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1 OMITTED 1
2 EXT. SUBURBAN HOUSE, SUBURBAN STREET - DAY 2

Crime scene. Organised chaos, Police tape, OFFICERS & SOCO going to and fro, NEIGHBOURS watching at a distance.

The SUV roars up. JACK, GWEN, OWEN & TOSHIKO step out of the SUV - police watching, but staying back.

KATHY SWANSON strides over. Mid-30s, sexy, professional.

SWANSON

At last. You must be Torchwood. My team bitch about you all the time.

JACK

And you are?

SWANSON

Detective Swanson.

JACK

I'm Captain Jack Harkness.

SWANSON

So I've heard. Tell me something, are you always this dressy for a murder investigation?

JACK

What, d'you rather me naked?

SWANSON

God help me, the stories are true.

GWEN

So who's the victim?

SWANSON

That's victims, plural. Yesterday, a man was murdered, at 96 Oakham Street - Alex Arwyn, 28, single, estate agent - here we go, that's from the scene of crime -

(hands Jack photos)

Today, in here, we get two more -

(of the house)

Mark and Sarah Briscoe, both 33, married, he's a surveyor, she works in education.

Jack's studying the photos, smears of blood on the wall.

(CONTINUED)

2 CONTINUED:

2

JACK

What d'you make of the smears of blood?
Is that writing?

SWANSON

Work in progress, come inside and see
the finished thing.

CUT TO:

3 OMITTED

3

AND

AND

4

4

5 INT. PARENT'S BEDROOM, SUBURBAN HOUSE - CONTINUOUS

5

White sheets, white walls, and a MAN and WOMAN lying in
bed - both BRUTALLY MURDERED.

The TORCHWOOD team enter. Horrified. But barely looking
at the bodies.

GWEN

...oh my God...

On the wall above the bed, SMEARED IN BLOOD is the word:

TORCHWOOD.

SWANSON

Looks like somebody wants your
attention.

JACK

They've got it.

CUT TO OPENING TITLES

CUT TO:

6 INT. PARENT'S BEDROOM, SUBURBAN HOUSE - DAY

6

OWEN & GWEN scanning for DNA as JACK stares at the
writing on the wall, comparing it to the photo from the
FIRST MURDER. SWANSON in the doorway.

SWANSON

We found a clutch of the killer's hair
from the first murder. Lab results
should be in soon.

JACK

Good, we'll need that.
(MORE)

(CONTINUED)

JACK (CONT'D)

Now, if you could just clear the room..?
Some of this equipment is strictly need-
to-know.

SWANSON stays where she is, quiet, cold.

SWANSON

It was only a matter of time.

JACK

What was?

SWANSON

Torchwood walks all over this city, like
you own it. Now these people are paying
the price, ordinary people, ripped
apart, with your name written in their
own blood. From where I'm standing, you
did this, Captain Jack Harkness. You
did it.

SWANSON heads off. Glances between Jack, Gwen, Owen.

OWEN

Still. At least we've got a head start.
If it's someone we've pissed off, then
we can narrow it down to... ooh, five
million.

JACK

And that's just the humans.
(over comms)
Tosh, how we doing?

CUT TO:

7 INT. SUV, PARKED OUTSIDE THE HOUSE - CONTINUOUS

7

On TOSH, scanning through the files on the SUV computer.

TOSHIKO

Nothing. There's no record of Mr and
Mrs Briscoe on our database. Nor
yesterday's victim, and no link between
him and the Briscoes. No connection

8 OMITTED 8
AND AND
9 9

10 EXT. SUBURBAN HOUSE, SUBURBAN STREET - DAY 10

JACK, OWEN & GWEN just being joined by TOSHIKO, as
SWANSON stands with a TECHIE, reading the lab analysis -

SWANSON

Initial findings say... Caucasian male.
Early forties. Smokes. Drinks tequila.
Doesn't match any DNA profiles.
Only thing of interest is a compound
we've never seen before. Recognise it?

SWANSON hands it to OWEN...

OWEN

...ohh, now we're in trouble.

GWEN

What is it?

OWEN

Compound B67.

JACK

You're kidding.

OWEN

Retcon. He's got Retcon in his blood.

CUT TO:

11 INT. CONFERENCE ROOM, THE HUB - DAY 11

OWEN's calling up diagrams on the screens, showing the
chemical constitution of B67.

OWEN

B67, aka Retcon, aka the magic
ingredient of the amnesia pill.

GWEN

And that belongs to us. Whoever this
killer is, it's somebody we gave the
amnesia pill to?

OWEN

But the real question is - is he
remembering that he's a serial killer?
Or is he becoming a serial killer,
because of the Retcon?

(CONTINUED)

11 CONTINUED:

11

TOSHIKO

Is that possible?

OWEN

Fits the pattern of Compound Psychosis.
The killer's lashing out, he's writing
Torchwood, in a rage, cos he's trying to
remember -

JACK

And he's going to keep killing until he
does.

GWEN

Wait a minute... I've taken Retcon, you
gave me amnesia, when I first met you.

JACK

Then keep away from sharp objects.

TOSHIKO

But I thought Retcon was tested.

JACK

It was... By Torchwood One.

OWEN

And a right bunch of bastards they were.

11 CONTINUED: (2)

11

TOSHIKO

D'you have to sound so happy?

OWEN

Just saying. Mean streets!

JACK

Tosh, narrow the list down to fit Swanson's profile, start checking them out, fast as you can -

(to Owen and Gwen)

- you two - the victims have got to be linked, find the link, find the killer. Get to it!

Everyone's up and heading for the door, but -

GWEN

Jack? If there is a link, then why don't we just ask the victims ourselves?

JACK

Not the right time for a seance, thank you very much.

GWEN

But that first time I met Torchwood, you had that glove.

Silence around the room, all looking grim.

JACK

No way.

OWEN

Not after what it did to Suzie.

GWEN

But it brings people back to life. Just for two minutes, we could question the murder victims -

OWEN

Yeah - that's exactly what Suzie said. We trusted her, she was one of us, and she ended up dead 'cos of that thing.

JACK

The glove stays in the safe. Where it belongs.

(CONTINUED)

11 CONTINUED: (3) 11

GWEN

I know, but... These murders are happening because of Torchwood. So Torchwood's got to do something.

CUT TO:

12 OMITTED 12

12A OMITTED 12A

13 INT. SAFE, JACK'S OFFICE, THE HUB - NIGHT 13

With a clank and a hiss, the metal safe opens. Inside: a strong box, the words '*NOT FOR USE*' imprinted on the tags.

Jack puts the box on the table. All gathered round.

He opens it, revealing... THE GLOVE. All in awe. Hushed:

JACK

It fell through the Rift, about forty years ago. Lay at the bottom of the Bay, till we dredged it up. I always figured, this thing wasn't just lost. Whoever made it, wanted rid of it.

OWEN

You know, we never gave it a cool name.

TOSHIKO

I thought we called it the resurrection gauntlet?

OWEN

Cool name.

IANTO

What about the Risen Mitten?
(they look at him)
I think it's catchy.

CUT TO:

14 INT. AUTOPSY ROOM, THE HUB - NIGHT 14

HIGH ANGLE LOOKING DOWN. The body of ALEX ARWYN on the autopsy slab. He's been strapped down.

GWEN and IANTO, observing, OWEN monitoring the body with his equipment.

(CONTINUED)

14 CONTINUED:

14

JACK DONNING THE GLOVE SLOWLY, remembering what happened to the person who wore it last time.

GWEN

Jack? You okay?

JACK doesn't answer, hating this. He throws IANTO an old-fashioned stopwatch.

JACK

Don't forget, the maximum resurrection time was two minutes, and that was only cos Suzie had practice. The most we're likely to get is thirty seconds, okay?
(bluetooth)
Tosh, you ready?

CUT TO:

15 INT. TOSH'S DESK, THE HUB - NIGHT

15

TOSH in front of her bank of screens.

TOSHIKO

Ready. And, recording. This man was Victim Number One, name: Alex Arwyn.

(And intercut all following scenes with Tosh at her desk.)

CUT TO:

16 INT. AUTOPSY ROOM, THE HUB - NIGHT

16

JACK goes up to ALEX, holds the glove over his head. Sighs. Closes his eyes, concentrates... All hushed:

JACK

Come on, Alex. Come back...

GWEN

...how does it work?

JACK

You just sort of... feel. Like reaching into the dark. Finding the dead.

We stay on JACK, focusing, then...

JACK (CONT'D)

I can't... It's not....

(in pain)

Damn! Nothing.

(MORE)

(CONTINUED)

JACK (CONT'D)

(lets go)

Sorry. Never was good with this thing.
Owen?

OWEN

I tried last time. We all had a go, it
only responded to Suzie.

GWEN

Well I've never tried.

JUMP CUT TO CLOSE-UP: GWEN slowly donning the GLOVE.

GWEN (CONT'D)

It's cold.

JACK

It gets warm.

GWEN holds the glove over the body, JACK right by her
side.

JACK (CONT'D)

The glove relies on some sort of
empathy. Maybe compassion... Just be
yourself.

GWEN closes her eyes, does her best... And then, without
a moment's foreplay, SHE GASPS as -

ALEX opens his eyes, thrashes, though he's strapped down -

ALEX

SOMEBODY HELP ME!!!! Oh my God, help
me, help me, help me -

JACK

Alex, I need you to listen to me -

ALEX

SOMEBODY HELP, HELP ME!

JACK

That's what we're doing - Alex, you've
been attacked, d'you know who it was,
who attacked you!?

But ALEX is just SCREAMING IN TERROR -

ALEX

Who are you? Where am I?

(CONTINUED)

16 CONTINUED: (2)

16

OWEN

How long?

IANTO

Fifteen seconds.

ALEX looks up to GWEN.

ALEX

Who are you?

GWEN

I'm just... I'm trying to help,
sweetheart.

ALEX

I want my Mum. Please let me see my
Mum.

And then ALEX dies. GWEN keeps the glove in place.

OWEN

He's gone.

GWEN

Let me keep trying -

OWEN

Gwen, he's dead -

GWEN

But I can bring him back -

JACK

The glove only works once.

GWEN

But I can do it, let me try -

JACK

Gwen. Look at me. He's gone.

GWEN turns away, tears welling up in her eyes.

JACK (CONT'D)

How long was that?

IANTO

That was amazing, she's a natural.
Twenty four seconds!

OWEN

Give Ianto a stopwatch, and he's happy.

(CONTINUED)

16 CONTINUED: (3)

16

IANTO

16B CONTINUED:

16B

JACK

We're looking after her. Now Mark, who was it?

MARK

- it was that man. He belonged to Pilgrim, he went to Pilgrim -

JACK

What's Pilgrim?

MARK

(scared, remembers)

Oh my God, he had a knife -

JACK

No, Mark, it's okay, he's gone, but quickly, can you tell me his name?

IANTO

16B CONTINUED: (2)

16B

And MARK dies. IANTO quietly clicks the stopwatch.

IANTO

Fifty one seconds.

But the whole team barely register this, looking at each other - GWEN turning around, exhausted, looking at JACK.

TOSHIKO breaks the silence.

TOSHIKO (O.S.)

Jack? Did I hear that right?

OWEN

Could be anyone, there must be lots of women called Suzie.

JACK

Not connected to this case. We've been talking to the wrong corpse.

17 OMITTED

AND

18

17

AND

18

CUT TO:

19 INT. CONFERENCE ROOM, THE HUB - NIGHT

19

JACK, OWEN, GWEN, IANTO - everybody tense, as TOSHIKO comes in with a folder.

TOSHIKO

Pilgrim. A religious support group, more like a debating society -meaning of life, does God exist?, all that stuff. The point is, it was tiny, more like a hobby, it was run by Mark Briscoe's wife, Sarah...

From the folder: cheap, handwritten, photocopied yellow Pilgrim flyers.

TOSHIKO (CONT'D)

She had all this stashed in the wardrobe. Handwritten and photocopied, that's why we couldn't find any records, she wasn't even online.

JACK

No mention of Suzie, or Max?

(CONTINUED)

19 CONTINUED:

19

TOSHIKO

Not a word. She didn't even keep a register.

OWEN

It can't have been our Suzie, though, she wouldn't go to support-group bollocks.

GWEN

How do you know? I mean, were you friends? Any of you? Who was her best friend, in this place?

All awkward, now.

OWEN

She sort of kept herself to herself.

GWEN

Well, then. If she needed to talk, maybe that's exactly where she'd go, a group of complete strangers.

JACK

Could be. You've got a point, Gwen. Time we got to know our deceased colleague a little better.

CUT TO:

20 OMITTED

20

21 EXT. STORAGE SHED - CONTINUOUS - NIGHT

21

OWEN unlocking a padlock on a metal door, the team outside in the rain...

GWEN

Have I got this right? When I die, you get to keep all my possessions? My whole life's gonna be stashed in a lock-up?

JACK

Rules and regulations.

GWEN

What if I leave my stuff to Rhys?

JACK

We'll stash him away, too.

OWEN rattles up the metal door.

(CONTINUED)

21 CONTINUED:

21

JACK (CONT'D)

Tread carefully, people. With respect.
This is the life of Suzie Costello.

CUT TO:

22 INT. STORAGE SHED - CONTINUOUS -

22

Outside we can hear sheets of rain pouring down... It's dark and cluttered in the shed, a whole house full of stuff crammed into a tiny garage... high stacks of cardboard boxes... a few dusty pieces of furniture... cobwebs... OWEN hears something SCURRY.

OWEN immediately tucks his trousers into his socks.

GWEN

What are you doing?

OWEN

Tucking my trousers in. You should do the same, so the rats don't run up your legs and -
(placing the torch
beneath his chin)
Wriggle into you.

GWEN

Oh, you're so funny.

OWEN

Fucking hilarious, me.

OWEN, GWEN and TOSHIKO start to move through the boxes as fast as they can, in a hurry to find whatever proof they can whilst JACK moves the torchlight around the storage facility. All quiet, subdued:

TOSHIKO

That's all we are, in the end. A pile of boxes.

OWEN opens the lid of a box, finds a huge amount of CDs.

Mostly old Motown-soul sort of stuff. OWEN finds a CD he likes and pockets it.

GWEN opens another box. It's full of photos.

One is of Suzie as a little girl at school, another is of her still as a kid with a man who must be her FATHER. He has a kind face.

(CONTINUED)

22 CONTINUED:

22

GWEN picks out another photo, it's of SUZIE when she's grown up with her Father - he's older now, and much frailer. But they still look happy together.

GWEN

Is her father still alive?

TOSHIKO

Don't know.

GWEN

But you must've looked him up? To tell him his daughter was dead?

TOSHIKO

When Suzie left Torchwood, she was on the run. She wiped all her records. I couldn't retrieve the files, she was good at computers. Well... She was good at everything.

OWEN

Good at murder, too. Laugh a minute, that was Suzie.

JACK's found a box with a poetry book inside. The collected works of EMILY DICKINSON.

GWEN

What's that?

JACK

Nothing. A book. Emily Dickinson.

GWEN

Who's she?

JACK

Poet.

TOSHIKO is rifling through a KING JAMES BIBLE. Finds...

TOSHIKO

Jack? ...

She's holding up an old PILGRIM flyer.

TOSHIKO (CONT'D)

Pilgrim. She was part of it.

JACK

That proves it, then. No choice.

(MORE)

(CONTINUED)

22 CONTINUED: (2) 22

JACK (CONT'D)
(heavy-hearted)
It's time Suzie came back.

CUT TO:

22A INT. MORGUE, THE HUB 22A

FX: WIDE SHOT of the MORGUE.

MORGUE DRAWER opens. BODY BAG inside.

It's unzipped.

And there's SUZIE. Looking so peaceful.

On JACK, looking down at her. Grim.

CUT TO:

23 OMITTED 23

24 INT. AUTOPSY ROOM, THE HUB - 24

On GWEN putting on the glove, standing over SUZIE's defrosted body, lying on the mortuary slab... GWEN looks up, sees that OWEN, TOSHIKO & IANTO seem to be making themselves unnecessarily busy, fiddling with all sorts of technology, ignoring the fact they're about to resurrect their colleague and JACK, standing opposite GWEN, staring down at SUZIE, a mixture of paternal love and anger...

GWEN
Do we all get frozen? Torchwood staff,
when we die, do we all get kept?

JACK
Rules and regulations.

GWEN
How long for?

JACK
Forever.

TOSHIKO
(turns camera on)
Recording.

OWEN
Got your stopwatch?

IANTO
Always!

(CONTINUED)

24 CONTINUED:

24

TOSHIKO

I'll record from my station. I'm sorry,
but... I don't want to look her in the
eye. Sorry.

TOSHIKO exits.

JACK

Anyone else?

OWEN & IANTO grim now, ready, not leaving.

GWEN puts on the GLOVE. Holds it over SUZIE's body.

GWEN

Any advice?

(off Jack's look)

Yeah I know. Empathy. Even though she
tried to kill me.

JACK

You and me both.

They share a smile...

Gwen holds her hand against Suzie's head. Concentrates.
FLASH IMAGES COME UP, INTERCUT WITH GWEN:

SUZIE BRUTALLY STABBING THE LAD FROM THE PILOT EPISODE/
SUZIE SHOOTING JACK/ SUZIE COMMITTING SUICIDE -

OWEN

I'm getting a reading -

MORE FLASH CUTS: THE PHOTO, YOUNG SUZIE WITH HER
FATHER/SUZIE AIMING THE PISTOL AT GWEN/SUZIE KILLING JACK -

OWEN (CONT'D)

No, it's gone...

And GWEN cuts off, exhausted, pale.

GWEN

Just... memories. Nothing living.
She's too far gone.

TOSHIKO

What do we do now?

JACK

Nothing we can do. That's it. We're
out of options.

Pause.

(CONTINUED)

24B CONTINUED:

24B

GWEN

24B CONTINUED: (2)

24B

GWEN

...sorry.

SUZIE

Ohh, wouldn't you know it? Gwen bloody Cooper.

IANTO

Thirty seconds.

JACK

Suzie, when you were in Pilgrim you gave the amnesia pill to a man, Max, do you remember?

SUZIE

What..? You brought me all the way back, just for Max?!

JACK

We need to find him, who is he, what's his surname?

SUZIE

He was... Just some loser...
(weak, distressed)
...he wasn't...

OWEN

We're losing her!

Gwen furious, shuddering with exertion -

GWEN

Stay here. Damn you!

JACK

Gwen, don't force it -

GWEN

She's not getting away this time, stay here!

But SUZIE's eyes close, she slumps.

GWEN (CONT'D)

(in pain)

No - !

Gwen collapses to the floor, unconscious. Jack runs to her, pulls the Glove off her -

JACK

I told you to stop -

(CONTINUED)

24B CONTINUED: (3)

24B

Owen runs too -

OWEN

S'all right, I've got her, I've got her -
(checks pulse)
There we go, hold on... Pulse. She's
okay. Let's get her out, give's a hand,
come on.

JACK

It's that glove, I told you, they get
hooked -

OWEN

Yeah, well, stop your fussing, it's over
now -

On IANTO. With his stopwatch.

IANTO

Um. 'Scuse me. I'm still counting.

OWEN

Not much point, Suzie's dead.

IANTO

No, according to your equipment, she's
just unconscious.

Owen runs to the scanners, Jack stays with Gwen.

JACK

What the hell is going on?

OWEN

Oh my God. He's right. She's alive!
Suzie's still alive -
(of the body)
Look at her, she's bloody breathing!

Jack lowers Gwen to the floor, goes to Suzie.

JACK

She can't be...

He takes hold of the knife. Pulls it out.

OWEN

Nope. Still breathing. No stopping
her. She won't die.

IANTO

One minute thirty five and counting.

(CONTINUED)

24B CONTINUED: (4) 24B

They look at Suzie, with horror.

CU SUZIE on the slab. With the ghost of a smile.

CUT TO:

25 OMITTED 25
AND AND
26 26

CUT TO:

27 OMITTED 27
28 INT. INTERROGATION ROOM, THE HUB - 28

FX SHOT: JACK & GWEN enter the Interrogation room as CAMERA SLOWLY TRACKS around the back of SUZIE'S HEAD, revealing the back of it to be BLOWN AWAY.

SUZIE quiet, humiliated, but with dignity.

INTERCUT THIS WITH OWEN & TOSHIKO at OWEN's work-station, watching all this on a MONITOR.

SUZIE
How long's it been?

JACK
Three months.

SUZIE
When can I die? I just want to go,
can't you leave me alone?

JACK
You seem to be stuck.

SUZIE
....but... am I gonna stay like this?
For how long?

GWEN
Don't know.

SUZIE
What are you going to do with me?

JACK
They don't exactly cover this in the
rule book.

(CONTINUED)

28 CONTINUED:

28

SUZIE

I want to...
(pause; deep breath)
Can I see my father?

JACK

No.

GWEN

You wiped your records. We had no trace
of him.

SUZIE

So... he doesn't even know that I'm
dead?

GWEN

Well. You're not any more.

SUZIE

Suppose.
(grim laugh)
God, this is sick.

JACK

And you started it. Right now, we've
got an investigation underway. Pilgrim -

He spreads out photos on the desk, the other members.

JACK (CONT'D)

You went to these Pilgrim meetings and
gave an amnesia pill to someone called
Max. How do we find him?

SUZIE

What for? What did he do? He was just
an ordinary bloke.

JACK

We think the Retcon triggered a
psychosis. He's started killing.

On SUZIE, processing the information. She looks up at
JACK, can't quite believe it.

SUZIE

How many victims?

JACK

Three. Same as you.

OWEN over intercom:

(CONTINUED)

OWEN

We need to know, how much Retcon did you give him?

SUZIE looks up. Talks to the air:

SUZIE

Owen. Hello. Scared to face me?

OWEN

You frighten the shit out of me, yeah.

SUZIE

What about Toshiko? She still here?

TOSHIKO says nothing, staring at the monitor.

OWEN

Yeah, she's here. All the gang. Happy days. But the amnesia pills, how many did you give him?

SUZIE

One a week. Every week.
(beat)
For two years.

OWEN

Christ! No wonder.

JACK

What the hell did you do that for?

SUZIE

I just... wanted someone to talk to. About this place. It was driving me mad. And he was just... He listened, that's all, he just listened. Every week, soon as I'd finished talking... I'd give him the pill.

JACK

You overdosed him.

SUZIE

Well I didn't know!
(bitter smile)
Keep getting it wrong, don't I? Is that why you brought me back? Did you think I wasn't guilty enough?

JACK

What was his surname?

(CONTINUED)

SUZIE

Don't know. All I ever did was talk about me.

(exhausted)

It's all my fault, isn't it? Never bloody stops being my fault. Can't you just let me die?

JACK

(hard)

You don't get off that easy.

SUZIE

You did warn me, right at the beginning.

(to Gwen)

He said, this is the one job you can never quit.

JACK

Then get to work. Come on, Suzie! Just like the old days. There's gotta be something...

SUZIE looks down at the photos of the victims, her brain beginning to think.

SUZIE

Hold on... There's someone missing. This girl, came every week, student, blonde - she's not in these photos.

JACK

Who was she?

SUZIE

28 CONTINUED: (4) 28

SUZIE
...Wolf. The Wolf Bar.

CUT TO:

29 INT. WOLF BAR - NIGHT 29

There's nothing sexy or urban here - it's a hard, nasty club full of people that look similar to MAX, with THUMPING, ABRASIVE TRANCE MUSIC. TORCHWOOD walk in, all in their sexy leather.

JACK
(shouts over music)
COVER THE EXITS!

OWEN & GWEN spread out, JACK also, scanning around for MAX and LUCY MACKENZIE. As she does so, we see GWEN, clearly not feeling brilliant, the music doing her head in, but concentrating hard.

GWEN
Bloody Hell. Like I didn't have a banging headache already.

SUZIE's VOICE is like a whisper:

SUZIE O.S.
That's the glove, Gwen. Gets inside your mind.

CUT TO:

29A INT. TOSHIKO'S DESK, THE HUB - NIGHT 29A

SUZIE, in a wheelchair, at Tosh's desk - fully dressed, her head now in a scarf, - TOSHIKO at her side, hating being with her. They're watching the monitor, which is playing POVs of sc.29.

GWEN O.S.
Okay Suzie, stop creeping me out, just tell us, any sign of Max? Or this Lucy Mackenzie?

SUZIE
Nothing yet. Keep moving round.

Scene continues intercut with sc.29B.

CUT TO:

29B INT. WOLF BAR - NIGHT

29B

Intercut with Suzie & Toshiko, sc.29A.

JACK, GWEN, OWEN, moving round separately, clearly ready for action. The club all sweltering action around them.

JACK

(bluetooth)

Keep alert now, people. To repeat, Max is described as 40, six-three, six-four, stocky, black hair, tattoos down his left arm.

GWEN

(bluetooth)

29B CONTINUED:

29B

MAX. At least it must be MAX. He's six foot four, hair slicked back, tattoos all up and down his arm, built like a body builder as -

Standing a distance away, OWEN.

OWEN

Got a guy that matches the description.
He looks pretty psychotic.

GWEN

(bluetooth)
Everybody here looks psychotic.

JACK

(bluetooth)
Where is he?

OWEN

(bluetooth)
Northwest fire-exit.

SUZIE

Show me.

OWEN's angling his head towards the bloke - the CAMERA part of his bluetooth attachment.

SUZIE (CONT'D)

I can't see him. Owen, get in closer,
which one d'you mean?

OWEN

(into bluetooth)
Wait, he's making over for - wait, I've
got a match for the girl, Lucy
Mackenzie, the student -

On Tosh's monitor, a grabbed image of a BLONDE GIRL.

SUZIE

That's her, that's definitely her -

OWEN

(into bluetooth)
Too late, he's going for her -

MAX is right behind the GIRL -

OWEN charges across -

RUGBY TACKLES MAX to the floor, RUCKUS, people moving away -

(CONTINUED)

29B CONTINUED: (2)

29B

JACK and GWEN run up, OWEN on top of MAX -

OWEN (CONT'D)

Got the bastard!

Which is when SUZIE gets a clear image of MAX.

SUZIE

31 INT. THE VAULT - NIGHT

31

JACK & OWEN face MAX. He's now sitting in a cell, staring at them. Like a lost child, he seems vacant.

OWEN

Okay, so your name is Max Tresillian, can you confirm that?

(nothing)

You live at 106 Endeavour Terrace, is that right?

(nothing)

Parents, Sandra and Alan, yeah?

(nothing)

You're inside the Torchwood Facility -

MAX throws himself at the glass!, hits it, rage. But Owen's fascinated - he's actually demonstrating this to Jack -

OWEN (CONT'D)

And five, six, seconds, keep watching,

31 CONTINUED:

31

JACK

No idea. What d'you think?

OWEN

...dunno, but... There was that story, back when they had the Death Penalty, that man. He survived his own hanging. And they weren't allowed to kill him for a second time, it was illegal. Sentence was transmuted. He got life. Same as Suzie.

JACK

So you're saying we forgive her?

OWEN

I'm not in charge. You're the boss.

As they leave.

JACK

Torchwood!

And Max is off again.

CUT TO:

32 INT. INTERROGATION ROOM, THE HUB -

32

SUZIE sitting with GWEN.

SUZIE

Can't you ask Jack? Just one favour? I want to see my Dad.

GWEN

Tell us where he is, we could bring him in.

SUZIE

I'm not letting him anywhere near Torchwood.

(beat)

If he's still alive.

GWEN

What's wrong with him?

SUZIE

Cancer. All that waiting, then I go and die first.

GWEN

I could contact him on your behalf.

(CONTINUED)

32 CONTINUED:

32

SUZIE

And say what?

Awkward silence.

SUZIE (CONT'D)

So tell me. Since I've been gone...
You enjoying it?

GWEN

Yeah, well this place is sort of...
(beat)
It's mad, isn't it?

SUZIE

(laughs)
Insane.

GWEN

(laughs)
Bloody nuts.

SUZIE

Best job I ever had.

GWEN

Me too.

SUZIE

And the worst.

GWEN

Oh, tell me about it.

SUZIE

Funny thing is, you always imagine, when
you're dead, ohh, they're gonna miss me,
at work. Indispensable! But look what
happened. I got replaced.

Not laughing, now.

SUZIE (CONT'D)

By someone better. You got that glove
working, better than I did.

GWEN

Just got lucky.

SUZIE

No, it's more than that. The others...
They prefer you.

(CONTINUED)

32 CONTINUED: (2)

32

GWEN

Don't say that.

SUZIE

Worked out nicely. You got my job.
Almost like you planned it.

GWEN

Except I didn't. And I'm sorry, but
I've got my own function at Torchwood,
I'm a lot more than just a replacement -

SUZIE

Have you slept with Owen?

GWEN gobsmacked. Says nothing.

SUZIE (CONT'D)

There you go. Replaced me completely.

CUT TO:

33 OMITTED
THRU
35

33
THRU
35

36 INT. JACK'S OFFICE, THE HUB -

36

GWEN storms in, slams the door. Leans against it. Gets
her breath back. JACK sitting back, cool.

JACK

I had a boyfriend who used to walk into
rooms like that. The grand entrance.
It got kind of boring. Although, he was
one of twins, so it was worth putting up
with. Twin acrobats. Man, I've gotta
write that book. And maybe illustrate
it too. I can keep talking for a long,
long time.

GWEN

(cool, controlled)

Takes me a while. To piece things
together.

JACK

Meaning?

GWEN

Suzie had the glove. You put her in
charge of it. But tell me, Jack, did
you ever ask about her father?

(CONTINUED)

36 CONTINUED: (2)

36

GWEN

Could you, though? Kill her?

JACK

Oh yes.

GWEN

Really?

JACK

Yes.

Silence. Both lost. Saved by:

OWEN O.S.

(over the intercom)

Jack, can you come to the conference room for a sec? Something I need you to see. Kind of urgent.

JACK walks away. On GWEN, exhausted.

CUT TO:

37 OMITTED

37

38 INT. INTERROGATION ROOM, THE HUB -

38

SUZIE sitting there as GWEN walks in with a tray.

SUZIE

More coffee? Is that all you do?

GWEN puts the tray on the table.

SUZIE (CONT'D)

Just leave me alone.

GWEN

Have a biscuit, at least. Go on. Just for me.

SUZIE looks at the biscuit plate, sees a handwritten note:

'ROAD TRIP?'

On SUZIE, realising what GWEN is suggesting... Not quite believing it.

CUT TO:

39

INT. CONFERENCE ROOM, THE HUB - NIGHT

39

JACK with OWEN, TOSHIKO & IANTO. OWEN displaying results on the screens.

OWEN

I was going over Suzie and Gwen's medical results. I ran it through the Philemon Filter, watch the footage, this is the moment when Gwen brought back the husband, Mark Briscoe -

They watch the footage, which is like black X-Ray footage of sc.18. At the moment MARK comes back, we see a flow of BLUE ENERGY go from GWEN, to the GLOVE, to MARK.

OWEN (CONT'D)

See that?... Now look at his death -

IANTO's with his faithful stopwatch:

IANTO

That's forward, fifty one seconds.

OWEN

See?
Energy flow dries up just before he dies. But! Have a look at Gwen with Suzie...

They watch the tape, sc.24A. At the moment Gwen succeeds in bringing SUZIE back:

HUGE BLUE POWER SURGE emanates from the GLOVE, blinding the screen for a moment -

JACK

Whoa -

On the footage: blue energy passing from GWEN's HEART to SUZIE's. Permanently, never stopping.

TOSHIKO

What is that..?

OWEN

Energy. Life. But with Suzie, it's a permanent connection, and she's getting stronger, it's still going, right now. She's draining the life out of Gwen.

(CONTINUED)

39

CONTINUED:

39

JACK

41 CONTINUED:

41

OWEN

What's going on, where've they gone - ?

JACK

Just keep looking - bring up the SUV -

TOSHIKO brings up CCTV of the SUV on the monitor.

TOSHIKO

Still there. I'll try exteriors - what about Gwen's car - ?

CUT TO:

41A EXT. STREET IN CARDIFF BAY - NIGHT

41A

CCTV footage of GWEN dragging SUZIE from the wheelchair to the passenger seat of her car. SUZIE is still a frail bag of bones, moving slowly, carefully.

CUT TO:

41B INT. THE HUB - NIGHT

41B

JACK, OWEN, TOSHIKO watching the CCTV footage. It actually relaxes them, panic over.

OWEN

What's she doing?

JACK

Getting herself fired.

TOSHIKO

Unbelievable.

OWEN

How stupid is that? Thinking she could just drive off -

JACK

Come on. Let's go and get them -

JACK strides forward, OWEN & TOSHIKO following - a neat little team, confident, when -

All the lights go out.

The sound of doors sealing.

Engines and generators failing.

Darkness.

(CONTINUED)

41B CONTINUED:

41B

JACK (CONT'D)
...what the hell? Ianto? Ianto? Are
you there, Ianto?

Far across, in the dark:

IANTO
Captain!

JACK
What happened?

IANTO
But... I thought you must've done it.
We've gone into lockdown.

JACK
Then reverse it!

IANTO
I can't, it's 100%. The doors are
sealed. We're locked in!

CUT TO:

41C EXT. STREET IN CARDIFF BAY - NIGHT

41C

SUZIE now in the passenger seat, GWEN hurrying round,
getting into the drivers'.

GWEN
I must be mad. Jack's not stupid. He's
gonna catch us.

SUZIE
Oh, you never know. We might get lucky.

With a faint smile to herself, as the CAR moves off -

CUT TO:

41D INT. THE HUB - NIGHT

41D

TOSHIKO rattling on her keyboard, her monitor dead, OWEN
trying a door, JACK moving through, with IANTO -

TOSHIKO
Everything's gone. Computers, mobile
coverage, the lifts, everything - we're
sealed in -

JACK
(to Owen)
How long does Gwen have before she dies?

(CONTINUED)

41D CONTINUED:

41D

OWEN

Two hours, maybe less...

TOSHIKO

Come on! Think! If Suzie set up the lockdown, how did she do it?

OWEN

Entered an override?

TOSHIKO

No, she's officially dead, the computer wouldn't give her access.

JACK

Then how did she do it, what the hell did she do?!

CUT TO:

41E INT. THE VAULT - NIGHT

41E

SLOW TRACK IN on MAX. He's rocking to and fro. And giggling to himself. Like a child.

CUT TO:

42 EXT. GWEN'S CAR (MOVING), BACK ROADS - NIGHT

42

Shot of Gwen's CAR driving down the road, CARDIFF city limits far away behind them.

CUT TO:

43 INT. GWEN'S CAR (MOVING), BACK ROADS - NIGHT

43

On GWEN driving, maybe it's the illumination of the dashboard but she is beginning to look noticeably paler. She looks over to SUZIE -

Handcuffed to the passenger door, her head lying back, still pale, but eyes opened.

GWEN

Hell of a way to resign. Jack's never gonna let me back, after this.

SUZIE

Well. Better than the way I left.

GWEN

S'pose, yeah.

(CONTINUED)

43 CONTINUED:

43

Bleak little laugh between the two of them. GWEN looks at her, smiles.

GWEN (CONT'D)

Hey. Bit more colour in your cheeks.

SUZIE

All thanks to you.

Pause.

GWEN

I'm still gonna take you back. Soon as you've seen your father, we go back to Torchwood, and face the consequences.

SUZIE

I could hardly go on the run. With a hole in my head.

Pause, driving, the night sliding by.

SUZIE (CONT'D)

That night. My last night on Earth, or so I thought. Before I shot myself... I shot Jack. Right through the head. I killed him, stone dead, and then he just stood up. And lived. Am I right? Did that happen?

Gwen just staring right ahead.

SUZIE (CONT'D)

...Gwen?

GWEN

...yes it did.

SUZIE

He can survive a bullet through the head?

GWEN

Yeah.

SUZIE

How?

GWEN

I don't know. He won't explain it properly. Said something happened to him, a while back. He said... he can't die. Not ever.

(CONTINUED)

43 CONTINUED: (2)

43

SUZIE

(bitter)

Oh, I like that. And then he makes judgments, about whether I'm allowed to live. All very easy for Captain Jack, isn't it?

Grim silence.

SUZIE (CONT'D)

D'you ever wonder?

GWEN

What?

SUZIE

Who is he?

GWEN

All the time.

And hold the silence on the two women, together.

CUT TO:

43A INT. THE HUB - NIGHT

43A

All gathered round together.

TOSHIKO

There's got to be an answer. Suzie couldn't physically start the lockdown, Gwen wouldn't let her. But there's no one else!

JACK

(realises)

Wait a minute... We've got a guest.

CUT TO:

43B INT. THE VAULT - NIGHT

43B

Torchlight, JACK & OWEN walk in, turn their beams on MAX. Who's now rocking to and fro, like a child, saying these lines over and over again:

MAX

Because I could not stop for death, He kindly stopped for me; The carriage held but just ourselves And immortality.

OWEN

What's that, a poem?

(CONTINUED)

43C CONTINUED:

43C

TOSHIKO

If she could lockdown the Hub, she must've installed a way of reversing it, just in case.

JACK

Yeah, but d'you know any more Emily Dickinson. Does anyone?

IANTO

I've got reception, sir.

JACK

How d'you do that? We're sealed off!

Ianto holds up the phone, now connected by a simple wire to the Water Tower.

IANTO

Just, used the Water Tower as a relay.

JACK

Nice work, Ianto! But... who the hell do we phone?!

CUT TO:

43D OMITTED

43D

44 OMITTED::46

44

45 INT. HOMICIDE OFFICE, CARDIFF POLICE STATION - INTERCUT WITH THE HUB

POLICEMAN holds up the phone, calls across, 'Detective Swanson!' And KATHY SWANSON turns round -

SWANSON

Who is it?

POLICEMAN says, 'Torchwood.' SWANSON sighs, goes to the phone - the room full of other STAFF, all working late on the multiple murders.

SWANSON (CONT'D)

You'd better not be wasting my time.

CUT TO JACK, in the dark Hub. Having to be so nice.

JACK

No, as a matter of fact, I was just wondering if you could do us a favour.

(CONTINUED)

45 CONTINUED:

45

SWANSON

What, the humble police, helping the mighty Torchwood? Why don't you just help yourselves? Like you normally do.

JACK

Because we can't.

SWANSON

Why's that?

JACK

Cos... we're sort of busy -

SWANSON

Well I'm busy too, try someone else -

JACK

47A CONTINUED:

47A

JACK

Kathy, you've got to trust me, only Torchwood can deal with that car, now what does that book say?

SWANSON

I don't know, what am I supposed to do?!

JACK

Find 'I could not stop for Death.' Read out the next verse.

SWANSON

What if it doesn't work?

JACK

Read out the whole book.

SWANSON holds out a mug to an OFFICER, mutters:

SWANSON

Gonna be a long night.

CUT TO:

48 INT. GWEN'S CAR (MOVING), BACKROADS - NIGHT

48

Radio off again now. GWEN looks ill now, eyes red, staring ahead at the road. SUZIE watching her.

SUZIE

Tired?

GWEN

I'm fine.

SUZIE

Don't want you falling asleep at the wheel. One corpse is enough for this car, thanks.

GWEN

Don't say that.

SUZIE

What?

GWEN

Corpse. Cos you're not.

SUZIE

What am I then?

(CONTINUED)

48 CONTINUED:

48

GWEN

Dunno, you're just not, though.

Silence.

GWEN (CONT'D)

When you're dead... I mean, when you die... What happens?

SUZIE

What d'you want me to say?

GWEN

The truth.

SUZIE

Really?

GWEN

Tell me.

Pause.

SUZIE

You religious, or..?

GWEN

Just... sort of, in passing, y'know.

SUZIE

D'you believe in Heaven?

GWEN

I dunno.

SUZIE

Yes you do, what d'you believe?

GWEN

Stupid, but I always sort of think... Like, y'know, white light and all that. And I think of my Gran. Like she'll be there. Waiting for me. That smell of carbolic.

SUZIE

Your faith never left Primary School.

GWEN

So what's out there?

SUZIE

Nothing. Just nothing.

(CONTINUED)

48 CONTINUED: (2)

48

Silence.

GWEN

But... If there's nothing, then...
What's the point of it all?

SUZIE

This is. Driving through the dark. All
this stupid, tiny stuff. We're just
animals, howling in the night. Cos it's
better than silence.

(pause)

I used to think, about Torchwood, all
those aliens, coming to Earth... What
the hell for? But it's just instinct.
They come here, cos there's life, that's
all. Moths around a flame. Creatures
clinging together. In the cold.

GWEN

...so when you die, it's just...

SUZIE

Darkness.

GWEN

And you're all alone? There's no one
else?

SUZIE

Oh, I didn't say that.

GWEN

What d'you mean?

SUZIE

Why d'you think I'm so desperate to come
back? There's something else out there.
In the dark. And it's moving.

Hold the silence, the cold.

SUZIE (CONT'D)

We're here. Journey's end.

HEADLIGHTS illuminate: HOSPITAL SIGN (GREENLEAVES).

CUT TO:

49 INT. CARDIFF POLICE STATION - NIGHT

49

SWANSON reading from the book -

(CONTINUED)

49A CONTINUED:

49A

TOSHIKO

But the membrane underneath might just recognise the code -

SWANSON

Got it! ISBN 019, 8600, 585.

JACK

019, 8600, 585 -

TOSHIKO types it in -

And the lights come on!

JACK (CONT'D)

That's it! Now everybody, move -
move!!

CUT TO:

50 OMITTED:53

50

51 OMITTED

51

THRU

THRU

57

57

58 INT. GREENLEAVES HOSPITAL - CONTINUOUS

58

GWEN's wheeling SUZIE into the hospital. But GWEN looks weak, SUZIE strong. A strange pair, bonded together.

GWEN pushes SUZIE towards the CANCER WARD.

CUT TO:

59

59A CONTINUED:

59A

OWEN

(reading screens)

It's only a guess, but I'd give Gwen about... forty minutes.

JACK

(on comms)

Kathy, I want the road ahead clear, I'm going break the speed limit, big time -

CUT TO:

59B INT. CARDIFF POLICE STATION - NIGHT

59B

SWANSON on the radio -

SWANSON

All units, give Torchwood priority, repeat, Torchwood priority -

CUT TO:

60 OMITTED

60

61 INT. SUZIE'S FATHER'S ROOM - CONTINUOUS

61

SUZIE'S FATHER lies in bed, oxygen mask, life support.

GWEN pushes SUZIE up to the bed.

On SUZIE'S face, eyes welling up as she just stares at her DAD. He's unconscious.

GWEN

Suzie... I don't... I'm not...

GWEN slumps to the floor, dazed.

GWEN (CONT'D)

Oh my God, this headache, it's...

She puts her hand to the back of her head. Takes it away. And there's blood on GWEN'S fingers.

GWEN (CONT'D)

...what's happening to me?

SUZIE

I'm sorry, Gwen. You're getting shot in the head. Slowly. And believe me, it hurts.

And SUZIE stands.

(CONTINUED)

61 CONTINUED:

61

Much stronger now, calm. She walks to a wall-mirror -
GWEN staring, astonished, but weak - and SUZIE looks at

61A CONTINUED: 61A

SUZIE looks more and more confident, as she walks on.

CUT TO:

61B INT. TOSHIKO'S DESK, THE HUB - DAWN 61B

TOSHIKO staring at her screen, on comms.

TOSHIKO

They're moving again. Can't predict a specific destination, not yet. Just heading for the coast.

61C OMITTED 61C

CUT TO:

62 INT. SUV (MOVING), MOTORWAY - DAWN 62

JACK driving, fast, on comms -

JACK

Keep feeding it through, we're catching up -

Suddenly, the ring of a mobile. JACK scrabbles for it, knowing what it might be -

JACK (CONT'D)

Hello?

(CONT, INTERCUT WITH SC.62A.)

CUT TO:

62A INT. GWEN'S CAR (MOVING), BACK ROADS - NIGHT 62A

(INTERCUT WITH SC.62.)

SUZIE at the wheel, on the mobile. GWEN beside her; almost unconscious, very weak.

SUZIE

Did you like the poem, Jack?

JACK

Suzie, don't let her die - The glove is killing Gwen and keeping you alive -

SUZIE

I know.

JACK

Then stop it.

(CONTINUED)

62A CONTINUED:

62A

SUZIE

But I get to live. Why would I stop?

JACK

For Gwen's sake.

SUZIE

She replaced me. Now I'm doing the same to her. Isn't that fair?

JACK

Suzie, we've got a tracker on that car, we're gonna catch you up, I promise you -

SUZIE

And what happens then?

JACK

...if she's dead, then I'm gonna kill you, Suzie Costello, and that's a promise, I'm gonna kill you for the last and final time.

SUZIE

But would you? When there's part of me, that's now Gwen? Could you really do that, if I'm the only thing left of her?

62A CONTINUED: (2) 62A

The SUV speeds down the motorway.

63 OMITTED 63

64 INT. TOSHIKO'S DESK, THE HUB - NIGHT 64

TOSHIKO's still watching the tracking bug -

TOSHIKO

Jack, she's heading for the coast line -
on the B587 -it's a place called Hedley
Point, there's some sort of ferry, goes
out to the
islands - You're about two minutes
behind, get a move on -

CUT TO:

65 INT. SUV (MOVING), ROADS - NIGHT 65

JACK at the wheel, crazed -

JACK

Owen, how's long's she got?

OWEN

Minutes.

CUT TO:

65A OMITTED 65A

AND AND

66 66

67 EXT. JETTY - - DAY 67

DAWN. Weak sun rising. It's a beautiful, romantic,
picturesque jetty. Almost surreal. The grey sea.

SUZIE by the car, lifting GWEN out. Savouring the last
few moments of freedom. The FOG HORN of a FERRY, in the
distance. Wild and lost, now:

SUZIE

It's beautiful, Gwen. Can you see?
We'll take the ferry. Go out. Far as
we can. Keep on running. Cos he won't
hurt us, we'll keep on going, you and
me...

CUT TO:

68 INT. SUV (MOVING) -DAY 68

On JACK and OWEN - both clicking safetys off their guns.

CUT TO:

69 EXT. JETTY - DAY 69

On SUZIE, trying to haul GWEN along, but knackered -

SUZIE

(to Gwen)

Oh, I'm sorry. Have you gone? Gwen?

Can you hear me? Gwen?

GWEN seems to be dead.

And SUZIE's so sorry.

SUZIE (CONT'D)

Poor Gwen Cooper. Safe journey.

SUZIE kisses her on the lips. So gently.

FOG HORN, SUZIE looks up - the FERRY'S far off - but then, the opposite way -

The ROAR OF THE SUV'S ENGINE.

And SUZIE starts to run, down the jetty -

SUV screeches to a halt -

JACK runs out - and OWEN -

- and they run, run, run, so fast -

- down the jetty -

- Suzie running, but there's no sign of the Ferry, it's still way off, and she's run out of jetty, has to stop -

- JACK runs past GWEN's body - keeps running -

- as OWEN slams down at GWEN's side, starts tending to her, frantic -

JACK slowing now.

Facing SUZIE. Beyond them, grey water.

JACK

Let her go.

(CONTINUED)

SUZIE

I can't.

JACK

Let Gwen go.

SUZIE

I can't.

JACK

(yells back)

Owen, how is she?

Owen's scared, keeps working - horrified by the blood at the back of Gwen's head - says nothing.

JACK (CONT'D)

Owen! Report!

OWEN

...I think we're too late.

And now JACK turns his gun on Suzie. Raw anger.

JACK

If I kill you... Does she live?

SUZIE

But you can't, Jack. Cos look at me. I'm the last thing left of Gwen Cooper, can't you see it? Just the smallest bit of her?

JACK stares. Holding the gun. His verdict:

JACK

Not one bit.

And he fires, BLAM!

SUZIE hits the floor.

JACK (CONT'D)

Owen? Anything?

OWEN

(desperate)

Nothing.

JACK

But I broke the connection...

And then he hears...

(CONTINUED)

69 CONTINUED: (2)

69

LAUGHTER.

Suzie is alive, and laughing, feebly, and trying to pull herself along, away from Jack.

JACK (CONT'D)
...I killed you.

SUZIE
...can't die.

And she's still heaving herself along, on her front, as JACK runs forward, stands over her, fires two more shots into her back -

Stunned silence.

Then she's still laughing! In terrible pain. And keeps trying to haul herself along.

SUZIE (CONT'D)
Never gonna die. Can't go back.

JACK
How much of this d'you want?

And he fires, two more times.

70 INT. THE HUB - DAY 70

On TOSHIKO - running - yelling -

TOSHIKO
Armaments, Code Five -

IANTO's way across the Hub, by the armoury - a well-
practiced routine, he throws a gun, all the way to Tosh -
She catches it, still running -

CUT TO:

71 EXT. COASTLINE, JETTY - DAY 71

SUZIE staring up, grinning, vicious.

SUZIE
There's something moving in the dark and
it's coming, Jack Harkness, it's coming
for you - !

CUT TO:

72 INT. AUTOPSY ROOM, THE HUB - DAY 72

TOSHIKO takes aim -

The Glove's standing upright -

BLAM!

THE GLOVE SHATTERS INTO PIECES!

CUT TO:

73 EXT. COASTLINE, JETTY - DAY 73

On SUZIE, sudden convulsion, pain -

ON GWEN, on OWEN's arms, sudden convulsion - life - !

SUZIE sinks back down. Her eyes go up inside her head.
She's finally dead. Again.

And OWEN's trying to hold GWEN as she gasps and heaves,
desperate for air, flailing, wild, panicking... and then
recovering. OWEN just holding her - checking her head,
but despite the blood, it's fine, now, she's fine...

On JACK. Gutted, exhausted. Far in the distance, the
mournful lowing of the ferry.

(CONTINUED)

73

CONTINUED:

73

WIDE SHOT. OWEN with GWEN, JACK standing there, SUZIE so very dead.

Hold on that, for a good long time.

CUT TO:

73A

73B CONTINUED:

73B

JACK

So?

IANTO

Well. Think about it. Lots of things you can do, with a stopwatch.

And Jack thinks. That old smile again. Cheeky:

JACK

Oh yeah. I can think of a few.

IANTO

There's quite a list.

JACK

I'll send the others home early. See you in my office, in ten.

IANTO

That's ten minutes and counting.

JACK smiles - still weary - and walks away, but then -

IANTO (CONT'D)

Oh, and Jack? What d'you want me to say on the death certificate?

JACK

Good question.

IANTO

She had quite a few deaths, in the end.

JACK

I don't know. Death by Torchwood.

IANTO

I'll put a lock on the door. Just in case she goes walking again.

JACK

Naah, no chance of that. The resurrection days are over, thank God.

IANTO

Oh, wouldn't be too sure. That's the thing about gloves, sir. They come in pairs.

JACK hadn't thought of that. Disturbed, with the feeling that this might never be over, he turns and walks away.

On CU SUZIE.

(CONTINUED)

