

# **TORCHWOOD 2**

## **Episode 8**

**by**

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**Green Revisions**

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1 INT. OWEN'S FLAT - LIVING ROOM - NIGHT

1

5am. A single candle flame flickering against the window. Pitch black outside. Slowly pan across to reveal an unsmiling OWEN. He's wearing dark t-shirt and shorts, just sitting there, futilely blowing at the unmoving flame - it's silent and nightmarish.

OWEN (V.O.)

My name is Doctor Owen Harper and this is my life.

He gives up trying to blow the candle out and slowly pushes his hand down onto the flame (PRAC). No pain as it goes dark.

CUT TO:

2 INT. OWEN'S FLAT - BATHROOM - DAY - MORNING

2

OWEN opens his bathroom cabinet. Picks up a can of shaving foam (something trendy) and a razor. Moves as if to start shaving then stops. There's no need. Drops them both in the bin.

OWEN (V.O.)

Every day it's the same. I get up. Get ready for work.

He closes the cabinet door. Darkness.

CUT TO:

3 INT. OWEN'S FLAT - KITCHEN - DAY - MORNING

3

OWEN opens his fridge. Mouldy fruit. Milk. Beer. Smoothies. Cheese. Picks up a smoothie. What's the point? Puts it back. The kitchen is empty and it's still dark - the only light coming from the open fridge door.

OWEN (V.O.)

Same as everyone else.

He shuts the fridge door. Darkness.

CUT TO:

4 EXT. A STREET - DAY - MORNING

4

A sudden explosion of movement as an unsmiling OWEN stands in the middle of a busy street. The sun is rising.

(CONTINUED)

4 CONTINUED:

4

The people around him are sped-up, a massive blur, as the city comes to life.

CUT TO:

5 INT. TORCHWOOD - THE VAULTS - DAY - MORNING

5

Close on Owen, staring down.

OWEN (V.O.)

Thing is...

And reveal WEEVIL in the cell, kneeling before him, as in Episode 7.

OWEN (V.O.) (CONT'D)

I'm not the same.

CUT TO:

6 INT. TORCHWOOD - THE HUB - DAY - MORNING

6

OWEN stands in the entrance that leads from the Vaults. He pushes his shoulders back, standing tall and forces the typical cocky, swaggering grin onto his face. Reveal TOSH, GWEN, JACK, IANTO and MARTHA all working and chatting. Lots of movement.

OWEN (V.O.)

I get to work and everyone's doing the same old thing. Babbling away about aliens and weddings and lights in the sky.

Close on OWEN.

OWEN (V.O.) (CONT'D)

I'm not real. Three days ago, I died.  
And they think I'm fine.

OWEN slowly closes his eyes.

CUT TO:

7 INT. THE BAY - UNDERWATER

7

OWEN is underwater with his eyes closed - calm and serene. NB We don't know it's the Bay (see Sc 33).

OWEN (V.O.)

(whispers)

But, they're wrong.

(CONTINUED)

7 CONTINUED:

7

And - shit - suddenly his eyes open and he's silently screaming with impotent rage (POSS FX - no air bubbles).

CUT TO:

8 EXT. TALL BUILDING - NIGHT

8

Close on OWEN. Cheeky grin. Complete contrast to Scene 7. And reveal he's standing on a roof. He's dressed in the clothes he'll be wearing from Scene 38 onwards - he also has a bandage and splint on his left hand. He's got a small, black rucksack on his back. MAGGIE is standing next to him. She's wearing normal, everyday clothes. They're on the roof of a tall building, Cardiff lit up behind them.

OWEN

So. You ready to jump?

**OPENING TITLES**9 EXT. TALL BUILDING - NIGHT

9

A few seconds later. MAGGIE standing back from the edge, looking at OWEN. She's irritated.

MAGGIE

Would you just piss off. Get off my roof.

He laughs.

OWEN

Your roof?

She strides towards him. Face right into his.

MAGGIE

I'm going to jump so just leave me alone.

He walks back to the edge.

OWEN

Look, darlin, I'm not here to stop you. Seriously. You think you've got problems? Awh, did a nasty man dump you?

He turns to look at her. She's lighting a cigarette.

MAGGIE

Oh, sorry love, were you talking to me?  
(MORE)

(CONTINUED)

MAGGIE (CONT'D)  
It's just, you know, bit busy, not  
really interested in listening to-

And she stops. OWEN has pulled up his top to reveal the hole over his heart.

MAGGIE (CONT'D)  
That's gross. What is it?

OWEN  
I was shot.

She smirks as she goes over to him.

MAGGIE  
Yeah, right. Okay. So you're saying  
that's not make-up?

He shakes his head.

MAGGIE (CONT'D)  
So if I tried to stick my finger...

She trails off as she sticks her finger into the hole.  
She stares - disgusted and amazed. Drops the cigarette.

OWEN  
Told you.

She pulls the finger out - no blood or goo on her finger.

MAGGIE  
What the hell are you?

OWEN takes her hand and leads it to his wrist.

OWEN  
Dead.

He leads her hand to the side of his neck.

OWEN (CONT'D)  
Dead.

She pulls her hand away.

MAGGIE  
That's not... Look, you can't be dead.  
You're standing here. You're talking.  
You're moving. You're not dead.

He looks at her. Face facts.

9 CONTINUED: (2)

9

MAGGIE (CONT'D)  
You're... you're dead? But...

OWEN  
I was brought back. I'm like Jesus but without the beard.

(beat)  
Oh shit. I'm never gonna have a beard. Not that I wanted one but, you know, maybe one day. Arse.

MAGGIE  
Okay. Okay. You're dead. That's... clearly a bit shit and I'm sorry and everything but... if you're dead, why are you here? You can't be wanting to jump. You can't die twice.

OWEN  
Sorry, are you an expert?

MAGGIE  
Sorry, are you an idiot?

OWEN  
Yeah. A dead idiot.

MAGGIE  
(sarcastic)  
Oh you're funny, you are. So, come on then, what's it like?

OWEN  
What?

MAGGIE  
Being dead. What delights have I got to look forward to?

OWEN  
Difficult to say. Darkness. Nothing.

A beat as she takes this in. Watching him.

MAGGIE  
Cheery, thanks.  
(beat)  
Look... why are you here?

OWEN  
Well, I guess it started on the day I was sacked.

Close on OWEN.

(CONTINUED)

9 CONTINUED: (3)

9

JACK (V.O.)  
Doctor Owen Harper, Torchwood Officer  
565, I am relieving you of your  
position.

CUT TO:

9A INT. TORCHWOOD - JACK'S OFFICE - DAY - MORNING

9A

JACK and OWEN are standing, facing each other. IANTO to  
one side. JACK being professional.

OWEN  
Bollocks. Sorry Jack, but this is  
bollocks.

JACK  
You must hand in all weapons and  
security passes.

OWEN  
Why? Just tell me why.

JACK  
Three days ago, you died. We need to  
examine you.  
We need to find out what you are. We  
need to be certain you're okay.

OWEN  
You almost sound as if you care.

JACK  
Until I'm confident you're fit for duty,  
Martha Jones will replace you as  
Torchwood's new medical officer.

OWEN  
And there it is. Your old mate, Martha  
Jones. She's done all right out of  
this.

JACK  
She's worked out a series of tests and  
examinations.

OWEN  
And what if I refuse?

IANATO takes a step forward.

(CONTINUED)

9A CONTINUED:

9A

JACK

You'll be confined to the cells, the tests will be done and if the results show you're a danger to the team... appropriate steps will be taken.

(beat)

I'm asking you, Owen. Please... just let us help you. Let us make sure you're safe.

IANTO

I'm going to need your gun and security card please.

OWEN, beaten, handing them over.

OWEN

And how long are Doctor Jones's tests going to take?

JACK

As long as they need to.

OWEN

And what do I in the meantime? Sit around scratching my arse?

JACK lifts a coffee mug.

C/U JACK

JACK

We always need someone to make the coffee.

C/U OWEN

OWEN

That's Ianto's job!

C/U IANTO

IANTO

That's my job!

C/U JACK, smiling.

JACK

Not any more

CUT TO:

9B INT. TORCHWOOD - THE HUB - COFFEE AREA - DAY - MORNING 9B

IANTO is showing OWEN how the coffee machine works.

IANTO  
And... voila. Strong and fresh.

He sniffs the coffee.

IANTO (CONT'D)  
Mmmm.

OWEN  
And we couldn't just have a jar of instant?

IANTO  
I thought you liked your coffee?

OWEN  
(raises his cup to his lips)  
Have I shown you what happens when I drink, these days?

IANTO  
(takes cup from OWEN)  
Yeah, thanks Owen. Okay, your turn.

OWEN  
Ooh, can I? Thanks, Dad.

OWEN operates the machine. No coffee.

OWEN (CONT'D)  
Come on... what's wrong with it?

IANTO presses a switch and coffee comes out. He grins at OWEN but stops as he sees OWEN is struggling.

IANTO  
You okay?

OWEN  
What do you think?  
(beat)  
I can't even make sodding coffee.

He sits back, like a bored schoolkid.

OWEN (CONT'D)  
You're loving this, aren't you?

(CONTINUED)

9B CONTINUED:

9B

IANTO

What?

OWEN

It's like you've finally won.

IANTO

I didn't realise we were having a competition.

OWEN

Oh come on! Even Tosh had more of a life than you used to. And now you're always out on missions and shagging Jack and here's me stuck here making coffee.

IANTO

(interrupts)

Me and Jack. It's not like that.

OWEN

Yeah, yeah... you and Jack. Gwen's getting married. Martha's got her bloke. Hell, even Tosh had Tommy. And me? God, this is shit.

CUT TO:

10

INT. TORCHWOOD - THE HOTHOUSE - DAY - MORNING

10

OWEN dressed in track suit trousers and a vest, he's not sweating or out of breath. Finishing off some weights or on a running machine.

MARTHA moves towards him with a tape measure. He stops what he's doing and stands with his arms out.

OWEN

So you're choosing me over the boyfriend?

She starts to check his statistics. Waist, chest, biceps etc. Close and intimate.

MARTHA

Yeah, that's it.  
(beat)

You really don't need to worry, you know. I don't want your job.

OWEN

I know. You just find me irresistible.

(CONTINUED)

10

CONTINUED:

10

MARTHA

(laughs)

Oh yeah. That's right.  
Every morning I get up and dream of ways  
to get you alone like this.

(beat)

Well, no sign of any muscle decay.  
You're in great shape, as ever.

OWEN

It's no use coming onto me. I'm a  
changed man.

MARTHA

And...

(sighs)

Still no stiffening anywhere?

OWEN

I...

MARTHA

Please. I'm begging you. Just this  
once, just answer the question.

OWEN

Nope. No signs of rigor mortis. But  
you know...

MARTHA

(interrupts)

Stop it!

Grinning, they both go over to the screen. MARTHA typing  
in OWEN's measurements. Both looking at the results,  
serious.

OWEN

So. If I keep up the exercise, I won't  
atrophy.

MARTHA

Yep. And bonus, definitely looks like  
you're not going to age either.

She scans him with a PDA.

MARTHA (CONT'D)

No further sign of cell mutation.  
You're one hundred percent human. One  
hundred percent Owen.

Both are genuinely pleased. Close and intimate. Then a  
BLEEP from the workstation.

(CONTINUED)

10 CONTINUED: (2)

10

GWEN (OOV)

Hi, Martha. Meeting in the boardroom.  
Can you come down?

The closeness broken. OWEN reminded that MARTHA is his replacement. She looks at him, apologetic.

OWEN

You'd better go... Doctor.

MARTHA

What about you?

OWEN

Cappuccino with chocolate sprinkles.

MARTHA

What?

OWEN

(big cheeky grin)

That's what you drink, isn't it?

CUT TO:

11 INT. TORCHWOOD - NEW BOARDROOM - DAY - MORNING

11

We're in the corridor, moving down towards the Boardroom (same shot as Scene 36) IANTO, TOSH and MARTHA are sat around the table. JACK and GWEN standing next to the screen, GWEN holding a file.

JACK

Henry John Parker. Used to be a looker, but he's 90-odd now and even I have my limits. He's your basic millionaire collector of alien hoo-hah.

GWEN

Yeah. Rich old recluse.

OWEN (OOV)

Didn't we file him in the 'mostly harmless' category?

Reveal OWEN standing in the doorway with a tray of coffees. The others smile as he enters and starts to hand out the drinks. He's smiling. This is his new job and he's going to do it brilliantly. The conversation continues as Owen hands out the drinks.

GWEN

Yes.

(MORE)

(CONTINUED)

11

CONTINUED:

11

GWEN (CONT'D)

He usually gets stuff off ebay but never really does anything with it. Just sticks it behind glass and admires the beauty.

IANTO

I've been to clubs like that.

MARTHA

So, what's the problem?

IANTO

Well, they don't like you touching...

MARTHA

(grinning/interrupts)

I meant with the old bloke.

TOSH

I detected this at five-seventeen this morning.

She points a device at the screen. The image changes to a computer-generated map of the mansion location. An energy reading pulsing out of the house.

TOSH (CONT'D)

Parker's house. There's some kind of energy spike or pulse coming from it. I've never seen anything like it before.

JACK

Yet it's there, buzzing away in the valleys, fizzing like sherbert. Or like those little sour cola bottles.

OWEN finishes handing out the coffees and turns his back to them to put the tray down. Without a word, they swap the drinks around really quickly as GWEN speaks.

GWEN

Thanks Owen. So, the big question is, what's our Mr Parker found this time?

MARTHA

Why - do you think he's a threat?

GWEN

He hasn't been up until now. He's a bit Howard Hughes.

(MORE)

(CONTINUED)

11 CONTINUED: (2)

11

GWEN (CONT'D)

We know he's there and we know he's not a threat but... the story goes that he hasn't left his house since his wife died. Nobody's seen him since...

She checks the file.

GWEN (CONT'D)

1986.

JACK

Ah, the 80s. Number two on my top ten of decades.

IANTO

You've got a top ten? This better be number one.

JACK

Decade's not over yet.

OWEN is still standing slightly apart from the team.

OWEN

Hang on, we've been monitoring Parker for ages. He's always been harmless. Nothing to be scared of.

IANTO

(so innocently)

Unlike, say, Tintin?

They all turn to look at OWEN.

OWEN

Okay! I never liked Tintin. He's... weird. Freaks me out with his... face and hair and...

IANTO

I've always loved Tintin.

OWEN

You would. And he never has a girlfriend. Just that dog. I reckon he's shagging the dog, the dirty bastard!

The others laughing. GWEN claps her hands.

(CONTINUED)

11

CONTINUED: (3)

11

GWEN

Meanwhile, back at Torchwood... Alien energy pulse! Right, we're going to have to check Parker out. Tosh, do you reckon we should be worried?

TOSH

About Owen's fear of Tintin, no. About the energy pulse, possibly.

GWEN

Okay. Can you get me a complete schematic of his house. Ianto? Find out exactly what he's got. Get me an inventory of everything he's bought over the last ten years. Martha, can you get a hold of his medical history.

MARTHA

Sure.

Close on OWEN still standing alone. This should be his job.

GWEN

Let's get to it.

JACK, IANTO, GWEN, MARTHA and TOSH sweep out of the boardroom as they banter. OWEN, ignored by the others, as he keeps forcing the smile. The following dialogue fades as they leave - we stay close on OWEN.

JACK (OOV)

Oh, Gwen, any news on Banana Boat?

GWEN (OOV)

Can you believe it? Best man - arrested in Lanzarote.

IANTO (OOV)

What for?

GWEN (OOV)

Selling dodgy CDs. Rhys is furious.

OWEN alone. Then, over the top of this, calm, stark and shocking:

OWEN (V.O.)

Worldwide, nearly a million people top themselves each year.

(CONTINUED)

11 CONTINUED: (4)

11

Stay close on OWEN before:

CUT TO:

12 EXT. TALL BUILDING - NIGHT

12

OWEN is sitting on the edge. MAGGIE apart from him.

OWEN

Did you know that?

MAGGIE

What?

OWEN

Nearly a million. That's over three times the population of Cardiff. Makes you think.

MAGGIE

Not really, no.

OWEN

How long have I been up here? Ten minutes? That's... one every 40 seconds so that's what... Ten and a bit since I've been on your roof..

MAGGIE

What are you? Some kind of suicide geek?

OWEN

Told you. I'm a doctor.

MAGGIE

Yeah, right. Doctor by day, Batman by night?

OWEN

No. Just a doctor. Actually, not just a doctor. I'm a bloody brilliant doctor.

MARTHA (V.O.)

I know you are.

CUT TO:

13 INT. TORCHWOOD - AUTOPSY ROOM - DAY - MORNING

13

OWEN and MARTHA in the autopsy room - Martha looking at PARKER's medical file (no picture of PARKER) on the screen.

(CONTINUED)

13

CONTINUED:

13

OWEN sitting on the table, legs swinging, bored kid. With his left hand, OWEN's casually throwing a scalpel into the air and catching it.

OWEN

So why are you doing my job?

MARTHA

Because Gwen asked me to.

OWEN

That's not what I mean.

MARTHA

Because you died. And you need help. That's not a bad thing. Well, it's a bad thing you died obviously but it's not bad that you need help. If you know what I mean.

OWEN

You're kinda cute when you babble.

MARTHA

You're kinda cute when you're not chucking a scalpel about.

He looks at the scalpel and shrugs. Keeps throwing it. She turns to look at him.

MARTHA (CONT'D)

If I'd died, wouldn't you do the same?

OWEN

I dunno. Yeah. Probably. Maybe. But I'm making the sodding coffee!

He catches the scalpel (in his left hand). Doesn't even notice as it slices into his skin as he grips it. No blood.

OWEN (CONT'D)

Come on, won't your bloke be missing you. Has he met Jack? They all get jealous when they meet Jack.

She turns to him, getting annoyed now.

MARTHA

Owen, I don't want your job. I just want to do mine.

(CONTINUED)

13 CONTINUED: (2)

13

OWEN

But I'm fine! Look at me. One hundred percent human.

But she's looking at his hand...

MARTHA

You've sliced your hand open.

He opens his left hand, drops the scalpel and looks. Big gash. No blood. Just the ripped skin.

CUT TO:

14

INT. TORCHWOOD - AUTOPSY ROOM - DAY - MORNING

14

MARTHA is sewing up the wound.

MARTHA

The wound's not going to heal so you're going to have to re-stitch it every week or so.

(weak smile)

At least you don't need any anaesthetic.

OWEN

Yeah, can't feel anything. Can't feel the needle. Can't feel the thread. I can't feel your hands on mine.

He takes her hand. Close and intimate.

OWEN (CONT'D)

I can touch things, hold them, I know they're there. But I can't feel them.

(beat)

I'm numb.

MARTHA

Do you see why Jack's worried? Bruises won't heal. Bones won't mend. You're... fragile.

He shrugs.

OWEN

Yeah well, I'd best get used to doing things myself.

And, with difficulty, he starts to sew up his own hand. MARTHA watching. OWEN looks up, big grin. MARTHA smiles back, but her heart is breaking for him.

CUT TO:

15

INT. TORCHWOOD - THE HUB - DAY - MORNING

15

MARTHA and GWEN at her workstation. She's upset by what she's seen.

GWEN

You all right?

MARTHA

Yeah. No.

She looks down into the autopsy room at OWEN finishing off sewing his own hand, biting the thread. GWEN sees MARTHA needs a distraction.

GWEN

Rhys's parents. They can't stand me. Reckon I'm not good enough for their little boy. I was going to wear this red wedding dress, yeah. Just to wind them up. The scarlet woman. But it's my wedding and I wanted it, you know, to be perfect. So...

She presses a button and a photo appears on the screen. It's a model in a wedding dress but the model's head has been replaced by a slightly-too-large cut-out of GWEN's face. MARTHA smiles weakly.

GWEN (CONT'D)

I look so beautiful, don't I!

(beat)

I'm joking! You can laugh.

MARTHA

He's dead and he's sewing his own hand up and he can't feel it and there's nothing I can do.

GWEN

Give him time. Owen's strong. So are you. Jack always says the most important thing is to keep hold of your life. You've got to remember who you are. We all have.

MARTHA nods, grateful then leans forward to see what GWEN's got on her screen - revealing that OWEN has been standing and listening at the top of the autopsy room stairs throughout the conversation.

(CONTINUED)

15

CONTINUED:

15

MAGGIE (V.O.)

You always listen in to other people's conversations?

CUT TO:

16

EXT. TALL BUILDING - NIGHT

16

OWEN

Yeah, hole in the chest. Sorry if I don't follow the social niceties any more.

MAGGIE

You mean you did before?

OWEN

God, you're a pain in the arse, aren't you? That why your bloke dumped you?

She looks at him. Suddenly angry.

OWEN (CONT'D)

Ooh! Did I hit a nerve? Little lady get her heart broken?

She regains control.

MAGGIE

No, actually. He died.

OWEN looks at her, surprised and embarrassed.

OWEN

I'm sorry.

MAGGIE

No you're not. You couldn't care less about me and I don't care about you. Just because we're both planning on jumping, doesn't mean we've some kind of special connection.

OWEN

You don't know the half of it.

CUT TO:

17

OMITTED

17

18

OMITTED

18

19

INT. TORCHWOOD HUB - DAY - MORNING

19

OWEN is on the gantry by the dragon mural. He's looking down at the work area. GWEN and TOSH at their workstations working alongside IANTO and MARTHA. They're working as a team. The new team. Without OWEN.

JACK joins him.

OWEN

More coffee?

JACK

I'm all coffeeed-out, thank you.

OWEN

(heartfelt)

Give me something to do.

JACK

You know I can't. Rules and regulations.

OWEN

Fine. I might as well go home then.

A beat.

JACK

(keeping eye contact)

Okay.

OWEN walks away, then stops. Turns back.

OWEN

What exactly do I do when I get there?

JACK

Watch TV. Just... chill.

OWEN

I'm dead, Jack. I'm permanently chilled.

(beat)

You know, you get to live forever. I get to die forever. Funny that.

Close on JACK, a second of silence then suddenly the song from Scene 20 starts to play as JACK stands there.

CUT TO:

20 INT. OWEN'S FLAT - LIVING ROOM - DAY - AFTERNOON 20

OWEN is sprawled watching the television. MTV, something suitable is playing at a loud volume. He makes a decision.

CUT TO:

20A INT. OWEN'S FLAT - BATHROOM - DAY - AFTERNOON 20A

The music still playing as OWEN empties the bathroom cabinet. Jump cuts as he puts deodorant, toothpaste, shower gel, loo rolls etc into a bin bag. He's resigned, exhausted - no rage.

CUT TO:

20B INT. OWEN'S FLAT - KITCHEN - DAY - AFTERNOON 20B

Music continues as OWEN empties the fridge. Jump cuts as he puts the fruit, smoothies, bread etc into the bin bag. He smells the milk but can't smell anything. He pours the lumpy milk down the sink. Bins the carton.

CUT TO:

20C INT. OWEN'S FLAT - LIVING ROOM - DAY - AFTERNOON 20C

Music continues. OWEN has a box of photos. Jump cut as he looks at them. Selecting ones then screwing them up and putting them into the bin bag. OWEN as a child. OWEN in a club. OWEN at parties (without Torchwood). OWEN with DIANE. Hold on the last one before he screws it up and bins it - just as there's a knock at the door.

CUT TO:

21 INT. OWEN'S FLAT - FRONT DOOR - DAY - AFTERNOON 21

OWEN opens the door and TOSH is standing there holding a Jubilee Pizza box. The music sounding from the living room.

CUT TO:

22 INT. OWEN'S FLAT - LIVING ROOM - DAY - AFTERNOON 22

TOSH sits on the sofa next to OWEN. She's eating the pizza and drinking a bottle of beer. The music video still playing but the volume lowered.

OWEN

So. Jack asked you to come round then?  
(MORE)

(CONTINUED)

OWEN (CONT'D)

'Tosh! Talk to Owen. Get him to open up, godammit!'.

TOSH

You haven't changed, have you? It's all about Owen. I've actually had a hell of a morning, you know.

OWEN looking bemused as TOSH talks. Jump cuts throughout her speech - and close-ups of her eating and drinking. The song still playing. Tension building up.

JUMP CUT TO:

TOSH (CONT'D)

And so Jack called me in at 5. When has Parker ever had anything dangerous? He could have waited until I got there but no, strange energy pulse and it's 'let's get Tosh in'. Oh, and when Gwen got in... first thing she did? Say sorry for not asking me to be a bridesmaid. I mean... me? So I told her that I'm sure I'll cope. Forgot to ask, how's your hand by the way? Look at mine! Bruised it last night, banging on the wall. These new people who've moved in next door. They're... well, you know, at it all hours. It's like they're hammering on the wall. I mean, I know you'd find it funny but... Owen, when was the last time you Hoovered in here? It's a right state. So yeah, as well as coping with starting at 5 and Gwen's wedding obsession, I had Ianto babbling on at me about credit card expenses! Like I wasn't busy or anything! I mean, I never use my card. Ooh! That reminds me. He did bring me this new artefact. It's like silver. Like a... plaque and it had this strange writing on it. So, bless him, he's all excited thinking he's discovered some message from the stars... guess what? Croatian. I ran it through the language translator and it's Croatian.

TOSH putting down the empty pizza box and bottle. Sitting back. Full and relaxed. Looking over at OWEN.

TOSH (CONT'D)

So, go on, how's your day going?

(CONTINUED)

22 CONTINUED: (2)

22

MAGGIE (V.O.)  
You sound like an old married couple.

CUT TO:

23 EXT. TALL BUILDING - NIGHT

23

They're sitting next to each other. Closer. Both  
knowing that things are bad.

MAGGIE  
(sad smile)  
Brian used to say I talked too much.

OWEN  
Tell me about him.

Close on MAGGIE as we hear the laughter from Scene 24.

CUT TO:

24 EXT. REGISTRY OFFICE ENTRANCE - DAY - MORNING

24

MAGGIE and BRIAN outside the registry office - simple  
wedding, no top hat 'n' tails or flowing dresses. GUESTS  
throwing confetti at them. Distorted laughter and  
cheering.

MAGGIE (V.O.)  
Today's my wedding anniversary.

CUT TO:

25 INT. WEDDING CAR - DAY - MORNING

25

BRIAN driving the car. MAGGIE in the passenger seat.  
She's talking to him. Grinning. So happy. Confetti  
scattered over their shoulders.

CUT TO:

26 EXT. TALL BUILDING - NIGHT

26

Close on MAGGIE.

MAGGIE  
There was an accident.

CUT TO:

27 OMITTED

27

28 EXT. ROAD - DAY - MORNING

28

Silence. Close on tin cans banging silently on the road. Pan across 'just married' banner trailing in the wind. Reveal upside-down, battered car. BRIAN inside, smashed up, dead. MAGGIE has crawled out.

She's staggering down the road. Fresh blood down one side of the dress. Cuts to the face. She's in shock. Just walking.

MAGGIE (V.O.)  
We'd been married less than an hour.

And keep on this image as long as possible.

CUT TO:

29 EXT. TALL BUILDING - NIGHT

29

MAGGIE  
I was picking confetti out of my hair  
when it happened.  
(beat)  
My perfect day.

And she looks at OWEN.

OWEN  
Shit. I'm...

MAGGIE  
Yeah. Sorry. I know.

OWEN  
But you've waited a year. You've waited  
until your wedding anniversary to kill  
yourself?  
(beat)  
Why?

MAGGIE  
Does it matter?

OWEN  
(firm)  
Why have you waited?

As she talks, she starts to walk towards the edge. This is it.

MAGGIE  
Because I believed people. I believed  
them when they said it would get better.

(CONTINUED)

29

CONTINUED:

29

She laughs. Broken.

MAGGIE (CONT'D)

So, what do you think, doctor? Do you really think it's going to get any better?

And she's at the edge. Close on OWEN. He looks terrified and thoughtful and dark. White-out.

CUT TO:

30

INT. OWEN'S FLAT - LIVING ROOM - DAY - AFTERNOON

30

TOSH is silently talking as OWEN watches - the same terrified/thoughtful/dark expression on his face as the facade drops. Reprise from end of Scene 22.

TOSH

(muted)

Croatian. I ran it through the language translator and it's Croatian.

TOSH putting down the empty pizza box and bottle. Sitting back. Full and relaxed. Looking over at OWEN.

OWEN staring, feeling the anger rising. And now we hear TOSH...

TOSH (CONT'D)

So, go on, how's your day going?

A pause as he looks at her. He looks terrifying.

OWEN

Why are you here, Tosh?

TOSH

I want to help.

He cuts her off by leaning across and kissing her. A snog that takes her by surprise.

OWEN

(gentle)

Is that why you came?

TOSH

I... I don't know.

OWEN

Oh... sweet, lovely Tosh. You didn't even flinch at how cold I am.

(CONTINUED)

30

CONTINUED:

30

TOSH

Owen, just let me help you.

OWEN

And how are you going to do that? Are you going to look after me? Am I going to be your new special project?

TOSH

Oh, Owen... come on...

OWEN

(snaps)

That's not what you really want, is it? You want me. You always have. Looking at me. Watching me as I screwed all those women, your heart breaking. But now I'm different, yeah? All safe and lovely and romantic and... isn't it just beautiful.

TOSH

You can say what you like. I'm not leaving you.

OWEN suddenly laughs. Cruel. Horrible.

\*

OWEN

No! Of course, you're not. Because this is it, isn't it? This is our date. You and me. On a date. Just like you wanted!

\*

\*

\*

\*

TOSH

Stop it...

\*

\*

\*

OWEN

All we need is a pool table -

\*

\*

\*

TOSH

Stop it! What's wrong with you?

\*

\*

\*

OWEN

Don't you see? I'm broken!

\*

(realises)

Oh but that's it, isn't it? That's it! That's what you want. Someone who's more screwed up than you! Well, you want screwed up? How about this?

And he grabs the little finger on his left hand and starts to pull it back.

(CONTINUED)

30 CONTINUED: (2)

30

TOSH

Owen! Stop it! Stop it now!

But he ignores her and pulls the finger right back until with a loud crack, it breaks.

OWEN

There, I'm broken! Is that really what you want?

Then he looks at his finger. Realising what he's done. They both look at his finger as Tosh stands up, strong and furious, livid with him.

OWEN realises he's clearly not coping and staggers to his feet, speechless, and backs out of the flat, letting the door slam behind him.

CUT TO:

30A OMITTED

30A

31 EXT. CARDIFF STREETS - DAY

31

OWEN running through the streets, surrounded by life.

CUT TO:

32 EXT. THE BAY - DAY - AFTERNOON

32

OWEN keeps on running, past the tower, down toward the bay (close to the Reception entrance) and then - no stopping, no diving, no jumping, no thinking - he just runs into the water and disappears under the surface.

CUT TO:

33 INT. THE BAY - UNDERWATER - AFTERNOON

33

This is the same scene as Scene 7. OWEN starts to silently scream with rage - we fade to black. Hold on the black for a while.

CUT TO:

34 EXT. THE BAY - DAY - AFTERNOON

34

The black is broken as OWEN emerges up out of the water - he doesn't need to gasp for air.

JACK (OOV)

36 minutes. Not bad.

(CONTINUED)

34

CONTINUED:

34

JACK is casually sitting on the wooden decking, holding a stopwatch. He watches as OWEN pulls himself onto land.

OWEN

You were watching?

JACK

Skinny guy in tight jeans runs into water? I was taking pictures!

JACK starts to lead OWEN towards the Hub's reception entrance. JACK turns back to him:

JACK (CONT'D)

(cold)

How long's this going to go on for, Owen?

CUT TO:

35

INT. TORCHWOOD - RECEPTION AREA - DAY - AFTERNOON

35

IANTO standing with towels as JACK brings OWEN in. JACK's all friendly again.

IANTO

You got him then?

JACK

He looks good all wet, doesn't he?

JACK ruffles OWEN's hair. OWEN glares then collapses onto the seat behind the desk.

IANTO

Not really my type.

The door to the corridor opens and GWEN looks out, towards JACK and IANTO, from the corridor. She ignores OWEN.

GWEN

Come on, Jack. We've a job to do.

And she heads out, towards the Hub, with IANTO following. OWEN starts to rise but JACK firmly pushes him back onto the chair then follows the others. Door closes behind them. Close on OWEN alone.

CUT TO:

36

INT. TORCHWOOD - NEW BOARDROOM - DAY - AFTERNOON

36

We're in the corridor leading to the boardroom. Slow move down through the scene. Through the doorway, we see JACK and GWEN standing at the screen. MARTHA and IANTO sitting. The new team.

GWEN

Martha. What can you tell me about Henry Parker, then?

MARTHA

Nothing

GWEN

Sorry?

MARTHA

There's nothing. No NHS file or anything. Basically, he just went completely off the radar back in '86.

IANTO

When his wife died.

MARTHA

Yeah. Which makes me wonder what he's been up to since then. Cut off from society for over 20 years. Who knows what he's capable of.

GWEN

Ianto, did you do the inventory?

IANTO checking his notes.

IANTO

I've identified most of what he's bought over the last year. A Dogon eye. A ceremonial sword - possibly from Fushari.

A pair of Myakian wings. Some meteorites. An Arcateenian translation of James Herbert's 'The Fog'.

MARTHA

All mostly harmless?

IANTO

Exactly. But there's a couple of things we've never seen before. No pictures, sorry.

(CONTINUED)

36

CONTINUED:

36

GWEN

So one of them is causing the energy spikes?

IANTO

Looks like it. Tosh left a program running... they're getting bigger. Dangerously bigger.

GWEN

Right, just to clarify. Nobody's seen Parker in over twenty years but someone's buying alien artefacts and getting them sent to his house? He, or they, have recently bought something, but we don't know what - and it's giving out some kind of unknown energy?

JACK

So... we could be looking at nothing or this could be the end of the world.

GWEN

We'd best get in there.

JACK

Quietly, though.

GWEN

Okay, Parker employs a Mr Philip Farrington to run security. There's at least six guards, electric fences, CCTV everywhere... all of which we can bring down by taking out the generator but... then there's these.

She points to a number of flashing cursors on the screen.

GWEN (CONT'D)

Heat sensors.

MARTHA

As in body heat?

GWEN

Yeah. Solar-powered. One on every doorway and every window. The guards have a remote control thingy to switch them off but otherwise... walk under them and the whole place goes into lockdown. And there's nothing we can do to shut them off.

(CONTINUED)

36 CONTINUED: (2)

36

IANTO

So. How are we going to get past them?

OWEN (OOV)

Me.

And everyone turns directly to our POV. Reveal OWEN standing in the doorway, towel around his shoulders.

JACK

Martha?

MARTHA

Well, it's a chance to find out what he can and can't do. A final test.

JACK

Let's try not to use the word 'final'.

OWEN turns to leave... But TOSH is standing at the other end of the corridor.

OWEN

Tosh.

She walks towards him and gives him his keys.

TOSH

I turned your telly off.

And she smiles as she walks past him, into the boardroom. Close on OWEN, stunned.

MAGGIE (V.O.)

You screamed at her... You said all those things, and that's it?

CUT TO:

37 EXT. TALL BUILDING - NIGHT

37

OWEN looking upset. MAGGIE still at the edge.

OWEN

That's Tosh. Always the professional.

MAGGIE can't deal with this and, furious, comes back from the edge to confront him.

MAGGIE

I don't care. I'm not interested in you, in old men or alien meteors. I came up here because my husband died. I just want to jump.

(CONTINUED)

37

CONTINUED:

37

Suddenly OWEN grabs her shoulders and pushes her quickly back towards the edge - she's facing him, alarmed because she won't know when they get there. She tries to get free.

MAGGIE (CONT'D)

Get off! Get off me now!

OWEN

Fine! Let's get on with it then.

There's a pause as they both look at each other and look down. Dizzying POV shot. Are they going to do it?

OWEN (CONT'D)

Yeah right. You're too scared.

MAGGIE

(quieter)

Aren't you?

(beat)

How did you... how did you get from that to here? What happened?

CUT TO:

38

OMITTED

38

AND

AND

39

39

40

EXT. A ROAD OUTSIDE PLAS HENDRE - EVENING

40

The mansion, Plas Hendre, lit up in the background. Big and dramatic. OWEN, JACK and MARTHA standing around the parked SUV. OWEN is sticking a comms device in his ear.

MARTHA

Owen, look at me. Serious now. If you hurt yourself, you will not recover. It's like I said, any bruises you get, they're not going to heal. Do not engage in any physical combat. One punch and you're gone. You are going to have to be so careful

OWEN

Yeah, thanks Nan.

MARTHA

Listen, if you fall over and break your leg, that's it. You never walk again.

OWEN holds up his left hand. A splint and bandage over the broken finger.

(CONTINUED)

40

CONTINUED:

40

OWEN

We've been through this. I get it. I'm  
made of glass.

He starts to walk off. Then, MARTHA calls out.

MARTHA

I'm sorry.

OWEN stops and looks back.

MARTHA (CONT'D)

You saved my life.

(beat)

You're dead because of me. Take care.

OWEN nods. A serious moment as they look at each other. Then, JACK, breaking the ice throws a t-shirt at OWEN.

JACK

Oh and you'll need this.

CUT TO:

40A OMITTED

40A

41 EXT. PLAS HENDRE GROUNDS - NIGHT

41

NB: From here on, intercut with JACK and MARTHA INT. SUV and TOSH, GWEN and IANTO INT. THE HUB as necessary.

Big house and grounds, sweep down to reveal OWEN hiding in a hedge. He looks over at two suited men who are guarding the grounds. One (DAVE WEBB, 29) is considerably larger than the other (BEN TAYLOR, 29). They've got Bluetooth earpieces and look like presidential bodyguards. To one side is a CCTV camera, moving slowly from left to right - a red LED showing that it's active.

TOSH (OOV)

Owen.

OWEN reacts.

OWEN

Yeah, hi Tosh.

TOSH (OOV)

Okay, the power in the house is supplied from one private electrical generator. There's a back-up unit but take the main one down and you've got one minute twenty of blackout time.

(CONTINUED)

41

CONTINUED:

41

OWEN

Ianto - you can only get rid of one of the blokes, yeah?

IANTO (OOV)

Might look a bit suspicious if there were two phone calls.

OWEN

Well, try and make it the big one, okay?

One of the suited men's mobile phone rings. TAYLOR answers the mobile.

OWEN (CONT'D)

(whispers to himself)

Arse.

NB. We hear both sides of the telephone conversation. GWEN over OWEN's comms and TAYLOR from OWEN's POV.

TAYLOR

Hello?

GWEN (OOV)

Mr Taylor? Mr Benjamin Taylor?

TAYLOR

That's right, yeah. Who's this?

GWEN (OOV)

Mr Taylor, I'm calling from St Helen's Hospital. A Mrs Christine Taylor was brought in an hour ago. She's been in a car accident.

TAYLOR

But... where... Is she okay?

GWEN (OOV)

She's going to be fine but she's asking to see you.

TAYLOR

Yeah. Yeah. I'm on my way.

He ends the call.

WEBB has moved closer to TAYLOR.

WEBB

You all right?

(CONTINUED)

41 CONTINUED: (2)

41

TAYLOR

It's Chrissie. She's been in an accident. I've... Look, I've got to go.

WEBB

Yeah, of course. I'm sure she'll be fine.

TAYLOR runs into the house as WEBB moves away from the generator and holds his earpiece as he talks.

OWEN

So it's just me and the big bloke then.

FARRINGTON (OOV)

Yes, Webb?

OWEN

Who the hell's that?

GWEN (OOV)

Philip Farrington. We've patched you into their frequency.

OWEN looks up and checks the CCTV camera. It's now pointing in the other direction. He steps out from behind the hedge and moves towards the doorway.

WEBB

Mr Farrington? Ben's had to go. His wife's been in an accident.

OWEN's just at the doorway when WEBB sees him.

OWEN

Don't mind me, mate! Just come to check the meter.

And he nips around the corner...

CUT TO:

41A EXT. PLAS HENDRE GROUNDS - SIDE ENTRANCE - NIGHT

41A

OWEN heads towards a doorway - above it is another CCTV camera. On the wall, near to it, is an electrical generator. A covering door, which when opened reveals a sheet of glass protecting a circuit board.

OWEN

(into comms)

Okay, I'm here.

WEBB appears from around the corner.

(CONTINUED)

41A CONTINUED:

41A

WEBB

Move away from there.

OWEN just stares back at him. WEBB comes over, looming over OWEN who is hiding the t-shirt behind his back.

WEBB (CONT'D)

I said-

OWEN

(impression of WEBB)

Move away from there.

WEBB goes for OWEN, furious. OWEN grins as WEBB pulls his arm back to hit OWEN who ducks and kicks his leg - smart

and economical. WEBB loses his balance, and falls over. He looks up to see OWEN towering over him - OWEN now looking inside the generator then smiling down at WEBB.

OWEN (CONT'D)

You want to see what I can do?

He takes his hand out from behind his back and unrolls the t-shirt. It's a Tintin t-shirt.

OWEN (CONT'D)

Yeah, thanks guys. Very funny.

WEBB starts to get up so OWEN, suddenly cold and professional, pulls out a gun and stares him down.

OWEN (CONT'D)

Really?

Then, he wraps the t-shirt around his left hand and punches through the glass and circuit board into the generator. The mansion's lights start to flicker. WEBB looking up scared. Nightmarish. And OWEN yanks at the cables behind the circuit board. Pulls them out and holds onto them. His body juddering and shaking as electricity courses through him. The lights flickering faster now. Longer periods of darkness. From WEBB's POV this is terrifying. (FX/PRAC)

OWEN (CONT'D)

I'm dead already, mate.

And all the lights go out and silence as the generator stops.

FARRINGTON (OOV)

Webb? Dave, are you there?

(CONTINUED)

41A CONTINUED: (2)

41A

WEBB starts to move again so OWEN uses his gun to whack him around the side of the head. WEBB collapses, unconscious.

TOSH (OOV)

One minute twenty until the backup generator comes online.

OWEN pulls his hand out of the generator. The t-shirt is ruined. He drops it, unclips a torch from his belt and switches it on.

FARRINGTON (OOV)

This is Mr Farrington to all units. The backup generator will be running in 45 seconds. Mr Parker's personal generator is unaffected. Stay at your posts please.

TOSH (OOV)

Sorry, Owen... they've obviously had some work done.

OWEN runs to the doorway. He stops as he looks up at a sensor. It's small and simple. A tiny green LED shows that it's still working. OWEN smiles with delight.

OWEN

I am literally too cool for school.

He steps through.

CUT TO:

42 INT. HALLWAY - NIGHT

42

OWEN runs into the empty hallway with his torch, towards another door, glancing up at the sensor embedded in the frame. He shrugs and steps through.

CUT TO:

43 INT. PASSAGEWAY 1 - NIGHT

43

OWEN creeps into the passageway.

OWEN

Right, I'm in.

TOSH (OOV)

Okay, the energy reading seems to be coming from the first floor. A room at the back of the house.

(CONTINUED)

43

CONTINUED:

43

OWEN

Can you give me anything else?

TOSH

Sorry.

OWEN

No worries. I'm getting used to being  
in the dark.

Suddenly, the lights come on. OWEN creeps along the passageway until he reaches a door on the left. He puts his head against the door but can't hear anything. He eases the door open and looks into the new hallway. As he does all this, FARRINGTON's voice sounds over the earpiece.

FARRINGTON (OOV)

The back-up generator's online. I've checked on Mr Parker and he's all right. Webb, you're not at your post. Come in please?

OWEN eases the door open and strides through.

CUT TO:

44

INT. HALLWAY - NIGHT

44

OWEN enters the hallway. There's a set of stairs at the opposite end. He's creeping towards them when another PHILIP FARRINGTON (late 30s) appears at the top of the stairs and points his gun at OWEN.

FARRINGTON

Hold it there.

OWEN stops and puts his hands up. He smiles at FARRINGTON.

OWEN

Evenin'. Nice place you've got here.  
Loving what you've done with the  
paintings.

FARRINGTON moves towards him, keeping his gun pointed at OWEN.

FARRINGTON

Who are you?

OWEN glances up. He's underneath another heat sensor. FARRINGTON follows OWEN's gaze and, for the first time, looks concerned.

(CONTINUED)

44

CONTINUED:

44

FARRINGTON (CONT'D)

Why aren't the sensors picking you up?

OWEN takes a step towards FARRINGTON.

FARRINGTON (CONT'D)

Stop! I'm telling you stop or I'll  
shoot.

OWEN

No you won't. You're a security guard.

(nods at gun)

That's just for show.

JACK (OOV)

What are you doing, Owen?

FARRINGTON cocks the pistol.

OWEN

You know what a bullet does to a living  
person? It's not like a knife through  
butter. It rotates. Tearing into the  
flesh and gooey stuff inside. Ripping  
into organs and, oh, it ain't pleasant.FARRINGTON's hand starts to shake slightly as OWEN takes  
another step.

OWEN (CONT'D)

But anyway, I've no body heat and you  
must know what that means.

OWEN starts to slowly walk towards FARRINGTON.

OWEN (CONT'D)

You can't kill a dead man.

FARRINGTON really starting to sweat as OWEN gets real  
close.

FARRINGTON

(scared)

What are you?

OWEN

I'm... wrong.

OWEN standing in front of FARRINGTON now. OWEN smiles.  
It's terrifying.

FARRINGTON

(louder)

What are you?

(CONTINUED)

44

CONTINUED: (2)

44

OWEN reaches up with his (bandaged) left hand.

OWEN

I'm broken.

He calmly takes the gun out of FARRINGTON's hands.

OWEN (CONT'D)

I'm Doctor Owen Harper. And I'm having one hell of a day.

He hits FARRINGTON with the gun - cut to black.

CUT TO:

45

INT. PARKER'S BEDROOM - NIGHT

45

The bedroom is dark. Light as OWEN opens the door, not knowing what he'll find. He turns and sees a bank of retro black-and-white television monitors against one wall. They're showing flickering CCTV footage of various rooms in the house - it's all very dark and spooky. Then he turns and sees medical equipment against the other wall. Follow this down and sees HENRY PARKER, late 80s, lying in a bed. He's attached to the equipment and to a drip. His eyes are closed and he's still. And he's clutching the gentle glowing PULSE to his chest. OWEN gingerly takes a step towards the bed. Then another. Silence, then suddenly:

PARKER

Yes?

PARKER's eyes snap open and he looks at the shocked OWEN. OWEN, quickly recovering.

OWEN

It's okay, mate. I'm not here to hurt you. I'm a doctor.

PARKER coughs, clearly ill, then indicates the black-and-white monitors.

PARKER

You're a very violent doctor. I've been watching you.

OWEN slowly continues to approach the bed.

OWEN

Henry Parker, yeah?

(CONTINUED)

45

CONTINUED:

45

PARKER

(nodding)

Did the American send you?

OWEN

Sorry?

PARKER

You're Torchwood, yes? They could have sent that Japanese girl. I like her.

OWEN

Erm... yeah, sorry. You got me.

PARKER

Is she on your phone thing? The earpiece?

OWEN

Yeah.

PARKER

(louder)

Hello! Just to say you've got very lovely legs. You should show them off more.

OWEN smiles then looks professional.

OWEN

What's wrong?

PARKER

Three heart attacks. One failed bypass.

Then PARKER slowly smiles. Creepy.

PARKER (CONT'D)

But I'm fine. Because of this.

OWEN looks at the Pulse as it gently glows. Professional, he takes out a PDA and starts to scan the Pulse.

PARKER (CONT'D)

It's called the Pulse.

OWEN

You know what it is?

PARKER

I named it. That's good enough for me.

(CONTINUED)

45

CONTINUED: (2)

45

OWEN

What do you think it's doing?

PARKER

It's keeping me alive.

OWEN looking confused as he scans it. He looks at PARKER who is suddenly alive and passionate.

PARKER (CONT'D)

No! You're not taking it.

OWEN

It could be dangerous, right? I just need to find out what it's doing.

PARKER

It's saving me.

OWEN

We've been detecting energy readings. And, yeah, they're definitely coming from your... Pulse.

PARKER

I don't care. Leave me alone.

OWEN

You've got a weak heart. You think it's making you stronger?

PARKER

I don't know. It doesn't matter.

(beat)

All I know is, it works.

OWEN finishes examining the Pulse.

OWEN

I'm sorry, but it doesn't.

A beat.

PARKER

What?

OWEN

The energy isn't going into you. The power's only building up inside it - that's what we've been detecting but it isn't physically doing anything for you.

PARKER

You're wrong. I can feel it.

(CONTINUED)

45

CONTINUED: (3)

45

OWEN just shows him the PDA. PARKER straining to read it. PARKER sees that OWEN is right but refuses to accept it.

PARKER (CONT'D)

No. No. That thing must be broken.  
I'm not going to die.

OWEN

Please. Listen to me. That thing is putting a whole load of lives at risk. If it explodes, we don't know what the fall-out will be.

PARKER

(interrupts)

No. No. No. You're too young. You don't understand what it's like.

OWEN

Believe me, I do. I really do.

PARKER

(suddenly furious)

There's nothing there!

OWEN

Where?

PARKER

On the other side. I'm dying. Take away my Pulse and I'm gone. My body decomposing.

(quieter)

What was that song? About worms. Worm food. Something like that.

(louder)

I don't want that! I won't have it!

OWEN sits down. Trying to be understanding.

OWEN

You can't stop it, Mr Parker. I'm sorry but it's going to happen one day.

PARKER

And then what? Well?

(beat)

My wife. She was a Catholic. Heaven and Hell and everything and I used to go to church with her. Every bloody week, sitting there. Watching her and the others pray and I was young! I was laughing.

(MORE)

(CONTINUED)

45

CONTINUED: (4)

45

PARKER (CONT'D)

Inside I was just laughing at the nonsense of it all and now... I don't believe. I still don't believe. If I die, she isn't going to be there waiting for me. There'll be nobody there. It'll be dark and I'll be alone.

OWEN

But... where are you now?

Silence. Parker just stares, but slowly realising...

OWEN (CONT'D)

You're in the dark. And all alone. Right now. What's the difference?

PARKER

But I don't understand. What's keeping me here?

OWEN

Hope. That thing. It's just hope.

OWEN looks around the room. Sadly.

OWEN (CONT'D)

D'you really think all this is better than dying?

PARKER

It's got to be. It is better!

OWEN

You're just scared of the darkness. Join the club.

(sad laugh)

Trust me. I know how shit everything can be.

PARKER

Don't you dare sit there feeling sorry for yourself!

OWEN

I'm just saying, I know what it's like. You think you've got it bad. You don't know the half of it.

PARKER

Look at me. Look at me! I travelled the world. I fought in the war.

(MORE)

(CONTINUED)

45

CONTINUED: (5)

45

PARKER (CONT'D)

Started my own business - I made a fortune! Married. Widowed. My collection. All of it. I've done so much and this is where I've ended up. Alone. Scared of... everybody. Lying in my own piss and do you know what I want?

OWEN

Clean sheets?

PARKER

(laughs)

I want a steak. Medium rare. Black pepper sauce. Look at me. Fed through a tube. I might as well be dead already.

A beat as OWEN looks at him. PARKER realises what he's just said.

PARKER (CONT'D)

Might as well be dead.

Silence, as that sinks in. Then Parker struggles, still raging:

PARKER (CONT'D)

Why don't you just take it? I can't stop you. Why are you trying to persuade me?

OWEN realising, almost joyous:

OWEN

Cos it's your choice. Don't you see? You lucky bastard, you've got a choice.

Parker gradually getting caught up in his enthusiasm.

PARKER

What d'you mean?

OWEN

Stay here if you like. Hold on to it. Hold on to the hope. Or give it up. Give it to me and let nature take its course. You might die. You might not. But have some bloody dignity! You get to choose if you live or die! That's just so brilliant. God, I wish I had that.

(CONTINUED)

45 CONTINUED: (6)

45

PARKER

(quiet)  
I'm scared.

OWEN

Oh, Mr Parker. Henry. We're all  
scared.

PARKER

What would you do?

Silence.

PARKER (CONT'D)

Tell me. What would you do?

OWEN

I'd take a chance. I'd let go.

Pause.

PARKER

What's your name?

OWEN

Owen Harper.

PARKER

Owen. Take it.

OWEN takes the Pulse. PARKER letting go. Gripping his  
bedsheets.

OWEN

Well?

PARKER

Christ, it's dark.  
(beat then really sad)  
I'm alone. I'm so alone.OWEN looks at the Pulse. Then puts it down. It can wait,  
Parker is more important. He takes PARKER's hand.

OWEN

It's all right, mate. I'm here.

PARKER

It feels better, I think. I don't know.

OWEN

And, look, you haven't croaked.

(CONTINUED)

45 CONTINUED: (7)

45

PARKER

I'm still stuck here, though. In this bed. In the dark.

OWEN

So? We can sort that out. Open the curtains. Let some light in.

PARKER

(sad laugh)

Oh you're just like my wife. So bloody... passionate.

OWEN

Tell me about her.

PARKER

What?

OWEN

Please. Tell me about her. What was her name?

PARKER

Emily. My Emily.

OWEN

How long were you together?

PARKER

Forty-one years. Why do you want to know?

OWEN

I dunno. I guess it'd be nice just to hear about something... good.

PARKER

And you're not married?

OWEN

No, mate. Never really worked out that way.

(beat)

What was it like? Being with Emily. Being with the woman you loved?

PARKER

(laughs)

Bloody fantastic.

(beat)

She had the most amazing smell, you know?

(MORE)

(CONTINUED)

45

CONTINUED: (8)

45

PARKER (CONT'D)

You know when a woman smells clean. No perfume. Just that natural smell. Like clean and pure.

OWEN

(sad smile)

I know what you mean.

PARKER

I met her in an auction house. She lived for collecting as well. She was so full of life. Believed in God. Believed in aliens. She just believed in everything because she thought it was more exciting that way. She was so innocent.

OWEN

She sounds great.

PARKER

She is. She was.

(sad)

And every day I miss her so much.

PARKER blinking back tears. Ashamed to be like this.

OWEN

You know what? I'm coming back. You and me. We're going to face it all together and I'm going to help you.

And suddenly he's excited.

PARKER

Torchwood! You could come back and tell me about it. Tell me what it's like. I want to hear about... the aliens and the... the... everything! I need to know there's more out there. That this isn't all there is. I need to know that Emily was right!

OWEN smiles sadly.

PARKER (CONT'D)

Oh, come on. I'm dying. Who am I going to tell? The Angel Gabriel?

(whispers)

If you come back, then I won't tell the Japanese girl that you're still holding my hand.

OWEN smirks. Close on their hands.

(CONTINUED)

45

CONTINUED: (9)

45

OWEN

Well... maybe...

And suddenly, PARKER's hand grips OWEN's even tighter. OWEN looks down just as Parker's heart monitor stops it's regular beep as he starts to flatline.

PARKER

(dying hiss)

Don't die alone!

And he's clutching at his chest - having a heart attack. OWEN looks on in horror - the worst sound in the world.

OWEN (V.O.)

He was having a heart attack.

CUT TO:

\*

46

EXT. TALL BUILDING - NIGHT

46

They're still on the edge. Looking out. MAGGIE realising that this must be why OWEN wants to jump. She starts to put a hand out to stop him, but pauses. OWEN continues with his story - calm.

OWEN

Everything I've seen... everything that's out there... And it was an old man dying of a heart attack. Dying in front of me.

CUT TO:

47

INT. PARKER'S BEDROOM - NIGHT

47

Silence - OWEN desperately trying everything. Quick cuts as he hits PARKER's chest, he checks the tubes, checks the monitors, searches for something he can use then he realises... PARKER has died. He leans over and he tries to give PARKER the kiss of life.

OWEN (V.O.)

(still calm)

I couldn't save him.

(CONTINUED)

47

CONTINUED:

47

Silence - OWEN screaming and shouting with rage as he starts to thump PARKER's chest again. Shoving monitors out of the way. Anything.

OWEN (V.O.) (CONT'D)

I needed to give him air but I couldn't. I had no breath. He was just another person dying because of me. Everything that's happened to me and that was the final straw.

Silence - OWEN collapsing onto the bed, next to PARKER. Whispering into the old man's ear that he's sorry.

OWEN (V.O.) (CONT'D)

Because at that moment, I just wanted it all to end.

Then, bring up the sound of the scene as...

TOSH (OOV)

Owen! Owen, can you hear me? Owen, come in!

OWEN is regaining control.

OWEN

Yes... Yeah, Tosh?

TOSH (OOV)

The device? Is it doing anything because I'm getting... the energy levels coming from it are... Owen?!

And he's staring at the PULSE, which is glowing - simple, white light pulsing out of the metal (PRAC). The room so black, lit by the white light. Very stark. Beat as we look at this.

TOSH (CONT'D)

Owen! It's going off the screen. It's going to explode!

OWEN looks across at PARKER and grins.

OWEN

Yeah, it is, isn't it?

Close-ups of MARTHA, JACK, IANTO and TOSH. A beat as everyone realises that this is it. IANTO making the sign of the cross? OWEN looks down at the PULSE. He crouches down, next to it.

(CONTINUED)

47 CONTINUED: (2)

47

The white light pulsing like a heartbeat. He stares at it (FX).

CUT TO:

48 EXT. TALL BUILDING - NIGHT

48

OWEN and MAGGIE on the edge. He looks at her.

OWEN  
Everything ends.

She nods. It looks like they're about to jump.

CUT TO:

49 INT. THE SUV - NIGHT

49

Close on JACK.

OWEN  
Jack? Can you hear me?

JACK  
Tosh? What can we do?

CUT TO:

50 INT. TORCHWOOD - THE HUB - NIGHT

50

TOSH at her workstation, frantically pressing keys. IANTO standing behind her.

TOSH  
Nothing! There's nothing!

OWEN (OOV)  
It's okay. I'm going to hold it. See if I can absorb it.

TOSH  
Owen, the energy reading's off the scale. You won't survive.

CUT TO:

51 INT. PARKER'S BEDROOM - NIGHT

51

NB: Again, cut to the SUV and the Hub so we see the faces of JACK, GWEN, MARTHA, IANTO and TOSH as they take this in.

As he talks, OWEN wraps his arms around the PULSE. He crouches down on the floor, almost foetal, his back

(CONTINUED)

51

CONTINUED:

51

against the wall. The light glowing and pulsing through his arms. White light pulsing through the darkness (FX). He's calm.

OWEN

That's okay. These things happen.

MARTHA (OOV)

There must be something we can do.

OWEN

(interrupts)

Martha!

MARTHA (OOV)

Owen?

OWEN

If it destroys me... they're going to need a doctor and you've got all the right credentials. Medical skills, cracking arse.

MARTHA (OOV)

I'm sorry.

OWEN

And Jack?

JACK (OOV)

Yes, Owen?

OWEN

If you even attempt to bring me back again...

They both laugh.

OWEN (CONT'D)

(voice breaking)

Tosh.

He clears his throat.

OWEN (CONT'D)

Tosh!

CUT TO:

52

INT. TORCHWOOD - THE HUB - NIGHT

52

GWEN unsure what to do. Resting a hand on TOSH's shoulder but she's ignoring her. IANTO at the other workstation, looking at them.

(CONTINUED)

52

CONTINUED:

52

OWEN (OOV)

Come on, Tosh. Answer me.

TOSH

Owen.

OWEN (OOV)

I'm sorry.

TOSH

I love you.

A pause. TOSH so alone. Waiting for a response.

OWEN (OOV)

I know.

Suddenly, without warning, the energy pulse on TOSH's screen explodes - filling the screen. She stares at it - he's gone. Close-up of the screen lit up - so close we can see the pixels - then it fades to black. Silence.

CUT TO:

53

EXT. TALL BUILDING - NIGHT

53

Stay black. No image. Quiet. Then:

OWEN laughs.

MAGGIE

What happened?

OWEN

We all assume life's going to be shit, don't we? That it's all just... darkness.

And bring up the picture. OWEN pulling them back from the edge. And he reaches into the rucksack and brings out the PULSE. He holds it between them.

OWEN (CONT'D)

But you know what? Sometimes, it's not.

MAGGIE

What is it?

OWEN

Do you remember back in the 70s, NASA sent messages out into space?

MAGGIE

Sorry... before my time.

(CONTINUED)

53

CONTINUED:

53

OWEN

Well, one was just a plaque with a map of the solar system, pictures of what we look like... But a few years later they sent out an LP.

It had images and voices and music. Even a bit of Chuck Berry. Well... this is a reply. Not that we know who from.

MAGGIE

What does it do?

OWEN gently squeezes the PULSE.

OWEN

It sang to me.

The PULSE's light gets stronger (PRAC). MAGGIE in awe.

OWEN (CONT'D)

It's a glimmer of light in the darkness.

And suddenly, the white light explodes out of the PULSE Light and music. Very alien and very beautiful. MAGGIE never seen anything like it. Both of them standing there as the light surrounds them. Beautiful (FX).

OWEN (CONT'D)

See? Sometimes it does get better.

Hold on them for a moment, then:

CUT TO:

53A

INT. TORCHWOOD THE HUB - JACK'S OFFICE - NIGHT

53A

No sound. Music continuing from previous scene. JACK handing back OWEN's gun and security pass. OWEN pleased, not cocky. Holds out his hand and JACK, grinning, shakes it.

CUT TO:

54

EXT. ROALD DAHL PLAS - NIGHT

54

OWEN, JACK, and MARTHA outside the Tower. IANTO and GWEN walking from the Bay and joining them as OWEN and MARTHA talk.

OWEN

Sorry, Doctor Jones. No vacancies in Cardiff just yet.

JACK smiles. MARTHA goes in close to OWEN.

(CONTINUED)

MARTHA

That's okay. I reckon you're... well, I was going to say 'fine' but you're a hell of a lot more than that. And you've definitely got what Torchwood needs.

OWEN

What's that then?

She just slaps his arse and grins.

MARTHA

Right, well I guess that's me off.

OWEN

Thank you. For everything.

MARTHA

It's what I'm here for.  
(louder)  
Gwen, Jack.

They come over.

GWEN

You sure you can't stay? Not even for the wedding?

MARTHA

I'd love to but Tom'll be wondering where I am and that's a conversation I can do without having again.

GWEN

Oh, tell me about it.

They grin and shake hands. GWEN then goes to join OWEN. MARTHA reaches up and gives IANTO a peck on the cheek. As JACK takes MARTHA's hands, GWEN puts an arm around OWEN.

MARTHA

Well, it's been... interesting.

JACK

Oh, it's been fun. You know it has.

MARTHA

You're doing a good job, Jack.

JACK

Me? Look at you, Doctor Jones.  
(MORE)

54 CONTINUED: (2)

54

JACK (CONT'D)  
 All qualified, helping defend the Earth.  
 And so sassy with it. You should have  
 your own theme tune.

He opens his mouth to sing and she quickly grabs his face and snogs him! He pulls back, impressed and a little surprised.

MARTHA  
 Well everyone else has had a go.

They both laugh.

JACK  
 (means it)  
 Oh, you can so come back any time!

MARTHA  
 (means it)  
 Well maybe I will. One day.

Then, smiling, MARTHA JONES leaves Torchwood.

CUT TO:

54A INT. TORCHWOOD - RECEPTION AREA - DAY - EVENING

54A

\*

IANTO behind the desk, JACK standing as IANTO hands OWEN his security pass back. OWEN picks up a coffee mug and hands it to IANTO. They smile.

\*

\*

\*

IANTO  
 Welcome back, Torchwood officer 565

\*

\*

\*

JACK offers his hand. OWEN shakes it. Both grateful.

\*

OWEN

\*

Thank you.

\*

\*

CUT TO:

\*

55 INT. TORCHWOOD - THE HUB - NIGHT

55

\*

TOSH and OWEN, alone. Still a bit wary. She stands up, strong.

TOSH  
 Promise me something. No more hiding from it, keeping it all locked away. You tell me when it's bad. You share it with me. Do you understand?

OWEN steps forward and nods.

(CONTINUED)

55

CONTINUED:

55

OWEN

I'm scared. I'm scared to close my eyes  
in case... I'm trapped there. In the  
darkness.

She takes his hand and pulls him into a hug.

TOSH

I'm here.

OWEN hugs her back. So tight.

CUT TO:

55A

EXT. A STREET - NIGHT

55A

OWEN walking along a quiet street. A bit more at peace. Still has the rucksack. A scrunched-up photograph drops in front of him. He stops and looks up. Can't see anything. Picks up the photograph and unravels it. MAGGIE and BRIAN grinning like idiots at a party. He takes a few steps back and looks up... MAGGIE sitting on the edge of the roof.

OWEN (V.O.)

And that's when I saw you.

CUT TO:

56

EXT. TALL BUILDING - DAWN

56

FX: OWEN and MAGGIE in awe as the light and music surrounds them.

MAGGIE

But I thought you came here to jump?

OWEN

No. I came here to help.

He reaches into his pocket and takes out the photograph of MAGGIE and BRIAN. MAGGIE looks at it, close to tears.

MAGGIE

What do I do?

OWEN

It's your choice. If you think the darkness is too much then go for it. But if there's even a chance, some hope...

He takes her hand and they walk to the edge.

(CONTINUED)

OWEN (CONT'D)

It could be having a cigarette, your mum, buying candles, shagging a bloke. It could even be Tintin if that rocks your world. Or it could be your mates. But if there's even a glimmer of light then don't you think it's worth taking a chance? What's your name?

MAGGIE

Maggie. Maggie Hopley.

OWEN

Well, Maggie, it's up to you. It's your choice. Do you still want to jump?

FX: The PULSE's light surrounds them and it's like dawn breaking. A light in the darkness.

END TITLES