

# **TORCHWOOD 2**

## **Episode 7**

**by**

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**Tan Revisions**

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1 INT. THE HUB, AUTOPSY ROOM - NIGHT 1

1

A body lies on the slab, a sheet covers its face.

JACK, GWEN, TOSH, IANTO line the perimeter of the autopsy room.

MARTHA in scrubs, slowly, reverently, she removes the sheet from the corpse on the table.

It's OWEN. There's a bloody wound over his heart.

MARTHA puts on a surgical mask, pulls out a metal drawer beneath the slab - autopsy tools clatter in their metal tray - we see their sharp edges, the teeth on the blades.

MARTHA Activates a microphone hanging in front of her.

MARTHA

The time is 21:30, this is Doctor Martha Jones. Autopsy on Owen Harper, Caucasian, age 27, Torchwood Officer 565. Time of death witnessed at approx 20:30. Autopsy begins:

MARTHA takes a two-handled curve-bladed saw from the tray, places it along OWEN's chest.

She starts to press down on it, to crack open his ribcage.

JACK

No.

MARTHA

Pardon?

In the doorway, the others pause, turn.

JACK

I said no.

IANTO

Immediate autopsy, it's Torchwood procedure.

JACK

Don't touch him. Nobody touches him till I get back. Is that clear?

He pushes past the others, heads out.

(CONTINUED)

1 CONTINUED:

1

GWEN  
Why? Where are you going?

Gwen follows him.

CUT TO:

2 INT. HUB - NIGHT 1

2

GWEN runs into the door as it rolls shut behind JACK.

GWEN  
Jack!

CUT TO:

3 INT. SUV [DRIVING] - NIGHT 1

3

JACK floors it, the SUV goes tearing along the streets.

CUT TO:

4 EXT. TRAIN SIDING/RAILWAY CARRIAGE - NIGHT 1

4

The headlights of the SUV swing across a lone railway carriage, forgotten on a siding.

We hear music from inside.

CUT TO:

5 INT. CARRIAGE - NIGHT 1

5

A party is in full swing. ECCENTRICS, all ages, chatting, laughing.

JACK has only stepped through the door when TWO BOUNCERS pick him up and slam him against the wall.

8 YEAR OLD GIRL  
It's alright, I've been looking forward to seeing the Captain again.

REVEAL a girl, butter wouldn't melt, sitting at a table, holding a tarot card in front of her. She twists it expertly in her hand.

It's the Jack of Swords.

CUT TO:

6 INT. CARRIAGE - NIGHT 1

6

The 8 YEAR OLD GIRL, absurdly flanked by her BODYGUARDS, opposite JACK.

JACK

Can you see where it is?

8 YEAR OLD GIRL

You'll owe me a favour.

JACK doesn't like the idea of that, but nods. The GIRL deals a single card. The Tower.

JACK

Well?

She passes her hand over the card. It now bears a picture of a Church. (We faintly hear the sound of an organ).

JACK (CONT'D)

They hid it in a church?

8 YEAR OLD GIRL

No. When the people found out what it could do, they built the church on top of it.

JACK gets up to go.

8 YEAR OLD GIRL (CONT'D)

If I told you not to use it, would you listen?

JACK

Shouldn't you know the answer to that?

He goes. She picks up the card, its back to us.

8 YEAR OLD GIRL

I do. That's the problem.

She twists it between her fingers. Now it's Death.

CUT TO:

7 EXT. CARDIFF WASTELAND/DERELICT CHURCH -- NIGHT 1

7

[DMP] A sign says St. Mary's, reveal the derelict church from the card. Jack steps into frame, heads inside.

CUT TO:

8

INT. DERELECT CHURCH - NIGHT 1

8

JACK, alone, moves stealthily through the church, torch and gun aimed ahead of him.

JACK heads towards the organ at the front of the church.

FX [WEEVIL DUPLICATION]: In front of JACK, all over the floor, are two dozen WEEVILS, fast asleep, curled up in pairs or alone.

JACK stepping over sleeping WEEVILS, trying to find spaces to place his feet.

He gets to the organ, it's broken, he reaches in, pulls out a wooden box, but accidentally steps on a pedal. A broken note sounds, echoes around the church. He whirls around:

FX: [WEEVIL DUPLICATION, REVERSE ANGLE] Eyes blink open in the dark.

The WEEVILS see what JACK's holding and snarl. They charge!

On JACK!

CUT TO:

9

INT. THE HUB - NIGHT 1

9

GWEN, IANTO, TOSHIKO and MARTHA at their workstations, all still shell shocked. The huge circular door rolls open with a clang.

Hero shot - JACK's standing there, shirt shredded and sweaty, blood stains on his collar, holding the wooden box.

JACK opens the box, pulls out a metal gauntlet.

GWEN

No!

TOSHIKO

That's not-- Oh my god.

IANTO

Where did you find it?

GWEN

You can't use it. Not after Suzie.

(CONTINUED)

9 CONTINUED:

9

JACK

I'm using the glove.

MARTHA

Using it? For what? What are you talking about?

JACK

I'm bringing Owen back.

**TITLES.**10 INT. THE HUB/AUTOPSY ROOM -- NIGHT 1

10

JACK striding towards the Autopsy Room, GWEN on his heels, TOSHIKO, IANTO and MARTHA follow.

GWEN

Those gloves are dangerous. It'll give us two minutes at best. At worst, who knows...

MARTHA

You're serious? He's not you. You can't just go round bringing people back from the dead?

MARTHA gets a look from JACK that disagrees.

MARTHA (CONT'D)

Oh my god, you can.

CUT TO:

11 INT. THE HUB, AUTOPSY ROOM - CONTINUOUS

11

IANTO is fixing ECG electrodes to OWEN's forehead, working methodically.

JACK, GWEN, TOSHIKO and MARTHA grouped around.

GWEN

You're really going to use that, after what happened last time?

JACK

It's not up for discussion.

JACK pulls on the glove, cups Owen's head.

GWEN

I didn't think the glove worked for you.

(CONTINUED)

11 CONTINUED:

11

JACK  
Are you offering to do it?

GWEN steps back, won't be party to this.

JACK (CONT'D)  
(to them ALL)  
If you've got anything you need to say  
to Owen, now's your chance.  
(to OWEN)  
Owen, it's Jack. Can you hear me?  
(nothing)  
Owen, hear my voice, get a hold of it,  
let it draw you out, pull you out.

IANTO moves to Owen's medical computer.

IANTO  
I'm not getting any vital signs.

JACK  
He's coming.

JACK is suddenly connected to THE GLOVE - fills him up  
with pain!

CUT TO:

12 INT. BLACKNESS - NIGHT 1

12

We're in darkness, two slits of light appear above us, we  
hear voices as if we're underwater - Jack's: 'He's  
coming.'

We rush forward. The slits of light become eye holes, we  
glimpse the hub and the TEAM through them and then we're  
through--

CUT TO:

13 INT. THE HUB, AUTOPSY ROOM - NIGHT 1

13

-- OWEN's sightless eyes flicker with life, he lunges  
forward, gasps at the air.

MARTHA  
Oh my God!

Everyone takes an involuntary step back, only JACK stays  
close, The Glove cupped around Owen's head.

(CONTINUED)

13

CONTINUED:

13

OWEN

Where am I? What happened? I was shot!  
God, he shot me!

JACK

Owen, you have to listen to me, we don't have long.

OWEN

This isn't hospital, this is... the autopsy room. What am I doing-- oh no!  
(strains to see)  
What's that- it's not-

JACK

It's a resurrection glove. We lost you, but I brought you back.

OWEN

What? How... how long do I have?

IANTO

We're at thirty seconds and counting.

OWEN

Oh god. Oh no. Jesus. Really?

JACK

(to ALL)

Time to say good-bye.

GWEN

(to JACK)

This is horrible... What do you expect me to say?

OWEN

... Oh god, it's true. I'm really gonna die, aren't I?

GWEN

I'm... so sorry Owen...  
(flounders)

IANTO

One minute, ten.

OWEN

Gwen, no offense, but if I've got fifty seconds to live I don't want to spend it listening to sentimental bollocks.

TOSHIKO

Say what you like, I'm gonna miss you.

(CONTINUED)

13 CONTINUED: (2)

13

Before he can retort, she puts her arms around him. Which surprises OWEN - and a couple of the others.

TOSHIKO (CONT'D)

(sotto)

And I love you. I always have.

IANTO

One minute forty.

JACK

(beat, awkward)

Owen, I need the security code for the alien morgue. You're the only one who knows it.

OWEN

You brought me back for that? For that?!

JACK

... sorry.

OWEN

231-163. Happy?

IANTO

One minute, fifty.

JACK

And to give you the chance to prepare yourself, I know what death is, I want you to be ready.

OWEN is right up against death now, he grabs JACK's arm.

OWEN

There's was nothing, just blackness.  
Jack?

IANTO

Two minutes.

JACK

Be brave.

JACK gently lowers OWEN's head down onto the slab, removes his gloved hand. OWEN's eyes close.

Jack is still holding tightly to Owen's hand.

They stay like that for the longest time.

OWEN

I'm gonna need that hand back.

(CONTINUED)

13 CONTINUED: (3)

13

JACK

Owen?

IANTO

Two minutes, twenty?

JACK

...I'm not using the glove.

OWEN

Yet here I am.

IANTO

Oh here we go again.

OWEN sits up suddenly, feels woozy but alive, the sheet slides off the slab.

OWEN

Maybe I cheated it somehow. Maybe I wasn't meant to die. So I'm being kept alive. Maybe--

(pauses, realizes he's naked)

Er... Who took my clothes off?

MARTHA

That would be me.

OWEN

Irresistible, even in death.

(beat)

Could, er, somebody pass me my pants?

JACK pulls off the GLOVE tosses it down on a work station, it skitters along on its back.

He picks up OWEN's underwear, turns back to give it to him, he wipes screen, revealing the GLOVE.

Only now it's resting on its fingertips.

CUT TO:

14 INT. THE HUB, AUTOPSY ROOM - NIGHT 1

14

OWEN, now dressed, undoes his shirt, goes to place a stethoscope against his heart, but the gaping wound is there.

Confronted by the evidence of his own death, he pauses and then charges on, placing the stethoscope a little to the left.

(CONTINUED)

14

CONTINUED:

14

OWEN

No heartbeat.  
(beat)  
No pulse.

MARTHA

Owen, you can't lead the investigation.

OWEN turns around to see EVERYONE staring at him, all a bit freaked.

OWEN

Why not?

MARTHA

Because you're the subject of it, and because you're dead.

OWEN

Are you sure about that?

MARTHA's eye is drawn to the open wound over his heart.

MARTHA

Yeah, I'm pretty sure.

He indicates a scan of his skull on the medical computer screen, the fingermarks of the glove are around his head, flaring energy.

OWEN

I'm fine. Look, there's electrical activity in my brain.

MARTHA

That shouldn't be possible.

OWEN

Yet here I am.

MARTHA

So where's the power coming from?

GWEN

Suzie survived because she drained energy from me. Owen could be doing the same to Jack.

EVERYONE turns to look at JACK.

JACK

I feel fine.

CUT TO:

15

INT. THE HUB, TOSHIKO'S STATION - NIGHT 1

15

TOSHIKO scanning JACK with a PDA.

TOSHIKO

(reading the screen)

The Philemon Filter detects biochemical energy. It's how we knew Suzie was draining you.

GWEN

And?

TOSHIKO

Nothing. There's no connection between them. It's not Jack.

JACK

I told you, I feel fine.

OWEN

So what is keeping me ticking? The energy in my brain is coming from somewhere.

MARTHA

That glove - Where is it?

GWEN has it.

GWEN

This one's different to the other one. Maybe different gloves do different things?

MARTHA

How many are there?

IANTO

Two, well they do tend to come in pairs. We fished the first one out of the harbour last year.

MARTHA

But where does it come from, originally?

JACK

Good question. No idea. Tosh, do an analysis of the glove, see you if you can find out. Owen, I don't need to tell you that you're under quarantine.

OWEN

You don't, and yet you still do.

(CONTINUED)

15 CONTINUED:

15

MARTHA

We don't know how long this will last,  
what's happened to you, what you are.

OWEN

I'm Owen.

MARTHA takes his hand.

MARTHA

You're cold. Which technically makes you  
Owen's corpse.

CUT TO:

16 INT. THE HUB - NIGHT 1

16

TOSHIKO scans THE GLOVE with a PDA.

On her computer screen, a representation of THE GLOVE appears. On screen, as the line hits the fingertips, they flare with energy.

GWEN

I knew you liked him, I didn't realize  
how much.

TOSHIKO

You heard? I feel such an idiot. Then I  
feel terrible for worrying about feeling  
like an idiot given what he's going  
through.

IANTO comes over.

IANTO

I was thinking, does he have someone  
now? Someone we're going to have to  
tell, when this... wears off.

GWEN

I don't know.

IANTO

Tosh?

TOSHIKO turns away.

And on its stand, unnoticed, THE GLOVE moves, curls  
slowly into a fist.

CUT TO:

16A INT. GWEN'S FLAT - NIGHT 1

16A

RHYS asleep in bed. The phone rings.

RHYS

Hi.

GWEN'S VOICE

I woke you up, I'm sorry.

He's so pleased to hear from her, he pretends he wasn't.

INTERCUT WITH:

17 INT. THE HUB, GANTRY BY THE DRAGON -- NIGHT 1

17

RHYS

You didn't.

GWEN knows he's lying, loves him for it.

RHYS (CONT'D)

What's up? You coming home soon, tonight, next week, in time for our wedding?

GWEN starts to cry quietly.

RHYS (CONT'D)

I was just teasing! I didn't mean--

GWEN

It's not that.

RHYS

What's happened? What's wrong? Are you alright? Gwen?

GWEN can see OWEN in the Autopsy Room, on the floor below.

GWEN

Tough day.

CUT TO:

18 OMITTED

18

19 INT. THE HUB, AUTOPSY ROOM - NIGHT 1

19

MARTHA fits a device around OWEN's wrist, not unlike a watch, she frowns as reads data from it on a PDA.

(CONTINUED)

19

CONTINUED:

19

OWEN

You're kinda cute when you frown.

MARTHA

The energy from the glove is spreading out through your body, changing its composition. If you keep this on we should be able to monitor changes as they happen.

OWEN

You've stopped flirting with me. It's okay, I wouldn't flirt with me in my condition either. Is it still necrophilia If I'm conscious?

She laughs, and then more serious.

MARTHA

What was it like? To die?

OWEN

I don't think I should say.

MARTHA

Why not?

OWEN

I'm not sure that the living should know. Might change the way you live your life.

MARTHA

You tell me right now.

OWEN

It's hard to describe, like there aren't the words for it. It was like...

He struggles to find the words, MARTHA fascinated.

MARTHA

What?

OWEN

There was a light, a tiny speck of light. And I was rushing towards it, like down a corridor. It glowed brighter and brighter, then suddenly there were these gates, big pearly gates and an old guy with a long white beard, and he said--

(CONTINUED)

19 CONTINUED: (2)

19

MARTHA

Idiot!

OWEN

There was nothing. Or I don't remember what there was. Suzie said it was different for her.

MARTHA

What did she see?

OWEN

Suzie said there was something in the darkness, moving...

The room darkens around OWEN, he looses his balance.

CUT TO:

20 INT. BLACKNESS - NIGHT 1

20

OWEN finds himself on his back in a black void. Shivers, it's cold.

OWEN

Martha? Martha where'd you go?

Something's right behind him, he feels its breath on his neck.

OWEN flinches, turns around--

CUT TO:

21 INT. THE HUB, AUTOPSY ROOM - NIGHT 1

21

OWEN wakes, gasps, he's on the ground, sprawled in MARTHA's arms.

MARTHA half drags, half lifts OWEN onto the bench.

MARTHA

Jack - help! I need help! Now!

CUT TO:

22 OMITTED

22

23 INT. THE HUB, AUTOPSY ROOM - NIGHT 1

23

JACK comes tearing in, helps MARTHA put OWEN back on the bed, he's disorientated. (A beeping alarm in the background)

(CONTINUED)

23

CONTINUED:

23

JACK

What happened?

MARTHA

He just collapsed.

OWEN

Oh god it's happening. I'm dying. I'm  
really dying. Oh shit!

MARTHA

Owen, look at me.

OWEN

I'm not ready. I'm not ready.

MARTHA

I said look at me!

(he does)

Calm down. If you can hear me, you've  
not gone. Do you understand? You're  
still in the Hub.

OWEN steadies himself.

The hand held device is beeping away, MARTHA picks it up  
examines the read out.

JACK

What happened?

OWEN

There was darkness. I went into the  
darkness.

JACK

What was it like?

OWEN

There was something there...

JACK

What?

MARTHA

What did you see?

Pause. All eyes are on OWEN, no jokes this time.

(CONTINUED)

23 CONTINUED: (2)

23

OWEN

(chilled)

I don't know. But it was... waiting for  
me.

CUT TO:

24 INT. THE HUB, NEW BOARD ROOM - NIGHT 1

24

The TEAM assembled, around the table. MARTHA talking  
about a scan of OWEN showing his body infected by dark  
crystaline light.

MARTHA

Owen's body seems to be undergoing some  
kind of transformation. His cells aren't  
decaying, they're changing.

JACK

Into what?

MARTHA

Some kind of energy I can't identify.  
But it's growing, all the time.

She glances at the hand-held scanner.

MARTHA (CONT'D)

He's about forty percent... something  
else.

OWEN

I don't feel any different.

JACK

We need to find out where this energy's  
coming from.

TOSHIKO

Presumably it's the same place as the  
Glove, which judging from its atomic  
makeup, isn't anywhere local.

GWEN

Owen said he went somewhere when he  
collapsed. Could the energy and glove  
come from that dark place?

JACK

What are we talking about? Another  
dimension? Parallel universe?

(CONTINUED)

24

CONTINUED:

24

OWEN

I'm still here you know.

JACK

Sorry.

JACK (CONT'D)

Okay, you said there was something in  
the darkness, waiting for you.

OWEN

I felt it, I didn't see it.

JACK

Where do you think you went?

OWEN

I... I don't know.

CUT TO:

25

INT. THE HUB - NIGHT 1

25

THE TEAM spills out of the meeting. TOSH pulls OWEN  
aside.

TOSHIKO

What I said-- before, when I thought you  
were dying--

OWEN

I'm not dying. I'm dead. I'm a headless  
chicken - I just haven't stopped running  
around yet.

TOSHIKO

When I told you that I loved you--

OWEN

You didn't mean it. I know.

TOSHIKO

You do?

OWEN

Of course, you didn't make a move  
before, then I'm dying and it's all 'Oh  
I love you.' That's not love, that's  
grief. You're losing something, so  
suddenly you desperately desire it, want  
it more than anything else. Textbook  
response.

(CONTINUED)

25

CONTINUED:

25

TOSHIKO

... yeah, course--

OWEN

(interrupting)

I've got other things to think about.  
 Bad enough that I'm dead without having  
 to deal with how everyone else feels  
 about it.

He pulls away.

TOSHIKO

Hey! Don't go. I didn't mean to upset  
 you.

OWEN

I'm just going to the loo, alright. For  
 crying out loud!

He moves off, leaving TOSHIKO troubled/hurt.

CUT TO:

26

INT. THE HUB, HOTHOUSE - NIGHT 1

26

OWEN alone in the hothouse, leans against the table,  
 taking a moment.

We're right up against his neck, a sigh, OWEN whirls  
 around--

Nothing. No one there.

He turns back--

CUT TO:

27

INT. THE DARKNESS -- NIGHT 1

27

and is in the darkness, a whispered voice right up by his  
 ear...

WHISPERED VOICE

... *melkurian abatha duroc minus mill  
 kabal...*

CUT TO:

28

INT. THE HUB, HOTHOUSE - NIGHT 1

28

He turns around, searching for the source of the  
 whispered voice, he's back in the empty hothouse.

(CONTINUED)

28

CONTINUED:

28

OWEN turns back catches sight of his eyes reflected in the glass door.

They're completely black.

He recoils. Looks again, they're normal. OWEN's shaken. What's happening to him?

CUT TO:

29

INT. THE HUB, AUTOPSY ROOM - NIGHT 1

29

The hand held device beeping. MARTHA picks it up.

MARTHA

Bloody hell.

She sets off out of the room.

CUT TO:

30

INT. THE HUB, JACK'S OFFICE - NIGHT 1

30

MARTHA races into JACK's office.

MARTHA

Have you seen Owen?

JACK

He was with Tosh.

MARTHA

The energy in him just went right off the scale.

CUT TO:

31

INT. THE HUB -- NIGHT 1

31

JACK comes running out, MARTHA on his heels.

JACK

Owen!

He looks around the hub, clicks on his bluetooth.

JACK (CONT'D)

(bluetooth)

Owen?

TOSHIKO, GWEN and IANTO come running.

TOSHIKO

He said he needed the loo.

(CONTINUED)

31

CONTINUED:

31

MARTHA

Owen's digestive system's shut down. He can't eat or drink, so he certainly doesn't need to pee.

JACK

He's not answering.

IANTO checks on TOSHIKO's computer.

IANTO

He's not in the hub.

MARTHA

You mean he's out there?

JACK

Hey it's Owen, it's not like he's dangerous.

MARTHA

Are you sure about that?

JACK

Meaning?

MARTHA

You had the power to bring people back to life and you never told UNIT, or anyone about it. Why?

JACK

They'd've wanted to use it.

MARTHA

So it's too dangerous to let the military use, but you still went and saved your friend?

To which JACK has no answer.

MARTHA (CONT'D)

I'm on your side, Jack, but Owen's just got a surge of energy we can't begin to understand. The cells in his body are being transformed into something else. He's about fifty percent human. And that fifty percent is dead.

(beat)

We need to stop thinking about him as Owen anymore.

(CONTINUED)

31 CONTINUED: (2)

31

JACK  
Let's just find him.

CUT TO:

31A EXT. CARDIFF PEDESTRIAN STREET - NIGHT 1

31A

It's late, OWEN walks through CROWDS of pissed up CLUBBERS, navigating their way to their next watering hole. He could be on another planet.

He passes a FIGURE hunched in a doorway, doesn't notice it. We linger, our attention snagged.

It's a WEEVIL, watching him go.

CUT TO:

32 INT. JAPANESE BAR - NIGHT 1

32

A busy weekend bar. OWEN leaning against a pillar, knocking back a Guinness in gulps, watching Cardiff's young and trendy shaking off the week.

A group of girls from a hen-night are appraising him. One of them heads over, devil's horns flashing, a feral glint in her eye.

HEN NIGHT GIRL  
Smile, it won't kill you.  
(he ignores her)  
You're gorgeous you.

OWEN  
Is that so?

She glances back at her mates for courage, and then surprises OWEN with a snog.

HEN NIGHT GIRL  
You been outside? Your lips are  
freezing.  
(beat)  
Still, soon warm you up.

She kisses him again, her hand slides south, it's pretty clear where it's heading.

After a moment:

HEN NIGHT GIRL (CONT'D)  
Don't you like me?

OWEN look down at where her hand is.

(CONTINUED)

32

CONTINUED:

32

OWEN

No blood.  
(gutted)  
Oh that's great. Terrific!

HEN NIGHT GIRL

What? What did I do?

Furious, he pushes past her, heads off.

HEN NIGHT GIRL (CONT'D)

Hey!

OWEN is heading towards the door when he finds himself face to face with JACK.

OWEN

How did you find me?

JACK holds up the hand held scanner. OWEN glances at the device on his wrist.

He tries to get past him, but JACK gets hold of him.

OWEN (CONT'D)

Get off me. Do you have any idea what you've done?  
You don't care about me. You bring me back for an alarm code? For an inconvenience.

JACK

That's not why I brought you back.

OWEN

Do you have any idea what it means to know your life is over? To know that you've done all that you will do? That that was it. Owen Harper's contribution to the world. You idiot!

And he swings at JACK, who catches the punch, OWEN almost topples backwards, down a flight of stairs.

JACK

Watch it!

OWEN launches himself at JACK, they go crashing back onto a table full of drinks.

CUT TO:

33

EXT. JAPANESE BAR - NIGHT 1

33

A frenzied OWEN being carried out, BOUNCER on each limb, the events of the night coming out in a fury.

OWEN

Get off me! I told you to get off me!

The drop him unceremoniously on the street. JACK is manhandled out after him, but he's calm.

OWEN's on his feet in a moment.

OWEN (CONT'D)

You know I wanted to be a bouncer, but I didn't have the qualifications - stupidity, aggression, violence.

Goes to thump the BOUNCER, JACK comes up behind him, pulls him away.

JACK

That's enough!

OWEN

Leave me alone!

POLICE OFFICER #1

Let's all calm down shall we.

Two POLICE OFFICERS coming up behind them, they muscle in, prizing OWEN and JACK apart, moving them away.

OWEN

Get off! We're Torchwood.

POLICE OFFICER #1

'Course you are and I'm MI5!

OWEN

Tell them Jack! Go on, tell them! Owen Harper. I work for Torchwood, special ops.

JACK

Special ops? What's he on about?

OWEN

Don't you dare, Jack! Don't you dare!

JACK

Special needs. He drives the van for the day centre. The kiddies love him.

(CONTINUED)

33 CONTINUED:

33

OWEN struggles against his copper, makes a dive for JACK.

POLICE OFFICER #1

Okay, that's enough!

CUT TO:

34 INT. POLICE CAR - NIGHT 1

34

OWEN cuffed up in the back of the police car, stares furiously at JACK next to him, cuffed.

The car pulls away, revealing a WEEVIL watching them.

It turns to another, lurking close by, which calls to its neighbour, gnashing its teeth.

One of them howls into the night.

CUT TO:

35 INT. POLICE STATION - CELLS - NIGHT 1

35

JACK and OWEN, no belts, no laces etc. OWEN hammering on the door, mid rant.

OWEN

You call that number, you speak to Police Constable Gwen Cooper. I want to make a complaint.

He hammers angrily on the door, kicks it out of frustration. JACK gets hold of him.

JACK

Enough. You're dead. You break your ankle, what are the chances it'll knit back together? You want to add a wheelchair to your problems?

OWEN deflates, sits down heavily. Something sloshes loudly.

Both JACK and OWEN freeze, OWEN looks down at his belly.

CUT TO:

36 INT. POLICE STATION - CELLS - MOMENTS LATER

36

A P.O.V - it's upside down of JACK sitting on a bench in the cell.

(CONTINUED)

36

CONTINUED:

36

OWEN (O.S.)

I forgot, my digestive system has shut down, the alcohol I drank's just going to sit in my stomach, won't go anywhere.

Reveal he's doing a head stand, his legs in the air.

JACK

(tilts his head)

Couldn't you just stick your fingers down your throat?

OWEN

I'm dead, a gag reflex is just another thing I lost in the process. Hang on, if I can just line up my oesophagus. Yes...

With a 'har' noise, a steady stream of pure undigested Guinness pours out of OWEN's throat and forms a pool on the floor (PRAC).

JACK

That is the single most disgusting thing I've ever seen, and I know disgusting, I had a lost weekend with the Over Eighties Nudist Leapfrog Team.

OWEN laughs, gets on his feet, and surprises himself with a fart.

OWEN

I forgot, that goes on for a while after death.

JACK

(calls off)

For God's sake, let me out!

OWEN

(amused)

But eventually that will stop too. I will fart my last fart. I'll miss farting, and sex.

JACK

Sex more than farting I hope.

OWEN

All these things you take for granted, it's only when they're slipping away that you notice how amazing they are.

(MORE)

(CONTINUED)

36 CONTINUED: (2)

36

OWEN (CONT'D)

This could be the last time I see those flecks in the floor or feel cold tiles.

JACK

'Only in suffering do we recognize beauty'

OWEN

Yes. Yes! Exactly. Who said that?

JACK

Proust.

OWEN

You've read Proust?!

JACK

Yes! Well, no. We dated for a while, he was very immature.

OWEN

(amused)

You know none of us know whether to take you seriously when you say things like that.

JACK

Trust me, when you've lived for as long as I have, you don't make any more up.

OWEN

You've got forever, I could have seconds. Hardly seems fair.

JACK

It's not. But then forever is overrated.

OWEN

Not from where I'm sitting.

JACK

If you've got forever, then you don't notice the flecks in the concrete or bother to touch the tiles. And you have to send your friends into danger knowing the stakes aren't the same for you. That you might get them killed while you walk away unscathed.

OWEN

Is that why you brought me back? Guilt?

(CONTINUED)

36 CONTINUED: (3)

36

JACK

No, that's not why.

OWEN

Then why did you? Really.

JACK

I wasn't ready to give up on you. I  
guess I was hoping for a miracle.

(beat)

I still am.

OWEN is touched.

JACK (CONT'D)

Let's go home.

JACK raps on the cell door.

JACK (CONT'D)

Torchwood. Authorization: Harkness,  
Jack. 474317430.

CUT TO:

37 INT. THE HUB, TOSHIKO'S STATION - DAWN 2

37

TOSHIKO engrossed at her console, GWEN comes over.

GWEN

Jack called in, he's found Owen. They're  
okay, they're coming back.

TOSHIKO

Is he... himself?

GWEN

What do you mean, himself?

(of the screen)

That's Owen, isn't it?

CCTV of OWEN in the hothouse on screen.

TOSHIKO

I wanted to know why Owen left.

GWEN

In case he'd suffered another of those  
attacks?

TOSHIKO

Yeah, well, no, actually more if he  
talked to anyone about what I said.

(CONTINUED)

37 CONTINUED:

37

GWEN

Tosh! That's stalking!

TOSHIKO

I know, I know!

(beat)

Only now I really wish I hadn't.

GWEN

What have you found?

She plays the CCTV. On screen, a black eyed OWEN, says the words '*Melkurian abatha, duroc minus mill kabal*' that we heard in the darkness.

GWEN (CONT'D)

Oh my god.

MARTHA

What is that?

MARTHA is there, TOSHIKO not pleased, wouldn't have shown MARTHA this.

And MARTHA feels the distance.

CUT TO:

38 EXT. CARDIFF PEDESTRIAN STREET - DAWN 2

38

It's quiet in the city centre, OWEN and JACK walking through the empty streets, heading towards the SUV parked at the far end of the pedestrian street.

A WEEVIL appears from a side street, pauses, sniffs the air.

JACK and OWEN freeze, it hasn't seen them. Yet.

They start to back the way they came.

The WEEVILS turns, sees them, howls.

JACK and OWEN turn to run but two more WEEVILS are coming the other way.

JACK

They're after me, I stole the glove from them.

They head off down a side street, break into a run.

CUT TO:

39

INT. THE HUB, JACK'S OFFICE - NIGHT 1

39

IANTO cracks JACK's safe.

IANTO

I'm not meant to know the combination to this.

TOSHIKO

I need to know what Owen was saying.

MARTHA

We all do.

IANTO pulls a box out of JACK's safe, produces a small hand held alien artefact from it.

TOSHIKO

This has never let us down before.

CUT TO:

40

EXT. CARDIFF SIDE STREET - DAWN 2

40

OWEN and JACK sprint down the side street. Two more WEEVILS appear in front of them.

They look behind them, the first THREE are coming on them.

OWEN

They must be really pissed off with you.

There's a multi-storey car park to their right, they move quickly, keeping the WEEVILS in sight the whole while.

CUT TO:

41

INT. THE HUB, TOSHIKO'S STATION - DAWN 2

41

MARTHA, GWEN and IANTO watch TOSHIKO hit 'record' on the translation device, and then play the CCTV.

OWEN speaks in tongues, and then TOSHIKO points it at the computer.

TOSHIKO

We should be able to play the translation through the computer's speakers.

FX: A beam of light fires from the translator onto the computer screen.

(CONTINUED)

41 CONTINUED:

41

The computer makes a few garbled noises - words appear, fragments of latin, odd words in English. Earth. Hunger.

TOSHIKO (CONT'D)  
It's never done that before.

CUT TO:

42 INT. MULTI-STOREY CAR PARK - DAWN 2

42

OWEN and JACK run into the lobby of the car park, looking over their shoulders for signs of pursuit.

JACK  
Owen, don't--

OWEN's already hit the lift button, the doors open.

A WEEVIL steps out, right in front of him.

He stares at it for a moment, too shocked to move.

It stares right back at him. Bares its teeth, howls.

JACK barrels into OWEN, pulls him away. They run further into the building, heads up the stairs.

CUT TO:

43 OMITTED

43

44 INT. MULTI-STOREY CAR PARK - STAIRWELL - DAWN 2

44

OWEN and JACK get to the top of the staircase. There's a door to the roof.

They look down the stairs. WEEVILS coming up after them.

[DUPE SHOT] Lots of Weevils.

JACK grabs a fire extinguisher from a recess, weighs it as a potential weapon.

OWEN opens the door, looks outside, the coast is clear.

With Weevils on their heels, they charge through.

CUT TO:

45 OMITTED

45

46

EXT. MULTI-STOREY CAR PARK - ROOF - DAWN 2

46

High shot - OWEN and JACK run out onto the roof. A square of concrete high over Cardiff.

There's another way down on the far side. They start to run for it, but WEEVILS come that way too.

WEEVILS fan out, moving slowly, backing them towards the edge. (DUPE SHOTS?)

They're trapped.

JACK

Here.

He throws the extinguisher to OWEN.

JACK (CONT'D)

Stay behind me.

OWEN

Yeah right.

OWEN raises the Fire Extinguisher over his head, JACK pulls out his pistol.

OWEN (CONT'D)

Come on then. Who's first? You want some? You?

And then as one, the WEEVILS kneel down and pray.

They've not come to kill them, they've come to worship OWEN.

OWEN finds it funny at first, then the implication hits him, turns to JACK, who doesn't find it funny at all.

He goes to tug OWEN away, OWEN turns on him, eyes black.

OWEN (CONT'D)

*Melkurian Abatha! Durok minus mill kabal!*

CUT TO:

47

INT. THE HUB, TOSHIKO'S STATION - EARLY MORNING 2

47

TOSHIKO's computer has frozen, jumbled words on the screen, she tries a few keys, nothing. Control, alt, delete. Nope. Crashed.

(CONTINUED)

47

CONTINUED:

47

She leans down to his the restart button, when suddenly, from the speakers, loud:

VOICE

I SHALL WALK THE EARTH AND MY HUNGER  
WILL KNOW NO BOUNDS.

TOSHIKO recoils, turns to the others.

GWEN

Oh I have a really bad feeling about this.

OWEN

You don't know the half of it.

JACK and OWEN are standing there. So serious.

CUT TO:

48

INT. THE HUB, THE VAULTS - DAY 2

48

OWEN at a particular cell, TOSHIKO, IANTO, JACK, MARTHA behind him. He walks slowly towards its sole occupant.

It's a WEEVIL; sedated, boiler-suited, but still a wild, savage alien thing. Owen puts his face up to the glass.

TOSHIKO flinches as he hooks his fingers through the circular ventilation holes in the glass.

The Weevil cocks its head, approaches, looks at Owen puzzled, sniffs, it recoils, scared.

And then it kneels and bows.

OWEN

So I'm King of the Weevils or God Emperor Weevil, maybe Weevil Messiah - But whichever way you look it, it ain't good.

GWEN's joined them during this, she hands JACK a print out.

GWEN

No, it's not. And I think it's happened before.

He looks at it, chilled.

JACK

Where did you find this?

(CONTINUED)

48

CONTINUED:

48

GWEN

'I shall walk the Earth and my hunger will no know bounds.' I looked it up on the net.

JACK

Please tell me that with the resources of the United Nations at our disposal, we're not relying on Wikipedia?

He hands it to OWEN. It's a photograph of a medieval wood carving. An image of the Grim Reaper walking the Earth, shroud and scythe. Two WEEVILS bow before it. Between them, a pair of Resurrection Gloves.

GWEN

I found it in an article about the black death. You're looking at the first known image of the Grim Reaper. In legend, the person who first said those words was Death himself.

MARTHA

There's no such thing.

OWEN

I'm dead. I'm not Death. There's a difference.

GWEN

(of the WEEVIL)

Does he know that?

OWEN turns to look at the WEEVIL in its cage. It looks at him and bows its head in servitude.

CUT TO:

49

INT. THE HUB, NEW BOARDROOM - DAY 2

49

GWEN, MARTHA, IANTO, TOSHIKO and OWEN and JACK around the table. On a screen, freeze-framed image of the possessed Owen, eyes black, snarling.

OWEN looks at it, looks away, it's too much to take in at once.

GWEN

That wood-carving dates back to the Fifteenth Century, to a small parish called St James.

(MORE)

(CONTINUED)

49

CONTINUED:

49

GWEN (CONT'D)

When they heard the plague was on its way, they built a wall around the town, no one was allowed in or out. Wasn't enough to prevent one little girl dying. According to the legend, the local priest performed a miracle and brought her back to life. But she didn't come back alone, she brought Death with her, and he walked amongst them.

IANTO

So no obvious parallels then.

TOSHIKO

And that's where the image of the Grim Reaper comes from?

GWEN

Before that, death was a benevolent figure - usually a woman in white.

TOSHIKO

Are we seriously gonna act on something she googled?

JACK

What was the name of the priest's church?

GWEN

(checks)

St. Mary's.

JACK

(bad news)

That's where I found the glove. Which makes the Parish of St. James...

GWEN

... the town that five hundred years later would grow up to be a city called Cardiff.

OWEN

What happened to the town, back then, when 'Death walked amongst them'?

GWEN

People died. Twelve people. Then they stopped it. Death needed thirteen souls to get a permanent grip on the Earth.

(MORE)

(CONTINUED)

49 CONTINUED: (2)

49

GWEN (CONT'D)

Apparently that's where unlucky thirteen comes from.

JACK

How did they stop it at twelve?

GWEN

It just says Faith.

TOSHIKO

Souls? Faith? I can't believe we're even entertaining this?

MARTHA

Owen is changing. Who knows what that energy is, what if it's making him a host, a gateway--

TOSHIKO

For the Grim Reaper? Come on.

OWEN

I was thinking there was something in the darkness, waiting for me to finally pass over. But I got it wrong, it's the other way around. It's trying to come here through me.

There's a beeping sound from MARTHA's pocket, she pulls out the handheld scanner.

OWEN (CONT'D)

(of his wrist device)

What's this reading now?

MARTHA

Eighty percent.

OWEN

What's going to happen when it's complete? We fight monsters. What do we do when the monster turns out to be us?

JACK

Even if we wanted to-- what do we do? You're already dead.

OWEN

What do you do with the dead?

Pause. No one wants to offer a suggestion.

(CONTINUED)

49 CONTINUED: (3)

49

OWEN (CONT'D)  
 You embalm them.

TOSHIKO  
 What?

OWEN  
 If we pump a formaldehyde solution  
 through my veins, it'll petrify my  
 neural pathways. Freeze dry my brain.

TOSHIKO  
 No way.

OWEN  
 It's the only way to be sure.

On OWEN, so serious.

CUT TO:

50 INT. THE HUB, AUTOPSY ROOM - DAY 2

50

Flurry of activity.

JACK and MARTHA prepare the injections, a row of syringes  
 containing icy blue liquid.

CUT TO:

51 INT. THE HUB, NEW BOARDROOM - DAY 2

51

OWEN strips out of his jeans and t-shirt, slips on simple  
 medical fatigues, not unlike a prison uniform.

GWEN  
 Are you sure about this?

OWEN  
 The formaldehyde might irritate, but the  
 ethanol should prevent me feeling its  
 effect. It's a raging carcinogen, but I  
 don't think I have to worry about that  
 anymore.

GWEN  
 You know what I mean.

OWEN  
 I can't sleep, can't drink, can't shag.  
 And they're my three favourite things.  
 Although not necessarily in that order.

(CONTINUED)

51 CONTINUED:

51

GWEN

Owen--

OWEN

I'm not the same. I came back different. Hollow. Like I'm missing something. I don't want to be like this.

A moment where GWEN takes that in, and then she throws her arms around him. Finally, they break apart.

OWEN (CONT'D)

I'm ready.

They leave.

CUT TO:

52 OMITTED

52

53 INT. THE HUB - DAY 2

53

OWEN walks out of the boardroom, GWEN at his side, along the darkened corridor.

Up into the hub, he passes TOSH at her station, IANTO at his, heads towards Autopsy Room.

Dead man walking.

CUT TO:

54 INT. THE HUB, AUTOPSY ROOM - DAY 2

54

JACK and MARTHA finish prepping the needles.

MARTHA's hand-held scanner beeps, she reads it, concerned.

MARTHA

(calls)

Owen!

OWEN

I'm here.

He's walks in, looks at the table with no small trepidation.

MARTHA

We're at ninety-five percent.

(CONTINUED)

54 CONTINUED:

54

OWEN

Then let's not waste anymore time. No goodbyes.

CUT TO:

55 OMITTED

55

56 INT. THE HUB, AUTOPSY ROOM -- MOMENTS LATER

56

The autopsy room has a funereal atmosphere, white sheets cover the surfaces.

OWEN sits down on the chair, IANTO rolls up his sleeves, exposing the veins in OWEN's pale skin.

IANTO starts to tie OWEN down to the chair with leather straps, gets one strap done.

JACK

I'm ready for the first needle.

MARTHA turns, reaches for a needle, snatches her hand back.

FX: THE GLOVE is resting on its fingertips over the tray with the needles on. It moves.

MARTHA

Would someone mind telling me what the hell that is doing?

FX: THE GLOVE moves slowly, spider-like. Its claw-like fingers stretch for each step as it protectively covers the needles.

JACK

Owen?

OWEN

Don't look at me.

JACK

Someone really doesn't like injections.

THE GLOVE still 'crouched' back on its palm, planning to attack.

JACK (CONT'D)

Martha!

FX: Too late, THE GLOVE leaps at her, slamming into her face.

(CONTINUED)

56

CONTINUED:

56

FX: The force of the attack sends her sprawling onto the floor, she struggles and then throws THE GLOVE up out of frame

PRAC: Then it lands in f/g.

PRAC: THE GLOVE skitters away across the floor, disappears.

MARTHA

Bloody hell!

GWEN

Where'd it go?

TOSHIKO

I can't see it.

MARTHA

I think it went behind the cabinet.

JACK

Are you all right?

Martha is still on the floor, breathing hard.

MARTHA

Yeah, I think so.

JACK

Everyone out of here, now.

EVERYONE quickly moves to the upper level of the autopsy room. Except OWEN, who can't.

Lots of sound effects as the GLOVE (OOV) skitters around the Autopsy Room floor.

FX: MARTHA sees the GLOVE skittering towards her

FX: As she gets up, it dives for her ankle but she gets away.

OWEN trying to unstrap himself with one hand, or his teeth.

More scuttling sounds. Everyone on the upper level (bar OWEN) C/U MARTHA's hand on the rail.

PRAC: The GLOVE is there too, grabs her wrist.

FX: Then it leaps towards her face, fingers reaching out.

(CONTINUED)

56 CONTINUED: (2)

56

WHAM! She's down, GLOVE on her face, it's fingers close around her face, tightening. Becoming a claw, trying to crack open her skull.

The team are around her (except OWEN) - big rugby scrum as they try and wrestle the OOV GLOVE off her face.

FX: JACK finally wrenches it free, fighting it as he tries lifting it.

We see a withered arm fall back from under the scrum, onto the floor. It's Martha's.

FX: JACK hurls it up and away and it comes crashing back down in the centre of the Autopsy Room, low-angle of it landing on it's back, righting itself and scuttling towards OWEN, fast, spider-like.

FX: OWEN brings his foot down on it, holding it there, the GLOVE's fingers twitching.

OWEN

Gun! Now!

TOSH looks on in horror

TOSHIKO

Owen, you destroy that, the connection could be lost.

OWEN

Do it!

IANTO throws OWEN his gun.

HERO SHOT: Owen. Gun aimed. So sure of himself.

PRAC: GLOVE fingers twitching. GUNSHOTS! The Glove explodes into a million silver pieces!

Tiny pieces of silver scatter. And then silence.

JACK, GWEN and IANTO run to MARTHA, who's collapsed, now looks EIGHTY YEARS OLD.

GWEN

Oh my God... what's happened to her.

JACK

The Glove - it did this.

Owen, help me with her.

(Beat)

Owen!

(CONTINUED)

56 CONTINUED: (3)

56

An alarm is beeping. TOSHIKO picks up the PDA.

TOSHIKO

One hundred percent. The process is complete.

ANGLE - The gun falls to the ground. Clatters. EVERYONE turns to look at it, then to OWEN.

He's standing quite still, arms outstretched, he opens his eyes. They're black.

OWEN

*I will walk the Earth and my hunger will know no bounds.*

CUT TO:

57 INT. THE HUB, THE VAULTS - DAY 2

57

The WEEVIL crouches in the corner of its cell, hiding its head in its hands. It howls.

CUT TO:

58 INT. THE HUB, AUTOPSY ROOM - DAY 2

58

JACK, TOSHIKO, IANTO and GWEN stare in horror at OWEN.

FX: A huge black shape billows out of his black eyes and mouth, up into the air above them.

FX: It towers above them, expanding, it becomes a figure in black-hooded shroud, no arms or legs in sight.

Is this Death?

FX: The BLACK SHROUDED FIGURE goes hurtling towards JACK.

JACK's p.o.v. fills with the black figure and then with blackness.

CUT TO:

58A EXT. HOSPITAL - NIGHT 2

58A

The SUV comes screeching into the ambulance bays outside A&E.

CUT TO:

59 INT. SUV - NIGHT 2

59

TIME JUMP. JACK takes a huge gasp of air, and comes to life in the back of the SUV.

JACK

It killed me! I hate it when they do that.

The SUV's empty. Disorientated JACK looks out of the window to find the others.

JACK (CONT'D)

Owen! Where did it go?

(sees MARTHA)

Oh my God!

He leaps out of the SUV, OWEN and IANTO are carrying MARTHA towards the entrance, she looks EIGHTY YEARS OLD. GWEN and TOSHIKO ahead of them.

JACK (CONT'D)

This is A&E?

OWEN

What else could we do?

ELDERLY MARTHA's eyes are half-closed, glassy and unfocussed.

JACK

And that... thing?

GWEN

Gone.

JACK

So it's out there?

OWEN

Death walks the Earth.

JACK follows them into the hospital.

CUT TO:

60

INT. HOSPITAL - CASUALTY - NIGHT 2

60

GWEN heading into casualty with TOSHIKO and IANTO carrying Martha. OWEN lagging slightly behind, ready to keel over with the strain he's been through.

GWEN

Police Officer. I need a medic. Now.

CUT TO:

61

INT. HOSPITAL - CRASH ROOM - NIGHT 2

61

MARTHA in a bay curtains around her.

DOCTORS attending to her; hooking her up to a drip, oxygen mask, monitoring equipment on her heart.

DOCTOR

While we wait for echocardiography to come free, I want renal, liver function and thyroid tests. Let's get a complete blood count and c-reactive protein count. Could be a blood infection.

MARTHA's elderly face; unconscious, oblivious.

CUT TO:

62

INT. HOSPITAL - CORRIDOR - NIGHT 2

62

JACK with GWEN, IANTO, and TOSHIKO. The long wait. OWEN still looking weak and drained.

JACK

Ianto, monitor the police transmissions. If Death really is amongst us we should start hearing emergency calls any minute now.

IANTO points at his bluetooth.

IANTO

Already on it, there's an incident at Sparkles nightclub just coming in. No, it's kareoke competition gone sour.

JACK

As soon as we get a sighting, I want us on the road, we need to be there first.

(CONTINUED)

62

CONTINUED:

62

GWEN

If bullets don't stop it, what can we do?

JACK

I can get between it and anyone else for starters.

CUT TO:

63

INT. HOSPITAL, CORRIDOR (WINDOW INTO RECOVERY ROOM) - NIGHT 2

GWEN with a DOCTOR, through an internal window we can see JACK with MARTHA, who's unconscious.

DOCTOR

How do you know her? I take it you're not family.

GWEN

She's a neighbour, we look in, do her shopping, collect her pension, that sort of thing.

DOCTOR

She's suffering from chronic anemia, her red blood cell count is through the floor and she's massively dehydrated. All of which has placed a considerable strain on her heart.

GWEN

You have to help her!

DOCTOR

We are, but you have to accept that she's, what? Eighty?

GWEN

Just do what you can, please.

DOCTOR

I'll get her jump queued for transfusion, but it might be a good time to contact any family that she might have.

GWEN's face - the meaning clear.

CUT TO:

64

INT. HOSPITAL, RECOVERY ROOM - NIGHT 2

64

IANTO and TOSHIKO by the door. OWEN forcing himself to look better, leaning against the door jamb. JACK is with MARTHA, who's looking in a hand mirror with horror, her speech is gummy, slurred.

MARTHA

It must be Death, because it's stolen my life.

JACK

We'll find a way to reverse this.

MARTHA

How?

JACK doesn't have an answer for her. During this, GWEN has entered.

GWEN

Last time. Back when Cardiff was a town, it killed twelve people.

JACK

So?

GWEN

Why didn't it get to thirteen? Where does the faith bit come into it?

JACK

Ianto - we need answers.

IANTO

I'm on it.

JACK

Owen, I want you back at the hub. You're not safe.

OWEN

Jack, I'm free of it, I promise you.

JACK

I mean, you're not safe here. You're a doctor, you really want to risk breaking your hands?

OWEN

I'm not an invalid. And I'm useful. When it came though me, I felt it. What it is, what it wants. *Durok*.

(CONTINUED)

64

CONTINUED:

64

JACK

And what is that?

OWEN

Hungry.

JACK's chilled, goes to the window, looks down at the city.

GWEN

How do we find it? Where do we even start looking?

JACK

We won't have to go far.

He nods them to the window.

Down below, in the middle of the street, a WEEVIL is staring up at them.

JACK (CONT'D)

It's here.

GWEN

Why follow us here?

JACK

I'm not sure it did. Maybe it senses the near-dead. Targets those whose souls are only loosely tethered to their bodies. If you were death where would you go but a hospital?

On GWEN - chilled.

CUT TO:

65

INT. HOSPITAL - GERIARTRIC INTENSIVE CARE - NIGHT 2

65

A darkened ward, the patients asleep, quiet but for the soft beeps of the heart monitoring machines.

A patient, SERENA BOWMAN, 80s, wakes beneath her tubes, her visions fuzzy at first, then clears... she frowns.

The doors to the ward open of their own accord, but no one comes through.

(PRAC) And then dark fog rolls into the ward. SERENA watches, unsettled, puzzled. Her eyes open wide, she sees something we don't.

(CONTINUED)

65 CONTINUED:

65

It's P.O.V - gliding into the ward, it looks left.

Then right:

Then left:

The P.O.V is almost at SERENA, she tries to reach for her alarm, but it's out of reach.

SERENA

I'm not ready. I'm not.

A shadow falls across her. What she sees makes her scream.

CUT TO:

66            OMITTED  
AND  
67

66  
AND  
67

CUT TO:

68 INT. HOSPITAL, CORRIDOR, - NIGHT 2

68

JACK walks into the corridor, activates his bluetooth.

JACK

This is Jack Harkness, Torchwood. You need to evacuate St. Helen's Hospital, Cardiff - immediately.

CUT TO:

69            OMITTED  
AND  
70

69  
AND  
70

CUT TO:

71 INT. HOSPITAL, CHILDREN'S WARD - NIGHT 2

71

ALARMS sound throughout the ward. A nurse, AMY CARYSFORT, turns the lights on, comes out of the nurses' station, claps her hands.

71 CONTINUED:

71

AMY

Alright, wake up! Dressing gowns on!  
It's not a drill.

We pan across KIDS waking in their beds, they look around bewildered, we come to rest on a final bed. It's empty.

CUT TO:

72 INT. HOSPITAL, CHILDREN'S WARD, TOILETS - NIGHT 2

72

JAMIE BURTON, 10, pyjamas, cropped hair (it's actually just grown back after previous chemo), sunken eyes, pasty skin, is sitting on the loo, seat down, doesn't need it, just wants a quiet place to beat his high score on his game boy.

He's got the game (called Asylum Hunters) volume up so high on his headphones, we can hear the tinny explosions of the game.

And he can't hear the alarms.

CUT TO:

73 INT. HOSPITAL, STAIRWELL - NIGHT 2

73

The stairwell is packed. Pyjama-clad PATIENTS make their way down the stairs, complaining.

JACK and GWEN on their way up.

JACK

Ladies and gentlemen, this is not a drill, repeat, this is not a drill.  
Please make your way to assembly point in Carpark One.

TWO NURSES pagers go off simultaneously. JACK sees them move off purposefully.

JACK (CONT'D)

(bluetooth)

Ianto, I need you to crack into the hospital communication system.

IANTO'S VOICE

Already done it. They've got 'multiple code fours in geriatric intensive care'.

JACK

(bluetooth)

Which floor is that?

(CONTINUED)

73

CONTINUED:

73

IANTO'S VOICE

Sixth.

They race ahead.

JACK

(to GWEN)

What's a Code Four?

GWEN

Heart attack.

JACK

We're gonna need a body count. Be sure  
to let me know if we get to twelve.

And they fight their way up.

CUT TO:

74

INT. HOSPITAL, NURSE'S STATION - NIGHT 2

74

The ward's a mess. Strapped down KIDS being carried out  
on their mattresses.AMY literally strapping the last bedridden CHILD onto his  
mattress with thick black nylon straps.

AMY

No surfing down the stairs, I know you!

(to PARAMEDICS)

He's all yours.

TWO PARAMEDICS lift the mattress and the strapped in kid  
off the bed, querying the alarms.

AMY (CONT'D)

Code 4's - with those alarms at this  
time of night, I'm surprised I'm not  
having a heart attack.They head to the doors. Just as she gets there - a  
thought.

AMY (CONT'D)

Jamie.

(to PARAMEDICS)

Have you seen, Jamie? I won't be a tick,  
I'll catch you up.They go, the doors swinging closed behind them. AMY looks  
under beds.

(CONTINUED)

74 CONTINUED:

74

AMY (CONT'D)

Jamie?

Behind her, a dark figure is revealed.

CUT TO:

75 INT. HOSPITAL, GERIATRIC INTENSIVE CARE - NIGHT 2

75

JACK and GWEN looking down at SERENA's husk-like corpse.

JACK

(to OWEN, using  
bluetooth)We're on the sixth floor. There's  
fatalities. Seven of them.

GWEN

(listening to  
bluetooth)I'm hearing about about a fatality  
during a routine operation.

JACK

(to GWEN)

Lets count that as eight. Leaves five to  
go. Oh.

GWEN

What?

JACK

There's five of us.

INTERCUT WITH:

76 INT. HOSPITAL, STAIRWELL - NIGHT 2

76

OWEN

(using bluetooth)

Jack, if it was last seen on the sixth,  
did it go up or down from there?

JACK

The upper floors are mostly evacuated,  
so if it's still hungry I would guess...

OWEN

We're on the eighth, we'll make our way  
down.

(CONTINUED)

76 CONTINUED:

76

TOSHIKO

Jack we still have no idea what to do if  
we find it.

JACK

(using bluetooth)

Ianto?

CUT TO:

77 INT. HOSPITAL - STAFF NURSE STATION - NIGHT 2

77

IANTO on his commandeered computer, touches his earpiece.

IANTO

I've searched for the phrase, 'I will  
walk the Earth and my hunger will know  
bounds' but I keep getting redirected to  
Weight Watchers!

GWEN

(using bluetooth)

It was a medical journal. History of  
medicine. Try under Tavistock or  
Wellcome. Two l's in Wellcome.

CUT TO:

78 INT. HOSPITAL, CHILDRENS' WARD, TOILETS - NIGHT 2

78

JAMIE still playing away, the lights flicker above him.  
He pauses the game, removes his headphones.

He hears a scream. The lights die completely.

He opens the door, moonlight spills in, and fog.

JAMIE's spooked.

CUT TO:

79 INT. HOSPITAL, STAIRWELL - NIGHT 2

79

OWEN and TOSHIKO running down the stairs, the lights  
flicker, die.

OWEN suddenly stops.

OWEN

It's here.

TOSHIKO

This is the seventh floor.

(CONTINUED)

79 CONTINUED:

79

OWEN

I can feel it.

TOSHIKO

Owen, you're scaring me.

OWEN

I'm not exactly reassuring myself. Come on.

CUT TO:

80 INT. HOSPITAL, CHILDRENS' WARD - NIGHT 2

80

The Ward's in darkness, the thin white plastic curtains (cartoon characters emblazoned upon them), are all drawn, creating a maze.

JAMIE moves through the fog, through the slightly translucent curtains, JAMIE sees an unearthly glow from the nurses' station.

He makes his way through the curtains, eerie shadows behind them. He gets spooked when he turns and finds himself fancying a lifesize stencil of the purple Tweenie!

He gets through the last curtain, the glowing light from nurses' station clearer now, his face lit by it.

He peers around the door.

[PRAC] A BLACK SHROUDED FIGURE leans over a body, sucking up energy from it. It's AMY.

[PRAC] The BLACK SHROUDED FIGURE twists around, looks in his direction.

Hisses.

JAMIE screams!

CUT TO:

80A INT. HOSPITAL - CORRIDOR - NIGHT

80A

JAMIE sprints down a corridor, gets to the end, doors are locked.

Tries more doors. No joy.

Turns around. Sees a huge shadowy figure at the end of the corridor.

(CONTINUED)

80A CONTINUED:

80A

FX: DEATH's POV - it comes hurtling down the corridor towards JAMIE.

At the last minute, OWEN burst out of a door, grabs JAMIE and pulls him through.

CUT TO:

81 OMITTED

81

82 INT. HOSPITAL, STAIRWELL - NIGHT 2

82

JACK and GWEN running along a corridor, lights flicker, die.

GWEN  
(listening to  
bluetooth)

It must be getting stronger.

JACK

Why?

GWEN

It's not just targetting the near dead. I'm hearing about a smoker in the car park, two police officers helping with the evacuation. And Owen says there's a nurse above us.

JACK

That's twelve, we're running out of time.

GWEN

It's thirteen.

JACK

You didn't get Math, did you?

GWEN

There's you, it killed you.

JACK

I'm alive.

CUT TO:

83 INT. HOSPITAL, ATRIUM - NIGHT 2

83

OWEN carrying JAMIE over his shoulder, and TOSHIKO run down some central stairs into the darkened reception area of the hospital.

(CONTINUED)

83 CONTINUED:

83

OWEN

I think we lost it.

All the doors suddenly slam closed of their own accord.

OWEN (CONT'D)

Maybe not.

They run to the main entrance, TOSHIKO pulls out her PDA, starts to try and use it to open the doors.

TOSHIKO

If I can access the correct frequency...

OWEN looks behind them, fog is drifting down the central stairs.

JAMIE

It's come for me, hasn't it?

OWEN

What?

JAMIE

It's the Grim Reaper. I've seen it before.

OWEN

You have?!

JAMIE

Sims 2. It turns up if one of your people die.

OWEN

What's your name?

JAMIE

Jamie Burton.

OWEN

I'm Owen, this is Toshiko, we're going to get you out of here.

(beat)

What are you in for, Jamie?

JAMIE

Leukemia.

OWEN

Oh yeah, which kind?

JAMIE

Acute lymphocytic.

(CONTINUED)

83 CONTINUED: (2)

83

Beat.

OWEN

Right.

JAMIE

You're a doctor, aren't you?

OWEN

Does it show?

JAMIE

Only doctors pause when I tell them what kind of leukemia I've got.

OWEN

You don't miss much, do you?

JAMIE

Then they smile and tell me I'm gonna be okay.

TOSHIKO

(distracted)

Jamie, you're going to be fine, I'm gonna have this door open in a second.

JAMIE

(of her smile)

Just like that.

OWEN looks over his head, to see if Death is on its way. JAMIE follows his gaze, so OWEN distracts him.

OWEN

So have they got you in for a round of chemo?

JAMIE

Had that. Didn't work.

OWEN

So why are you here?

JAMIE

They're trying to make me have it again.

OWEN

And you're saying no?!

JAMIE

It doesn't work. The cancer came back. Just made all me hair fall out.

(CONTINUED)

83 CONTINUED: (3)

83

OWEN

And that's a reason not to try again?!

JAMIE

I looked it up on the mortality rates site.

OWEN

The internet - every doctor's nightmare.

JAMIE

I'm gonna die. Might as well do it with eyebrows.

OWEN looks at the lad. Doesn't know what to say.

CUT TO:

84 INT. HOSPITAL - STAFF NURSE STATION/INTERCUT WITH CORRIDOR -  
NIGHT 2

PATIENTS and NURSES make their way through the corridor, carrying other PATIENTS on mattresses.

Two ORDERLIES start to lift ELDERLY MARTHA out of bed. IANTO appears at the door.

IANTO

Leave her! She stays there. We're Torchwood.

THE ORDERLIES GO.

IANTO's bluetooth chirrups.

JACK

(bluetooth)

What have you got?

IANTO

(using bluetooth)

Back in 1479, the priest discovered  
Death needed thirteen souls to walk the  
Earth for eternity.

JACK taking his shoulder to the double doors to the main reception.

JACK

(using bluetooth)

He stopped Death at twelve--

(CONTINUED)

84

CONTINUED:

84

IANTO

It was Faith.

JACK

I know!

IANTO

No, the little girl who died and was brought back to life, her name was Faith. She stopped it.

JACK

Oh! How?

IANTO

Doesn't say.

CUT TO:

85

INT. HOSPITAL, ATRIUM - NIGHT 2

85

OWEN, TOSH and JAMIE are at the doors, TOSHIKO still trying to get them open.

OWEN

(to himself)

Faith didn't have anything to lose.

(off TOSHIKO's alarm)

In a good way.

OWEN's had some kind of revelation, he turns to JAMIE, enthusiasm building.

OWEN (CONT'D)

Jamie, you're scared, of course you are. The chemo didn't work last time, and you can't bear the thought of all that pain again. I get that. But let me tell you not everyone dies from this disease and the ones with the best chance of making it are the ones who believe they can beat death. And sometimes, just sometimes you can. So watch and learn, Jamie Burton.

JAMIE

Watch what?

OWEN

Watch me beat death.

CUT TO:

86

INT. HOSPITAL, CORRIDOR - NIGHT 2

86

GWEN and JACK run down a glass corridor alongside the atrium. They can see OWEN at the door.

FX: And then they glimpse the HOODED FIGURE coming.

JACK

OWEN!

He can't hear him.

CUT TO:

87

INT. HOSPITAL, ATRIUM - NIGHT 2

87

TOSHIKO gets the door open.

OWEN

(to JAMIE)

Go!

TOSHIKO

Come on.

OWEN

No.

TOSHIKO

I'm not leaving you to face that thing on your own.

OWEN

I know what to do.

She goes to protest, so he kisses her. Proper snog. She wants to resist but...

He breaks it off, looks at her, smiles.

OWEN (CONT'D)

Oh you're going to hate me for this.

And he holds up her PDA, he's palmed it. Taps a button.

TOSHIKO

Owen! No!

The electronic glass doors slide closed between them. Click. He locks them.

TOSHIKO (CONT'D)

You bastard!

(CONTINUED)

87 CONTINUED:

87

She hammers on the door. OWEN puts his hand to his ear, pretends he's none the wiser.

And then he sees TOSHIKO look behind him, and from the expression on her face, he is no longer alone.

OWEN turns and walks through the fog.

CUT TO:

87-1 OMITTED

87-1

87A INT. HOSPITAL, ATRIUM - NIGHT 2

87A

FX: The BLACK SHROUDED FIGURE glide down over the stairs and descend on OWEN.

JACK

Owen, no!

FX: OWEN just stands there, lets its arms reach for him and then OWEN grabs hold of its spindly wrists.

OWEN

How long? How long can you last here with only twelve victims?

FX: The BLACK SHROUDED FIGURE tries to lean in to suck out OWEN's life.

OWEN (CONT'D)

There's nothing here for you. Owen Harper's soul has left the building. There's nothing here but us dead men.

FX: The BLACK SHROUDED FIGURE seems to realize, starts to struggle in OWEN's grip. The FIGURE bucks, twists, but OWEN won't let go

OWEN (CONT'D)

What else have you got? What can you do to the dead?

From outside, JAMIE watches OWEN fight with Death. TOSHIKO by his side.

JACK and GWEN watching.

And OWEN there, so strong, so determined.

OWEN (CONT'D)

Is that all you've got? Is it?

(CONTINUED)

87A CONTINUED:

87A

FX: The BLACK SHROUDED FIGURE, writhes, tries to shake OWEN off, but OWEN hangs on. Energy starts to pour out of the REAPER's hood and sleeves, but OWEN doesn't let go.

OWEN (CONT'D)

How long?

FX: Its hood falls down, and for a moment we see a skull-like head, it tries to bite at OWEN, he leans away.

OWEN (CONT'D)

How long?!

FX: Its body burns white, OWEN sags to his knees, but still he holds on.

FX: Then an explosion of light. Energy fires out of it in all directions.

TOSHIKO and JAMIE are forced to turn away from the brightness.

CUT TO:

88 OMITTED  
AND  
8988  
AND  
89

CUT TO:

89A INT. HOSPITAL, RECOVERY ROOM - NIGHT 2

89A

IANTO sitting by MARTHA's bedside, listening to his bluetooth.

A hand on his shoulder. He yelps.

MARTHA's there, gasping for breath. She's herself.

CUT TO:

90 INT. THE HUB, AUTOPSY ROOM -- DAWN 3

90

MARTHA and JACK looking at OWEN. He's on the autopsy table, pale, motionless, eyes closed. Just as the opening scene.

He opens his eyes, looks at MARTHA (who remains cautious about OWEN).

(CONTINUED)

90

CONTINUED:

90

OWEN

So tell me, doctor, is it worth me  
starting War and Peace?

(off her serious  
expression)

I'm sorry you got hurt. That I got you  
hurt.

MARTHA

Thanks, but it's not me I'm worried  
about.

MARTHA looks at the medical monitor. On the screen, the alien energy is still burning in OWEN's brain, but lower, like embers.

MARTHA (CONT'D)

You soaked up a colossal amount of energy, but it's dissipating.

OWEN

That doesn't sound good.

MARTHA

I don't know anything about it's properties. None of us do. It could take thirty years to die away completely.

OWEN

Or thirty minutes.

MARTHA

Yeah.

OWEN turns to JACK, serious.

OWEN

People died because you brought me back.

JACK

Yeah. Twelve people died.

OWEN

We owe them, you and me. I'm a doctor, let's put me to work. See if I can't even that score.

JACK

We'll see. Get some rest. All of you.

We stay on OWEN, puzzled by JACK's remark.

CUT TO:

90A INT. THE HUB - MORNING 3

90A

\*

JACK walks out of the Autopsy Room and over to an anxious  
TOSH.

\*  
\*

TOSH

Is he okay now? Did he really beat  
death?

\*

JACK

You can never really beat death, never  
escape it. It's always there, in the  
shadows. Waiting.

\*

TOSH

So what do we do now?

\*

On OWEN, now watching them, and TOSH spots him. A look  
between them, and we end on OWEN

\*  
\*

91 OMITTED

91

**END OF EPISODE SEVEN**