice and big to fly around in.

IANTO  
 Oh, so you're happy to take a pterodactyl in, but not me.

CAPTAIN JACK  
 We need a guard dog.

IANTO  
 I can do that. Receptionist! Building maintenance, food and drink, dry cleaning even. Bet that coat takes a battering. Like having a butler.

(CONTINUED)

50 CONTINUED:

50

CAPTAIN JACK  
We don't need a butler.

IANTO  
Excuse me, dried egg stain on your  
collar.

CAPTAIN JACK  
Busy week.

As they get close.

IANTO  
What's our plan here again?

CAPTAIN JACK  
If I can be the decoy--

IANTO  
It'll rip you to shreds.

CAPTAIN JACK  
Dinosaurs. Had 'em for breakfast. Had  
to, only source of pre-killed food  
protein after that asteroid crashed.  
(off Ianto's look)  
Long story. Here you go.

He goes to give Ianto the huge steel hypodermic.

CAPTAIN JACK (CONT'D)  
One injection to the central nervous  
cortex. I'll keep it occupied.

IANTO  
No.

CAPTAIN JACK  
What?

IANTO  
It knows me. I'll be a better decoy.

CAPTAIN JACK  
Way too dangerous.

IANTO  
But I've got my secret weapon.

And Ianto takes out a bar of chocolate.

IANTO (CONT'D)  
Chocolate. Preferably dark.

(CONTINUED)

50 CONTINUED: (2)

50

And heads towards the pterodactyl.

FX: Ianto approaches the pterodactyl. It eyes him up -- as he throws down the chocolate. Looks at the chocolate, angles its neck to the side, curious.

IANTO (CONT'D)

I got your favourite.

And out of the corner of his eye, he can see Jack walking round the edge of the warehouse to the back of the pterodactyl.

FX: The pterodactyl nibbles at the chocolate. Looks up at Ianto.

Ianto smiles back. Talks to the pterodactyl.

IANTO (CONT'D)

Very good for the serotonin levels. If you have serotonin levels.

And Jack SLAMS the hypodermic pressure gun onto the back of the pterodactyl. But before he can activate it --

FX: The pterodactyl screams, rears up and flies --

And Jack grabs hold of its foot, to stop it --

And the pterodactyl takes him with it! Jack yells, woahhh!, holds on for dear life!

IANTO looks up in shock! Ducks as --

FX: The pterodactyl flies low across the warehouse, with Jack flailing off behind, coat flapping, legs scrabbling.

Close up on Jack screaming as the world whips by!

Close up on his hand losing the grip of the handle of the needle!

Ianto's head pivots, ducks at the whoosh of wings, the pained screams and the freaked-out yells of Jack as

FX: The pterodactyl flies back, choppy now, the hypodermic having some effect -- screams of pain!

And Jack's hands slip

FX: Jack falls from the back of the pterodactyl

PRAC FX: Jack falls and --

(CONTINUED)

50 CONTINUED: (3)

50

Lands on running Ianto, felling him!

They land in a big pile, Jack on top of Ianto.

Jack rolls off Ianto --

JACK

Sorry!

IANTO

(looking up)

Look out!

And he grabs Jack and they roll -- intertwined, so fast, on top of each other, under each other -- as

FX: SMASH! The pterodactyl falls to the ground, on the exact spot from where they've just rolled! Its head lifts for a second, it gives out a weak, pathetic yelp. And it slumps.

Beat.

ANGLE ON JACK AND IANTO

Ianto lying on top of Jack. Neither moving. Faces so close together. Both of them panting.

And then they both start laughing.

Wide on the warehouse -- the two figures pissing themselves laughing, lying on top of each other.

Then back in on them, tight in, as the laughter subsides.

And their faces are so close together... and they're looking into each other's eyes and...

IANTO (CONT'D)

I should go.

And he jumps off Jack.

Jack stays there for a split second: what just happened there?

Ianto heads on out.

CAPTAIN JACK

Hey!

Ianto stops.

(CONTINUED)

50 CONTINUED: (4)

50

CAPTAIN JACK (CONT'D)  
Report for work. first thing tomorrow.

Ianto grins, the biggest of grins -- so happy, but also, what? Relief? Emotion? Something beneath the surface.

He walks off, smiling, Jack just visible past his shoulder. Jack calls out.

CAPTAIN JACK (CONT'D)  
Like the suit, by the way.

On Ianto, walking out.

CUT TO:

51 INT. DERELICT BUILDING - DAY

51

Back in on IANTO as rubble dust clears, light pouring onto him --

CAPTAIN JACK  
Careful! Careful!

CAPTAIN JACK and GWEN gently helping IANTO out from the debris.

Ianto's face is badly cut and bruised.

\*

CAPTAIN JACK (CONT'D)  
You OK?

IANTO  
My shoulder -- I think it's  
dislocated...

Jack feels it, checks. Nods. Looks to Ianto.

CAPTAIN JACK  
Can you take this?

Ianto nods. Closes his eyes.

CAPTAIN JACK (CONT'D)  
Take a deep breath.

As Ianto does, Jack POPS IANTO's SHOULDER back into place.

CUT TO:

51A EXT. DEREЛИCT BUILDING - DAY

51A

Ianto's scream of pain can be heard across the scrublands.

CUT TO:

51B INT. DEREЛИCT BUILDING - DAY

51B

Ianto clasping Jack, tight. Breathless. Pained.

IANTO

Where are the others?

CAPTAIN JACK

We need your help to get Toshiko out.

IANTO

(nods)

What about Owen?

GWEN

No sign yet.

IANTO

But if anything's happened to him -- his body can't repair itself.

GWEN

Oh my God...

\*  
\*  
\*  
\*  
\*  
\*

CAPTAIN JACK

(to Gwen)

We'll help Rhys with Toshiko. Let us know soon as you find Owen. And be careful.

Gwen nods.

CUT TO:

52 INT. DEREЛИCT BUILDING - DAY

52

Tight in on Owen, looking up, panic in his eyes.

The sound of creaking.

Pull out: above Owen, hangs a large shard of glass, six feet across -- the remnants of a window. Its end is pointed, jagged -- now the deadliest of weapons.

And it's two inches away from his neck, hanging down.

If the glass drops, Owen's decapitated.

(CONTINUED)

52 CONTINUED:

52

Either side of Owen's body, the rubble has piled up, so he's trapped in a mini-pit, rubble banked up either side. With the glass at his throat, he can't roll. Can't move. Completely trapped. At the mercy of whether the glass will stay in place.

The sound of creaking persists.

PRAC FX: And as Owen watches, the glass drops an inch towards him! Oh shit!

Close in on Owen's terrified face.

Music starts, full volume. William Bell: "Will You Love Me Tomorrow"

CUT TO:

53 INT. OWEN AND KATIE'S TERRACED HOUSE/BEDROOM - DAY

53

**CAPTION: 4 YEARS EARLIER**

Bedroom of a happy couple, not large, but light, sunny, happy. The Stax track plays in the background.

OWEN (looking good in sexy shirt and tie) and KATIE RUSSELL (25, sexy, fun, warm, as besotted with Owen as he is with

her) sitting on the bed, surrounded by sheets of A4 pieces of paper, all of which have a rectangle on, and names around the rectangle. And they're laughing.

KATIE

Oh go on, please please please!

OWEN

But you've never liked her, ever since she wouldn't pay her share in that Chinese in Leicester.

KATIE

But we want Julia to come and it'll look odd if we invite one but not the other!

Owen slumps onto his back.

OWEN

Oh God, somebody save me!

KATIE

Three tables done. Nine more to go.

(CONTINUED)

53 CONTINUED:

53

She climbs on top of him.

KATIE (CONT'D)

Wanna back out? Still not too late.

Owen looks up at her. So in love.

OWEN

I'm marrying you if it kills me.

They kiss.

KATIE

Cup of tea?

OWEN

I'll make it.

KATIE

I can manage.

CUT TO:

54 INT. OWEN AND KATIE'S FLAT - DAY

54

Kettle boiling.

KATIE stands next to the worktop. There's a mug on the side. She's holding a teabag.

And she's standing stock still, staring into space.

OWEN in the doorway.

OWEN

Katie.

This breaks her out of her reverie. She looks over to Owen, momentarily confused.

He smiles back, so kind, so reassuring. And the smile's infectious.

KATIE

Yeah.

Katie looks down at the teabag. Then the mug.

She hesitantly puts the teabag in the mug. Looks to Owen quizzically: he smiles. She's pleased.

Beat.

(CONTINUED)

54 CONTINUED:

54

KATIE (CONT'D)

Um...

OWEN

Water.

KATIE

(so relieved)

Yeah!

Confident now, Katie picks up the mug, heads for the sink.

OWEN

From the kettle.

Katie stops mid-step, realises. Apologetic.

KATIE

Course. Sorry.

She smiles, he smiles, one long act of support.

Katie pours the water into the mug. The water on, Katie smiles at Owen.

Then raises the mug to drink it.

OWEN

Milk.

And Katie slams the mug down, in fury.

KATIE

Stop NAGGING me! I don't want milk,  
I've never liked milk, I wanna have --

She points to the mug --

OWEN

Tea--

KATIE

I wanna have tea without --

She snaps her fingers for a prompt --

OWEN

Milk.

KATIE

Tea without milk.

(CONTINUED)

54 CONTINUED: (2)

54

OWEN

Alright. Fine.

And he's walking over, taking the cup of tea from her, putting it down on the side. So patient, so kind.

And holds her to him.

OWEN (CONT'D)

It's gonna be okay.

He holds her so tight. And she's nearly in tears.

CUT TO:

55 INT. HOSPITAL CONSULTING ROOM - DAY

55

Nothing swish, standard NHS posters. The door open -- sounds of hospital, people passing by.

At the window, stands Owen, now in junior doctor's white coat and MR GARRETT a consultant in his 50s, good suit, kindly, calm. They're familiar, at ease with each other.

This is the hospital at which OWEN and KATIE are doing their medical training.

They're looking out at KATIE, in the car park, smoking a cigarette.

MR GARRETT

I got your invitation. Still going ahead.

OWEN

I promised her a summer wedding.

MR GARRETT

Before all this.

OWEN

It changes nothing.

MR GARRETT

(so gentle)

Owen, it will change everything.

Owen turns to him.

OWEN

You can't be certain.

(CONTINUED)

55 CONTINUED:

55

MR GARRETT

We've been through Katie's test results more times than any patient I've had in my whole career. You've looked through them yourself. All the evidence suggests she has early onset Alzheimer's.

OWEN

The youngest case in medical history.

MR GARRETT

That doesn't mean we're wrong.

OWEN

Please. Run more tests. One last MRI scan.

MR GARRETT

An MRI isn't going to make any difference.

OWEN

You don't know! You said yourself, this is unlike any case you've seen. Maybe you've missed something.

MR GARRETT

Owen--

OWEN

You don't understand. One minute she's fine, perfect memory, the old Katie, and the next -- nothing. Blank.

(Beat)

I'm losing her and I don't know what to do. Please. What's the point of me doing this job, if I can't help my own girlfriend?

Mr Garrett looks at Owen.

MR GARRETT

Let me see what I can do.

OWEN

(so grateful)

Thank you.

And from their POV, as they look down:

Katie looks up, sees him. Waves. And she smiles, so sweet, it'd break your heart.

(CONTINUED)

55 CONTINUED: (2)

55

Owen smiles back.

CUT TO:

56 INT. OWEN AND KATIE'S FLAT/BEDROOM - NIGHT

56

Bedroom with a few dirty clothes, but otherwise uncluttered.

Middle of the night.

KATIE sound asleep in bed. Angelic.

And next to her, OWEN sitting up, on the bed, cross legged.

Just staring at her. Watching her sleep.

Hold that for a proper while.

Close in tight on Katie, lying in bed. Staying on her, we

DISSOLVE TO:

57 INT. HOSPITAL/MRI ROOM - DAY

57

From above: KATIE, now lying in the centre of an MRI scanner. White gowned, she's going slowly through a scan.

Intercut: images of the brain being taken by the MRI scanner.

OWEN watches, through a glass panel.

CUT TO:

58 INT. HOSPITAL/CORRIDOR - DAY

58

OWEN and KATIE sitting on a couple of chairs, drinking coffee from vending machine plastic cups. Waiting for results.

OWEN  
What's it like?

She looks at him.

KATIE  
It's like... being lost, in a place you know really well. You can't get your bearings.

(MORE)

(CONTINUED)

58 CONTINUED:

58

KATIE (CONT'D)

Sometimes it comes back to you. And sometimes...

(She looks at him; so plaintive; so guilty)

I'm sorry, Owen.

OWEN

What've you got to be sorry for?

KATIE

I don't want to put you through this.

(Beat)

Last night, I dreamt you left me.

And she starts to cry. Owen hugs her, so tight, so upset.

OWEN

Sshh. Nobody's leaving anyone.

They hold each other tight. Owen looks up: DR GARRETT is standing at the end of the corridor, watching them.

CUT TO:

59

INT. HOSPITAL/CONSULTING ROOM - DAY

59

MRI scans on the wall. OWEN, KATIE, DR GARRETT.

OWEN

But, how's that possible?

MR GARRETT

We don't know. I've never known anything like this. It isn't the brain deteriorating. It's a clear physical tumour.

OWEN

That wasn't there last week?

MR GARRETT

Not that we saw.

(Beat)

You were right to ask for another scan.

OWEN

So what does it mean?

MR GARRETT

We have to view this as good news. Katie, we need to take you into surgery, soon as possible, and remove the tumour.

(CONTINUED)

59 CONTINUED:

59

And Katie's staring at Owen.

OWEN

Katie? D'you understand?

(Beat; gentle)

Katie.

She's sitting there, stock still. Tears are cascading down her face.

KATIE

I can't remember your name.

CUT TO:

60 INT. HOSPITAL/CORRIDOR - DAY

60

OWEN and MR GARRETT in front of a door(s). Sign above it says "OPERATING THEATRE".

OWEN

Are you sure she's up to this?

MR GARRETT

(reassuring smile)

We're going to do everything we can for her.

And he heads in,

JUMP CUTS: Owen sits. Paces. Has a cup of tea. Flicks through a paper.

And then he's standing, facing the door. Staring at it, willing things to be alright.

And the doors JUDDER. A deep, bassy *whoomph* sound from inside as they do.

And then, silence. Like it never happened.

Owen's startled: did he just see that?

And someone places a hand on his shoulder.

CAPTAIN JACK (O.S.)

I'm sorry.

Owen spins round -- to see CAPTAIN JACK HARKNESS standing there.

(CONTINUED)

60 CONTINUED:

60

CAPTAIN JACK (CONT'D)  
 I tried to tell them. You should be  
 prepared for the worst.

OWEN  
 Who the hell are you?

Jack heads for the operating theatre: Owen blocks him.

OWEN (CONT'D)  
 You can't go in there!

But Jack shoves Owen out the way, heads in, the door  
 closing behind him.

Owen runs after him --

CUT TO:

61 INT. HOSPITAL/OPERATING THEATRE - CONTINUOUS

61

We're with OWEN as he enters the room -- and stops.

He looks down. Five bodies -- gowned medical staff --  
 lie on the ground, unmoving. Like there's been a  
 massacre.

OWEN  
 Oh my God...

He kneels by the body of MR GARRETT. Checks for his  
 pulse.

And instantly, his concern is greater:

OWEN (CONT'D)  
 Katie --

Owen turns. Jack is standing by Katie's head. He's  
 cupping it in his hands. There is a scar going round  
 Katie's forehead.

PROSTHETIC: Owen walks round -- to see that the back of  
 Katie's head is open.

OWEN (CONT'D)  
 What've you done to her?

CAPTAIN JACK  
 I'm really sorry. I tried to stop them.

And Owen notices something, stares: Katie's head.

(CONTINUED)

61 CONTINUED:

61

PRAC FX: Inside her head, the brain matter is distorted. It's clearly a brain, but it's been reshaped. The shape of a small creature, like a jellyfish, but with antennae.

CAPTAIN JACK (CONT'D)

She's dead. That shape in her brain is an alien lifeform. It incubates in the human brain, disrupting the brain's shape and functions. When it's attacked, or its environment is threatened, it emits a toxic gas which is fatal to humans. Don't worry, it clears almost immediately.

And this is too much for Owen -- he staggers back, falls against the equipment trolley, sending things flying.

Reeling.

OWEN

She's not dead. She can't be dead. I'm calling the police.

CAPTAIN JACK

Tell 'em Torchwood is here and dealing with it. That'll save them a call-out.

(Beat)

I have to take her brain back with me.

OWEN

You don't touch her. You don't go near her. I'm getting hospital security, I'm getting --

And Jack chloroforms him. Owen struggles, kicks a little.

From Owen's POV as everything fades to black.

CUT TO:

62 INT. HOSPITAL ROOM - DAY

62

Fragmented sounds. Distant voices. Light. Blur.

Owen wakes. In a hospital bed.

He sits bolt upright. His arm tugs something -- he looks to see he's connected up to a drip. Owen stands to try and peer to see what it is.

(CONTINUED)

62 CONTINUED:

62

NURSE 1  
 (coming into Owen's  
 line of vision)  
 How're you feeling?

OWEN  
 Where is she?

NURSE 1  
 Where's who?

OWEN  
 Katie. Katie Russell, she's a junior  
 doctor, we're about to get married and--

NURSE 1  
 Let's get you back into bed.

Another nurse comes in -- helps the first nurse force  
 Owen back into bed.

OWEN  
 (trying to shake the  
 nurses off)  
 I wanna see her! Where is she?  
 (verge of tears)  
 WHERE IS SHE?

CUT TO:

63 INT. HOSPITAL/CONSULTING ROOM - DAY

63

OWEN, in hospital gown and dressing gown, staring ahead.  
 MR HARRIS, the Hospital Administrator is with him.

OWEN  
 He was wearing a military uniform. He  
 had an American accent.

MR HARRIS  
 I promise. We've checked all the  
 security footage. There was no such  
 man.

OWEN  
 Jim Garrett was poisoned, by some alien  
 toxin, by some--

MR HARRIS  
 Jim Garrett was in a car accident.

(CONTINUED)

63 CONTINUED:

63

OWEN

This American, he said he wanted her brain. There was this alien creature...

He looks up.

OWEN (CONT'D)

This happened. It's not trauma or delayed grief or whatever you're scribbling down.

MR HARRIS

Katie's tumour was inoperable. There was nothing anyone could have done.

OWEN

(buckling under the mental weight)

This is just... wrong.

MR HARRIS

I'm giving you three months prescribed rest. Don't come into work.

(Beat)

We're so sorry, Owen. We know how much you loved her.

On Owen, in a daze.

CUT TO:

64 INT. HOSPITAL/CCTV ROOM - DAY

64

Small, pokey room, with two CCTV screens. A security guard is standing beside OWEN (now in civvies), checking his watch.

OWEN is forwarding through CCTV footage on screen. It's date-stamped at the bottom (May 3 - 15:38)

The CCTV screen shows the ante-chamber to the operating theatre that Owen met Jack in.

It just shows Owen there.

Owen forwards the tape. On it, Owen's standing there for ages, looking in to the operating theatre.

OWEN

This isn't right. He was there. It wasn't just me. He was there too.

On the screen, Owen turns and leaves.

(CONTINUED)

64 CONTINUED:

64

Owen, watching, is stunned.

OWEN (CONT'D)

That's not what happened!

He turns, looks at the security guard. Desperate, as if he's going mad. Quieter, to himself:

OWEN (CONT'D)

That's not what happened...

DISSOLVE TO:

65 EXT. GRAVEYARD - DAY

65

OWEN standing by Katie's grave. Lost in contemplation.

Then he turns away. Looks across the graveyard.

CAPTAIN JACK is standing amidst the gravestones.

Their eyes meet.

And Owen starts walking. And then he's running.

And Jack doesn't move.

And Owen's so angry, running up to Jack.

And PUNCHES him -- knocks Jack back -- then rugby tackles him to the ground.

And starts punching him, hard to the face, on top of him --

-- and Jack just takes it.

OWEN

You could've saved her! YOU COULD'VE  
SAVED HER!

And Jack now catches Owen's arm -- holds it, won't let go. Stares up at Owen.

CAPTAIN JACK

I couldn't. I really couldn't.

Owen stares down at Jack.

JUMP CUT: the two of them, walking through the graveyard. Jack is a bit bruised/bloodied (tiny wounds from some good punches: they haven't healed yet).

(CONTINUED)

65 CONTINUED:

65

OWEN

If you're *not* a figment of my imagination, then I don't know what's happening any more. Maybe this is what a breakdown feels like.

CAPTAIN JACK

You're fine. It's the rest of the world that's delusional.

Owen stops.

OWEN

Why her?

CAPTAIN JACK

There's no reason.

Owen starts walking again. Jack keeps up.

CAPTAIN JACK (CONT'D)

Your life doesn't end with hers.

(Beat)

What're you gonna do now? Go back to work? See echoes of her in every corridor?

Owen doesn't have an answer for that.

CAPTAIN JACK (CONT'D)

You're gonna need a purpose. I'm building something. I need a medic.

OWEN

And you want me?

CAPTAIN JACK

You made them take more scans. You kept trying to track me down. You don't give up easily. I need someone like that.

OWEN

(disbelieving)

To fight the aliens.

CAPTAIN JACK

Exactly that.

OWEN

Look. I dunno what happened with Katie. I dunno who you really are. But there's no such things as aliens.

(CONTINUED)

65 CONTINUED: (2)

65

CAPTAIN JACK  
 (big grin)  
 You think?

CUT TO:

66 INT. TORCHWOOD, JACK'S OFFICE - DAY

66

Tight in on OWEN's stunned face, in the doorway to Jack's office.

FX: The view of the Hub in all its glory. (But no pterodactyl!)

Stunned.

He steps back inside Jack's office. And he's exhausted now. All rage, all anger gone. Emotionally naked, vulnerable.

OWEN  
 I'm having a breakdown. Mental collapse.

CAPTAIN JACK  
 Why'd you become a doctor?

Owen stops, looks at Jack. The honest answer.

OWEN  
 I thought if I could save one life, mine would've been worthwhile.

Jack nods.

OWEN (CONT'D)  
 But, you save one. And then there's another. And another. All clawing at you, demanding to be saved. And even when you succeed, you can never save enough.

Beat.

CAPTAIN JACK  
 Maybe here, you can.

On OWEN.

CUT TO:

67 INT. DERELICT BUILDING - DAY

67

The sheet of deadly glass, still at OWEN's neck.

(CONTINUED)

67 CONTINUED:

67

PRAC FX: And it drops another half-inch! One more drop, and Owen's decapitated.

The sound of the glass creaking.

GWEN is scrabbling away at the rubble, trying to move obstacles to OWEN'S escape. Jump cut her moving piles of rubble.

GWEN

It's OK, we're gonna get you out.

The crack moving further.

OWEN

You've gotta hurry.

The crack spreading --

-- And Gwen grabs hold of Owen -- and pulls/slides him along, still on his back, towards her.

PRAC FX: And the sheet of glass smashes to the ground, spearing the floor and shattering.

Gwen and Owen shelter themselves from the splinters of glass raining down on them.

CUT TO:

68 EXT. DERELECT BUILDING - DAY

68

CAPTAIN JACK, TOSHIKO, IANTO and RHYS exit the building -- as GWEN and OWEN round the corner to meet them.

IANTO and CAPTAIN JACK are supporting TOSHIKO. Her left arm is in a makeshift sling, from torn clothing. OWEN runs over. They're all battered and bruised. These bruises will remain as they are here, into 2.13.

OWEN

Tosh! You OK?

TOSHIKO

Broken arm, bruised ribs. The pillar jammed against a wall, about an inch from crushing me.

OWEN

You were lucky.

IANTO

We all were.

(CONTINUED)

68 CONTINUED:

68

GWEN

Jack, who did this?

IANTO

And where's the SUV?

They all look ahead: the SUV has gone.

Jack's wriststrap beeps.

IANTO (CONT'D)

Oh no.

Jack presses his wriststrap.

FX: A full sized hologram of CAPTAIN JOHN HART. Same costume as 2.1 - different t-shirt.

And the whole team are horrified.

GWEN

What does *he* want?

CAPTAIN JOHN

Ooh, *deja vu!* Or did I say that already? Hey team! Don't mind me calling you team, I feel that close to you these days. Course, might be a few less of you by now, don't know if you liked my little gift. Who stays, who goes, I decide!

And he turns to look directly at CAPTAIN JACK. So angry, so hurt.

CAPTAIN JOHN (CONT'D)

Course, you can't die. And yet, with all that life, all that time, you couldn't spare any for me.

(Beat)

Oh! Say hi to the family.

On the hologram, John presses his wriststrap.

FX: Another hologram appears to the side of Captain John, right in front of Captain Jack.

A seventeen year old boy. Eyes open, staring out.

FLASH CUT: Two pairs of young boy's hands, separating, being pulled apart, against a backdrop of white light (from Ep 2.1).

(CONTINUED)

68 CONTINUED: (2)

68

CAPTAIN JACK

Oh my God...it can't be...  
(but he *knows*)  
Gray.

He's staring at the boy.

CAPTAIN JOHN

Long time since you've seen your  
brother, eh Jack?

And the team all stare at Jack, shocked. His *brother*!?

CAPTAIN JOHN (CONT'D)

So here's what's gonna happen.  
Everything you love -- everything you  
treasure -- will die. I am going to  
take your world apart, Captain Jack  
Harkness, piece by piece. Starting now.  
(Beat)  
Maybe now you'll wanna spend some time  
with me.

FX: And the hologram disappears.

And the team all turn to look --

As we close in on a stunned Captain Jack.

**EPISODE ENDS.**