

# **TORCHWOOD 2**

## **Episode 8**

**by**

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**Green Revisions**

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

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

OWEN (V.O.)

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

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

CUT TO:

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

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

OWEN (V.O.)

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

He closes the cabinet door. Darkness.

CUT TO:

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

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

OWEN (V.O.)

Same as everyone else.

He shuts the fridge door. Darkness.

CUT TO:

4 EXT. A STREET - DAY - MORNING 4

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

(CONTINUED)

4 CONTINUED: 4

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

CUT TO:

5 INT. TORCHWOOD - THE VAULTS - DAY - MORNING 5

Close on Owen, staring down.

OWEN (V.O.)

Thing is...

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

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

I'm not the same.

CUT TO:

6 INT. TORCHWOOD - THE HUB - DAY - MORNING 6

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

OWEN (V.O.)

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

Close on OWEN.

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

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

OWEN slowly closes his eyes.

CUT TO:

7 INT. THE BAY - UNDERWATER 7

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

OWEN (V.O.)

(whispers)

But, they're wrong.

(CONTINUED)

7 CONTINUED: 7

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

CUT TO:

8 EXT. TALL BUILDING - NIGHT 8

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

OWEN

So. You ready to jump?

**OPENING TITLES**

9 EXT. TALL BUILDING - NIGHT 9

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

MAGGIE

Would you just piss off. Get off my roof.

He laughs.

OWEN

Your roof?

She strides towards him. Face right into his.

MAGGIE

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

He walks back to the edge.

OWEN

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

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

MAGGIE

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

(CONTINUED)

MAGGIE (CONT'D)

It's just, you know, bit busy, not really interested in listening to-

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

MAGGIE (CONT'D)

That's gross. What is it?

OWEN

I was shot.

She smirks as she goes over to him.

MAGGIE

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

He shakes his head.

MAGGIE (CONT'D)

So if I tried to stick my finger...

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

OWEN

Told you.

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

MAGGIE

What the hell are you?

OWEN takes her hand and leads it to his wrist.

OWEN

Dead.

He leads her hand to the side of his neck.

OWEN (CONT'D)

Dead.

She pulls her hand away.

MAGGIE

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

He looks at her. Face facts.

(CONTINUED)



9 CONTINUED: (3)

9

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

CUT TO:

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

9A

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

OWEN  
Bollocks. Sorry Jack, but this is  
bollocks.

JACK  
You must hand in all weapons and  
security passes.

OWEN  
Why? Just tell me why.

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

OWEN  
You almost sound as if you care.

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

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

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

OWEN  
And what if I refuse?

IANTO takes a step forward.

(CONTINUED)

9A CONTINUED:

9A

JACK

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

(beat)

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

IANTO

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

OWEN, beaten, handing them over.

OWEN

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

JACK

As long as they need to.

OWEN

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

JACK lifts a coffee mug.

C/U JACK

JACK

We always need someone to make the coffee.

C/U OWEN

OWEN

That's Ianto's job!

C/U IANTO

IANTO

That's my job!

C/U JACK, smiling.

JACK

Not any more

CUT TO:



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

IANTO is showing OWEN how the coffee machine works.

IANTO

And... voila. Strong and fresh.

He sniffs the coffee.

IANTO (CONT'D)

Mmmm.

OWEN

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

IANTO

I thought you liked your coffee?

OWEN

(raises his cup to his lips)

Have I shown you what happens when I drink, these days?

IANTO

(takes cup from OWEN)

Yeah, thanks Owen. Okay, your turn.

OWEN

Ooh, can I? Thanks, Dad.

OWEN operates the machine. No coffee.

OWEN (CONT'D)

Come on... what's wrong with it?

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

IANTO

You okay?

OWEN

What do you think?

(beat)

I can't even make sodding coffee.

He sits back, like a bored schoolkid.

OWEN (CONT'D)

You're loving this, aren't you?

(CONTINUED)

9B CONTINUED:

9B

IANTO

What?

OWEN

It's like you've finally won.

IANTO

I didn't realise we were having a competition.

OWEN

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

IANTO

(interrupts)

Me and Jack. It's not like that.

OWEN

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

CUT TO:

10 INT. TORCHWOOD - THE HOTHOUSE - DAY - MORNING

10

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

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

OWEN

So you're choosing me over the boyfriend?

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

MARTHA

Yeah, that's it.

(beat)

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

OWEN

I know. You just find me irresistible.

(CONTINUED)

MARTHA

(laughs)

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

(beat)

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

OWEN

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

MARTHA

And...

(sighs)

Still no stiffening anywhere?

OWEN

I...

MARTHA

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

OWEN

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

MARTHA

(interrupts)

Stop it!

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

OWEN

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

MARTHA

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

She scans him with a PDA.

MARTHA (CONT'D)

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

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

(CONTINUED)



GWEN (CONT'D)

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

IANTO

I've been to clubs like that.

MARTHA

So, what's the problem?

IANTO

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

MARTHA

(grinning/interrupts)

I meant with the old bloke.

TOSH

I detected this at five-seventeen this morning.

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

TOSH (CONT'D)

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

JACK

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

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

GWEN

Thanks Owen. So, the i 12 180 539 Tm 4e70s back

GWEN (CONT'D)

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

She checks the file.

GWEN (CONT'D)

1986.

JACK

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

IANTO

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

JACK

Decade's not over yet.

OWEN is still standing slightly apart from the team.

OWEN

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

IANTO

(so innocently)  
Unlike, say, Tintin?

They all turn to look at OWEN.

OWEN

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

IANTO

I've always loved Tintin.

OWEN

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

The others laughing. GWEN claps her hands.

(CONTINUED)

GWEN

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

TOSH

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

GWEN

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

MARTHA

Sure.

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

GWEN

Let's get to it.

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

JACK (OOV)

Oh, Gwen, any news on Banana Boat?

GWEN (OOV)

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

IANTO (OOV)

What for?

GWEN (OOV)

Selling dodgy CDs. Rhys is furious.

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

OWEN (V.O.)

Worldwide, nearly a million people top themselves each year.

(CONTINUED)

11 CONTINUED: (4)

11

Stay close on OWEN before:



13 CONTINUED:

13

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

OWEN

So why are you doing my job?

13 CONTINUED: (2)

13

OWEN

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

But she's looking at his hand...

MARTHA

You've sliced your hand open.

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

CUT TO:

14 INT. TORCHWOOD - AUTOPSY ROOM - DAY - MORNING

14

MARTHA is sewing up the wound.

MARTHA

The T -0. T w tC.gong uto heal soyour'reTj ET Q / 1 0 0 1 0

gWEN

15

INT. TORCHWOOD - THE HUB - DAY - MORNING

15

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

GWEN

You all right?

MARTHA

Yeah. No.

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

GWEN

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

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

GWEN (CONT'D)

I look so beautiful, don't I!

(beat)

I'm joking! You can laugh.

MARTHA

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

GWEN

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

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

(CONTINUED)

15 CONTINUED:

15

MAGGIE (V.O.)

You always listen in to other people's conversations?

CUT TO:

16 EXT. TALL BUILDING - NIGHT

16

OWEN

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

MAGGIE

You mean you did before?

OWEN

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

She looks at him. Suddenly angry.

OWEN (CONT'D)

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

She regains control.

MAGGIE

No, actually. He died.

OWEN looks at her, surprised and embarrassed.

OWEN

I'm sorry.

MAGGIE

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

OWEN

You don't know the half of it.

CUT TO:

17 OMITTED

17

18 OMITTED

18

19 INT. TORCHWOOD HUB - DAY - MORNING

19

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

JACK joins him.

OWEN  
More coffee?

JACK  
I'm all coffeed-out, thank you.

OWEN  
(heartfelt)  
Give me something to do.

JACK  
You know I can't. Rules and regulations.

OWEN  
Fine. I might as well go home then.

A beat.

JACK  
(keeping eye contact)  
Okay.

OWEN walks away, then stops. Turns back.

OWEN  
What exactly do I do when I get there?

JACK  
Watch TV. Just... chill.

OWEN  
I'm dead, Jack. I'm permanently chilled.  
(beat)  
You know, you get to live forever. I get to die forever. Funny that.

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

CUT TO:

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

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

CUT TO:

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

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

CUT TO:

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

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

CUT TO:

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

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

CUT TO:

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

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

CUT TO:

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

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

OWEN

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

(CONTINUED)

OWEN (CONT'D)

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

TOSH

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

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

JUMP CUT TO:

TOSH (CONT'D)

And so Jack called me in at 5. When has Parker ever had anything dangerous? He could have waited until I got there but no, strange energy pulse and it's 'let's get Tosh in'. Oh, and when Gwen got in... first thing she denot ti Gwen got

22 CONTINUED: (2) 22

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

CUT TO:

23 EXT. TALL BUILDING - NIGHT 23

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

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

OWEN  
Tell me about him.

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

CUT TO:

24 EXT. REGISTRY OFFICE ENTRANCE - DAY - MORNING 24

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

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

CUT TO:

25 INT. WEDDING CAR - DAY - MORNING 25

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

CUT TO:

26 EXT. TALL BUILDING - NIGHT 26

Close on MAGGIE.

MAGGIE  
There was an accident.

CUT TO:

27 OMITTED 27



28 EXT. ROAD - DAY - MORNING

28

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

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

MAGGIE (V.O.)

We'd been married less than an hour.

And keep on this image as long as possible.

CUT TO:

29 EXT. TALL BUILDING - NIGHT

29

MAGGIE

I was picking confetti out of my hair when it happened.

(beat)

My perfect day.

And she looks at OWEN.

OWEN

Shit. I'm...

MAGGIE

Yeah. Sorry. I know.

OWEN

But you've waited a year. You've waited until your wedding anniversary to kill yourself?

(beat)

Why?

MAGGIE

Does it matter?

OWEN

(firm)

Why have you waited?

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

MAGGIE

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

(CONTINUED)

29 CONTINUED:

29

She laughs. Broken.

MAGGIE (CONT'D)

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

And she's at the edge. Close on OWEN. He looks

TOSH

Owen, just let me help you.

OWEN

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

TOSH

Oh, Owen... come on...

OWEN

(snaps)

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

TOSH

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

OWEN suddenly laughs. Cruel. Horrible.

\*

OWEN

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

\*

\*

\*

\*

\*

\*

TOSH

Stop it...

\*

\*

OWEN

All we need is a pool table -

\*

\*

TOSH

Stop it! What's wrong with you?

\*

\*

OWEN

Don't you see? I'm broken!

\*

(realises)

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

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

(CONTINUED)

30 CONTINUED: (2)

30

TOSH

Owen! Stop it! Stop it now!

But he ignores her and pulls the finger right back until

34 CONTINUED:

34

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

OWEN

You were watching?

JACK

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

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

JACK (CONT'D)

(cold)

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

CUT TO:

35 INT. TORCHWOOD - RECEPTION AREA - DAY - AFTERNOON

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

GWEN

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

MARTHA

Nothing

GWEN

Sorry?

MARTHA

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

IANTO

When his wife died.

MARTHA

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

GWEN

Ianto, did you do the inventory?

IANTO checking his notes.

IANTO

I've identified most of what he's bought over the last year. A Dogon eye. A ceremonial sword - possibly from Fushari. A pair of Myakian wings. Some meteorites. An Arcateenian translation of James Herbert's 'The Fog'.

MARTHA

All mostly harmless?

IANTO

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

(CONTINUED)

GWEN

So one of them is causing the energy spikes?

IANTO

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

GWEN

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

JACK

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

GWEN

We'd best get in there.

JACK

Quietly, though.

GWEN

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

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

GWEN (CONT'D)

Heat sensors.

MARTHA

As in body heat?

GWEN

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

(CONTINUED)

IANTO

So. How are we going to get past them?

OWEN (OOV)

Me.

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

JACK

Martha?

MARTHA

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

JACK

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

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

OWEN

Tosh.

She walks towards him and gives him his keys.

TOSH

I turned your telly off.

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

MAGGIE (V.O.)

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

CUT TO:

37 EXT. TALL BUILDING - NIGHT

37

OWEN looking upset. MAGGIE still at the edge.

OWEN

That's Tosh. Always the professional.

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

MAGGIE

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

(CONTINUED)



37 CONTINUED:

37

40 CONTINUED:

40

OWEN

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

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

MARTHA

I'm sorry.

OWEN stops and looks back.

MARTHA (CONT'D)

You saved my life.

(beat)

You're dead because of me. Take care.

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

JACK

Oh and you'll need this.

CUT TO:

40A OMITTED

40A

41 EXT. PLAS HENDRE GROUNDS - NIGHT

41

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

OWEN

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

IANTO (OOV)

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

OWEN

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

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

OWEN (CONT'D)

(whispers to himself)

Arse.

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

TAYLOR

Hello?

GWEN (OOV)

Mr Taylor? Mr Benjamin Taylor?

TAYLOR

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

GWEN (OOV)

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

TAYLOR

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

GWEN (OOV)

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

TAYLOR

Yeah. Yeah. I'm on my way.

He ends the call.

WEBB has moved closer to TAYLOR.

WEBB

You all right?

(CONTINUED)

41 CONTINUED: (2)

41

TAYLOR

It's Chrissie. She's been in an

41A CONTINUED:

41A

WEBB

Move away from there.

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

WEBB (CONT'D)

I said-

OWEN

(impression of WEBB)

Move away from there.

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

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

OWEN (CONT'D)

You want to see what I can do?

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

OWEN (CONT'D)

Yeah, thanks guys. Very funny.

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

OWEN (CONT'D)

Really?

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

OWEN (CONT'D)

I'm dead already, mate.

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

FARRINGTON (OOV)

Webb? Dave, are you there?

(CONTINUED)

41A CONTINUED: (2)

41A

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

TOSH (OOV)

One minute twenty until the backup generator comes online.

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

FARRINGTON (OOV)

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

TOSH (OOV)

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

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

OWEN

I am literally too cool for school.

He steps through.

CUT TO:

42 INT. HALLWAY - NIGHT

42

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

CUT TO:

43 INT. PASSAGEWAY 1 - NIGHT

43

OWEN creeps into the passageway.

OWEN

Right, I'm in.

TOSH (OOV)

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

(CONTINUED)

43 CONTINUED:

43

OWEN

Can you give me anything else?

TOSH

Sorry.

OWEN

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

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

FARRINGTON (OOV)

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

OWEN eases the door open and strides through.

CUT TO:

44 INT. HALLWAY - NIGHT

44

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

FARRINGTON

Hold it there.

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

OWEN

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

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

FARRINGTON

Who are you?

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

(CONTINUED)

FARRINGTON (CONT'D)

Why aren't the sensors picking you up?

OWEN takes a step towards FARRINGTON.

FARRINGTON (CONT'D)

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

OWEN

No you won't. You're a security guard.  
(nods at gun)  
That's just for show.

JACK (OOV)

What are you doing, Owen?

FARRINGTON cocks the pistol.

OWEN

You know what a bullet does to a living person? It's not like a knife through butter. It rotates. Tearing into the flesh and gooey stuff inside. Ripping into organs and, oh, it ain't pleasant.

FARRINGTON's hand starts to shake slightly as OWEN takes another step.

OWEN (CONT'D)

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

OWEN starts to slowly walk towards FARRINGTON.

OWEN (CONT'D)

You can't kill a dead man.

FARRINGTON really starting to sweat as OWEN gets real close.

FARRINGTON

(scared)  
What are you?

OWEN

I'm... wrong.

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

FARRINGTON

(louder)  
What are you?

(CONTINUED)



44 CONTINUED: (2)

44

OWEN reaches up with his (bandaged) left hand.

OWEN

I'm broken.

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

OWEN (CONT'D)

PARKER

(nodding)

Did the American send you?

OWEN

Sorry?

PARKER

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

OWEN

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

PARKER

Is she on your phone thing? The earpiece?

OWEN

Yeah.

PARKER

(louder)

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

OWEN smiles then looks professional.

OWEN

What's wrong?

PARKER

Three heart attacks. One failed bypass.

Then PARKER slowly smiles. Creepy.

PARKER (CONT'D)

But I'm fine. Because of this.

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

PARKER (CONT'D)

It's called the Pulse.

OWEN

You know what it is?

PARKER

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

(CONTINUED)

OWEN

What do you think it's doing?

PARKER

It's keeping me alive.

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

PARKER (CONT'D)

No! You're not taking it.

OWEN

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

PARKER

It's saving me.

OWEN

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

PARKER

I don't care. Leave me alone.

OWEN

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

PARKER

I don't know. It doesn't matter.  
(beat)

45 CONTINUED: (3)

45

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

PARKER (CONT'D)



PARKER (CONT'D)

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

OWEN

Clean sheets?

PARKER

(laughs)

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

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

PARKER (CONT'D)

Might as well be dead.

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

PARKER (CONT'D)

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

OWEN realising, almost joyous:

OWEN

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

Parker gradually getting caught up in his enthusiasm.

PARKER

What d'you mean?

OWEN

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

(CONTINUED)

PARKER

(quiet)  
I'm scared.

OWEN

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

PARKER

What would you do?

Silence.

PARKER (CONT'D)

Tell me. What would you do?

OWEN

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

Pause.

PARKER

What's your name?

OWEN

Owen Harper.

PARKER

Owen. Take it.

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

OWEN

Well?

PARKER

Christ, it's dark.  
(beat then really sad)  
I'm alone. I'm so alone.

OWEN looks at the Pulse. Then puts it down. It can wait,  
Parker is more important. He takes PARKER's hand.

OWEN

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

PARKER

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

OWEN

PARKER

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

OWEN

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

PARKER

(sad laugh)

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

OWEN

Tell me about her.

PARKER

What?

OWEN

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

PARKER

Emily. My Emily.

OWEN

How long were you together?

PARKER

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

OWEN

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

PARKER





45 CONTINUED: (9)

45

47 CONTINUED:

47

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

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

47 CONTINUED: (2) 47

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

CUT TO:

48 EXT. TALL BUILDING - NIGHT 48

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

OWEN  
Everything ends.

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

CUT TO:

49 INT. THE SUV - NIGHT 49

Close on JACK.

OWEN  
Jack? Can you hear me?

JACK  
Tosh? What can we do?

CUT TO:

50 INT. TORCHWOOD - THE HUB - NIGHT 50

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

TOSH  
Nothing! There's nothing!

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

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

CUT TO:

51 INT. PARKER'S BEDROOM - NIGHT 51

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

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

(CONTINUED)

51 CONTINUED:

51

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

OWEN

That's okay. These things happen.

MARTHA (OOV)

There must be something we can do.

OWEN

(interrupts)

Martha!

MARTHA (OOV)

Owen?

OWEN

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

MARTHA (OOV)

I'm sorry.

OWEN

And Jack?

JACK (OOV)

Yes, Owen?

OWEN

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

They both laugh.

OWEN (CONT'D)

(voice breaking)

Tosh.

He clears his throat.

OWEN (CONT'D)

Tosh!

CUT TO:

52

52 CONTINUED:

52

OWEN (OOV)

Come on, Tosh. Answer me.

TOSH

Owen.

OWEN (OOV)

I'm sorry.

TOSH

I love you.

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

OWEN (OOV)

I know.

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

CUT TO:

53 EXT. TALL BUILDING - NIGHT

53

Stay black. No image. Quiet. Then:

OWEN laughs.

MAGGIE

What happened?

OWEN

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

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

OWEN (CONT'D)

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

MAGGIE

What is it?

OWEN

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

MAGGIE

Sorry... before my time.

(CONTINUED)

OWEN

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

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

MAGGIE

What does it do?

OWEN gently squeezes the PULSE.

OWEN

It sang to me.

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

MARTHA

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

OWEN

What's that then?

She just slaps his arse and grins.

MARTHA

Right, well I guess that's me off.

OWEN

Thank you. For everything.

MARTHA

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

They come over.

GWEN

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

MARTHA

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

GWEN

Oh, tell me about it.

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

MARTHA

Well, it's been... interesting.

JACK

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

MARTHA

You're doing a good job, Jack.

JACK

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

(CONTINUED)



54 CONTINUED: (2)

54

JACK (CONT'D)

All qualified, helping defend the Earth.  
And so sassy with it. You should have  
your own theme tune.

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

MARTHA

Well everyone else has had a go.

They both laugh.

JACK

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

MARTHA

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

Then, smiling, MARTHA JONES leaves Torchwood.

CUT TO:

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

54A

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

IANTO

Welcome back, Torchwood officer 565

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

OWEN

Thank you.

CUT TO:

55 INT. TORCHWOOD - THE HUB - NIGHT

55

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

TOSH

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

OWEN steps forward and noIS2T3 1 Tf (W(W(g 23TT3 1 Tf (with0 210 Tm /T



OWEN (CONT'D)

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

MAGGIE

Maggie. Maggie Hopley.

OWEN

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

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

END TITLES