TORCHWOOD 2

Episode 7

by

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Tan Revisions

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1 INT. THE HUB, AUTOPSY ROOM - NIGHT 1

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

JACK, GWEN, TOSH, IANTO line the perimeter of the autopsy r oom

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

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

MARTHA puts on a surgical mask, pulls out a metal drawer beneath the slab - autopsy tools clatter in their metal

1 CONTI NUED:

GWEN

6 INT. CARRIAGE - NIGHT 1

6

8 INT. DERELICT CHURCH - NIGHT 1

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

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

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

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

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

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

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

On JACK!

CUT TO:

9 INT. THE HUB - NIGHT 1

9

8

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

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

JACK opens the box, pulls out a metal gauntlet.

GWEN

No!

TOSHI KO

That's not -- Ch my god.

I ANTO

Where did you find it?

GWEN

You can't use it. Not after Suzie.

JACK

I'm using the glove.

MARTHA

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

JACK

I'm bringing Owen back.

10 I NT. THE HUB/AUTOPSY ROOM -- NIGHT 1

10

9

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

GWEN

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

MARTHA

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

MARTHA gets a look from JACK that disagrees.

MARTHA (CONT'D)

Ch my god, you can.

CUT TO:

11 I NT. THE HUB, AUTOPSY ROOM - CONTI NUOUS

11

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

JACK, GMEN, TOSHIKO and MARTHA grouped around.

GWEN

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

JACK

It's not up for discussion.

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

GWEN

I didn't think the glove worked for you.

(CONTINUED)

JACK

Are you offering to do it?

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

JACK (CONT'D)

(to them ALL)

If you've got anything you need to say to Owen, now's your chance.

(to OWEN)

Owen, it's Jack. Can you hear me? (not hing)

Owen, hear my voice, get a hold of it, let it draw you out, pull you out.

IANTO moves to Owen's medical computer.

I ANTO

I'm not getting any vital signs.

JACK

He's coming.

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

CUT TO:

12 I NT. BLACKNESS - NI GHT 1

12

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

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

CUT TO:

13 INT. THE HUB, AUTOPSY ROOM - NIGHT 1

13

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

MARTHA

Ch my God!

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

OWEN Where am I? What happened? I was shot!

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

TOSHIKO (CONT'D)

(sot to)

And I love you. I always have.

I ANTO

One minute forty.

JACK

(beat, awkward)

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

OWEN

You brought me back for that? For that?!

JACK

... sorry.

OWEN

231-163. Happy?

I ANTO

One minute, fifty.

JACK

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

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

OWEN

There's was nothing, just blackness. Jack?

I ANTO

Two minutes.

JACK

Be brave.

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

Jack is still holding tightly to Owen's hand.

They stay like that for the longest time.

OWEN

I'm gonna need that hand back.

(CONTINUED)

OWEN

No heart beat. (beat) No pulse.

MARTHA

Owen, you can't lead the investigation.

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

OWEN

Why not?

MARTHA

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

OWEN

Are you sure about that?

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

MARTHA

Yeah, I'm pretty sure.

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

OWEN

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

MARTHA

That shouldn't be possible.

OWEN

Yet here I am

MARTHA

So where's the power coming from?

GWFN

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

EVERYONE turns to look at JACK.

JACK

I feel fine.

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

TOSHIKO scanning JACK with a PDA.

TOSHI KO

(reading the screen)

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

GWEN

And?

TOSHI KO

Not hing. There's no connection between them It's not Jack.

JACK

I told you, I feel fine.

OWEN

So what is keeping me ticking? The

MARTHA

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

OWEN

I'm Owen.

MARTHA takes his hand.

MARTHA

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

CUT TO:

16 INT. THE HUB - NIGHT 1

16

TOSHIKO scans THE GLOVE with a PDA.

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

GWEN

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

TOSHI KO

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

16A INT. GWEN'S FLAT - NIGHT 1

16A

RHYS asleep in bed. The phone rings.

RHYS

Hi.

GWEN S VOICE

I woke you up, I'm sorry.

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

INTERCUT WITH:

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

17

RHYS

You di dn' t .

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

RHYS (CONT'D)

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

GMEN starts to cry quietly.

RHYS (CONT'D)

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

GWEN

It's not that.

RHYS

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

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

GWEN

Tough day.

CUT TO:

18 OM TTED 18

19 I NT. THE HUB, AUTOPSY ROOM - NI GHT 1

19

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

OWEN

You're kinda cute when you frown.

MARTHA

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

OWEN

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

She laughs, and then more serious.

MARTHA

What was it like? To die?

OWEN

I don't think I should say.

MARTHA

Why not?

OWEN

I'm not sure that the living should

19 CONTI NUED: (2)

19

MARTHA

I di ot!

OWEN

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

MARTHA

What did she see?

OWEN

Suzi e said there was something in the darkness, moving...

The room darkens around OWEN, he looses his balance.

CUT TO:

20 I NT. BLACKNESS - NI GHT 1

20

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

OWEN

Martha? Martha where'd you go?

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

OMEN flinches, turns around --

CUT TO:

21 INT. THE HUB, AUTOPSY ROOM - NIGHT 1

21

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

MARTHA half drags, half lifts OWEN onto the bench.

MARTHA

Jack - help! I need help! Now!

CUT TO:

22 OM TTED

22

23 INT. THE HUB, AUTOPSY ROOM - NIGHT 1

23

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

(CONTINUED)

23 CONTI NUED:

JACK

What happened?

MARTHA

He just collapsed.

OWEN

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

MARTHA

Owen, look at me.

OWEN

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

MARTHA

I said look at me!

(he does)

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

OWEN steadies himself.

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

JACK

What happened?

OWEN

There was darkness. I went into the darkness.

JACK

What was it like?

OWEN

There was something there...

JACK

What?

MARTHA

What did you see?

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

23 CONTI NUED: (2)

OWEN

(chilled)

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

CUT TO:

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

24

23

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

MARTHA

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

JACK

Into what?

MARTHA

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

She glances at the hand-held scanner.

MARTHA (CONT'D)

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

OWEN

I don't feel any different.

JACK

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

TOSHI KO

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

GWEN

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

JACK

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

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

They're completely black.

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

CUT TO:

29 I NT. THE HUB, AUTOPSY ROOM - NI GHT 1

29

The hand held device beeping. MARTHA picks it up.

MARTHA

Bloody hell.

She sets off out of the room

CUT TO:

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

30

MARTHA races into JACK's office.

MARTHA

Have you seen Owen?

JACK

He was with Tosh.

MARTHA

The energy in him just went right off the scale.

CUT TO:

31 INT. THE HUB -- NIGHT 1

31

JACK comes running out, MARTHA on his heels.

JACK

Owen!

He looks around the hub, clicks on his bluetooth.

JACK (CONT'D)

(bl uet oot h)

Owen?

TOSHIKO, GWEN and I ANTO come running.

TOSHI KO

He said he needed the loo.

(CONTINUED)

MARTHA

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

JACK

He's not answering.

IANTO checks on TOSHIKO's computer.

I ANTO

He's not in the hub.

MARTHA

You mean he's out there?

JACK

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

MARTHA

Are you sure about that?

JACK

Meani ng?

MARTHA

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

JACK

They'd've wanted to use it.

MARTHA

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

To which JACK has no answer.

MARTHA (CONT'D)

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

31 CONTI NUED: (2)

JACK Let's just find him

CUT TO:

31A EXT. CARDI FF PEDESTRI AN STREET - NI GHT 1

31A

31

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

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

It's a WEEVIL, watching him go.

CUT TO:

32 INT. JAPANESE BAR - NIGHT 1

32

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

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

HEN NIGHT GIRL

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

OWEN

Is that so?

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

HEN NIGHT GIRL

You been outside? Your lips are freezing.
(beat)

Still, soon warm you up.

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

After a moment:

HEN NIGHT GIRL (CONT'D)

Don't you like me?

OMEN look down at where her hand is.

(CONTINUED)

32 CONTI NUED:

OWEN

No blood.

(gut t ed)

Oh that's great. Terrific!

HEN NIGHT GIRL

What? What did I do?

Furious, he pushes past her, heads off.

HEN NIGHT GIRL (CONT'D)

Hey!

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

OWEN

How did you find me?

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

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

OWEN (CONT'D)

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

JACK

That's not why I brought you back.

OWEN

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

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

JACK

Watch it!

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

CUT TO:

33 EXT. JAPANESE BAR - NI GHT 1

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

OWEN

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

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

OWEN's on his feet in a moment.

OWEN (CONT'D)

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

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

JACK

That's enough!

OWEN

Leave me al one!

POLICE OFFICER #1

Let's all calm down shall we.

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

OWEN

Get off! We're Torchwood.

POLICE OFFICER #1

'Course you are and I'm M 5!

OWEN

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

JACK

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

POLICE OFFICER #1

Okay, that's enough!

CUT TO:

34 INT. POLICE CAR - NIGHT 1

34

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

The car pulls away, revealing a WEEVIL watching them

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

One of them how s into the night.

CUT TO:

35 INT. POLICE STATION - CELLS - NIGHT 1

35

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

OWEN

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

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

JACK

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

OWEN deflates, sits down heavily. Something <u>sloshes</u> loudly.

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

CUT TO:

36 INT. POLICE STATION - CELLS - MOMENTS LATER

36

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

36 CONTI NUED:

OWEN (O.S.)

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

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

JACK

(tilts his head) Couldn't you just stick your fingers down your throat?

OWEN

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

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

JACK

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

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

OWEN

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

JACK

(calls off)

For God's sake, let me out!

OWEN

(amused)

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

JACK

Sex more than farting I hope.

OWEN

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

(MORE)

OWEN (CONT'D)

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

JACK

'Only in suffering do we recognize beauty'

OWEN

Yes. Yes! Exactly. Who said that?

JACK

Proust.

OWEN

You've read Proust?!

JACK

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

OWEN

(amused)

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

JACK

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

OWEN

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

JACK

It's not. But then forever is overrated.

OWEN

Not from where I'm sitting.

JACK

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

OWEN

Is that why you brought me back? Quilt?

36 CONTI NUED: (3)

36

JACK

No, that's not why.

OWEN

Then why did you? Really.

JACK

I wasn't ready to give up on you. I
guess I was hoping for a miracle.
 (beat)
I still am

OWEN is touched.

JACK (CONT'D)

Let's go home.

JACK raps on the cell door.

JACK (CONT'D)

Torchwood. Authorization: Harkness, Jack. 474317430.

CUT TO:

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

37

TOSHIKO engrossed at her console, GWEN comes over.

GWEN

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

TOSHI KO

Is he... himself?

GWEN

What do you mean, himself? (of the screen) That's Owen, isn't it?

CCTV of OWEN in the hothouse on screen.

TOSHI KO

I wanted to know why Owen left.

GWEN

In case he'd suffered another of those attacks?

TOSHI KO

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

GWEN

Tosh! That's stalking!

TOSHI KO

I know, I know!

(beat)

Only now I really wish I hadn't.

GWEN

What have you found?

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

GWEN (CONT'D)

Ch my god.

MARTHA

What is that?

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

And MARTHA feels the distance.

CUT TO:

38 EXT. CARDI FF PEDESTRI AN STREET - DAWN 2

38

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

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

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

They start to back the way they came.

The WEEVILS turns, sees them, how s.

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

JACK

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

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

CUT TO:

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

39

IANTO cracks JACK's safe.

I ANTO

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

TOSHI KO

I need to know what Owen was saying.

MARTHA

We all do.

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

TOSHI KO

This has never let us down before.

CUT TO:

40 EXT. CARDI FF SI DE STREET - DAWN 2

40

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

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

OWEN

They must be really pissed off with you.

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

сит то

41 I NT. THE HUB, TOSHI KO S STATI ON - DAWN 2

41

MARTHA, GWEN and I ANTO watch TOSHI KO hit 'record' on the translation device, and then play the CCTV.

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

TOSHI KO

We should be able 0 10Wh9w74 690 Tm / TT3 1 Tf (TOSHIKO) Tj - 67

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

TOSHIKO (CONT'D)

It's never done that before.

CUT TO:

42 I NT. MULTI - STOREY CAR PARK - DAWN 2

42

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

JACK

Owen, don't --

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

A WEEVIL steps out, right in front of him

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

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

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

CUT TO:

43 OM TTED

43

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

44

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

They look down the stairs. WEEVILS coming up after them [DUPE SHOT] Lots of Weevils.

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

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

With Weevils on their heels, they charge through.

CUT TO:

45 OM TTED

45

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

46

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

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

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

They're trapped.

JACK

Her e.

He throws the extinguisher to OWEN.

JACK (CONT'D)

Stay behind me.

OWEN

Yeah right.

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

OWEN (CONT'D)

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

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

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

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

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

OWEN (CONT'D)

Melkurian Abatha! Durok minus mill kabal!

CUT TO:

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

47

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

GWEN

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

JACK

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

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

GWEN

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

MARTHA

There's no such thing.

OWEN

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

GWEN

(of the WEEVIL) Does he know that?

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

CUT TO:

49 I NT. THE HUB, NEW BOARDROOM - DAY 2

49

GWEN, MARTHA, I ANTO, TOSHI KO and OWEN and JACK around the table. On a screen, freeze-framed image of the possessed Owen, eyes black, snarling.

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

GWEN

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

(MORE)

GWEN (CONT'D)

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

I ANTO

So no obvious parallels then.

TOSHI KO

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

GWEN

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

TOSHI KO

Are we seriously gonna act on something she googled?

JACK

What was the name of the priest's church?

GWEN

(checks) St. Mary's.

JACK

(bad news)

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

GWEN

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

OWEN

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

GWEN

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

(MORE)

GWEN (CONT'D)

Apparently that's where unlucky thirteen comes from

JACK

How did they stop it at twelve?

GWEN

It just says Faith.

TOSHI KO

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

MARTHA

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

TOSHI KO

For the Grim Reaper? Come on.

OWEN

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

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

OWEN (CONT'D)

(of his wrist device) What's this reading now?

MARTHA

Eighty percent.

OWEN

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

JACK

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

OWEN

What do you do with the dead?

Pause. No one wants to offer a suggestion.

49 CONTI NUED: (3)

49

GWEN

Owen--

OWEN

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

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

OWEN (CONT'D)

I'm ready.

They I eave.

CUT TO:

52 OM TTED 52

53 INT. THE HUB - DAY 2

53

51

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

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

Dead man walking.

CUT TO:

OWEN

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

CUT TO:

55 OM TTED 55

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

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

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

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

JACK

I'm ready for the first needle.

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

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

MARTHA

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

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

JACK

Owen?

OWEN

Don't look at me.

JACK

Someone really doesn't like injections.

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

JACK (CONT'D)

Martha!

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

(CONTINUED)

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

PRAC: Then it lands in f/g.

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

MARTHA

Bloody hell!

GWEN

Where'd it go?

TOSHI KO

I can't see it.

MARTHA

I think it went behind the cabinet.

JACK

Are you all right?

Martha is still on the floor, breathing hard.

MARTHA

Yeah, I think so.

JACK

Everyone out of here, now.

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

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

FX: MARTHA sees the GLOVE skittering towards her

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

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

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

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

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

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

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

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

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

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

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

OWEN

Gun! Now!

TOSH looks on in horror

TOSHI KO

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

OWEN

Do it!

IANTO throws OWEN his gun.

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

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

Tiny pieces of silver scatter. And then silence.

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

GWEN

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

JACK

The Glove - it did this. Owen, help me with her. (Beat) Owen! An alarmis beeping. TOSHIKO picks up the PDA.

TOSHI KO

One hundred percent. The process is complete.

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

He's standing quite still, arms outstretched, he opens

58A EXT. HOSPITAL - NIGHT 2

58A

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

CUT TO:

59 I NT. SUV - NI GHT 2

59

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

JACK

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

The SUV's empty. Disorient at ed JACK Looks out of the window to find the others.

JACK (CONT'D)

Owen! Where did it go? (sees MARTHA)

Ch my God!

60 INT. HOSPITAL - CASUALTY - NIGHT 2

60

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

GWEN

Police Officer, I need a medic, Now.

CUT TO:

61 I NT. HOSPITAL - CRASH ROOM - NI GHT 2

61

MARTHA in a bay curtains around her.

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

DOCTOR

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

MARTHA's elderly face; unconscious, oblivious.

CUT TO:

62 INT. HOSPITAL - CORRIDOR - NIGHT 2

62

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

JACK

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

I ANTO points at his bluetooth.

I ANTO

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

JACK

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

GWEN

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

JACK

I can get between it and anyone else for starters.

CUT TO:

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

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

DOCTOR

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

GWEN

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

DOCTOR

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

GWEN

You have to help her!

DOCTOR

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

GWEN

64 INT. HOSPITAL, RECOVERY ROOM - NIGHT 2

64

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

MARTHA

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

JACK

We'll find a way to reverse this.

MARTHA

How?

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

GWEN

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

JACK

So?

GWEN

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

JACK

lanto - we need answers.

I ANTO

I'm on it.

JACK

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

OWEN

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

JACK

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

OWEN

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

JACK

And what is that?

OWEN

Hungry.

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

GWEN

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

JACK

We won't have to go far.

He nods them to the window.

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

JACK (CONT'D)

It's here.

GWEN

Why follow us here?

JACK

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

On GWEN - chilled.

сит то

64

65 INT. HOSPITAL - GERLARTRIC INTENSIVE CARE - NIGHT 2 65

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

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

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

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

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

Then right:

Then I eft:

AMY

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

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

CUT TO:

72

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

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

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

And he can't hear the alarms.

CUT TO:

73 INT. HOSPITAL, STAIRWELL - NIGHT 2

73

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

JACK and GWEN on their way up.

JACK

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

TWO NURSES pagers go off simultaneously. JACK sees them

I ANTO S VOICE

Si xt h.

They race ahead.

JACK

(to GWEN)

What's a Code Four?

GWEN

Heart attack.

JACK

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

And they fight their way up.

CUT TO:

74 INT. HOSPITAL, NURSE'S STATION - NIGHT 2

74

The ward's a mess. Strapped down KIDS being carried out on their mattresses.

AMY literally strapping the last bedridden CHILD onto his mattress with thick black nylon straps.

AMY

No surfing down the stairs, I know you! (to PARAMEDICS) He's all yours.

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

AMY (CONT'D)

Code 4's - with those alarms at this time of night, I'm surprised I'm not having a heart attack.

They head to the doors. Just as she gets there - a thought.

AMY (CONT'D)

Jami e.

(to PARAMEDICS)

Have you seen, Jamie? I won't be a tick, I'll catch you up.

They go, the doors swinging closed behind them AMY looks under beds.

AMY (CONT'D)

Jami e?

Behind her, a dark figure is revealed.

CUT TO:

75 INT. HOSPITAL, GERIATRIC INTENSIVE CARE - NIGHT 2 75

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

JACK

(to OWEN, using

bl uet oot h)

We're on the sixth floor. There's fatalities. Seven of them

GWEN

(list ening to bluet oot h)

I'm hearing about about a fatality during a routine operation.

JACK

(to GWEN)

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

GWEN

What?

JACK

There's five of us.

INTERCUT WITH:

76 INT. HOSPITAL, STAIRWELL - NIGHT 2

76

OWEN

(usi ng bl uet oot h)

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

JACK

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

OWEN

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

TOSHI KO

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

JACK

(using bluet oot h)

I ant o?

CUT TO:

77 INT. HOSPITAL - STAFF NURSE STATION - NIGHT 2

77

76

I ANTO on his commandeered computer, touches his earpiece.

I ANTO

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

GWEN

(using bluetooth)
It was a medical journal. History of medicine. Try under Tavistock or Wellcome. Two I's in Wellcome.

CUT TO:

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

78

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

He hears a scream The lights die completely.

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

JAM E's spooked.

OWEN

I can feel it.

TOSHI KO

Owen, you're scaring me.

OWEN

I'm not exactly reassuring myself. Come on.

CUT TO:

80 INT. HOSPITAL, CHILDRENS' WARD - NIGHT 2

80

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

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

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

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

He peers around the door.

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

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

Hi sses.

JAM E screams!

CUT TO:

80A INT. HOSPITAL - CORRIDOR - NIGHT

80A

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

Tries more doors. No joy.

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

80A CONTI NUED: 80A

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

At the last minute, CWEN burst out of a door, grabs JAM E and pulls him through.

CUT TO.

81 <u>CM TTED</u> 81

83

83 CONTI NUED:

OWEN

I think we lost it.

All the doors suddenly slam closed of their own accord.

OWEN (CONT'D)

Maybe not.

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

TOSHI KO

If I can access the correct frequency...

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

JAM E

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

OWEN

What?

JAM E

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

OWEN

You have?!

JAM E

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

OWEN

What's your name?

JAM E

Jamie Burton.

OWEN

 $I\,{}^{\prime}\,m$ Owen, this is Toshiko, we're going to get you out of here.

(beat)

What are you in for, Jamie?

JAM E

Leukemi a.

OWEN

Oh yeah, which kind?

JAM E

Acute lymphocytic.

(CONTINUED)

TW2 Ep7 TAN 03/10/07 by Matt Jones 56.

83

83 CONTI NUED: (2)

Beat.

OWEN

Right.

83 CONTI NUED: (3)

83

OWEN

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

JAM E

I looked it up on the mortality rates site.

OWEN

The internet - every doctor's night mare.

JAM E

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

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

CUT TO:

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

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

Two ORDERLIES start to lift ELDERY MARTHA out of bed. I ANTO appears at the door.

I ANTO

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

THE ORDERLIES GO.

IANTO's bluetooth chirrups.

JACK

(bl uet oot h)
What have you got?

I ANTO

(usi ng bl uet oot h)

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

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

JACK

(using bluetooth)
He stopped Death at twelve--

I ANTO

It was Faith.

JACK

I know!

I ANTO

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

JACK

Ch! How?

I ANTO

Doesn't say.

CUT TO:

85 INT. HOSPITAL, ATRIUM - NIGHT 2

85

84

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

OWEN

(to himself)

Faith didn't have anything to lose. (off TOSHIKO's alarm)
In a good way.

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

OWEN (CONT'D)

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

JAM E

Watch what?

OWEN

Watch me beat death.

86 INT. HOSPITAL, CORRIDOR - NIGHT 2

86

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

FX: And then they glimpse the HOODED FIGURE coming.

JACK

OWEN!

He can't hear him

CUT TO:

87 INT. HOSPITAL, ATRIUM - NIGHT 2

87

TOSHIKO gets the door open.

OWEN

(to JAM E)

Go!

TOSHI KO

Come on.

OWEN

No.

TOSHI KO

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

OWEN

I know what to do.

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

He breaks it off, looks at her, smiles.

OWEN (CONT'D)

On you're going to hate me for this.

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

TOSHI KO

Owen! No!

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

TOSHI KO (CONT'D)

You bast ard!

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

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

OWEN turns and walks through the fog.

CUT TO:

87-1 OM TTED 87-1

87A INT. HOSPITAL, ATRIUM - NIGHT 2

87A

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

JACK

Owen, no!

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

OWEN

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

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

OWEN (CONT'D)

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

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

OWEN (CONT'D)

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

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

JACK and G 1 066 T q g.

87A CONTI NUED: 87A

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

90

90 CONTI NUED:

OWEN

So tell me, doctor, is it worth me starting War and Peace?
 (off her serious expression)
I'm sorry you got hurt. That I got you hurt.

MARTHA

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

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

MARTHA (CONT'D)

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

OWEN

That doesn't sound good.

0 324 Tm / TT3 1 Tf (energy, o0174 Tc 12 0 0 12

90A INT. THE HUB - MORNING 3 90A JACK walks out of the Autopsy Room and over to an anxious TOSH. TOSH Is he okay now? Did he really beat deat h? JACK You can never really beat death, never escape it. It's always there, in the shadows. Waiting. TOSH So what do we do now? On OWEN, now watching them, and TOSH spots him. A look between them, and we end on OWEN 91 OM TTED 91