

TORCHWOOD 2

Episode 6

by

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Yellow Revisions

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PRE-TITLES

1 INT. INDUSTRIAL COMPLEX -- NIGHT 1

WEEVIL, soaked with rain, emerges from cover & runs through the complex.

WEEVIL dodges round a corner into a desolate area of waste bins & rubbish - & comes to a halt. It's seen something. The WEEVIL's nostrils twitch & its lips draw back in a snarl, & it leans in close to the object of its interest.

CUT TO:

2 INT. INDUSTRIAL COMPLEX -- NIGHT 2

TOSH & OWEN enter in pursuit of the WEEVIL. -

They follow its path & find it, hunched over the body of a middle-aged man, with no obvious signs of violence.

The WEEVIL clocks them & runs off.

OWEN checks vital signs of the corpse.

OWEN

Dead.

CUT TO:

3 INT. TORCHWOOD RECEPTION -- NIGHT 3

Our POV is that of a visitor opening the door, & finding IANTO behind the counter, idly flipping through a magazine.

IANTO looks up, looks us up & down casually but appreciatively.

IANTO

Sorry, we're just closing...

We hold out an identity card.

The camera doesn't see what it says, but IANTO's reaction tells us enough. He snaps to attention.

IANTO (CONT'D)

Pardon me Ma'am.

(CONTINUED)

3 CONTINUED:

3

IANTO hurries to shut up shop, then ushers us into the Hub.

CUT TO:

4 INT. THE HUB -- NIGHT

4

The team, apart from IANTO, are watching as OWEN begins preliminary post-mortem on the body they found.

JACK

Documents on the body identify the victim as Meredith Roberts...

OWEN

No obvious signs of violence...

GWEN

So are we saying it wasn't the Weevil?

OWEN

Give us a chance, I've only just started...

IANTO (V.O.)

(From intercom)

Jack - your VIP visitor is here.

Owen, Gwen, Toshiko all look at Jack.

GWEN

I didn't know we were expecting anyone.

Lights by the door start to flash. Jack steps into the Main hub, followed by the others.

JACK

Suddenly, in an underground mortuary, on a wet night in Cardiff - I hear the song of a nightingale...

This as the big door rolls open to reveal:

JACK (CONT'D)

Miss Martha Jones!

Push in on Martha, standing, framed by the door, grinning.

Titles.

5

INT. TORCHWOOD, THE HUB - NIGHT

5

JACK & MARTHA hugging. (IANTO entering through main doors to join the rest of the team)

MARTHA

Good to see you, Jack.

JACK

Owen, Toshiko, Ianto, Gwen... meet
Martha.

OWEN

Just a casual visit?

MARTHA

(Sweet smile)

I'm here to complete your post-mortem.

OWEN looks to Jack.

JACK

Doctor Jones is from UNIT.

GWEN

Oh God, all these names, I can never
remember who's who. Which one's UNIT?

JACK

International, military, cute red caps.
The acceptable face of intelligence
gathering on aliens. We're more ad hoc.
But better looking.

MARTHA moves in to examine the body, OWEN hovering at her shoulder - close as he can.

JACK & the others are watching.

MARTHA

I identified a pattern from UNIT's data
on sudden deaths - toxic shock, nothing
to link the victims...

MARTHA carefully examines the spaces between the victim's toes, with an illuminated magnifier.

MARTHA (CONT'D)

Different ages, sexes, occupations,
ethnic origins... But there was a
statistically significant concentration
in South Wales...

MARTHA gives up on the toes, peers into the armpits.

(CONTINUED)

5 CONTINUED:

JACK

Be honest - you really came all this way
just for me...

MARTHA

Still struggling to conquer your
shyness, Jack?

JACK & MARTHA smirk at each other; they're delighting in
each others' company.

OWEN

So what was this pattern?

MARTHA

They were being written off as suicides,
or accidents...

MARTHA delicately peels back the eyelid of the victim,
shines illuminated magnifier on the eyeball.

MARTHA (CONT'D)

Look...

FX: OWEN looks - there's a tiny puncture mark at the
extreme edge of the eyeball's visible area.

MARTHA (CONT'D)

Puncture mark - hypodermic needle...
You'll find his bloodstream was pumped
full of ammonium hydroxide...

OWEN

Bloodstream, yeah, that was next on my--

MARTHA

(over him)

Have you checked his medical records?

OWEN

No, I was just about to--

MARTHA

(over him)

Let's give it a go. You never know,
Owen -

(Big friendly grin -
maybe even a wink)

You might learn something...

OWEN grins at MARTHA, knowing she's teasing rather than
really putting him down.

CUT TO:

6 INT. TORCHWOOD, THE HUB -- NIGHT

6

TOSHIKO at computer terminal. MARTHA, OWEN & JACK are with her. TOSHIKO is inputting a name.

GWEN

(reading what's being
put in)

Meredith Roberts, age forty five...

As they wait for a result -

TOSHIKO

I know there's been a major crash in the
NHS system... Wiped a shedload of
files...

MARTHA

Including all the victims I flagged up
from the UNIT data.

Screen comes up - "Subject: Roberts, Meredith. Data:
Irretrievable"

TOSHIKO shakes head.

MARTHA (CONT'D)

And now yours...

TOSHIKO

A computer crash couldn't delete data so
cleanly - this is deliberate. Let me
look into it.

JACK

(big proud grin: to
Martha)

Oh and believe me she will.

CUT TO:

7 INT. TORCHWOOD, JACK'S OFFICE -- NIGHT

7

JACK & MARTHA are in the office. Intimate, warm.

JACK

How's the family?

MARTHA

Getting better. They send their love.

JACK

Give them mine.

(MORE)

(CONTINUED)

JACK (CONT'D)
(Beat; grins)
So, End of the World Survivors Club.

And Martha grins, so grateful.

MARTHA
God, I'm glad to see you!

JACK
See, I knew it. You did come all this way just for me. It's the jawline, once seen, always yearned for.

They smile: relief and gratitude for the other.

JACK (CONT'D)
D'you miss him?

MARTHA
No. I made my choice.
(Beat)
Maybe sometimes. Tiny bit. Tiny tiny.
And then I come to my senses again.

They both grin.

MARTHA (CONT'D)
Anyway, I've got plenty to occupy me.

JACK
Ooh yeah, Miss High-Falutin'. What is it, Medical Officer?

MARTHA
(big grin; so proud)
Oh yes!

JACK
So do I have to call you ma'am?

MARTHA
No, just follow my orders to the letter!

JACK
Y'know, you should've called me, if you were looking for a job.

MARTHA
I wasn't. This woman from UNIT rang, out of the blue. Said I was just what they were looking for. That I'd been recommended by an "impeccable source".

7 CONTINUED: (2)

7

JACK

You mean--

MARTHA

Well, who else would've done it?

JACK

Must've thought he owed you a favour.

(Beat)

Guess we all do.

And Martha's grateful for this: a shared look between them. So much unspoken. And Jack breaks it:

JACK (CONT'D)

So, can you get me one of those red caps? Y'know, just for personal use. Thinking Ianto might look good in one.

MARTHA

Oy, you want uniforms, get your own!
Now, am I gonna get the guided tour?

JACK

(saluting her)

Yes ma'am. Whatever you say ma'am.

MARTHA

(grinning)

Leave it!

And Jack grins back. Oh, they do love being with each other!

CUT TO:

7A EXT. PARK/FIELD -- NIGHT

7A

*

Late night. Deserted. Corner of a park/field, on the edge, backing onto a street.

*

*

MARIE waiting by a lamp-post as her dog sniffs/pisses against it. MARIE tugs on the lead.

*

*

MARIE

Come on. I'm freezing!

*

*

Marie looks down the road. At the end, in the distance:

*

There's a man standing on the corner. Absolutely still.

*

She can't see his face, he's in shadow. But he's looking straight at her. Not moving.

*

(CONTINUED)

7A

CONTINUED:

7A

Marie looks round, there's nobody else about. This is
making her uneasy.

Looks back. The man still there.

Marie tugs on the lead -- starts walking. Away from the
figure on the corner.

After a few paces, she glances over her shoulder. The
man is walking too now. After her. At her pace.

Marie's scared now. She quickens her pace.

INTERCUT: The man's pace quickens.

Marie speeds up -- heads past the camera, as the man
behind her comes into shot.

He's reaching into the inside pocket of his jacket.

As he passes the camera, he pulls out a needle. It
glints in the streetlight. (!)

CUT TO:

8

INT. TORCHWOOD, HOTHOUSE ROOM / GANTRY / MAIN HUB -- NIGHT

JACK walking through the Hub with MARTHA and GWEN.
Starting in the hothouse.

MARTHA lingers to look at the alien plants; JACK carries
on ahead to the gantry but GWEN pauses with MARTHA.

GWEN

So, you know Jack pretty well, then?

MARTHA

We were only together for a few days.
But it was ... intense.

GWEN

Oh you mean, you...?

MARTHA

Oh God, no! Not that sort of intense.
Nothing like that. Why, are you and
him...?

GWEN

(grinning back)

God, no! No, not at all!

(CONTINUED)

MARTHA

We must be the only two people on the planet!

And they're laughing now.

GWEN

We must be doing something wrong!

And they're bonded, laughing, as Jack comes over.

JACK

Talking about me?

GWEN

(Nods at the plants)
Discussing alien flora.
(to Martha)
Aren't we?

MARTHA

Oh yeah.

They grin at each other.

JACK

She's no fun - raise your game, girls!

JUMP CUT: Few moments later, in the main hub. OWEN busy working.

MARTHA picks up the Singularity Scalpel, an exotic bit of kit lying around on a table.

MARTHA

You've got some well weird kit - what's this?

JACK

Be careful! Alien artefact.

OWEN

(Takes it from MARTHA)
There's a lot of argument about this.
For my money, it's got to be a surgical instrument...

MARTHA

Really?

JACK

He's just guessing. Typical medic...

8 CONTINUED: (2)

8

OWEN monkeys about with it & LCD type screen on the back warms up.

OWEN

I call it the Singularity Scalpel. See, what it does is concentrate energy at a tiny fixed point, without damaging anything on the way...

OWEN sets up a polystyrene cup, with a scrap of paper inside.

MARTHA

That's amazing...

GWEN

Owen - remember the last time...

OWEN fiddles with the device some more, & a grainy monochrome image of the cup appears, with cross-hair sights in the middle. Then the image x-rays through the cup, & reveals the scrap of paper.

OWEN

We're gonna vapourise the paper, without even scorching the cup...

JACK

This'll end in tears...

The device powers up.

IANTO enters.

The cup is unaffected. So is the scrap of paper. Close to IANTO a plant pot explodes with a loud bang, & totally vapourises.

IANTO ducks, glowers at OWEN.

OWEN

Haven't got the calibration quite sorted...

IANTO

Jack - there's been another attack - assault with a hypodermic. Only this time, the victim survived - woman, aged 27, she's in hospital ...

CUT TO:

9 EXT. SUV -- NIGHT

9

The SUV speeds through urban streets.

CUT TO:

9A INT. HOSPITAL CORRIDOR -- NIGHT

9A

GWEN on mobile phone, JACK and MARTHA striding through hospital, Martha carrying a medical kit in bag.

GWEN

(on comms)

Okay, cheers Tosh...

(To JACK)

Like the others - medical records wiped...

A UNIFORM CONSTABLE is standing outside the ward door.

JACK

Torchwood. We need to talk to the victim.

UNIFORM CONSTABLE nods them through.

JUMP CUT TO:

10 INT. HOSPITAL A&E CUBICLE -- NIGHT

10

JACK, GWEN & MARTHA are in the cubicle with MARIE.

We should get a sense of MARIE, anxious & confused, as the Torchwood team question & examine her.

MARTHA is drawing a blood sample from MARIE's arm, as -

MARIE

The doctors said they were finished with me...

MARTHA glances at the blood in the syringe, gives MARIE a professional smile of reassurance -

MARTHA

We're a bit different.

MARTHA disconnects the sample phial from the needle with cool competence, removes the needle & swabs MARIE's arm, as -

(CONTINUED)

10

CONTINUED:

10

GWEN

We know how tough this is for you,
Marie. But did you recognise the man
who attacked you?

MARIE

I told the police...

JACK

We're different from them, too.

MARTHA is securely bagging the sample & needle.

MARIE

(Shakes head)

Never seen him before.

GWEN

Did he say anything in the course of the
assault?

MARIE

No -

MARTHA holds out a cotton bud type swab to take a sample
from within MARIE's mouth.

MARTHA

Open wide!

MARIE opens her mouth a bit reluctantly & as MARTHA swabs
a sample -

MARIE

(Articulating as best
she can)

Just come at me with a bloody great
needle, didn't he? My dog bit the
bugger, and I kicked him in the nuts.

JACK

Respect!

CUT TO:

11

INT. TORCHWOOD, THE HUB (MONTAGE) -- DAY

11

Rapid-fire sequence of shots: OWEN & MARTHA conducting
tests on MARIE's blood & tissue cells - dripping small
quantities into test tubes; agitating & centrifuging
them; looking at samples through a computerised
microscope.

(CONTINUED)

11

CONTINUED:

11

All the time they're working with terrific rapport -
exchanging the odd word & nod but almost not needing to,
thinking with one mind

OWEN puts a mug of coffee down in front of MARTHA.

OWEN

So you and Jack go back a long way?

MARTHA

(Reflects)

Forward, and back, really.

OWEN

What brought you together?

MARTHA

Let's say we were under the same doctor.

OWEN frowns - that's not an answer.

MARTHA (CONT'D)

(Changing subject
deliberately)

These killings - why the ammonium
hydroxide? Weird way to kill someone...

OWEN

(Nods)

Gross. Like injecting them with raw
bleach -

MARTHA

Unless the objective isn't just killing -

OWEN looks at MARTHA - they're thinking with the same
mind.

OWEN

It's destroying something in the
victim's bloodstream!

MARTHA

Getting rid of evidence!

MARTHA & OWEN are bright-eyed, thrilled about the fact
they're making a breakthrough.

12

OMITTED

12

CUT TO:

13 INT. TORCHWOOD, THE HUB -- DAY

13

Photographs of Meredith Roberts, & MARIE are pinned up with names & details written in underneath.

MARTHA, OWEN, TOSHIKO, GWEN & IANTO are listening to JACK.

JACK

Locally, we've got a murder victim and a survivor. Both attacked with hypodermics, both with their medical records wiped.

MARTHA

And more cases across the UK. We think the point of the attacks is to destroy evidence of their medical condition.

JACK

Gwen and Ianto pursue the criminal investigation.

GWEN

Okay.

JACK

Martha and Owen will follow up the medical side...

OWEN

Sure.

JACK

Tosh, any luck retrieving those medical records?

TOSHIKO

Not yet, I'm gonna have to dig down into the system memories, see if I can find remnants of deleted or temporary files.

(grins)

Completely illegally, of course.

JACK

Do what you have to. This isn't some freak with a needle fetish, this is a conspiracy.

CUT TO:

13A INT. TORCHWOOD, THE HUB -- DAY

13A

*

TOSHIKO at her computer -- it beeps. She calls something up on screen (NB: we don't need to see graphics, play all this off Toshiko's face).

TOSHIKO

Ianto...

IANTO appears at TOSHIKO's side.

TOSHIKO (CONT'D)

Police have found another body, in Heath Park. From the initial reports, it's got all the hallmarks of the other attacks.

IANTO

I'll get Gwen, head out there now.

And he's off.

CUT TO:

14 EXT. CANAL TOWPATH -- DAY

14

*

The SUV pulls up at the nearest road access point & IANTO & GWEN get out & hurry to a murder scene - uniform police on the perimeter, police tapes indicating a sterile route, & a tent over the actual body.

UNIFORM SGT

Body was found early this morning.

IANTO & GWEN enter the tent, with UNIFORM SGT.

CUT TO:

15 INT. FORENSIC TENT -- DAY

15

*

BARRY's body.

GWEN

Who is he?

GWEN lifts BARRY's eyelids as UNIFORM SGT speaks.

UNIFORM SGT

Barry Leonard. Student. Doctor said it looked like - [toxic shock]

GWEN reveals puncture mark on BARRY's eyeball to IANTO.

(CONTINUED)

15

CONTINUED:

15

GWEN

- Toxic shock.

CUT TO:

15A INT. TORCHWOOD, TUNNELS -- DAY

15A

GWEN and MARTHA in the tunnels, walking and talking: *

GWEN

The attack took place in the woods. So
no witnesses and no CCTV. *

MARTHA

Same as the others. *

GWEN

Tosh just checked Barry's medical
records: already wiped. *

MARTHA

And the puncture mark on his eyeball is
identical to the other victims. Jack's
right: these attacks aren't random.
They're clinical, professional. More
like... assassinations. *

GWEN

Except Barry Leonard was a student. Who
assassinate students?! *

MARTHA

Student Loan Company? *

GWEN

Brilliant, you've cracked it.
(tiny grin, then:
But why delete medical records? What
would all those people have in common? *

MARTHA

Owen's analysing Marie's test results
now. I'm hoping that might give us an
indication. *

GWEN

So we're still in the dark. No idea
where the killer'll strike next. And
the attacks are getting more frequent. *

MARTHA

(so certain)

We keep looking, we'll find something. *

(CONTINUED)

15A CONTINUED:

15A

IANTO
(over intercom)
Martha, call from the hospital. Marie's
had some sort of seizure.

Martha looks to Gwen, horrified.

CUT TO:

16 INT. TORCHWOOD, THE HUB -- DAY

16

OWEN is looking at a computer screen as MARTHA enters.

MARTHA
They want us at the hospital - Marie's
collapsed.

OWEN stands up, gets kit together as -

OWEN
Yeah? My money's on this stuff...

MARTHA looks at the computer graphic display of a
fragment of a very complex molecular structure.

OWEN (CONT'D)
From Marie's blood. New one on me...

MARTHA
Yeah, me too...

OWEN raises eyebrows in ironic mock amazement - "Don't
you know everything?"

MARTHA (CONT'D)
Have you run an isoenzyme analysis on
it?

OWEN
Not yet - what're you thinking,
parasitic infection?

MARTHA
Could be.

OWEN
It's got to be down to this - because
otherwise, I can't find a thing wrong
with her...

OWEN calls up medical data on MARIE.

(CONTINUED)

16

CONTINUED:

16

MARTHA

(Studying screen,
increasingly
surprised)

Yeah - no infections, no deficiencies in
organ function, perfect cholesterol
levels, ideal blood pressure...

OWEN

Exactly. Textbook readings. She's so
normal, she's abnormal.

They look at each other, taking in the strangeness of it.

CUT TO:

17 OMITTED
AND
18

17
AND
18

19 INT. HOSPITAL - EMERGENCY ROOM -- DAY

19

From MARIE's POV as she comes back to consciousness.

OWEN & MARTHA, gowned & with masks currently pulled down,
are examining MARIE, who is hooked up to all manner of
drips & monitors.

MARTHA

Marie - can you hear me? Marie!

MARIE

(Feebly; semi-
conscious)

Uh.... Mm, yes....

OWEN

There's a substance in your blood that
we don't recognise. We think it's
caused your current illness. We need to
know what's been happening to you, so we
can help you...

MARIE

(Stonewalling)

You're the doctors. You tell me.

MARTHA & OWEN exchange a look: she's hiding something.

CUT TO:

20 INT. STUDENT FLAT -- DAY

20

A shared, boy's student flat - clothes and trainers slung around, snowboard propped against the wall, empty beer bottles lying about.

On the wall, a photo of BARRY & MIKE wearing silly snowboarding helmets & wrap around shades, ski jackets, posing as international playboys for the camera.

MIKE, c. 20, a student, has been knocked back into adolescence by his first experience of bereavement.

GWEN and IANTO are sitting with him, drinking coffee out of mugs with cartoons & joke slogans.

MIKE

Barry was my best mate - we were doing the same course, met the first day...

GWEN

Was Barry using drugs at all?

MIKE

Well... He used to be really clean - he reckoned he had to be careful about what went into his body, 'cos of the diabetes...

IANTO

Barry was diabetic?

MIKE

Sure... But when they cured that, he was doing booze, blow, tabs -

IANTO & GWEN exchange a look.

GWEN

Wait a minute - you're saying Barry's diabetes was "cured"?

MIKE

Sure...

IANTO

That's impossible.

MIKE

(Shrugs)

He stopped taking insulin - he was fine!

IANTO gets up, moves away, to make a call on comms.

(CONTINUED)

20

CONTINUED:

20

IANTO

(To comms)

Owen - something you should know...

GWEN

So who performed this miracle cure?

IANTO

(To comms)

Barry Leonard is said to have
"recovered" from diabetes...

MIKE

I dunno... He kept quiet about all
that... All I know is, he was suddenly
flashing a load of wedge about!

CUT TO:

21

INT. HOSPITAL - EMERGENCY ROOM -- DAY

21

OWEN taking call.

OWEN

(To comms)

Thanks Ianto.

(Ends call)

MARTHA looks at OWEN.

OWEN (CONT'D)

Marie, you're gonna have to level with
us, it could be a matter of life and
death. Have you ever had a serious
medical condition?

MARIE

(Wry smile)

Too good to be true...

MARTHA

What do you mean?

MARIE

I had HIV.

MARTHA

You're perfectly clear of antibodies now -
that's not medically possible...

MARIE

That's Reset.

(CONTINUED)

21

CONTINUED:

21

MARTHA

Reset? What are we talking about - a drug?

MARIE

Yeah.

OWEN

Reset's a new one on me, Marie - any idea of the chemical name?

MARIE just laughs, which starts her off coughing.

OWEN (CONT'D)

Well where do you get it?

MARIE

It comes from the Pharm...

MARTHA

The farm? What farm? Marie?

MARIE

P-H-A-R-M. Medical research place.

OWEN

So how did you get a drug from there?

MARIE

They gave it me. Paid me a lot of money and said I had to keep quiet about it... Part of the contract.

MARTHA

Are you saying you were a clinical trial subject?

MARIE lapses into unconsciousness.

OWEN

(Urgent)

Marie!

Suddenly the readings on all the monitors go haywire, automatic alerts go off.

MARIE goes into a contorted spasm on the bed, and starts retching with a deep sound, less a scream than a deep, belching groan.

Everyone reacts to this; OWEN tries to get a needle into one of the drip lines as MARTHA restrains MARIE.

(CONTINUED)

21

CONTINUED: (2)

21

MARIE thrashes about, briefly immensely strong, & throws OWEN aside. MARIE collapses back on to the bed, with her mouth open.

MARIE collapses back on the bed, dead. The monitors flatline.

FX: A humming, buzzing noise comes from MARIE's throat. Out of her mouth comes a shimmering golden cloud which hangs above her face.

FX: The cloud swirls & buzzes; we realise it is a swarm of tiny flying creatures - smaller than midges, we can't see any details of them individually. The swarm swirls around & spreads until it fills the room. OWEN & MARTHA pull their masks up & try to cover their faces as the swarm of creatures batter at them.

OWEN hits a panic button.

OWEN (CONT'D)
Emergency! Biohazard! Seal this area!

Alarm goes off.

FX: The tiny creatures buzz about frantically until their dead bodies start dropping off OWEN's & MARTHA's clothes. All that remains of the swarm is a scatter of dust-speck bodies on the floor & the bed & surfaces.

FX: OWEN picks one up on the fingertip of his glove & looks at it.

CUT TO:

22

INT. TORCHWOOD, THE HUB -- DAY

22

We are looking at a computer screen with a massively blown up image of a winged insect-like creature - but weird enough to be unmistakably alien. The image turns so we see it from all angles.

MARTHA (O.O.S.)
So it's an alien larva, incubating in
human bodies...

OWEN

We've never come across anything like
this before...

We pull back & see that OWEN & MARTHA are looking at the image on a computer screen.

(CONTINUED)

22

CONTINUED:

22

OWEN (CONT'D)

The larvae left Marie's body when she died, presumably looking for another host for the next stage of its development...

MARTHA

(Shudder of disgust)

Which could have been us.

OWEN

(Nods)

Fortunately, when they didn't find one very rapidly, they died.

MARTHA

Wonder what this cute little larva grows up to be...?

OWEN shakes his head.

CUT TO:

23

INT. TORCHWOOD, BOARDROOM -- DAY

23

The screen is filled by the complex molecular model of the substance OWEN found in MARIE's blood.

OWEN

This is a molecular model of the drug we found in Marie's blood.

MARTHA

She called it Reset.

We pull back & see that JACK, GWEN, TOSH & IANTO are with OWEN & MARTHA.

IANTO

So what does it do?

OWEN

Think about what happens when you run a virus scan on a computer. The software works through all the files, when it finds a virus or a Trojan or whatever, it identifies and deletes it.

As OWEN speaks, on the computer display we pull back from the detailed structure of the substance & see it as part of a horde of such molecules, moving through cells or the bloodstream & zapping undesirables.

(CONTINUED)

23

CONTINUED:

23

OWEN (CONT'D)

That's what this stuff does in the human body. Not just viruses, but harmful bacteria, toxins, mutant cells - you name it. It's like the body's been turned back to its factory setting.

MARTHA

The ultimate magic bullet - supersedes anything and everything in the pharmacological armoury.

GWEN

But that'd be the greatest medical discovery in human history!

MARTHA

Exactly. Except, it comes bundled with a lethal alien parasite.

Computer display changes to show the winged larva.

JACK

OK, not so good a discovery.

IANTO enters as MARTHA speaks.

MARTHA

The parasite needs a healthy body until it's incubated. So the parasite's egg incorporates this magic bullet, which puts everything in the system back to its factory setting...

JACK

"Reset" - neat.

(to Gwen and Ianto)

What can you tell us about The Pharm?

IANTO

Well, the public image is innocent enough. Private-public partnership between the Government, and a consortium of the big pharmaceutical companies. Researching and developing cutting edge biotechnology.

TOSHIKO

Their IT systems are way more cutting edge than they need to be. Plus they've got seemingly unrestricted security clearance.

(CONTINUED)

23

CONTINUED: (2)

23

MARTHA

Which means they'd have the capability to erase medical records if they wanted to.

TOSHIKO

(grinning)

Exactly.

JACK

Who runs this outfit?

IANTO operates power-point type display. Series of pictures of COPLEY, from youthful lab-coated researcher standing proudly by complex molecular model through lecturer at podium to black-tied grandee receiving award.

GWEN

Institute Director - Dr Aaron Copley.

OWEN

I know his work. He's one of the most respected research scientists around.

IANTO

Harvard Graduate, did research at Cambridge. Last job, Harvard Professor of Molecular Pharmacology. Came to the UK to set up The Pharm.

JACK

Kinda handsome, too. Think he likes visitors?

CUT TO:

24

OMITTED

24

25

INT/EXT. SUV / THE PHARM -- DAY

25

JACK driving, OWEN with him. They turn off country lanes into what looks like a farm track but comes up against a high security fence, watchbox & swing barrier.

JACK pulls up at the barrier, GUARD looks out of watchbox & JACK & OWEN hold up ID cards. A CCTV camera is on them.

GUARD checks a list on computer, then allows the barrier to swing up.

The core of the complex is an old farmhouse & yard, but around it are the long hangars associated with factory farming or industrial processes.

(CONTINUED)

25

CONTINUED:

25

Guard in the watchbox gets up & moves away as JACK drives through. An automatic pistol is holstered at his belt.

JACK & OWEN, clock the gun.

CUT TO:

26

INT. THE PHARM - COPLEY'S OFFICE -- DAY

26

Office of the top man - big desk, photos on the wall of COPLEY receiving awards, mixing with the great & the good etc.

COPLEY is looking at a sheet with the faces & details of the murder victims.

COPLEY

I'm really sorry you've had a wasted journey, Mr, er, Harker...?

JACK

Harkness. And it's Captain.

(grins)

But you can call me Jack.

COPLEY

(warm, patronising)

Captain? Where'd you park your boat?

JACK

(grins)

I like a man with a sense of humour.

Got any good gags about clinical trials?

COPLEY

(tosses sheet across desk)

Well, Jack, I'm afraid none of these faces mean anything to me. And as the Institute Director, I'd have met them personally, if they'd been our trial subjects.

JACK

Dr Copley -

COPLEY

(all smiles)

Professor, actually.

JACK

(so flirty)

But I can call you Aaron, right?

(MORE)

(CONTINUED)

26

CONTINUED:

26

JACK (CONT'D)

See, this is a little awkward. Two of these people were murdered. Another died of a parasitic infection, of alien origin. One of the victims mentioned your organisation by name, shortly before she died.

COPLEY

(still the smile and the charm)

Alien origin? That's preposterous. We're a publicly funded scientific research institute -

OWEN

(intervening)

Professor - when I was writing my MD thesis, your published work on immunology was a terrific help...

COPLEY

Glad to be of service.

OWEN

Now, if there was a drug that could restore the body to its factory setting, you'd know about it...

COPLEY

You're right, I would. But nothing like that exists.

JACK

I used to have a boyfriend whose nostrils flared when he was lying.

COPLEY

I'm already late for my next appointment.

JACK

You go ahead, we'll just take a look round.

COPLEY

Obviously our research suites are classified, so we can't grant you access to those. We'd be delighted to give you the PR tour--

JACK

Normally, Aaron, we sort of go where we like.

(CONTINUED)

26

CONTINUED: (2)

26

COPLEY

(Smiles)

Not here, I'm afraid. Ask Whitehall - we're fireproof.

JACK

Yeah. I had a bad experience with a politician recently. I tend not to listen to Whitehall any more.

COPLEY

I'll have someone guide you back to your vehicle.

CUT TO:

27

EXT. THE PHARM CAR PARK: DAY

27

Two GUARDS are accompanying JACK & OWEN to the car park.

The GUARDS wait to watch them go. As JACK unlocks the SUV, OWEN looks at an outbuilding with the signage "Zone A. BIOHAZARD. RADIATION HAZARD. AUTHORISED PERSONNEL ONLY. NO PHOTOGRAPHY".

Two GUARDS are accompanying JACK & OWEN to the car park.

JACK

Was it me, or was he a little touchy?

OWEN

So much for the polite approach. We need to turn this place over.

JACK

(checks reading on a PDA type device)

Oh yeah.

Cos according to these readings, this site has got the largest concentration of alien life-forms this side of the Rift.

Jack grins at an astonished Owen.

CUT TO:

28

INT. TORCHWOOD, THE HUB -- DAY

28

TOSHIKO is at her computer, trying to hack into the Pharm's IT systems.

"ACCESS DENIED" comes up on screen.

(CONTINUED)

28

CONTINUED:

28

JACK, OWEN, MARTHA, GWEN are looking over TOSHIKO's shoulder.

TOSHIKO

I can't hack in there, Jack. And if I keep on trying, with a brute force approach, they'll know they're under attack...

JACK

An alien life form is preying on the human bloodstream. I need a way in there...

IANTO calls over

IANTO

Tosh, I've got the results of that research: on screen now.

TOSHIKO taps away: clicks to a web-page - a portal for volunteers for clinical trials (e.g. <www.entertrials.co.uk/clinical-trials-home>) A cute female medic with a clipboard & two attractive, healthy young volunteers are illustrated. The headline is "UK CLINICAL TRIALS PORTAL: Information on Volunteering."

TOSHIKO

Ianto, this is brilliant! They are in the market for volunteers...

TOSHIKO scrolls down to the next page which lists specific or general research programmes & the areas where volunteers are needed, & highlights an entry: "Various Clinical Trials - volunteers needed in South Wales".

JACK

Yeah, well, that's understandable, given the wastage rate...

TOSHIKO clicks on the entry & gets a page headed "The Pharm", which says "Volunteers needed for clinical trials. Generous payment plus free meals and accommodation. Contribute to medical progress in an ethically monitored environment, in pleasant rural surroundings." A link is labelled "Register Now".

GWEN

OK, so one of us could go in undercover.

(CONTINUED)

28

CONTINUED: (2)

28

JACK

(Shakes head)

We don't know enough about the workings
of that place - too many things could go
wrong...

MARTHA

Unless you put a medic in there.
Somebody who knew what to look for...

OWEN

I can't - they know me...

MARTHA

I know it's hard to believe, Owen - but
I wasn't thinking of you.

OWEN & JACK both react badly to the idea.

JACK

No way.

MARTHA

I've been in worse places. And you know
it.

JACK & MARTHA look at each other - they're sharing
memories & knowledge that the others are excluded from.

JACK

OK.

GWEN and OWEN exchange worried glances.

MARTHA clicks on "Register now".

CUT TO:

29

INT. TORCHWOOD, JACK'S OFFICE -- DAY

29

JACK is at his desk cleaning his Webley. OWEN animated.

OWEN

I know you're big buddies from way back
whenever - but you can't just send her
in there like this.

JACK

Trust me. She's more than capable. I'd
rely on Martha if the world was ending.
In fact, I did.

(CONTINUED)

29

CONTINUED:

29

OWEN gives up trying to understand, shrugs, accepts what JACK's telling him.

CUT TO:

29A INT. TORCHWOOD, BOARDROOM -- DAY

29A

IANTO places building plans of The Pharm on the boardroom table (NB we don't need to see these in c/u: any generic building plans are fine).

IANTO

These are plans of the Pharm's buildings. From what Jack and Owen saw, they reckon the main House contains Copley's office, medical research suites and accommodation for clinical trial subjects.

MARTHA

What about the buildings at the rear?

IANTO

Restricted areas. Fenced off, armed security. Jack thinks this is where the readings of alien lifeforms came from.

MARTHA

Cool--

IANTO

But you don't need to go anywhere near that area.

MARTHA

Spoilsport.

IANTO

First thing you have to do is get yourself accepted as a participant in the clinical trials. Don't try too hard, don't draw too much attention to yourself.

MARTHA

(grins)

Stay invisible. I can do that.

IANTO

Once you're in, we want you to gain access to the Pharm's IT systems. Close down their system firewalls and security protocols.

(MORE)

(CONTINUED)

29A CONTINUED:

29A

IANTO (CONT'D)

That way, Toshiko can get access to
their files, see what they're really up
to.

MARTHA

Industrial espionage. Very civilised.

IANTO

(grins)

Once that's done, get out. No wandering
off, no heroics. Don't take any
unnecessary risks.

MARTHA

Understood!

(as Ianto folds the
plans away; cheeky)

So, Jack asked if I could get a UNIT cap
for you to wear.

IANTO

Did he now? Well, red is my colour.

MARTHA

So am I right in thinking you and he...?

IANTO

We dabble.

MARTHA

(loving this)

Yeah?

IANTO

(loving it too)

Yeah.

(And he's they're both enjoying her cheekiness!)

MARTHA

And how is his... dabbling?

IANTO

Innovative.

MARTHA

Really!

IANTO

Bordering on the avant grade.

MARTHA

Wow!

(CONTINUED)

29A CONTINUED: (2)

29A

IANTO

Oh yes.

(professional facade
back up again)

Shall we sort your cover story.

MARTHA

Absolutely.

Ianto heads on out, Martha follows grinning. She likes
it here!

CUT TO:

30 INT. TORCHWOOD, THE HUB -- DAY

30

*

MARTHA facing TOSHIKO, IANTO & JACK across a desk.

TOSHIKO has a small plain box in front of her.

IANTO passes MARTHA a sheaf of documents including
passport, credit cards & driving licence.

IANTO

Fake ID - first name Samantha - we
thought the "Jones" was safe enough.

MARTHA

(Glancing at the
documents)

Okay - how do I stay in touch?

TOSHIKO

Communications. Very tricky. Whole
place could be wired. We don't want you
chattering away to us and being
overheard...

JACK

But I want to monitor you at all times.

MARTHA

So...?

TOSHIKO pushes the box across the table, with a smug,
Blue Peter, "this is one I prepared earlier" look.

MARTHA opens the box. Contact lenses.

MARTHA (CONT'D)

I don't need lenses...

TOSHIKO

You need these.

(CONTINUED)

30

CONTINUED:

30

MARTHA looks puzzled.

CUT TO:

31

INT. TORCHWOOD, THE HUB -- DAY

31

TOSHIKO keyboards & clicks away. An image of the room appears on the computer screen - & blacks out briefly a couple of times as MARTHA blinks.

As MARTHA moves her head the image changes - it's reproducing her POV. OWEN enters.

MARTHA

(Realises what's
happening)

Oh! I'm a camera!

JACK

As Chris Isherwood once said to me, when we were cruising the Kurfurstendamm...

TOSHIKO

And we can text you...

TOSHIKO types a message, which we see, from MARTHA's POV, action print across the bottom of her visual field: "U LOOK WE C".

MARTHA

Wow!

TOSHIKO

Power comes from your body-heat, so they only work when you're wearing them...

OWEN

(cheeky)

So you have to keep them on everywhere.

MARTHA

I'll be doing some things with my eyes shut, then.

JACK

In emergencies we can speak directly to you...

TOSHIKO

The lens will communicate with your sensory-neuro receptors - bypasses the auditory system.

(CONTINUED)

31

CONTINUED:

31

MARTHA

But can't these signals be intercepted?

IANTO

(Smugly)

Alien technology. Wit exploits a solution to the EPR Paradox -

MARTHA

(Nods, been there, done that)

Oh, quantum entanglement of remote particles, okay, cool.

IANTO looks impressed.

JACK

(Grins at Ianto)

Did I mention she was brilliant?

CUT TO:

32

INT. THE PHARM - SURGERY -- DAY

32

A very high tech set up, operating table, lots of electronic kit.

DR PLUMMER is taking a blood sample from MARTHA & completing a checklist questionnaire.

PLUMMER

(Reading from MARTHA's application)

"Recreations... Books, Movies, Music... Travel..."

MARTHA

(Open & innocent)

Yeah, I really enjoy new places, new experiences...

PLUMMER

So tell us the places you've been to, Samantha.

MARTHA

Well, I had a great time in North America, France and Germany. Australia.

PLUMMER

What about the third world - Africa, Latin America?

From MARTHA's POV, text: warning triangle.

(CONTINUED)

32

CONTINUED:

32

MARTHA

No, but I'm sure I'll get around to it.

CUT TO:

33

INT. TORCHWOOD, THE HUB -- DAY / INT. THE PHARM - SURGERY -- DAY

OWEN & JACK at computer terminal, looking at the scene in the Pharm through MARTHA's eyes. OWEN doing the keyboarding, TOSHIKO with another computer & keyboard, monitoring the same scene.

PLUMMER (OFF)

(From speaker)

Travel off the beaten track can be a bit of a problem for us. If you had some exotic tropical disease there could be unexpected side effects.

Speech segues over into -

CUT TO:

34

INT. THE PHARM - SURGERY -- DAY

34

PLUMMER

And volunteers' welfare is our absolute priority.

MARTHA

I don't think there'll be any problem with that. And of course, I'm very conscious of health issues...

PLUMMER looks at MARTHA.

Text from MARTHA's POV: Warning triangle comes up again.

MARTHA (CONT'D)

(Quick thinking)

My Mum's a nurse. Brush your teeth, scrub your hands, wash fresh fruit and veg. All that.

COPLEY enters.

PLUMMER

This is Professor Copley, Samantha - Institute Director...

MARTHA

Hello...

(CONTINUED)

34

CONTINUED:

34

Text: GET CLOSE TO COPLEY

COPLEY shakes MARTHA's hand, takes the notes from PLUMMER.

COPLEY

Hi Sam, good to meet you...
(Looks at the notes)
Says here that you're a postgraduate student, at the moment?

PLUMMER seals off & bags the sample as-

MARTHA

That's right.

COPLEY

Studying what?

MARTHA

Creative Writing.

COPLEY & PLUMMER look at each other as if she's said Basket Weaving. Not a subject they can ask any searching questions about.

MARTHA (CONT'D)

So I really need the cash...

COPLEY

(Polite brush-off)

Yes...

(Pauses to study the documents)

Well, Samantha, you'll understand that we have a lot of applicants. We'll let you know in due course...

Text: "DON'T LOSE HIM!"

MARTHA realises the team have run out of ideas, she's on her own; thinks desperately on her feet.

MARTHA

Actually, there's one more thing I should have told you...

COPLEY

(Not very interested)

Oh yes?

MARTHA

It'll show up in the tests anyway -

(CONTINUED)

34

CONTINUED: (2)

34

COPLEY
(More interested)
Go on...

Text: "???"

MARTHA
I did have a hepatitis infection.

Text: Triangle with exclamation mark.

CUT TO:

35

INT. TORCHWOOD, THE HUB -- DAY / INT. THE PHARM - SURGERY -- DAY

OWEN is puzzled.

JACK turns & looks at him & raises eyebrows.

MARTHA (OFF)
(From speaker)
I mean, I'm fine now, but it stays in
the blood, strictly speaking it's
incurable, right?

COPLEY (OFF)
(From speaker)
Yes, it is...

OWEN
(Understands)
She's bullshitting!
It's her way in!

CUT TO:

36

INT. THE PHARM - SURGERY -- DAY

36

COPLEY looks at PLUMMER - this has changed things...

COPLEY
Well, that puts a different complexion
on things. As a matter of fact, we
could use a volunteer with hepatitis -
are you available right now?

MARTHA
Well, sure - I brought my overnight
things...

COPLEY
Then all we need is your signature on
our confidentiality agreement.

(CONTINUED)

36

CONTINUED:

36

Without missing a beat, PLUMMER lays a sheet of paper in front of MARTHA.

COPLEY, smiling, hands MARTHA a classy silver pen. MARTHA smiles, takes it. The tiniest hesitation as she signs: SAMANTHA JONES.

And COPLEY watching all the time. His smile and charm not shifting.

MARTHA hands the signed sheet over to COPLEY.

COPLEY (CONT'D)

Thank you.

MARTHA

So - what sort of drugs will you want me to take?

COPLEY

We've got various products at the clinical trials stage. You'll be given a full briefing when we've finalised the programme, and of course, we'll only proceed if we have your informed consent.

MARTHA beams innocently.

CUT TO:

37

INT. TORCHWOOD, THE HUB -- DAY/ INT. THE PHARM - SURGERY 37- DAY

Image from MARTHA's POV as PLUMMER escorts her out of the surgery & along corridor.

OWEN

She's in!

JACK

Sure. But, as Chris Isherwood also said, it's not the getting in, it's the getting out...

CUT TO:

37A

INT. TORCHWOOD, THE HUB -- NIGHT

37A

*

OWEN and TOSHIKO sit watching the screen, on which is the feed from Martha's contact lenses (though we don't see this here).

*

*

*

TOSHIKO

You and Martha are getting on well.

*

*

(CONTINUED)

37A CONTINUED:

37A

OWEN

You know me. Mr Sociable.

TOSHIKO

She's gorgeous.

OWEN

(all innocence)

Is she?

TOSHIKO

(grinning; slaps his
shoulder)

You know she is!

And they're both laughing now.

OWEN

Alright, fair cop.

TOSHIKO

And a doctor. Perfect match.

OWEN

Nah, she's only interested in the work.

TOSHIKO

D'you think?

OWEN

Yeah, bit of flirting, so I'll show her
the ropes. Plus, if I did anything
improper, I think Jack might kneecap me.

They both grin. Owen taps a couple of things on the
keyboard, checks the screen. As he watches the
surveillance footage:

OWEN (CONT'D)

So, what happened to that pool
tournament you were organising?

On Tosh: staring at Owen. Is this her moment? Dare she
take it? Oh, the turmoil! Go Tosh!

TOSHIKO

Oh. That.

(Beat)

It was never really a tournament.

OWEN

Then what was all that about--

(CONTINUED)

37A CONTINUED: (2)

37A

TOSHIKO
(over him)
It was supposed to be a date.

Beat.

OWEN
Sorry?

TOSHIKO
I was asking you out on a date.

OWEN
Oh.

TOSHIKO
You didn't realise.

OWEN
You and me?

TOSHIKO
Yeah.

OWEN
A date.

TOSHIKO
Uh-huh.

OWEN
I see.
(Beat)
And that's still what you want to--

TOSHIKO
(over him)
Yeah.

OWEN
Right.

And Toshiko looks Owen in the eye. She's been waiting so
say this for a long time. So calm, so strong, so happy.

TOSHIKO
I just think, if we spent a bit of time
together, just an evening ...

And Owen keeps her gaze. What's he thinking? Hold that
moment for a beat.

OWEN
Alright.

(CONTINUED)

37A CONTINUED: (3)

37A

Beat.

*

TOSHIKO

*

Pardon?

*

OWEN

*

Let's do that.

*

TOSHIKO

*

Are you being sarcastic?

*

OWEN

*

No!

*

TOSHIKO

*

You're being polite. You'll stand me up.

*

OWEN

*

(laughing)

*

I've said okay haven't I? One date. See where it goes. Which might be nowhere.

*

TOSHIKO

*

A drink. That's fine.

*

OWEN

*

And I can still flirt with everyone else. I'm not stopping flirting just cos of this!

*

TOSHIKO

*

You can be King of Flirts.

*

OWEN

*

Good.

*

TOSHIKO

*

Yeah.

*

OWEN

*

OK then.

*

Beat. What do they do now?! Embarrassed!

*

OWEN (CONT'D)

*

(turning back to the screen)

*

We should... concentrate...on Martha.

*

TOSHIKO

*

(big grin as he turns back)

*

Yeah.

*

(CONTINUED)

37A CONTINUED: (4)

37A

And they both have a little grin to themselves, unseen by
the other.

*
*

CUT TO: *

38 INT: THE PHARM - GUEST ACCOMMODATION / CORRIDOR -- NIGHT 38

*

A comfortable, bland hotel type room.

MARTHA is lying awake on the bed, in darkness. She checks her watch, then gets off the bed, moves to the door, listens, opens it.

The corridor is dimly illuminated by emergency EXIT signs & night-lights.

MARTHA checks up & down the corridor & moves along it.

CUT TO:

39 INT: TORCHWOOD, THE HUB / THE PHARM - CORRIDOR -- NIGHT 39

OWEN at the computer, seeing the Pharm corridor from MARTHA's POV. JACK watching over his shoulder. TOSHIKO at another computer, same display.

OWEN types in "BE CAREFUL".

MARTHA's POV moves down a flight of stairs.

CUT TO:

40 INT. THE PHARM - CORRIDOR -- NIGHT

40

Corridor with offices, each with coded keypad.

MARTHA moves along the corridor, stops outside a door signed "Administration". MARTHA inspects the keypad.

CUT TO:

41 INT. TORCHWOOD, THE HUB / THE PHARM - CORRIDOR -- NIGHT 41

JACK & OWEN looking at the keypad from MARTHA's POV.

OWEN

Tosh! Can we get past this?

TOSHIKO

Easy peasy.

TOSHIKO types. Text: "LOOK CLOSER".

MARTHA's POV moves in closer to the keypad.

(CONTINUED)

41

CONTINUED:

41

TOSHIKO keyboards & mouse-clicks briskly, & a window opens with five blank boxes representing code numbers. Numbers flicker through the blank boxes as TOSHIKO reads the code remotely through MARTHA's eyes.

JACK & OWEN watch all this with anxious concern, but it's down to TOSHIKO now.

CUT TO:

42

INT. THE PHARM - CORRIDOR -- NIGHT

42

Off, sounds of footsteps approaching.

MARTHA looks anxiously in the direction they're coming from.

From MARTHA's POV: warning triangle & text: "CONCENTRATE".

MARTHA looks back at the keypad.

Text: "4".

MARTHA punches in 4, then each of the numbers as they action print across her vision.

Text: "1 - 0 - 4 -"

Footsteps closer, distant reflection of a flashlight beam.

Text: "0"

MARTHA punches in the last number & tries the door. It swings open & she slips inside, shutting it behind her as two GUARDS turn the corner into the corridor, playing flashlights on the doors.

Flashlight beam hits the keypad - nothing untoward - GUARDS move on.

CUT TO:

43

INT. THE PHARM - OFFICE -- NIGHT

43

MARTHA rests for a second against the door, listening, then breathes a sigh of relief & looks around. Office with filing cabinets & computer terminals on standby.

MARTHA moves to computer, touches the mouse & screen lights up.

(CONTINUED)

43

CONTINUED:

43

An icon is labelled "Clinical Trials". MARTHA clicks on it. A window asks her to log in.

CUT TO:

44

INT. TORCHWOOD, THE HUB -- NIGHT

44

JACK & OWEN at one terminal, TOSHIKO at the other.

GWEN enters, realises it's a tense moment, watches silently.

OWEN

(To TOSHIKO)

Can you show her how to blag her way in to the computer system?

TOSHIKO

Yes, but it'll take time to talk her through it.

JACK

We don't have time. I want her out of that office.

GWEN enters, clocks the screens, is about to ask what's happening. JACK puts his finger to his lips.

TOSHIKO thinks.

TOSHIKO

If I can get her to give me remote control of that computer -

(starts writing text)

JACK, OWEN & GWEN react with relief.

CUT TO:

45

INT. THE PHARM - OFFICE -- NIGHT

45

Taking instruction from the texts in her lenses, MARTHA keyboards & mouse clicks - accessing the system's communications software & setting up a point to point link with the Hub.

FROM MARTHA'S POV: TEXT: "I HAVE CONTROL T".

MARTHA sees the screen being operated remotely; relaxes.

Too quickly to read, alphanumeric combinations are tested in the log-in dialogue box; eventually one works.

MARTHA now has access to the "Clinical Trials" files.

(CONTINUED)

45

CONTINUED:

45

One, named "Mayfly Larval Development" is opened.

MARTHA

(Whispers)

The life cycle of the parasite... They call it the Mayfly

FX: The file contains a series of images, beginning with a tiny egg, then a swimming creature, then the winged insect we saw, & then a series of stages - including losing its wings - ending with the adult MAYFLY. The adult MAYFLY is a humanoid creature with big eyes & delicate, semi-transparent skin, whose internal organs can be seen pulsing away. The MAYFLY has webbed hands & feet. It should look cute & engaging rather than horrific & sinister.

It has a "third eye" - a small disc in its forehead which shimmers & shifts refracted colours like the surface of an oil-slick.

CUT TO:

46

INT. TORCHWOOD, THE HUB -- NIGHT

46

The team are all fascinated - this is a new species.

GWEN

We've never seen that species before.

TOSHIKO

They're beautiful.

OWEN

They're lethal.

JACK

So what's Copley doing with them?

JACK leans towards mic & presses button.

CUT TO:

47

INT. THE PHARM - OFFICE -- NIGHT

47

MARTHA moves cursor to icon named "Clinical Trials - Covert".

JACK (V.O.)

Martha - we've got control: we can download all this. Get out of there.

(CONTINUED)

47

CONTINUED:

47

MARTHA grins, moves to the door, listens, opens the door & lets herself out into the corridor.

CUT TO:

47A

INT. TORCHWOOD, THE HUB -- NIGHT

47A

As JACK & OWEN & TOSH continue to monitor MARTHA, GWEN is at another computer, opening up the Clinical Trials - Covert" file.

Again there is a request to log in.

TOSHIKO

I'm sending the codebreaker software patch across now.

GWEN clicks a screen and a new screen opens on her desktop.

Alphanumeric combinations whizz by as the software searches for a match.

GWEN impatiently taps pen on desk, checks watch.

CUT TO:

48

INT/EXT. THE PHARM - CORRIDOR 2 / YARD -- NIGHT

48

MARTHA is heading back for the safety of her room; suddenly an alarm siren goes off, lights start to flash. MARTHA thinks she's caused this & starts to run, but passing a window she sees light & looks out.

Flashlight beams appear & a group of GUARDS, carrying flashlights, cattle-prods & firearms come around the corner, at the double, clearly in pursuit of something. - They are wearing very heavy dark goggles - almost welding gear.

MARTHA flattens herself against the wall until they move out of sight.

MARTHA makes a decision, moves the opposite way to which she had been going & descends staircase.

From MARTHA's POV: warning triangle; text: "GET TO SAFETY".

MARTHA smiles & carries on down.

CUT TO:

48A INT. TORCHWOOD, THE HUB - NIGHT

48A

GWEN is looking at the other monitor, watching MARTHA's progress, as the hacking program finds the combination. A "ping" from the computer alerts her & she turns back to the screen. She's got access.

Under Clinical Trials - Covert, various drugs are listed, including "Reset".

GWEN highlights that, then clicks on "Subjects".

A list of names.

GWEN

Jack - I've got a list of the clinical trials subjects here...

JACK moves across & looks over her shoulder.

JACK

(reads)

Meredith Roberts, Marie Thomas, Barry Leonard... All the murder victims...

GWEN clicks on each name. Photograph & personal & medical details come up - plus a note: "Executive Action: BD".

JACK (CONT'D)

Who's "B.D."?

GWEN clicks on the initials.

Mugshots of a PHARM Guard come up, labelled "Billy Davis. Security Rating: ULTRA. Cleared for Executive Actions". There are contact details.

GWEN

Executive Actions?

JACK

Old CIA terminology for assassinations.

(beat)

The Pharm are running their own hit man. Which is kind of unusual for a medical research facility.

GWEN reacts to this.

GWEN

There's a name on this list that we've not seen before.

(CONTINUED)

48A

CONTINUED:

48A

GWEN highlights the name "Elin Morgan".

JACK

Elin Morgan...

Photo of brunette 25-30 comes up, with personal & medical details including address, & "Executive Action: BD".

GWEN

She's not been reported dead or missing...

JACK

Well she soon will be - take Ianto and pull her in!

GWEN gets up and moves to exit.

49

EXT. THE PHARM -- NIGHT

49

MARTHA exits the main building & moves across the yard to one of the hangars. She comes to a door with the signage "ZONE A. BIOHAZARD. RADIATION HAZARD. AUTHORISED PERSONNEL ONLY. NO PHOTOGRAPHY".

MARTHA looks at the keypad -

MARTHA'S POV TEXT: "GET OUT! THAT'S AN ORDER!"

But the search party approaches again, & MARTHA slips away into the darkness.

CUT TO:

50

INT/EXT. TORCHWOOD, THE HUB / THE PHARM -- NIGHT

50

JACK & OWEN are at the computer monitoring MARTHA, TOSHIKO at the other terminal.

OWEN watches from MARTHA's POV as she moves into a dimly lit area.

OWEN

What the hell is she doing? She's got to get out before Copley sees the blood test results.

JACK

(worried now)

She can be a little stubborn.

(CONTINUED)

50

CONTINUED:

50

OWEN

Jack: if the Pharm have got their own hit man, God knows what they're capable of.

JACK

(staring at the screen)
And I sent her in there...

CUT TO:

51

EXT. THE PHARM -- NIGHT

51

MARTHA is trying to keep out of the way of the search party. She moves into an area of darkness behind the hangar - maybe a waste dump with recycling bins.

A soft sound can be heard - laboured breathing. MARTHA looks around the area cautiously, thinks she catches a movement in the corner of her eye, turns to look -

FX: From MARTHA's POV, the lenses are flooded with radiation - a total whiteout.

CUT TO:

52

INT. TORCHWOOD, THE HUB -- NIGHT

52

OWEN's computer screen similarly whites out - JACK & OWEN instinctively flinch back in reaction, TOSHIKO looks across from her terminal - then goes dark.

OWEN

Shit!

JACK

What was that?

TOSHIKO

Radiation surge?

TOSHIKO starts keyboarding, trying to restore the signal.

TOSHIKO (CONT'D)

We've lost her signal!

CUT TO:

53

EXT. THE PHARM -- NIGHT

53

MARTHA, temporarily blinded, scrabbles to get the lenses out.

(CONTINUED)

53

CONTINUED:

53

When she's done so she's relieved to discover she can see again - FX: but what she sees is an adult MAYFLY scrabbling across the ground towards her; the last glow of it's radiation surge comes from its "third eye".

In other contexts it has seemed cute & engaging, but suddenly appearing out of the dark, it's a bad dream.

MARTHA screams.

CUT TO:

54

INT. TORCHWOOD, THE HUB -- NIGHT

54

TOSHIKO is clicking away at JACK's computer. The signal from MARTHA can't be reopened.

TOSHIKO

I can't get her back.

OWEN

We have to get her out of there!

TOSHIKO

That place is swamped in security. If we try to steam in, we'll be putting her at risk.

OWEN

(to Jack)

We can't just leave her in there!

TOSHIKO

If I can't get her signal back in 30 minutes, then we look at alternatives.

OWEN

Anything could be happening to her.

JACK

(to OWEN)

Martha can handle herself. She's been in worse situations than this.

OWEN

You sure about that?

On Jack: his face clouded with doubt.

CUT TO:

55 EXT. THE PHARM -- NIGHT

55

FX: The MAYFLY is scrabbling past MARTHA to escape - she realises it's not attacking her.

The scene is lit by powerful torches.

The GUARDS with guns, cattle prods etc approach.

A GUARD aims an air weapon at MARTHA & fires a hypodermic dart into her neck.

FX: As she loses consciousness, the GUARDS go after the MAYFLY.

CUT TO:

55A INT/EXT. SUV / CITY STREETS -- NIGHT

55A

IANTO driving, GWEN fiddling with the controls of a sat-nav type system. On the display, an "X" flashes on & off at a fixed location - ELIN's address. An arrow shows the progress of the SUV towards it. As a result of GWEN's inputting of data, another symbol appears, closer to the X & closing in on it.

IANTO

What's that?

GWEN

Billy Davis' mobile. He'll be at Elin's flat in three minutes.

IANTO changes gear & accelerates hard.

56 OMITTED

56

CUT TO:

57 INT. THE PHARM - SURGERY -- NIGHT

57

MARTHA is manacled to the operating table. A GUARD stands by the door.

The door opens & COPLEY & PLUMMER enter.

MARTHA

Tell this gorilla to let me go! What's going on?

PLUMMER merely stares at MARTHA with clinical interest, like a laboratory specimen.

(CONTINUED)

57

CONTINUED:

57

COPLEY

(To GUARD)

Good work. And pass that on to the team.

GUARD nods.

MARTHA

I'm here as a clinical volunteer! You can't treat me like this!

COPLEY

You lied to us, Samantha.

PLUMMER moves to computer terminal & logs in, as -

COPLEY (CONT'D)

(To GUARD)

We'll manage here.

GUARD nods & exits.

MARTHA

Can I just explain? I got bored stuck in that room, I went for a walk and first that - thing attacked me, and then your heavies assaulted me -

Bar charts & spreadsheets appear on PLUMMER's computer screen, with diagrammatic graphics of a female human body.

COPLEY

(interrupts)

You don't owe any loyalty to Torchwood. Jack Harkness has used you in a criminally irresponsible way.

MARTHA

Who? I really don't understand...

COPLEY

Don't bother. This isn't an interrogation. Torchwood is irrelevant to us, not even a nuisance. In fact, they've done us a favour putting you in here.

(beat)

We've analysed your test results. You're really something special.

And he smiles that charming smile.

(CONTINUED)

57

CONTINUED: (2)

57

And Martha senses she's really in trouble now.

CUT TO:

58

INT. ELIN'S FLAT -- NIGHT

58

Bedroom of a small studio flat. Under the duvet a dark haired female figure - ELIN - sleeps soundly.

The bedroom door is opened, very quietly.

The figure in the bed stirs slightly but doesn't waken.

BILLY pauses in the doorway, then moves towards the bed. He looks down at the sleeping figure & smooths the surgical gloves on his hands, & gets out a tranquillising spray.

BILLY starts to move the duvet gently from ELIN's face.

ELIN wakes, BILLY squirts the spray in her face before she can scream. ELIN gasps for breath, then loses consciousness. BILLY calmly gets out a large hypodermic, checks it, quite gently lifts ELIN's eyelid & moves the hypodermic to inject her.

The door is kicked open, GWEN & IANTO enter pointing guns.

GWEN

Hands above your head!

BILLY drops the syringe, & puts his hands up.

IANTO moves in on BILLY from behind, zaps him with the stun gun.

BILLY loses consciousness.

As GWEN calls on comms, IANTO checks ELIN - she's coming round, eyes fluttering open.

IANTO

She's okay...

GWEN

(To comms)

Jack - we've got Billy Davis. He could get you into the Pharm!

CUT TO:

59

INT. THE PHARM - SURGERY -- NIGHT

59

PLUMMER operates a computer terminal.

COPLEY

D'you know what lymphocytes are,
Samantha?

MARTHA

A kind of white blood cell, part of the
immune system...

PLUMMER

Well, your lymphocytes are really quite
extraordinary.

PLUMMER calls up image of lymphocytes on screen.

COPLEY

We haven't seen anything like them
before - well, not in a human being.
Aliens are a different matter...

MARTHA

Aliens? I don't know what you're
talking about -

PLUMMER

Your lymphocytes - and God knows what
other cells - have mutated.

MARTHA

Mutated? How?

COPLEY

Under the influence of radiation.
Radiation that isn't found in temporally
stable environments on Earth.

MARTHA

(Feeling really queasy)
I don't know what that means...

COPLEY

It means you've travelled. And I don't
think we're talking about a gap year,
are we?

MARTHA just clams up.

COPLEY (CONT'D)

We've dealt with aliens, but we've never
come across anything as exotic as you.

(MORE)

(CONTINUED)

59

CONTINUED:

59

COPLEY (CONT'D)

A human being who's travelled in time
and space.

(desperate to know)

Tell me about it. How's it possible?
What did you see out there?

MARTHA

This is mad! I dunno what you're
talking about!

And Copley's tougher now, she won't give anything away.

COPLEY

Fine. If that's how you want to play
it.

However it happened, it means you have a
uniquely effective immune system, which
is what we've been looking for.

MARTHA looks at them, wide-eyed.

PLUMMER opens the case she came in with, extracts a drip
bag with colourless fluid.

COPLEY (CONT'D)

We're developing a drug that's going to
change the world, Sam. Incurable
cancers, AIDS, all the scourges of the
human race wiped out. A revolution in
medicine and human welfare.

(Beat)

Except it's still imperfect.

PLUMMER gets a pre-loaded hypodermic out of the case.

COPLEY (CONT'D)

And I want to know what your funky
lymphatic system will make of those
imperfections.

PLUMMER approaches MARTHA with the hypodermic.

MARTHA

I'm not taking that!

And COPLEY smiles at her.

COPLEY

But you volunteered.

On terrified MARTHA.

60 OMITTED
AND
61

60
AND
61

CUT TO:

62 INT. TORCHWOOD, THE VAULT -- NIGHT

62

There is a bench in the room with medical kit - drugs, hypodermics, oxygen cylinder & mask, defibrillator, & the Singularity Scalpel.

BILLY is in a chair, handcuffed to the arms. JACK & OWEN are with him.

BILLY

(Winces)

I got terrible guts, dunno what it is...

JACK

Bad conscience, Billy. Try confessing.

BILLY

Get stuffed.

JACK

Okay, let's do it the hard way...

IANTO enters, controlling a WEEVIL. The WEEVIL is angry, snarling & slobbering. It lurches towards BILLY & IANTO hauls it back.

BILLY

Merciful Christ! What the...

JACK

These guys can act up a little...

IANTO

I'm losing him!

The WEEVIL lurches at BILLY, IANTO appears to lose control of it, going for BILLY's throat.

BILLY

No, please!

IANTO hauls the WEEVIL back, inches from BILLY.

JACK

Something to say, Billy?

(CONTINUED)

62

CONTINUED:

62

BILLY

Yeah, yeah, whatever you want - get it off me!

OWEN sprays the WEEVIL with tranquiliser & as it goes limp he & IANTO haul it away from BILLY.

JACK

You've been on a killing spree Billy - why?

BILLY

I work for the Pharm. They'd been giving people this Reset drug. Then they found out there were these side effects - parasites or something. Well they were gonna die anyway... I had to get rid of 'em before any weird symptoms showed up in public.

JACK

Okay, Billy - now, we're going into the Pharm, and you're going to front up for us...

BILLY

Yeah, yeah, but my guts...

BILLY makes a horrible, groaning, belching noise & loses consciousness. Blood starts to seep from his mouth.

OWEN bends down to help him.

FX: BILLY's stomach starts distending rhythmically.

JACK

Owen, we need him alive...

OWEN hunts around the medical kit.

OWEN

Look, I'm flying blind here, Jack!

JACK

Well do something!

OWEN grabs the Singularity Scalpel.

FX: OWEN points it at BILLY's stomach, gets x-ray image of small MAYFLY struggling, powers it up... But it's too late.

PRAC FX: BILLY's stomach bursts open & FX: a rat-sized MAYFLY shoots across the room.

(CONTINUED)

62

CONTINUED: (2)

62

JACK (CONT'D)

My God...

OWEN

He must have breathed in larvae when one of his victims died... This could have been me. Or Martha...

JACK

Deal with it.

FX: OWEN extracts it with forceps, & deposits it in a dish.

OWEN checks BILLY's vital signs. Shakes head.

JACK (CONT'D)

Thanks for your input, Owen. So what's Plan B?

Close on OWEN, thinking desperately.

CUT TO:

63

INT. THE PHARM - SURGERY -- NIGHT

63

The drip bag is empty.

MARTHA, still unconscious, is breathing heavily & filmed with sweat. The monitors are starting to show accelerated pulse & increasing blood pressure & temperature.

PLUMMER disconnects the drip line.

PLUMMER

I've given her twice the critical dose.

COPLEY

So the Mayfly larvae will be incubating?

PLUMMER

(Nods; then doubtful)

You're sure about this? Her immune system's clearly reacting. There's quite a fight going on inside her.

COPLEY flashes a smile at PLUMMER.

COPLEY

Keep your nerve. We're making history.

(CONTINUED)

63

CONTINUED:

63

They both stare at MARTHA, in agony.

CUT TO:

63A

INT. TORCHWOOD, THE HUB -- NIGHT

63A

*

IANTO passes by TOSHIKO at her desk.

*

TOSHIKO

*

Ianto! What've you done with Billy
Davis's body?

*
*
*

IANTO

*

Just about to dispose of it -- why?

*

TOSHIKO

*

I've thought of a way we can use him, to
get us into the Pharm.

*
*
*

She turns her screen (or shows him the screen of her
PDA). We don't see what's on it. But Ianto's face is a
disgusted picture. He looks back to her.

*
*
*

TOSHIKO (CONT'D)

*

(beaming)

*

Clever, huh?

*

IANTO

*

You are warped on the inside. How do
you think of these things?

*
*
*

And he's off. Leaving a smiling Toshiko.

*

TOSHIKO

*

I'll take that as a compliment.

*

CUT TO:

*

64

EXT./INT. THE PHARM - ENTRANCE, CAR PARK / BILLY'S JEEP 64
NIGHT

*

*

BILLY's jeep pulls up at the watchbox.

GUARD in the watchbox recognises BILLY, whose face is
blank & expressionless.

Swing barrier opens & jeep drives through.

In the jeep, we see that BILLY's hands are taped to the
steering wheel. Behind BILLY, hunched down on the floor,
TOSHIKO operates a joystick, working through a laptop
that gives a view through the jeep windscreen. JACK,
GWEN, OWEN & IANTO, all armed, are hiding in the jeep.

(CONTINUED)

64

CONTINUED:

64

The jeep drives to staff car park, & pulls up abruptly. BILLY's body slumps forward on to the steering wheel.

JACK, OWEN, GWEN, TOSHIKO & IANTO get out. OWEN has a medical backpack.

JACK

Tosh, Gwen, Ianto - check out Zone A.
We're going after Martha.

IANTO, TOSHIKO & GWEN move off.

JACK (CONT'D)

Let's go.

JACK & OWEN move towards the main building.

CUT TO:

65

INT. THE PHARM - CORRIDOR -- NIGHT

65

A GUARD moves along the corridor, passing the open door of an unlit room.

As the GUARD goes by JACK steps out & FX: zaps him with Stun gun.

GUARD slumps & OWEN emerges from the room, they drag GUARD in & emerge, locking the door after them, & move off down the corridor.

CUT TO:

65A

EXT. THE PHARM -- NIGHT

65A

GWEN, TOSHIKO and IANTO approach the gate to Zone A (same set as sc 49) and gain access.

CUT TO:

66

INT. THE PHARM - SURGERY -- NIGHT

66

FX: Our first image is from a monitor, showing the result of a scan - something is growing, like a foetus, but very fast.

We pull back & see MARTHA in a high fever, sweating, gasping & writhing on the operating table, watched by COPLEY, who is also looking at the monitor.

The door bursts open, booted by JACK, who comes through pointing his gun.

(CONTINUED)

66

CONTINUED:

66

JACK

Hands above your head!

OWEN backs in after, covering the corridor behind them, kicks the door shut, turns to cover COPLEY.

JACK clocks MARTHA.

JACK (CONT'D)

What have you done to her?

OWEN

(To COPLEY)

Tell me that's not Reset!

COPLEY

(Scared, but still the fascinated researcher)

She's survived the larval stage - the only subject ever to do so... It's fascinating - turns out the bugs practice sibling cannibalism - only the strongest individual's left now... God knows what happens next...

OWEN

Put a stop to this!

COPLEY

(Shakes head)

I can't. I don't know how...

CUT TO:

67

EXT. THE PHARM - OUTBUILDING -- NIGHT

67

TOSHIKO, GWEN & IANTO, move to the entrance of the outbuilding with "ZONE A etc" signage.

TOSHIKO studies the keypad, produces a gadget & starts scanning it.

CUT TO:

68

INT. THE PHARM - ZONE A -- NIGHT

68

FX DMP: All we can see, a row of coffin-sized tanks, with chemical feeds leading in & out of them.

PLUMMER is disconnecting a jar of fluid from a feed line, & replacing it with an empty one.

Door opens & TOSHIKO, GWEN & IANTO enter.

(CONTINUED)

68

CONTINUED:

68

GWEN
(Aims gun)
Hands above your head!

PLUMMER puts her hands up.

GWEN rubs PLUMMER down - she's not armed - as TOSHIKO looks in the tank.

TOSHIKO
Ianto...

IANTO looks in the tank.

IANTO
Bloody hell!

CUT TO:

69

INT. THE PHARM - SURGERY -- NIGHT

69

OWEN is examining MARTHA & checking the monitors.

OWEN
(To JACK)
Jack - this thing's killing her... I don't know what I can do!

JACK
Owen, stay calm, there's gotta be something.

OWEN looks at JACK, at the monitor, & at MARTHA.

OWEN delves into the backpack, pulls out the Singularity Scalpel.

CUT TO:

70

INT. THE PHARM - ZONE A -- NIGHT

70

We are looking into the tank.

In the tank is a WEEVIL, sedated & bound, with an intravenous drip going into its arm & a drain from its abdomen. The WEEVIL looks pale & sickly, & twitches & squirms ineffectually.

GWEN, TOSHIKO & IANTO are looking into the tank.

GWEN
What's happening here?

(CONTINUED)

70

CONTINUED:

70

PLUMMER

This is what the Pharm is all about - we farm captive aliens for the exotic chemical products they metabolise.

A flow of fluid, variously coloured, can be seen draining into a collecting vessel.

IANTO

What the hell do you get from a Weevil?

PLUMMER

(Shrugs dismissively)

Some pesticides, and a quite powerful chemical defoliant... But the Weevils aren't what's going to clinch the Nobel for us..

PLUMMER moves on to another tank.

FX: In it is an adult MAYFLY. The MAYFLY, though sedated & restrained, is shivering & quivering in obvious distress.

FX: GWEN tilts her head, and the MAYFLY tilts it's head to match. Amazed, GWEN raises her hand to the glass, and again, the MAYFLY moves to mirror her.

PLUMMER (CONT'D)

The Mayfly - our feedstock for Reset! Given time, we'll tweak the product for human use, and then it'll be bigger than penicillin...

IANTO makes a call on his comms.

IANTO

(To comms)

Jack - I can give you a report on Zone A...

CUT TO:

71

INT. THE PHARM - SURGERY -- NIGHT

71

OWEN is fully occupied preparing MARTHA for emergency surgery. He fits an oxygen mask to her face; fits up a drip feed of blood to the cannula in her arm; opens her clothes to expose an area of her abdomen, which is heaving, as -

JACK is listening to IANTO's report on his earpiece.

(CONTINUED)

71

CONTINUED:

71

JACK

(To comms)

Understood, Ianto. Tell Tosh to go for a total shutdown.

(Ends call. To COPLEY)

This place is a torture chamber.

COPLEY

I don't need to debate medical ethics with you.

JACK

You've abused the Mayflies and turned them into parasites .

COPLEY

We didn't understand how the Mayflies reproduced... We tried to limit the damage...

JACK

By murdering people.

COPLEY

They were going to die anyway. We're on the edge of the greatest discovery in history! It's got to be worth some sacrifices! You must understand that, Jack - you're involved in alien research...

JACK

Not like this.

OWEN has finished preparing MARTHA, & starts fiddling anxiously with the Singularity Scalpel.

JACK (CONT'D)

What becomes of these aliens?

COPLEY

(Shrugs)

We keep them going as long as we're getting good product, but... It's a destructive process. They're laboratory animals.

JACK

They're sacrificed.

COPLEY shrugs, gives up on trying to explain himself.

JACK (CONT'D)

I'm closing this place down.

(CONTINUED)

71 CONTINUED: (2)

71

COPLEY

In your dreams! This is a state of the art, official facility!

JACK

I'm not going to do it by sending a memo. We have control of your IT systems. As we speak, we're crashing your data-banks, wiping your records...

COPLEY

That's cyber-terrorism!

JACK

That's just for starters. Before we leave, we'll trip the alarm systems in your fire, radiation and biohazard safety networks. Power will be cut off, sprinklers will activate, and large areas of the facility will be sealed and flooded with inert gases.

COPLEY

The aliens will die.

JACK

They're dying anyway. This way they'll be put out of their misery.

COPLEY

But for God's sake, we're on the same side!

JACK

No. Combatting hostile aliens is one thing. This is... Slavery. Exploitation. A war crime.

OWEN

Jack, I need your help!

JACK turns his attention to OWEN, who's fiddling with the Singularity Scalpel.

JACK

What the hell are you doing?

OWEN

It's her only chance. I think I'm starting to understand how it works.

JACK

You'd better be sure.

(CONTINUED)

71

CONTINUED: (3)

71

FX: OWEN points the Scalpel at MARTHA's abdomen. Its scanner shows a MAYFLY struggling.

FX: OWEN's hand is shaking as he tries to centre the cross-hairs on the MAYFLY.

COPLEY clocks that JACK & OWEN are absorbed, & edges to the door: slips out of the room unnoticed.

The device powers up.

All the monitors show critical states.

OWEN squeezes his eyes shut, concentrates, opens them again & the Scalpel activates.

FX: The MAYFLY vapourises.

MARTHA jerks upward from the bed as if in electric shock. Her eyes open wide.

All the monitors flatline.

JACK looks at OWEN: has he killed her?

MARTHA falls back on the bed, eyes closed.

OWEN just stares at her.

MARTHA coughs, coughs again, goes into a coughing fit.

The monitors start to show raised but healthy readings.

MARTHA's eyes open; she's conscious.

JACK reacts: massive relief. Owen stunned.

OWEN

It worked. It bloody worked.

(such relief)

Thank God for that.

JACK

Let's get her out of here.

CUT TO:

72

EXT. THE PHARM -- NIGHT

72

OWEN with an arm around MARTHA as they approach the car park, JACK covering them.

(CONTINUED)

72

CONTINUED:

72

OWEN

I'm prescribing rest and recuperation.
Few days in bed, preferably under my
supervision.

MARTHA

Owen, how do I break this to you? I've
got a boyfriend!

OWEN

Yeah, but has he ever saved your life,
like I just did?

MARTHA

Um, yes, actually.

OWEN

Oh.

The rest of the team approach the car park - GWEN escorts PLUMMER at gunpoint & IANTO covers them; TOSHIKO follows with a lap-top, which she opens up, looking at JACK expectantly.

JACK

(To TOSHIKO)

Do it.

TOSHIKO hits the Enter key on the laptop.

After a beat -

All over the site, alarm sirens go off & warning lights flash.

TANNOY

(Recorded message)

This facility is being evacuated. Leave
the site by the nearest emergency exit.

(Repeats at intervals)

The barrier at the site entrance goes up & staff leave,
hurriedly but in an orderly manner.

OWEN

Time to be making a move.

JACK

Sure...

(To the team)

Let's go!

GWEN & IANTO load PLUMMER into the jeep.

(CONTINUED)

72

CONTINUED: (2)

72

Suddenly COPLEY steps out from the darkness, holding an automatic pistol pointed at MARTHA.

COPLEY

You think I'll let you just walk away?
When you've wrecked everything I ever
worked for!

OWEN edges in front of MARTHA & starts talking, convinced he can "negotiate" out of this.

OWEN

Come on, don't be stupid.

OWEN edges closer to COPLEY as he makes his pitch.

OWEN (CONT'D)

We're both rational men, scientists. I
know you don't want to shoot.

COPLEY looks OWEN in the eye.

OWEN reaches out towards him for the gun, with an encouraging smile.

COPLEY shoots OWEN in the chest.

OWEN's face a picture of shock and bewilderment as he falls to the ground. GWEN, TOSH & IANTO horrified.

TOSHIKO

Owen!

But GWEN holds TOSH back as COPLEY turns the gun on MARTHA.

COPLEY

Now you.

JACK's POV - JACK raises his gun in a two-handed grip & aims - MARTHA's between JACK & COPLEY, he only has a partial view of COPLEY's head. It's a near-impossible shot.

On JACK - Clint Eastwood at the end of Dirty Harry.
Coldly & professionally, he fires.

COPLEY is hit cleanly between the eyes, goes down.

MARTHA kneels to examine OWEN.

TOSHIKO kneels with her, rest of the team crowd around.

(CONTINUED)

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CONTINUED: (3)

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MARTHA

Owen! Can you hear me? Owen...?

OWEN has lost consciousness.

TOSHIKO

Owen.

(To MARTHA)

You gotta help him.

OWEN's head is in MARTHA's lap as she tries to check his vital signs.

MARTHA gets a hypodermic from OWEN's medical pack & jabs it into OWEN's chest.

MARTHA

Owen - speak to me!

OWEN's eyes flicker open, he looks at MARTHA.

Blood trickles out & his eyes close, & his head lolls.

MARTHA (CONT'D)

He's dead.

END OF EPISODE