

# **TORCHWOOD 2**

## **Episode 12**

**by**

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**Green Revisions**

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2 CONTINUED: 2

OWEN

Let's hope they're friendly, then.

CAPTAIN JACK

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

CUT TO:

3 INT. GWEN'S FLAT/BEDROOM - DAY 3

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

Beat.

GWEN

Shit.

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

GWEN (CONT'D)

Shit!

CUT TO:

4 INT. DERELICT BUILDING - DAY 4

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

TOSHIKO

(over comms)

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

She and Jack split up, head in opposite directions.

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

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

CAPTAIN JACK

(over comms)

Y'know, these creatures are very quiet.

(CONTINUED)

4 CONTINUED:

4

OWEN  
(over comms)  
Maybe they're sleeping.

IANTO  
Or hatching.

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

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

6 CONTINUED: 6

Eyes open. Completely still. Completely dead.

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

CUT TO:

7 WHITEOUT 7

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

CUT TO:

8 EXT. CARDIFF ALLEY 1899 - DAY 8

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

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

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

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

There's a broken bottle lodged in his torso.

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

CAPTAIN JACK

Oh, not again.

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

Throws it away into the gutter.

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

Two women standing on the other side of the alley: sexy,

8 CONTINUED:

8

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

Jack gets to his feet, unsteady.

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

They both keep looking at him.

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

And the two women start walking over to him.

Jack instinctively backs away.

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

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

He falls back onto the cobbles.

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

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

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

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

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

CUT TO:

9 INT. TORCHWOOD 1899, THE VAULTS - DAY

9

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

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

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

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

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

CAPTAIN JACK

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

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

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

CAPTAIN JACK (CONT'D)

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

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

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

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

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

EMILY HOLROYD

Full power charge and still breathing.

(CONTINUED)

9 CONTINUED:

9

CAPTAIN JACK

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

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

CAPTAIN JACK (CONT'D)

Put that down before somebody gets --

Alice shoots. Snap to black.

Beat.

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

Emily and Alice are in the cell doorway again.

ALICE GUPPY

Why aren't you dead?

CAPTAIN JACK

(so quiet; so weary)

Been trying to figure that out myself.

EMILY HOLROYD

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

CAPTAIN JACK

Feels more than that.

EMILY HOLROYD

Who's the Doctor?

Jack's face goes stoical.

CAPTAIN JACK

No idea.

ALICE GUPPY

(reading from a sheaf of papers)

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

(CONTINUED)



9 CONTINUED: (2)

9

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

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

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

CAPTAIN JACK  
Why d'you wanna know?

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

And Jack just laughs at that.

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

EMILY HOLROYD  
Just tell us his location.

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

ALICE GUPPY  
No.

CAPTAIN JACK  
You can't just leave me here!

EMILY HOLROYD  
We can.

Emily looks at Alice. A well rehearsed move.

EMILY HOLROYD (CONT'D)  
Unless...

ALICE GUPPY  
Yes. Unless.

(CONTINUED)



10 CONTINUED:

10

BLOWFISH

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

CAPTAIN JACK

Too late.

BLOWFISH

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

CAPTAIN JACK

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

BLOWFISH

Who are you?

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

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

CAPTAIN JACK

I'm Torchwood.

CUT TO:

11 INT. TORCHWOOD 1899, THE VAULTS - DAY

11

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

BLOWFISH

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

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

CAPTAIN JACK

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

ALICE GUPPY

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

CAPTAIN JACK

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

(CONTINUED)

11 CONTINUED: 11

Alice smiles, pityingly.

And shoots the Blowfish in the forehead.

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

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

CAPTAIN JACK (CONT'D)

Why?

ALICE GUPPY

It was a threat to the Empire.

CAPTAIN JACK

Like me?

ALICE GUPPY

(smiling)

You're our ally now.

On Jack: what's he done?

CUT TO:

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

DMP: Torchwood Cardiff Hub - 1899-style.

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

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

Jack looks down at the blood money. Conflicted.

EMILY HOLROYD

If you don't want it --

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

They stare at each other.

And Jack takes the money.

Emily then pushes an envelope across the table to him.

EMILY HOLROYD (CONT'D)

Your next assignment.

(CONTINUED)

12 CONTINUED:

12

CAPTAIN JACK

No. I'm done with you people.

EMILY HOLROYD

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

Alice has appeared in the doorway.

ALICE GUPPY

And you've seen how we deal with threats.

EMILY HOLROYD

It's good money, Captain. How else are you going to earn?

Jack looks from one to the other. Pushes the envelope back towards Emily.

And walks out.

EMILY HOLROYD (CONT'D)

(calling after him)

See what you think in the morning.

But Jack's gone. Alice looks to Emily.

ALICE GUPPY

He's pretty.

(Emily raises an eyebrow)

But you're prettier.

They both grin at each other.

CUT TO:

13 INT. BARN/DRINKING DEN 1899 - DAY

13

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

8 YEAR OLD GIRL

Can I read your cards?

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

(CONTINUED)

13 CONTINUED:

13

CAPTAIN JACK  
No. Thank you. Really.

The girl turns the cards.

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

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

8 YEAR OLD GIRL (CONT'D)

15 CONTINUED:

15

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

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

16 TV FOOTAGE 16

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

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

CUT TO:

17 INT. TORCHWOOD, THE HUB - NIGHT 17

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

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

CAPTAIN JACK

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

(realising it's quiet)

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

He stops. His foot has kicked a corpse.

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

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

And going up the stairs to the gantry --

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

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

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

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

Alex is not mad.

Jack approaches Alex slowly, stepping over/round bodies.

(CONTINUED)



17 CONTINUED:

17

CAPTAIN JACK (CONT'D)

Alex?

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

ALEX

Jack! Just in time.

CAPTAIN JACK

What happened? Who did this?

ALEX

Me.

Jack so shocked.

CAPTAIN JACK

What? But -- why?

ALEX

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

(Beat)

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

CAPTAIN JACK

Alex, what happened to them?

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

ALEX

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

(Beat)

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

(grins)

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

(a plea)

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

CAPTAIN JACK

Listen, it's gonna be OK.

(CONTINUED)

17 CONTINUED: (2)

CONTINUED: (2)

18 CONTINUED:

18

RHYS

What's he doing?!

CAPTAIN JACK

Rhys?!

GWEN

Jack, what happened: where are the others?

RHYS

(wide-eyed; to Jack)

You were dead!

RHYS (CONT'D)

I just checked your pulse!

(to Gwen)

He was dead!

CAPTAIN JACK

*Rhys?!!*

RHYS

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

CAPTAIN JACK

Toshiko -- she went the other way --

(he calls out)

Toshiko!

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

CUT TO:

19 INT. DERELICT BUILDING - CONTINUOUS

19

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

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

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

19 CONTINUED: 19

Close in on her as we

CUT TO:

20 INT. OFFICE - NIGHT 20

CAPTION: **5 YEARS EARLIER.**

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

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

As he walks, he stops at one desk.

BOB

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

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

TOSHIKO

Another hour and I'm done.

BOB

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

20 CONTINUED:

20

Boots up the computer. Types in name and password,

23 CONTINUED:

23

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

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

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

Panicky Toshiko and taps in X74JGF8I3W --

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

-- the CCTV camera swings round --

-- and Toshiko's in!

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

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

CUT TO:

24 INT. STORAGE ROOM - CONTINUOUS

24

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

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

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

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

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

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

CUT TO:

25 INT. OFFICE CORRIDOR - MOMENTS LATER

29 CONTINUED:

29

Toshiko walks through, carrying a smart briefcase.

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

SECURITY GUARD

Another late one, Miss Sato.

TOSHIKO

You know me, George. Married to the job.

SECURITY GUARD

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

TOSHIKO

Soon as you clear it with your wife and grandkids.

SECURITY GUARD

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

TOSHIKO

Night, George.

And she's out the building.

CUT TO:

30 EXT. OFFICE BUILDING - NIGHT

30

Nondescript office building, nothing swanky,

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

It reads: "LODMOOR RESEARCH FACILITY"

And underneath, in slightly smaller letters:

"A Division of the Ministry of Defence".

CUT TO:

31 INT. TOSHIKO'S FLAT - NIGHT

31

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

A just about post-student lifestyle.

(CONTINUED)



31 CONTINUED:

31

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

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

Four different technical diagrams: dense with

32 CONTINUED:

32

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

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

TOSHIKO

I've got it.

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

CUT TO:

33 INT. RUNDOWN HOUSE - NIGHT

33

Living room in the rundown house. Devoid of furniture.

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

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

TOSHIKO

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

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

Milton nods to the big bloke, who exits.

MILTON

Show me the piece.

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

MILTON (CONT'D)

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

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

TOSHIKO'S MOTHER

Toshiko!

TOSHIKO

(in Japanese)

Mum!

(MORE)

(CONTINUED)



33 CONTINUED: (2)

33

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

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

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

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

And close in on Milton, not stopping --

CRASH! The living door is kicked open!

FRENZY OF ACTIVITY:

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

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

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

CUT TO:

34 INT. UNIT PRISON - DAY

34

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

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

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

Dissolves:

(CONTINUED)

34 CONTINUED:

34

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

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

TOSHIKO

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

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

34 CONTINUED: (2)

34

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

CUT TO:

35 INT. YARD - DAY

35

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

Two UNIT soldiers look over them.

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

ANONYMOUS VOICE

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

&lt;CLICK&gt;

Oh, poor, scared Toshiko.

CUT TO:

36 INT. UNIT PRISON CELL - NIGHT

36

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

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

TOSHIKO

Who's there?

The scratching stops. And a creepy voice whispers back.

WHISPERED VOICE

Hello Toshiko.

Close in on Toshiko.

TOSHIKO

How d'you know my name?

Toshiko doesn't like the sound of this.

WHISPERED VOICE

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

(CONTINUED)

36 CONTINUED:

36

The scratching at the wall continues.

WHISPERED VOICE (CONT'D)

We'll be like husband and wife.

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

TOSHIKO

Leave me alone!

WHISPERED VOICE

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

On terrified Toshiko.

CUT TO:

37 INT. UNIT PRISON CELL - DAY

37

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

Alert sound.

ANONYMOUS VOICE

Prisoner Sato. Inspection.

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

TOSHIKO

What for?

ANONYMOUS VOICE

Prepare for inspection.

Stands in front of the door.

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

And the door creaks slowly open. Light pours in.

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

Toshiko blinks. And can just make out...

CUT TO REVERSE: CAPTAIN JACK HARKNESS. Beaming.

CUT TO:

38      INT. UNIT PRISON - MOMENTS LATER

38

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

887.0



38 CONTINUED:

38

CAPTAIN JACK  
They're never gonna release you.

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

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

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

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

TOSHIKO  
I just followed the plans.

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

TOSHIKO  
What?

CAPTAIN JACK  
The technical plans you worked from.  
They were wrong. They had mistakes in  
them. That's why the plans were  
shelved.  
(grins)  
But you, Toshiko Sato, you automatically  
fixed things as you went along. What  
I'm saying is: oh baby, you're good. I  
mean, you're good now. Imagine what you  
could be with a little training. Shame  
you're gonna be locked away for so long.

TOSHIKO  
You have to get me out.

CAPTAIN JACK  
If you come work for me.

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

TOSHIKO  
Really?

(CONTINUED)

38 CONTINUED: (2)

38

CAPTAIN JACK

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

TOSHIKO

What do you do?

CAPTAIN JACK

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

TOSHIKO

What about my mother?

CAPTAIN JACK

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

(grins)

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

TOSHIKO

Why would you trust me?

CAPTAIN JACK

(big grin)

Instinct.

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

CAPTAIN JACK (CONT'D)

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

Toshiko stares at him. Jack grins.

CAPTAIN JACK (CONT'D)

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

They grin at each other. A bond.

CAPTAIN JACK (CONT'D)

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

(CONTINUED)

38 CONTINUED: (3)

38

On Toshiko.

CUT TO:

39 INT. DERELICT BUILDING - DAY

39

TOSHIKO screams!

Her screams mingle withaOn Toshiko.

39 CONTINUED:

39

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

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

GWEN  
Rhys?

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

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

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

GWEN  
I've gotta find the others.

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

CAPTAIN JACK (O.S.)

.0

41 EXT. PARK - NIGHT

41

**CAPTION: 21 MONTHS EARLIER**

SCREAMS! BIG FIGHT!

CAPTAIN JACK fighting a WEEVIL.

The Weevil throws Jack against a tree. Lunges at him --  
Jack darts away to avoid --

-- barges the Weevil face first against a tree, pulls out  
the spray --

-- but the Weevil knocks the spray out of Jack's hand --





42      EXT. CARDIFF - DAY

42

Helicopter shots: sun rise over the city.

CUT TO:

43      EXT. TORCHWOOD RECEPTION - DAY

43

Sunlight on the water of the Bay.

CAPTAIN JACK exits the reception entrance of Torchwood.

IANTO

Good morning.

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

IANTO (CONT'D)

Coffee?

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

Ianto just smiles. Nods at the mug.

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

CAPTAIN JACK

Wow.

Looks up at Ianto, startled.

IANTO

I want to work for you.

CAPTAIN JACK

Sorry. No vacancies.

IANTO

Let me tell you about myself.

CAPTAIN JACK

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

(CONTINUED)



43 CONTINUED:

43

IANTO

Deceased.

JACK

I'm sorry.

IANTO

You checked me out.

JACK

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

IANTO

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

CAPTAIN JACK

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

IANTO

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

Captain Jack meets Ianto's gaze.

CAPTAIN JACK

Can't let equipment get into the wrong hands.

IANTO

And you're the right hands, are you?

(He meets Jack's gaze)

Trial period, three months.

CAPTAIN JACK

No.

IANTO

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

CAPTAIN JACK

No.

IANTO

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

(CONTINUED)

43 CONTINUED: (2)

43

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

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

IANTO  
Same time tomorrow then.

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

IANTO  
I really like that coat.

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

CUT TO:

44 EXT. CARDIFF - NIGHT

44

Helicopter shots through city, as day turns to night.

And we pick up the SUV speeding through the city.

CUT TO:

45 INT. SUV - NIGHT

45

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

CAPTAIN JACK  
Toshiko, see if you can decode those  
hieroglyphics

TOSHIKO (O.S.)  
(over comms)  
Already on it!

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

OWEN (O.S.)  
(over comms)  
Will do!

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

(CONTINUED)

45 CONTINUED:

45

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

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

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

Jack brakes.

CUT TO:

46 EXT. CARDIFF STREET - NIGHT

46

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

IANTO JONES.

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

Standing in the middle of the road -- arms out stretched,

46 CONTINUED:

46

CAPTAIN JACK (CONT'D)

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

He turns and heads back to the SUV.

IANTO

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

Jack stops. Turns.

Ianto smiles.

CUT TO:

47 EXT. DOCKSIDE WAREHOUSE - NIGHT

47

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

SUV parked outside, Jack strides to the warehouse door.

IANTO

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

CAPTAIN JACK

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

IANTO

(under his breath)

Torchwood London would've done.

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

CUT TO:

48 INT. DOCKSIDE WAREHOUSE - NIGHT

48

-- CAPTAIN JACK and IANTO enter and --

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

Jack and Ianto reverse!

CUT TO:

49      EXT. DOCKSIDE WAREHOUSE - NIGHT

49

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

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

CAPTAIN JACK

So. Pterodactyl.

IANTO

Technically speaking, pteranodon.  
Common misconception.

CAPTAIN JACK

How did you find it?

IANTO

(holds up a PDA)  
Rift activity locator.

CAPTAIN JACK

Torchwood London.

IANTO

See, quality kit.

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

CAPTAIN JACK

It's quite excitable.

IANTO

Must be your aftershave.

CAPTAIN JACK

Never wear any.

IANTO

You smell like that naturally?

CAPTAIN JACK

51st century pheromones. You people have no idea.

(grins at Ianto)

Ready for another go?

IANTO

I'm game if you are.

(CONTINUED)

49 CONTINUED:

49

CAPTAIN JACK  
Three -- two -- one --

CUT TO:

50 INT. DOCKSIDE WAREHOUSE - NIGHT

50

CAPTAIN JACK and IANTO burst back in.

The scream of the pterodactyl!

CAPTAIN JACK  
Split up!

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

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

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

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

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

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

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

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

CAPTAIN JACK  
We need a guard dog.

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

(CONTINUED)

50 CONTINUED:

50

CAPTAIN JACK  
We don't need a butler.

IANTO  
Excuse me, dried egg stain on your  
collar.

CAPTAIN JACK  
Busy week.

As they get close.

IANTO  
What's our plan here again?

CAPTAIN JACK  
If I can be the decoy--

IANTO  
It'll rip you to shreds.

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

He goes to give Ianto the huge steel hypodermic.

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

IANTO  
No.

CAPTAIN JACK  
What?

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

CAPTAIN JACK  
Way too dangerous.

IANTO  
But I've got my secret weapon.

And Ianto takes out a bar of chocolate.

IANTO (CONT'D)  
Chocolate. Preferably dark.

(CONTINUED)

50 CONTINUED: (2)

50

And heads towards the pterodactyl.

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

IANTO (CONT'D)

I got your favourite.

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

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

Ianto smiles back. Talks to the pterodactyl.

IANTO (CONT'D)

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

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





50 CONTINUED: (4)

50

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

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

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

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

On Ianto, walking out.

CUT TO:

51 INT. DERELICT BUILDING - DAY

51

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

CAPTAIN JACK  
Careful! Careful!

CAPTAIN JACK and GWEN gently helping IANTO out from the

51A EXT. DERELICT BUILDING - DAY 51A

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

CUT TO:

51B INT. DERELICT BUILDING - DAY 51B

Ianto clasping Jack, tight. Breathless. Pained.

IANTO  
Where are the others?

CAPTAIN JACK  
We need your help to get Toshiko out.

IANTO  
(nods)  
What about Owen?

GWEN  
No sign yet.

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

GWEN  
Oh my God...

CAPTAIN JACK  
(to Gwen)  
We'll help Rhys with Toshiko. Let us know soon as you find Owen. And be careful.

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

Gwen nods.

CUT TO:

52 INT. DERELICT BUILDING - DAY 52

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

The sound of creaking.

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

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

If the glass drops, Owen's decapitated.

(CONTINUED)

52 CONTINUED:

52

53 CONTINUED:

53

She climbs on top of him.

KATIE (CONT'D)

Wanna back out? Still not too late.

Owen looks up at her. So in love.

OWEN

I'm marrying you if it kills me.

They kiss.

KATIE

Cup of tea?

OWEN

I'll make it.

KATIE

I can manage.

CUT TO:

54 INT. OWEN AND KATIE'S FLAT - DAY

54

Kettle boiling.

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

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

OWEN in the doorway.

OWEN

Katie.

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

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

KATIE

Yeah.

Katie looks down at the teabag. Then the mug.

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

Beat.

(CONTINUED)

54 CONTINUED:

54

KATIE (CONT'D)

Um...

OWEN

Water.

KATIE

(so relieved)

Yeah!

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

OWEN

From the kettle.

Katie stops mid-step, realises. Apologetic.

KATIE

Course. Sorry.

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

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

Then raises the mug to drink it.

OWEN

Milk.

And Katie slams the mug down, in fury.

KATIE

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

She points to the mug --

OWEN

Tea--

KATIE

I wanna have tea without --

She snaps her fingers for a prompt --

OWEN

Milk.

KATIE

Tea without milk.

(CONTINUED)

54 CONTINUED: (2)

54

OWEN  
Alright. Fine.

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

And holds her to him.

OWEN (CONT'D)  
It's gonna be okay.

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

CUT TO:

55 INT. HOSPITAL CONSULTING ROOM - DAY

55

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

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

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

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

MR GARRETT  
I got your invitation. Still going ahead.

OWEN  
I promised her a summer wedding.

MR GARRETT  
Before all this.

OWEN  
It changes nothing.

MR GARRETT  
(so gentle)  
Owen, it will change everything.

Owen turns to him.

OWEN  
You can't be certain.

(CONTINUED)

55 CONTINUED:

55

MR GARRETT

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

OWEN

The youngest case in medical history.

MR GARRETT

That doesn't mean we're wrong.

OWEN

Please. Run more tests. One last MRI scan.

MR GARRETT

An MRI isn't going to make any difference.

OWEN

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

MR GARRETT

Owen--

OWEN

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

(Beat)

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

Mr Garrett looks at Owen.

MR GARRETT

Let me see what I can do.

OWEN

(so grateful)

Thank you.

And from their POV, as they look down:

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

(CONTINUED)



55 CONTINUED: (2) 55

Owen smiles back.

CUT TO:

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

Bedroom with a few dirty clothes, but otherwise uncluttered.

Middle of the night.

KATIE sound asleep in bed. Angelic.

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

Just staring at her. Watching her sleep.

Hold that for a proper while.

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

DISSOLVE TO:

57 INT. HOSPITAL/MRI ROOM - DAY 57

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

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

OWEN watches, through a glass panel.

CUT TO:

58 INT. HOSPITAL/CORRIDOR - DAY 58

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

OWEN  
What's it like?

She looks at him.

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

(MORE)

(CONTINUED)

58 CONTINUED:

58

KATIE (CONT'D)

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

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

I'm sorry, Owen.

OWEN

What've you got to be sorry for?

KATIE

I don't want to put you through this.

(Beat)

Last night, I dreamt you left me.

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

OWEN

Sshh. Nobody's leaving anyone.

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

CUT TO:

59 INT. HOSPITAL/CONSULTING ROOM - DAY

59

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

OWEN

But, how's that possible?

MR GARRETT

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

OWEN

That wasn't there last week?

MR GARRETT

Not that we saw.

(Beat)

You were right to ask for another scan.

OWEN

So what does it mean?

MR GARRETT

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

(CONTINUED)

59 CONTINUED:

59

And Katie's staring at Owen.

OWEN

Katie? D'you understand?

(Beat; gentle)

Katie.

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

KATIE

I can't remember your name.

CUT TO:

60 INT. HOSPITAL/CORRIDOR - DAY

60

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

OWEN

Are you sure she's up to this?

MR GARRETT

(reassuring smile)

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

And he heads in,

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

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

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

And then, silence. Like it never happened.

Owen's startled: did he just see that?

And someone places a hand on his shoulder.



61 CONTINUED:

61

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

CAPTAIN JACK (CONT'D)

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

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

Reeling.

OWEN

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

CAPTAIN JACK

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

(Beat)

I have to take her brain back with me.

OWEN

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

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

From Owen's POV as everything fades to black.

CUT TO:

62 INT. HOSPITAL ROOM - DAY

62

Fragmented sounds. Distant voices. Light. Blur.

Owen wakes. In a hospital bed.

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

(CONTINUED)





64 CONTINUED:

64

Owen, watching, is stunned.

OWEN (CONT'D)

That's not what happened!

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

OWEN (CONT'D)

That's not what happened...

DISSOLVE TO:

65 EXT. GRAVEYARD - DAY

65

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

Then he turns away. Looks across the graveyard.

CAPTAIN JACK is standing amidst the gravestones.

Their eyes meet.

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

And Jack doesn't move.

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

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

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

-- and Jack just takes it.

OWEN

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

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

CAPTAIN JACK

I couldn't. I really couldn't.

Owen stares down at Jack.

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

(CONTINUED)



65 CONTINUED:

65

OWEN

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

CAPTAIN JACK

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

Owen stops.

OWEN

Why her?

CAPTAIN JACK

There's no reason.

Owen starts walking again. Jack keeps up.

CAPTAIN JACK (CONT'D)

Your life doesn't end with hers.

(Beat)

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

Owen doesn't have an answer for that.

CAPTAIN JACK (CONT'D)

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

OWEN

And you want me?

CAPTAIN JACK

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

OWEN

(disbelieving)

To fight the aliens.

CAPTAIN JACK

Exactly that.

OWEN

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

(CONTINUED)

65 CONTINUED: (2)

65

CAPTAIN JACK  
(big grin)  
You think?

CUT TO:

66 INT. TORCHWOOD, JACK'S OFFICE - DAY

66

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

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

Stunned.

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

OWEN  
I'm having a breakdown. Mental collapse.

CAPTAIN JACK  
Why'd you become a doctor?

Owen stops, looks at Jack. The honest answer.

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

Jack nods.

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

Beat.

CAPTAIN JACK  
Maybe here, you can.

On OWEN.

CUT TO:

67 INT. DERELICT BUILDING - DAY

67

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

(CONTINUED)

67 CONTINUED:

67

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

The sound of the glass creaking.

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

GWEN

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

The crack moving further.

OWEN

You've gotta hurry.

The crack spreading --

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

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

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

CUT TO:

68 EXT. DERELICT BUILDING - DAY

68

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

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

OWEN

Tosh! You OK?

TOSHIKO

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

OWEN

You were lucky.

IANTO

We all were.

(CONTINUED)

68 CONTINUED:

68

GWEN  
Jack, who did this?

IAN TO  
And where's the SUV?

They all look ahead: the SUV has gone.

Jack's wriststrap beeps.

IAN TO (CONT'D)  
Oh no.

Jack presses his wriststrap.

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

And the whole team are horrified.

GWEN  
What does *he* want?

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

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

CAPTAIN JOHN (CONT'D)  
Course, you can't die. And yet, with all that life, all that time, you couldn't spare any for me.  
(Beat)  
Oh! Say hi to the family.

On the hologram, John presses his wriststrap.

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

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

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

(CONTINUED)

68 CONTINUED: (2)

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

He's staring at the boy.

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

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

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