

TORCHWOOD 2

Episode 13

by

Chris Chibnall

Salmon Revisions

9th November 2007

© BBC WALES 2007. No part of this document or its contents may be disclosed, distributed or used in any way, stored in a retrieval system, disseminated or incorporated into any other work, without the express written permission of the BBC. Any unauthorised use is strictly prohibited and will be prosecuted in courts of pertinent jurisdiction.

TEASER

1 OMITTED 1 *

2 EXT. WASTELAND - DAY 2 *

30 seconds after the end of Ep 12. We're with the team, handheld, grabbed, rushed, as they head towards Gwen and Rhys' Saab. Gwen's phone rings as Ianto and Toshiko talk: *

IANTO
SUV registering back at Torchwood. *

TOSHIKO
I'm getting readings of rift activity all over the city. Alerts registered at multiple locations. *

Toshiko hands her PDA to Jack as Gwen answers her phone. *

GWEN
Andy? *

CUT TO: *

3 INT. POLICE STATION/RECEPTION - DAY 3 *

PC ANDY
Gwen, you've gotta get here right now!
I'm serious: we need you.

CUT TO: *

4 EXT. WASTELAND - DAY 4 *

GWEN
Alright, I'm on my way.
(hangs up; to Jack)
This is him, isn't it? Captain John, or whatever he calls himself. *

CAPTAIN JACK
(to Rhys as they all arrive at the car)
Drop Owen at the hospital, Tosh, Ianto take the central server building, Gwen the police station. Then take me to Torchwood. *

RHYS
You think we're all gonna fit in here?! *

(CONTINUED)

4

CONTINUED:

4

CAPTAIN JACK *
(big grin) *
We're gonna have to. *

TOSHIKO *
Jack, these are traps. *

CAPTAIN JACK *
So be careful. You know what he's *
capable of. *

GWEN *
What about you? *

CAPTAIN JACK *
(smiling) *
I'm gonna go reason with him. *

OWEN *
He just tried to kill us! *

CAPTAIN JACK *
I was the only one who could ever keep *
him under control. That's why the Time *
Agency partnered us. *

RHYS *
Sorry, did you say *Time* Agency? *
(off Jack's look) *
Don't tell me that's based in Cardiff *
too! *

CUT TO: *

CUT TO: *

5
AND
6

OMITTED

5
AND
6

6A

INT. TORCHWOOD, ENTRANCE TO THE HUB - DAY

6A

The lift doors slam open to reveal: CAPTAIN JACK.

He walks down to the closed rolling door into the Hub.
Stops for a second.

Music's blasting out inside the Hub. Jack listens...
it's not... it can't be, can it...?

(CONTINUED)

6A CONTINUED:

6A

Jack activates the door.

CUT TO:

7 INT. TORCHWOOD, THE HUB - DAY

7

As the door rolls open: music blasting out: Chas 'N' Dave: "Ain't No Pleasing You". Really, really, loud.

CAPTAIN JACK walks in. Bemused.

CAPTAIN JOHN
Come on! Sing along!

Jack looks up. CAPTAIN JOHN is standing on the gantry, holding a scarf over his head, swaying it to and fro, like a fan at a gig.

CAPTAIN JOHN (CONT'D)
It's our song!

CAPTAIN JACK
We don't have a song. And if we did have a song, it wouldn't be this song.

CAPTAIN JOHN
You're no fun!

He stabs his wriststrap. The music stops.

CAPTAIN JACK
Thank you.

And John walks along the gantry now, down the steps. Jack by the water, right in the centre of the Hub, watches him all the way.

CAPTAIN JOHN
I've been here quite a while, what kept you?

And they face each other.

CAPTAIN JACK
We all survived. If you're gonna set an explosion, you need to be more efficient.

CAPTAIN JOHN
Oh, them, they were just prototypes, needed to test out a theory. How are they all, the little team?

(CONTINUED)

7

CONTINUED:

7

CAPTAIN JACK

What do you want?

And close in on Captain John. So heartfelt, so true.

CAPTAIN JOHN

I want you to know that I love you.

CAPTAIN JACK

Funny way of showing it.

And John's almost desperate as he says:

CAPTAIN JOHN

Seriously. You have to understand. I really do love you.

Captain John takes two machine pistols from behind his back. And guns Captain Jack down in a hail of bullets. No pleasure in it. Just functional.

Jack's body collapses into the water. The blood seeps into the water, colouring it red.

Captain John stands there, looking. Horrified at his own work. And fearful of what's to come.

CAPTAIN JOHN (CONT'D)

Cos this is gonna get nasty.

CUT TO:

OPENING TITLES

CUT TO:

7A

INT. TORCHWOOD, THE HUB/GANTRY - DAY

7A

Tight in on CAPTAIN JACK. Unconscious. His eyes flick open, his head hanging. He gasps in pain. Looks up.

Jack is chained up on the gantry, legs and arms splayed. It looks very painful. There's no way of escaping.

As he looks down into the Hub, CAPTAIN JOHN is standing on the lower level, by the water tower, looking up, big grin.

CAPTAIN JOHN

Comms and weapons removed, in case you were wondering, so no chance of rescue. Now. Where were we? Oh yeah! You. Can't. Die.

(MORE)

(CONTINUED)

7A CONTINUED:

7A

CAPTAIN JOHN (CONT'D)

(round of applause!)

Wow. How d'you do it? There's a knack, isn't there? Teach me the knack. Do I go on a course, do I pay some old crone for a potion in the marshswamps of Pakeen? Come on, give it up.

CAPTAIN JACK

I was killed.
Brought back to life, by the power of the Time Vortex.

CAPTAIN JOHN

Don't be ridiculous.

CAPTAIN JACK

I tried to get myself fixed. But it's impossible.

(big grin)

I'm impossible.

CAPTAIN JOHN

You can say that again.

CAPTAIN JACK

(re: the chains)

Little extreme, don't you think?

CAPTAIN JOHN

What, suddenly you're anti-bondage?

CAPTAIN JACK

Why're you here?

CAPTAIN JOHN

Yeah, see now you're interested in me. Always the way, nobody cares till you tie them up. Number of reasons, actually. First of all, you were very rude to me.

CAPTAIN JACK

What?!

CAPTAIN JOHN

Very rude indeed. In front of people who barely knew me. You belittled me. Can't let that go.

CAPTAIN JACK

You're serious.

(CONTINUED)

7A CONTINUED: (2)

7A

CAPTAIN JOHN

Second: you have all of time. Eternity, essentially. And you still refused to spend time with me. After all we've been through together, after all I've done for you.

CAPTAIN JACK

Where's Gray? What've you done with my brother?

And Captain John is over at the workstations now, tapping away at keyboards, then pressing buttons on his wriststrap, like he's syncing them up. And he's powering up the rift manipulator from 1.12...

CAPTAIN JOHN

(as he works)

You don't realise. Actions, ramifications, ripples in the pond. It's beyond my control.

CAPTAIN JACK

Beyond your control? Please!

CAPTAIN JOHN

It is. You need to understand that. Now, localise the riftstorms, a few short sharp shocks...

CAPTAIN JACK

Leave those controls alone!

CAPTAIN JOHN

I am *working* here!

And he presses a button on his own wriststrap --

FX: A couple of small, white lightning bolts fizz around Jack's wrist, from his wriststrap.

Jack screams, writhes in pain. John presses his wriststrap again. The pain stops.

CAPTAIN JOHN (CONT'D)

If you don't want that again, keep quiet. So. I think we're ready to find a vantage point.

CAPTAIN JACK

(so defiant)

Whatever you're planning, we're gonna stop you.

(CONTINUED)

7A CONTINUED: (3)

7A

CAPTAIN JOHN

Oh. OK. Go on then. Stop me.
Whenever you like. I'm ready. Go
ahead. Take a head start.
(and then, suddenly,
genuine, scared)
I hope you can. Really.
(back to the bravado)
No? Alright, then.
Let's go get ourselves a good view.

CUT TO:

8 EXT. CARDIFF - DAY

8

Helicopter shots over the city.

CUT TO:

9 INT. POLICE STATION/RECEPTION - DAY

9

Bloodbath. Pools of blood on the floors and walls. Blue flashing lights flash in from outside. Crime scene tape: SOCO officers buzzing about. Lots of activity: a major crime scene.

Gwen is kneeling beside two bodies on the floor. Further away, two other bodies. Three policemen (one 30s, two 40s): two in senior uniform. One senior policewoman (50s). Vicious attacks: their throats have been ripped open.

PC ANDY

They just appeared out of nowhere,
across the building. They weren't
human, least not any human I've ever
seen. The whole station's in shock.
Four most senior officers, murdered.
Everyone's running round like headless
chickens. And --

(realising)

Sorry, Rhys, what you doing here? This
is a crime scene. A confidential crime
scene at that. If it gets out what's
happened here, there'll be a citywide
panic.

GWEN

Rhys isn't gonna go blabbing.

RHYS

I'm keeping more secrets than you'd ever
believe.

(CONTINUED)

9 CONTINUED:

9

PC ANDY
Yeah, right. Like what?

RHYS
Like a Time Agency. Based in Cardiff!

GWEN
It's not based in Cardiff.

PC ANDY
Brilliant secret: I ask, you tell me.
Well done!

CUT TO:

10 INT. POLICE STATION/CELLS - DAY

10

GWEN'S POV. Viewing panel opens on: five Weevils in a cell. And they're going crazy. Howling, screaming.

Four of them up on the bench/bed, crouching -- the other one slamming off the sides of the cell, like the caged animal he is.

Gwen moves back from the panel -- RHYS has a look.

RHYS
Bloody hell. What are they?

GWEN
Weevils -- they live in the sewers.

RHYS and PC ANDY both stare at GWEN.

RHYS
Tell me you're joking.

And Gwen's pulled a small canister from a pocket -- pulls off the keycap, like she's starting a grenade.

GWEN
(to Andy)
Don't mind if I subdue them, do you?

PC ANDY
Be my guest.

She chucks the canister in the cell: it starts to give off smoke. Gwen slams the viewing panel shut. Something's nagging at her.

GWEN
They killed the four most senior officers.

(CONTINUED)

10 CONTINUED: 10

PC ANDY
I know. Almost like it was targeted.

CUT TO:

11 INT. CENTRAL SERVER BUILDING - 11

TOSHIKO and IANTO creep through a large, cavernous room packed with dozens of huge computer servers. The duo walk in and out of the hi-tech equipment: but the room itself remains defiantly creepy, spooky. *

TOSHIKO
This building houses servers for the military, police, NHS, even look after the server systems for the nuclear station at Turnmill. *

IANTO
And what problem did they report? *

TOSHIKO
Ghosts. In these server stacks. *

Ianto looks at Toshiko. She smiles: not quite reassuring. *

They head forward, through the server towers: the equipment preventing them seeing too far ahead. It's like a maze. *

IANTO
How's the arm? *

TOSHIKO
Owen gave me an industrial strength painkiller, seems to be doing the trick.
(and she stops;
staring ahead)
Ianto. *

He comes to join her. From their POV:

Three big burly monks -- medieval monks' habits, with big cowls over their heads obscuring their faces -- are gliding through the server stacks. *

IANTO
Oh my God... *

And one of the monks turns -- and looks directly at Toshiko and Ianto.

(CONTINUED)

11 CONTINUED:

11

COWLED LEADER
Devils! Blasphemers!

And now all the monks stop -- and turn to look at
Toshiko and Ianto: faces hidden beneath cowls.

COWLED LEADER (CONT'D)
Defilers of our land! Pray to your
Heathen God! While in the Lord's name,
we cast you out!

And the monks raise up their weapons - huge scythes!
Terrifying!

And they charge! Yelling! Bloodlust!

...but Tosh & Ianto just raise their guns, nice and calm,
bang bang bang, shoot them dead.

Silence. Monks dead.

IANTO
There we are then.

TOSHIKO
Sorted.

CUT TO:

12 OMITTED

12

13 INT. HOSPITAL/CORRIDOR - DAY

13

OWEN and DR ANGELA CONNOLLY (in white coat) in a
(basement style) corridor, looking in through a window in
the door to the ventilation room.

DR ANGELA CONNOLLY
Coming back from a fag break, saw the
door open and there it is! Chewing
through the cables. So I locked it in.

And a HOIX appears at the window -- they both jump back.
The door rattles.

OWEN
How strong's the lock on this door?

DR ANGELA CONNOLLY
How should I know?! What the hell is
it?

(CONTINUED)

13 CONTINUED:

13

OWEN

It's an alien.

DR ANGELA CONNOLLY

Right. No. Not right. Alien?!

(And as Owen talks he pulls out his field medical kit from under the back of his shirt (as in 1.6), unwraps it -- grabs a syringe.)

OWEN

Called a Hoix. Only profile we have is that they live to eat. Doesn't matter what. Quite a dumb species, found one leat year, kebab shop in Barry, went through twenty seven doner sticks in twenty minutes, you got the key?

Angela hands him the key, looks at the syringe.

DR ANGELA CONNOLLY

What's that?

OWEN

All species sedative. Now, food. Got anything it can eat?

DR ANGELA CONNOLLY

(checks pockets; fag packet!)

Only these.

OWEN

(grabs them)

Perfect!

DR ANGELA CONNOLLY

But--

But Owen's gone in, slams the door behind him.

CUT TO:

13A INT. VENTILATION ROOM - DAY

13A

The HOIX looks round from chewing at a ventilation pipe -- roars at OWEN.

OWEN

Look!

(shakes the fag packet)

Treats!

The Hoix cocks its head -- sniffs the air.

(CONTINUED)

13A CONTINUED:

13A

OWEN (CONT'D)

Go on, get 'em while they're hot,
they're lovely.

And he pulls cigarettes out, throws them down, a little trail... and the Hoix jumps down onto them.

OWEN (CONT'D)

You really are quite dim.

And he stabs the syringe into the back of the Hoix's head.

CUT TO:

13B INT. HOSPITAL/CORRIDOR - DAY

13B

DR ANGELA CONNOLLY jumps back from the door as a Hoix howl of pain rings out and echoes down the corridor.

CUT TO:

13C OMITTED

THRU

20

13C

THRU

20

20A EXT. CARDIFF - NIGHT

20A

Helicopter shots across the city.

CUT TO:

21 EXT. CARDIFF CASTLE - NIGHT

21

CAPTAIN JOHN slams CAPTAIN JACK against a stone wall. Keeps a hand around Jack's throat, pinning him there.

CAPTAIN JOHN

Nearly there now.

CAPTAIN JACK tries to break out of John's grip.

CAPTAIN JOHN (CONT'D)

I told you. No struggling or I'll zap you til you scream.

John calmly presses a button on his wrist-strap.

FX: Small, white lightning bolts fizz around Jack's wrist.

Jack screams, writhes in pain.

(CONTINUED)

21 CONTINUED: 21

CAPTAIN JACK
(gasps at the pain)
Just stop. I can make things right with
you.

CAPTAIN JOHN
(so sad)
You don't understand. You can't ever
make this right.

He presses a different button on his wriststrap.

CAPTAIN JOHN (CONT'D)
(over comms)
Attention, Torchwood employees!

CUT TO:

21A INT. CENTRAL SERVER BUILDING - NIGHT 21A

TOSHIKO and IANTO, kneeling next to one of monks' bodies,
stop examining it.

CAPTAIN JOHN
Evening all! Now...

CUT TO:

21B INT. VENTILATION ROOM - NIGHT 21B

OWEN, kneeling over the Hoix, stands as he hears John's
voice over the comms.

CAPTAIN JOHN (O.S.)
(over comms)
Stop what you're doing.

CUT TO:

21C INT. POLICE STATION/CELLS - NIGHT 21C

GWEN
(activating her comms)
Jack, what's going on? Are you OK?

CUT TO:

21D EXT. CARDIFF CASTLE - NIGHT 21D

CAPTAIN JOHN grins at CAPTAIN JACK, still pinning Jack to
the wall in vice-like grip.

(CONTINUED)

21D CONTINUED:

21D

CAPTAIN JOHN

Jack can't come to the comms right now.
But if you leave a message, I'll be sure
to pass it on.

(And intercut with police station)

GWEN

What've you done to him?

CAPTAIN JOHN

No, no, no, wrong question. You should
be asking, what am I about to do to you?

CUT TO:

21E INT. CENTRAL SERVER BUILDING - NIGHT

21E

IANTO

(over comms)

Put Jack on, *now*.

CAPTAIN JOHN

Oh, Eye Candy, so masterful, so bossy,
so basically powerless. Now, go to the
roofs of your building. Quickly now,
spit spot.

CUT TO:

21F INT. HOSPITAL/CORRIDOR - NIGHT

21F

OWEN exits the ventilation room, pushing straight past DR
ANGELA CONNOLLY.

OWEN

(over comms)

Why?

DR ANGELA CONNOLLY

Owen! Where are you going?

CUT TO:

21G EXT. CARDIFF CASTLE - NIGHT

21G

And pull out for the first time, to reveal that John and
Jack are on the walls of the castle. Overlooking the
city.

(CONTINUED)

21G CONTINUED:

21G

CAPTAIN JOHN
Cos if you don't, you'll miss all the
fun. Wait, do I mean fun, do I mean
carnage? I get them confused.

CUT TO:

22 INT. CENTRAL SERVER BUILDING - NIGHT

22

Toshiko and Ianto run for the exit.

CAPTAIN JOHN (O.S.)
Are you running yet?

CUT TO:

23 INT. POLICE STATION/CELLS - NIGHT

23

CAPTAIN JOHN (O.S.)
No dawdling now!

Gwen runs down the cells corridor. RHYS and PC ANDY come
out of the cell.

RHYS
Gwen!

PC ANDY
Where's she going?!

RHYS
How the hell should I know?!

And they run after her!

CUT TO:

23A EXT. CARDIFF CASTLE - NIGHT

23A

CAPTAIN JOHN holds a control gizmo in his free hand: a
couple of switches and a small screen.

CAPTAIN JACK
What're you doing?

John turns to Jack. Beseeking.

CAPTAIN JOHN
I'm sorry.

And the bravado returns as he presses a button on the
gizmo.

(CONTINUED)

23A CONTINUED: 23A

CAPTAIN JOHN (CONT'D)
Now! Cardiff! Isn't it pretty!

CUT TO:

24 EXT. HOSPITAL/ROOF - NIGHT 24

OWEN arrives on the roof, looks across the city.

CAPTAIN JOHN (O.S.)
Doesn't it twinkle so!

CUT TO:

25 EXT. POLICE STATION/ROOF - NIGHT 25

GWEN, closely followed by RHYS and ANDY, on another roof.
Another perspective on the city.

CAPTAIN JOHN (O.S.)
Take a good look --

CUT TO:

26 EXT. CENTRAL SERVER BUILDING/ROOF - NIGHT 26

TOSHIKO and IANTO run onto their roof.

CAPTAIN JOHN (O.S.)
-- remember this sight --

CUT TO:

27 EXT. CARDIFF CASTLE - NIGHT 27

CAPTAIN JOHN
-- because it goes so quick.

He presses a button on his all-purpose control.

FX: BANG! BANG! BANG! Three sequential explosions
dotted across the city: near and far.

CUT TO:

28 EXT. POLICE STATION/ROOF - NIGHT 28

Wide on the city, with the castle in the centre.

FX: BANG! A major explosion in the middle of the
cityscape.

CAMERA SHAKE: GWEN, ANDY and RHYS look on in horror.

(CONTINUED)

28 CONTINUED: 28

GWEN
Oh my God...

CUT TO:

29 EXT. CARDIFF CASTLE - NIGHT 29

Tight on CAPTAIN JOHN's hand: he presses the button again.

CUT TO:

30 EXT. HOSPITAL/ROOF - NIGHT 30

FX: BANG! Another explosion a couple of blocks away from onlooking, horrified OWEN, the ground shaking beneath his feet. Car alarms go off -- lights on the roof short out.

CUT TO:

31 OMITTED 31
THRU THRU
34 34

35 EXT. CENTRAL SERVER BUILDING/ROOF - NIGHT 35

CAMERA SHAKE: The shock of the explosions throws TOSHIKO and IANTO to the ground. Dust and rubble shower them.

TOSHIKO
(over comms)
You've gotta stop!
Please! Stop!

CUT TO:

36 OMITTED 36
AND AND
36A 36A

36B EXT. CARDIFF CASTLE - NIGHT 36B

Tight in on CAPTAIN JOHN. Tears stream down his face.

CAPTAIN JOHN
It's done.
(turns to Jack)
Hold me.

And he hugs Jack so tight, claspings on to him, a lover that can't let go. Jack speechless, looking out over:

DMP: The destroyed city. Multiple alarms. And some of the building lights flicker and descend into darkness.

(CONTINUED)

36B CONTINUED:

36B

CAPTAIN JACK
What've you done?

An orange glow reflects on his face.

CAPTAIN JOHN
(hugs Jack so tight)
It's OK. It's all gonna be OK.

FX: A riftstorm appears. And Jack realises --

CAPTAIN JACK
Stop! Let go of me! We're gonna get --

And they're gone! Enveloped by the rift!

FX: The riftstorm closes. The castle walls deserted.

CUT TO:

36C EXT. POLICE STATION/ROOF - NIGHT

36C

GWEN
(to Andy and Rhys)
Get down there, keep everyone calm, tell
them to get every officer in that they
can.

RHYS and ANDY head off -- GWEN straight on the comms.

GWEN (CONT'D)
Jack? Are you there? Jack!
(nothing)
Tosh, Owen, Ianto -- are you OK?

(And intercut the replies, in their various locations)

TOSHIKO
We're fine.

IANTO
Still here.

OWEN
Me too.

GWEN
Good. Thank you.

IANTO
What about Jack? What's happened to
Jack?

And intercut the four faces, all thinking the same.

(CONTINUED)

36C CONTINUED:

36C

GWEN

I don't know. He'll be alright, Ianto.
I'm sure of it. Tosh, do we know the
scale of the damage to the city?

CUT TO:

36D INT. CENTRAL SERVER BUILDING - NIGHT

36D

TOSHIKO and IANTO surveying the server room. The power
is out, smoke covers the room. Toshiko checks her PDA as
Ianto checks the server stacks.

TOSHIKO

Five major explosions, at strategic
points across the city. There's
currently a surge of traffic trying to
leave the city but the explosions have
cut off all major routes in and out.
Landline, mobile and IT networks all
down, TV and radio off the air. He's
crippled us, Gwen.

IANTO

(checking the stacks)

Not wanting to be the harbinger of doom
here but the systems which serve
Turnmill nuclear plant have all gone
offline.

(And take in the horrified reactions across the quartet
to that)

GWEN

Then get them working as a priority.
Can you do that, Tosh?

TOSHIKO

Do my best.

GWEN

Owen, what's it like at the hospital?

CUT TO:

37 INT. HOSPITAL/INTENSIVE CARE WARD - NIGHT

37

Dark. No lights in here. A frenzy of activity --
doctors and nurses running from bed to bed. Whip-pan
round: all the monitoring machines are off.

(CONTINUED)

37 CONTINUED:

37

OWEN

Lost all power: the backup generator gave out in the blasts. Every machine in the hospital is down.

(Beat)

It's a disaster.

CUT TO:

37A EXT. POLICE STATION/ROOF - NIGHT

37A

Gwen in leader mode now.

GWEN

(over comms)

Then help them, until it's not a disaster. Listen: all of you. We will get through this. We're gonna put this city back together, find Jack and punish John. OK?

And intercut between the four, none of them speaking, but knowing Gwen's right.

GWEN (CONT'D)

And be careful.

And she beeps the comms off.

Linger on Gwen for a minute. Panic spreads across her face. Her tough leader facade begins to crumble. But she forces herself to regain control. Takes a deep breath. Looks out across the night.

GWEN (CONT'D)

Where are you Jack?

CUT TO:

37B EXT. WILD COUNTRYSIDE - DAY

37B

Tight in on CAPTAIN JACK's unconscious face. The sound of wind whistling, howling.

Jack's eyes open. We pull out slowly -- his face is flat to the ground. Jack struggles up.

Jack's POV: huge expanse of wide open, wild countryside. Nothing else visible on the horizon. The bright light in sharp contrast to the urban night.

CAPTAIN JOHN

We're safe.

(CONTINUED)

37B CONTINUED:

37B

Whip-pan: CAPTAIN JOHN's struggling up to his feet, a little distance away from Jack.

CAPTAIN JOHN (CONT'D)

Now, before you do anything rash--

Jack PUNCHES John -- so hard -- John falls!

CAPTAIN JACK

Take us back.

CAPTAIN JOHN

No way: we have to be this far to escape the trigger signal.

CAPTAIN JACK

What?

CAPTAIN JOHN

(holds up his arm)

Look at it. Go on!

Jack takes John's arm, looks closely.

PROSTHETIC: The edges of the wriststrap are fused with John's skin. Ouch.

CAPTAIN JOHN (CONT'D)

Bonded to my skin. Can't get it off.
Open it.

Jack flips up the wriststrap cover. Underneath is a small silver square, about the size of a watch battery. And two alternate red blinking LEDs.

CAPTAIN JACK

Woh.

CAPTAIN JOHN

Ninth generation detonator.

CAPTAIN JACK

You're a walking bomb.

CAPTAIN JOHN

Add in a surveillance circuit, to monitor every word, every action, and he has me doing anything I'm told. Cos if I don't...boom.

(Beat)

I'm not my own man. I thought you'd see that.

(MORE)

(CONTINUED)

37B CONTINUED: (2)

37B

CAPTAIN JOHN (CONT'D)

But oh no, you're so self-obsessed you think I'd want to blow up your stupid city!

*

CAPTAIN JOHN (CONT'D)

When I could be experiencing seventeen simultaneous pleasures in the Lotus Nebula --

And John falters as he spots something beyond Jack. And for the first time, he looks really scared.

*

CAPTAIN JOHN (CONT'D)

Oh no...

*

CAPTAIN JACK

Please, that's the oldest trick in the book.

*

And there's an orange glow reflecting on John's face as he looks up at Jack, beseeching.

*

CAPTAIN JOHN

(staring past Jack)

Run. Just run.

*

Jack turns.

*

Male, early 20s, tall, striking. He smiles at Jack. And Jack's so still, rooted to the spot. Unable to believe.

CAPTAIN JACK

(whispers)

Gray.

Gray walks forward to Jack. Two brothers: face to face. And hold that. Then Gray speaks.

GRAY

I never stopped believing. Always knew we'd find each other again.

*

*

Jack can only bring himself to whisper the two words that forever connect him to Gray. No tears, just two words.

CAPTAIN JACK

I'm sorry.

And Jack hugs his brother. Holds him tight. Gray hugs him back. The two brothers embrace. Gray nods. Keeps nodding as he's hugged.

(CONTINUED)

37B CONTINUED: (3)

37B

GRAY

Sorry's not good enough.

*

There's a blade in his hand --

Gray stabs Jack in the heart. The handle of the blade sticking out.

Jack looks shocked at Gray. Gray doesn't move. So still, so controlled, so impassive.

Jack stares up, confused, horrified, silent, as he sinks to his knees. And falls dead.

Gray stands over Jack. Nods to himself. As in: that's better. Gray turns to John. Stands, so still, so in control.

GRAY (CONT'D)

Get a shovel.

*

CUT TO:

38 OMITTED
THRU
45

38
THRU
45

46 INT. POLICE STATION/RECEPTION - NIGHT

46

GWEN standing on a chair, addresses twenty uniforms, leadership speech.

GWEN

Listen. This was a targeted attack, designed to cause maximum panic. Usual emergency procedures won't cover what's happened here. So for the next few hours, it's down to us. Get in your cars, on your bikes, go round your usual beats. Cover the whole city. Knock on doors, check on people, tell people they're safe and it's being dealt with. I need you to get out there and do your jobs. We can hold this city together tonight. This is where we find out how good we are.

Looks round: focused faces. She's won them over. Phew.

(CONTINUED)

46 CONTINUED:

46

GWEN (CONT'D)

So get on with it, then!

And they all head out. RHYS and PC ANDY stand watching Gwen as she pats n/s uniforms on shoulders, encourages...

RHYS

(big grin; to Andy)

She's bloody impressive, that woman.

PC ANDY

She is that.

(grudging)

You lucky sod.

Rhys grins at Andy. No point scoring. He knows he is.

CUT TO:

46A INT. CENTRAL SERVER BUILDING - NIGHT

46A

TOSHIKO and IANTO trying to fix the servers.

TOSHIKO

Come on! Work!

IANTO

Nothing, sorry.

TOSHIKO

We need to re-start the Turnmill servers.

IANTO

What if you can't?

TOSHIKO

The reactor goes into meltdown.

IANTO

Then I'm going up there.

TOSHIKO

What? Ianto!

IANTO

If you can't fix the remote servers, there might be something I can do on the site.

TOSHIKO

That could be suicide --

(CONTINUED)

46A CONTINUED:

46A

IANTO

Are we gonna discuss it, or are we gonna do it?

Beat. Toshiko silenced by his determination.

TOSHIKO

OK. But we'll both go.

Ianto nods -- then, his vulnerability cracks through.

IANTO

Tosh. He'll be back, won't he? Jack. He's safe, isn't he?

(Beat)

I can't lose him. Not now.

TOSHIKO

(so certain)

We'll find him. I promise.

On Ianto.

CUT TO:

47 OMITTED

47

CUT TO:

47A EXT. WILD COUNTRYSIDE - DAY

47A

GRAY, CAPTAIN JOHN and CAPTAIN JACK stand by a twenty foot deep grave. Beside the pit, a huge pile of earth. *

SNAP! John cuffs Jack's ankles -- then his hands in front of him. Jack stands, impassive facing Gray through this.

CAPTAIN JACK

I looked for you. I searched for years. You were my first thought, every day. *

And Gray just smiles.

GRAY

What are you expecting? A loving reunion. Absolution? Me to say: it's OK brother, I forgive you.

(Beat)

Those creatures lived to torture. Kept us just on the verge of life. Every dawn was a fresh horror. *

(MORE) *

(CONTINUED)

47A CONTINUED:

47A

GRAY (CONT'D)

I'd lie there, hemmed in by corpses,
praying to become one. *

(Beat)

Because you let go of my hand. *

Jack has no answer for this. Gray comes close to Jack,
face to face. So quiet.

GRAY (CONT'D)

And while I wished for death, you found
eternal life. *

CAPTAIN JACK

If I could swap places with you, I
would.

GRAY

I believed you'd come. Told myself, if
I'd lost you, I'd search to the death. *

But you never did. How long before you
gave up? Months? Years? Decades? *

CAPTAIN JACK

What do you want from me?

GRAY

(whispers)

I want you to suffer. *

(Beat)

This is Cardiff. 27AD. The city will
be built here, over the next two
thousand years. Your grave will be the
city's foundations. Your blessing of
life becomes a curse. Each time you
revive, with a throatful of earth, each
time it chokes you afresh, and you
thrash on the edge of death, think of
me. *

CAPTAIN JOHN

Alright, calling a halt now. Can't let
you do this.

And Gray PUSHES Jack -- Jack goes falling back, down into
the grave. Gray turns to John. *

GRAY

Fill the grave. Or the detonator on
your arm gets activated.

LOW ANGLE LOOKING UP: John looks down.

(CONTINUED)

47A CONTINUED: (2)

47A

FX: HIGH ANGLE LOOKING DOWN: Jack stares up. Their eyes meet. And Jack nods. *

Beat.

Captain John kisses a ring he has on his finger. Takes the ring off, throws it into the pit. *

CAPTAIN JOHN
(to Gray)
Sentimental value.

JUMP CUT: A shovel going into a mound of earth.

A shovelful of earth lands on Jack's cuffed hands, laid on top of his body in the pit. More follows. *

Slowly, Jack closes his eyes. As if entering a meditation. *

Series of dissolves: John continues to shovel the earth. So focused, so sick to the stomach. A job to be done. *

Gray sits, at distance, on a rock. Watching. Impassive.

Jack's body is covered. And the earth keeps piling on. *

And eventually, the shovel is thrown down. The grave is finished. Gray still sitting, watching. John looks to him. Gray stares at the grave. *

GRAY
You can go now. *

CAPTAIN JOHN
What? *

GRAY
One trip through the rift -- then the wriststrap will unbond. Wherever you want: Vegas galaxies, Lotus Nebula... home. Set your own coordinates. *

CAPTAIN JOHN
I want my own wriststrap back: not some limited use copy with a bomb in it! *

GRAY
Or I can kill you here. *

CAPTAIN JOHN
Well, if you put it like that...
(MORE) *

(CONTINUED)

47A CONTINUED: (3)

47A

CAPTAIN JOHN (CONT'D)

(Beat)

What are you going to do?

GRAY

Take his life. And destroy it, from the inside out.

CAPTAIN JOHN

It wasn't his fault.

But Gray isn't listening.

CUT TO:

48 OMITTED
THRU
51

48
THRU
51

52 INT. POLICE STATION/ANTEROOM - NIGHT

52

RHYS walks past an open doorway into a small office / storeroom / photocopier area. Stops. GWEN is in there, sat on the ground, slumped against the wall. Rhys looks at her with so much love. Because he knows she's hiding.

RHYS

(so gentle)

Skulking is it?

Gwen looks up at him, so vulnerable, so exhausted.

GWEN

Still no word from Jack.

And Rhys understands, he knows what that means to Gwen.

RHYS

It's gonna be fine.

GWEN

What if it's not? What if this is how it all ends? How're we gonna cope? I can't do this, Rhys. I'm not up to it.

RHYS

Rubbish. Those coppers, they're out there now, because of you. Even if you don't believe in yourself, they did. I do. You're a bloody hero, Gwen. So you keep going. Cos we need you.

Gwen stares at him, so grateful.

(CONTINUED)

52 CONTINUED:

52

GWEN
Will you marry me? Again?

TOSHIKO (O.S.)
(over comms)
Gwen, I've got a rift alert from the Bay
mirroring the pattern from earlier when
Jack disappeared.

And Gwen sits up, so alert.

GWEN
You think it could be him?

And Rhys knows who she's talking about.

TOSHIKO
I can't check it out, we've got to get
the Turnmill servers back online --

*

GWEN
Tosh, I can't leave the police station --

RHYS
Yes, you can.
(off Gwen's surprise)
If they need you. We'll be fine.

GWEN
Are you sure?

RHYS
I'll see you when it's all over. Go.

On Gwen.

CUT TO:

52A INT. TORCHWOOD, THE VAULTS - NIGHT

52A

Weevils, sleeping in the cells. And right in the
centre...

FX: A small riftstorm opens up. And from within it we
see.... GRAY. So still. So contained.

Having arrived, he walks up to the cell doors. Puts his
hands on the glass and stares at the sleeping Weevils.

CUT TO:

52B INT. TORCHWOOD, THE HUB - NIGHT

52B

The rolling door opens: GWEN walks into the Hub, gun raised. No-one about: deserted, eerie...

CAPTAIN JOHN
(out of the shadows)
You took your time!

Gwen jumps, turns -- CAPTAIN JOHN's behind her!

GWEN
On your knees!

CAPTAIN JOHN
Honestly, it's just sex sex sex with you people!

GWEN
Now! Hands behind your head!

And John realises he's going to have to obey. He goes down on his knees as Gwen stands over him.

GWEN (CONT'D)
I'm gonna need a hell of a reason not to shoot you within the next twenty seconds.

CAPTAIN JOHN
I know where Jack is.

GWEN
You're lying.

CAPTAIN JOHN
He's buried alive, somewhere beneath this city. I came back to help you.

GWEN
You bombed this city!

CAPTAIN JOHN
Listen to me, you have to believe me, it's Gray, Jack's brother that's been doing all this --

GWEN
Don't talk rubbish --

CAPTAIN JOHN
He placed a bomb on me, molecularly bonded the detonator to my skin, I had to do what he wanted. Look!

(CONTINUED)

52B CONTINUED:

52B

He holds his arm up -- Gwen inspects it.

CAPTAIN JOHN (CONT'D)

I promise. He freed me, told me I could go anywhere I wanted. I could've run. I chose to come back here.

GWEN

Jack doesn't have a brother.

CAPTAIN JOHN

They were separated as children. Gray was abducted.

(Beat)

When I found him he was chained to the ruins of a city on the Bedlam Outlands, surrounded by corpses. The only one left. The creatures had long since gone. Dunno how long he'd been there. Thought I was the rescuing hero. Took me too long to realise: he'd learned terrible things watching those creatures. He let me trust him and then...

(gasps in pain; clasps
in pain)

Argh! The molecules are unbonding. Just like he promised.

He peels the wriststrap off his arm: it's agony. Holds it up.

CAPTAIN JOHN (CONT'D)

See, free man. Apparently.

(stares at Gwen)

I didn't have to come back here. I could've run.

GWEN

Find Jack and I'll let you live. But you'd better be quick.

CAPTAIN JOHN

Fine.

(he presses a button
on the wriststrap;
talks into it)

Toshiko, need you to run a trace for an etheric particle signal transmitting at 200 betacycles.

CUT TO:

52C OMITTED 52C
AND AND
52C 52C

52D EXT. STREET - NIGHT 52D

TOSHIKO and IANTO, stopped, horrified.

TOSHIKO
Gwen, where are you? What's he doing?
Where's Jack?

CUT TO:

52E INT. TORCHWOOD, THE HUB - NIGHT 52E

CAPTAIN JOHN
Trace that signal, we'll find him.

GWEN
It's OK, Tosh. I've got him covered.
Just do as he says.

(Intercut Toshiko checking her PDA.)

TOSHIKO
No signals that even vaguely resemble
that.

And John looks worried now.

CAPTAIN JOHN
There must be. That transmitter was
guaranteed for five millennia through
three ecological permalayers! It has to
be still transmitting.
(so horrified)
If it's not, we'll never find him.
He'll be buried forever.

And suddenly, from nowhere, a high-pitched whine, like an
ear-splitting dog whistle cuts through the Hub.

Gwen and John wince as the sound cuts through their
brains! Intercut Toshiko and IANTO, the same reaction,
covering her ears.

GWEN
What the hell is that?

CUT TO:

53 OMITTED 53

55B CONTINUED: 55B

IANTO (O.S.)
Gwen, Owen -- can you hear me?

CUT TO:

56 OMITTED 56

56A EXT. STREET - NIGHT 56A

IANTO and TOSHIKO in the shadows of a building horrified, sheltering.

IANTO
The streets are flooded with hundreds of Weevils, they just came out of nowhere. There's no chance we can get to the nuclear plant at Turnmill in time. I dunno what to do.

FX: MULTIPLICATION X 5. Weevil rampage. Twenty-five Weevils flood down the centre of the street -- desperate for blood.

CUT TO:

56B INT. HOSPITAL/INTENSIVE CARD WARD - NIGHT 56B

Owen's using a hand pumped air bag to replicate a respirator, inflating and deflating the air bag in an attempt to control the patient's breathing -- talking urgently as he does to a n/s nurse/doctor.

OWEN
Manual life support, alright, you need to show everyone here.

He runs off, activates comms, as the ward carries on.

OWEN (CONT'D)
Ianto, leave it to me. I can get there.

IANTO
How?

Close in on Owen. Iconic, heroic. Grinning. His big moment.

OWEN
King of the Weevils, remember?

CUT TO:

56C EXT. STREET - NIGHT

56C

HERO SHOT: DR OWEN HARPER runs down a long city street.

FX MULTIPLICATION: A sea of twenty five WEEVILS part for him, back off, worshipping him. Like Moses parting the Red Sea. And Owen runs.

CUT TO:

56D OMITTED

THRU

58

56D

THRU

58

58A EXT. POLICE STATION/BACK DOOR

58A

The howl of Weevils as --

RHYS and PC ANDY and a number of other officers attempt to push the main reception doors shut -- against a tide of Weevils, all struggling to get in: roaring, clawing, howling.

It's agony -- and it looks like the Weevils are winning!

RHYS

(yelling at the others)

Push will you! Have none of you ever been in a scrum!

And with a heave, they managed to just squeeze the doors shut, closing out the Weevils and their howls.

PC ANDY and RHYS breathless.

RHYS (CONT'D)

Bloody hell, how many were there?

(still a bit high off the adrenalin; grins)

It's like Fort Apache the Bronx, isn't it?!

PC ANDY

Apart from the fact that the surrounding forces are savage aliens and we could all die, yeah, almost exactly the same. Thanks for that.

CUT TO:

59 OMITTED
THRU
63A

59
THRU
63A

63B OMITTED
THRU
63E

63B
THRU
63E

64 INT. TORCHWOOD, THE HUB - NIGHT

64

GWEN and CAPTAIN JOHN, mid-row, as they stare at GWEN's screen:

GWEN

I'm telling you, I've run every scan possible, there's no signal traceable!

CAPTAIN JOHN

Then try again! It has to be there!
(realising Gwen's
looking past him)
Oy! I'm talking here--

And there's a howl -- whip-pan to reveal -- three Weevils in the Hub: one from Jack's office, one from the autopsy room, one coming up the steps. Gwen and John are surrounded --

CAPTAIN JOHN (CONT'D)

Y'know, you have a real pest problem round here --

He and Gwen huddle as Weevils approach --

And three shots ring out -- the Weevils fall, injured, howling --

ICONIC SHOT: TOSHIKO and IANTO standing in the doorway, guns raised.

GWEN

Oh my God, am I pleased to see you!

Toshiko and Ianto run over -- Ianto sees John: hatred in his eyes.

CAPTAIN JOHN

Don't start. I'm gonna put things right, Eye Candy.

*
*

(CONTINUED)

64 CONTINUED:

64

TOSHIKO

Then start by getting those Weevils into the vaults before they recover. I need to concentrate.

OWEN (O.S.)

(over comms)

Tosh, are you there?

TOSHIKO

Owen! Where are you?

CUT TO:

65 OMITTED

65

66 EXT. TURNMILL NUCLEAR POWER STATION - NIGHT

66

Wide shot. OWEN running through the car park towards the power station, looming over the landscape. A handful of WEEVILS in the car park cower as he goes past.

CUT TO:

66A INT. TURNMILL NUCLEAR POWER STATION CORRIDOR - NIGHT

66A

OWEN

Just arriving at Turnmill. D'you think they deliberately build nuclear plants to look this ominous?

CUT TO:

66B INT. TORCHWOOD, THE VAULTS - NIGHT

66B

GWEN, CAPTAIN JOHN and IANTO drag an unconscious WEEVIL each through the back doors of the three cells. Ianto has stopped dead in the doorway -- John the same in the adjacent cell. So stunned, so angry.

IANTO

You did what?!

GWEN

Ianto--

CAPTAIN JOHN

I didn't have a choice!

IANTO

(so ominous)

There's always a choice.

(CONTINUED)

66B CONTINUED:

66B

GWEN

Can we just get the Weevils in the
cells, please!

They carry on -- Ianto calling to John.

IANTO

If we don't find him, I will kill you.
Very slowly.

And as they all dump their Weevils -- the cell doors slam
shut! Panic! They all run to the doors -- which have
slammed them in, with unconscious Weevils behind them!

GWEN

Woh, woh! What's happening?!
(activates comms;
error beep)
Tosh? Tosh! Ianto, my comms are dead.

Capt John turns to the glass front of the cell.

CAPTAIN JOHN

Gwen.

They all turn and look at the vault entrance. GRAY walks
down the centre of the vaults. Stands in front of the
cells.

GRAY

(to Captain John)
You could've gone anywhere.

CAPTAIN JOHN

Question of honour.

GWEN

Gray. You're Gray, right? Listen,
there's no need for this, we can help
you. Just tell us where Jack is.

And Gray comes face to face with Gwen, stares at her,
through the glass partition. Like a zookeeper looking at
an animal.

GRAY

His life's mine now.

And then he walks away. And Ianto yells after him.

IANTO

Where's Jack?! What've you done with
him?

(MORE)

(CONTINUED)

66B CONTINUED: (2)

66B

IAN TO (CONT'D)
(banging on the doors)
WHAT'VE YOU DONE WITH HIM?!!!

But Gray has gone.

CUT TO:

67 INT. TURNMILL POWER STATION/CONTROL BUNKER - NIGHT

67

Banks of controls and screens in a windowless bunker. All dead. OWEN bursts in to see -- under a bank of equipment, with wires draped all over her -- NIRA DOCHERTY, 30s, British Asian scientist.

NIRA DOCHERTY
What're you doing?! Get the hell out of here!

OWEN
What the hell are you doing here, more like! The systems are going into meltdown.

NIRA DOCHERTY
A soldier never leaves her post.

OWEN
Well now you can. I'm with Torchwood. We're dealing with this.

NIRA DOCHERTY
Yeah?! What d'you know about nuclear containment structure?

OWEN
Well, I mean I'm only a layman but if you've lost power I presume the containment structure's becoming overpressurised, the containment cooling and spray systems are failing. Which means the fuel can't be kept cooled, so it's overheating. So sooner rather than later, there'll be a meltdown, releasing radioactive materials into the atmosphere.
(off Nira's look)
Yeah? Roughly?

NIRA DOCHERTY
(grins)
Roughly.

(CONTINUED)

67 CONTINUED:

67

OWEN

Go. Take this: you've gotta be careful,
there are creatures on the loose

(digs a can of Weevil
spray from his pocket)

Take this: it's a kind of mace, they
can't stand it.

NIRA DOCHERTY

It sounds more dangerous out there than
in here.

OWEN

I'd say it's pretty even.
(insistent)

Go.

Nira heads for the door. Turns back. So heartfelt.

NIRA DOCHERTY

Thank you.

And she leaves. On Owen, alone in the control room.
Beat.

OWEN

(over comms)

Tosh, I need your help, I haven't got a
bloody clue what I'm doing.

CUT TO:

67A INT. TORCHWOOD, THE HUB - NIGHT

67A

On TOSHIKO's screen is projected a graphic of the plans
of Turnmill Power Station. Next to that, various
readings and data. Toshiko scanning, thinking.

TOSHIKO

OK, I don't want you to panic, but the
reactor's already hit the critical
point.

And intercut with Owen in the bunker.

OWEN

You're telling me it's gone into
meltdown, aren't you? And I'm at the
eye of the storm.

TOSHIKO

Yeah. Sorry.

(CONTINUED)

67A CONTINUED:

67A

OWEN

Can you fix it?

TOSHIKO

Course I can, I'm brilliant!

(Owen grins)

I'm gonna try to divert power from an auxiliary source back into Turnmill. If that works, I can talk you through restoring the coolant system.

OWEN (O.S.)

OK.

TOSHIKO

Right. Now --

Toshiko spasms, gasps.

She turns. GRAY is standing across the Hub, holding a gun (with a silencer). Toshiko puts her hand to her stomach, as Gray walks over. Blood soaks her hands.

OWEN

Tosh! Tosh are you there?! What's going on?

TOSHIKO slumps to the floor. She looks up at GRAY, who's now standing over her. No triumph. That same preternatural calm.

TOSHIKO

Help me...

Gray shakes his head, silently. Toshiko's in shock, breathing heavily.

OWEN (O.S.)

Tosh! Talk to me!

Gray sits calmly down next to bleeding Toshiko.

TOSHIKO

Please...

GRAY

I've heard people say death is such a waste. I imagine it more as a relief.

(he stares at her)

What's it like? How does it feel? Are you afraid? Are you sad? Maybe you're at peace. You can tell me. The battle's done.

(CONTINUED)

67A CONTINUED: (2)

67A

BANG! A loud thumping echoes through the Hub. Gray looks around. BANG! BANG! Gray gets up. Looks down at Toshiko.

GRAY (CONT'D)

What's that?

And he goes off, leaving Toshiko on the ground.

Toshiko gasps in pain. Looks over to her desk. She blinks: the desk goes blurry. And it's a million miles when you're bleeding from a shot wound. Oh, the distance.

CUT TO:

67B OMITTED

67B

67C INT. TORCHWOOD, THE VAULTS - NIGHT

67C

BANG! It's audible from down here, too. Gwen and Ianto look up, around.

IANTO

Where's it coming from?

And linger on CAPTAIN JOHN as he takes the back panel off the hand-held device from earlier...

CUT TO:

67D INT. TORCHWOOD, THE HUB - NIGHT

67D

A trail of blood, as Toshiko pulls herself agonisingly towards her desk...oh, poor Toshiko...

OWEN

(over comms)

Tosh! Talk to me!

And in the distance, the banging...

CUT TO:

67E INT. TORCHWOOD, TUNNELS - NIGHT

67E

GRAY walking through the tunnels, haunted by the BANG! BANG! BANG! It's starting to spook him, now. Flickers of emotion. He even starts to look a bit scared.

CUT TO:

67F OMITTED

67F

67G INT. TORCHWOOD, MORGUE - NIGHT

67G

GRAY enters the morgue and approaches the bank of morgue drawers. The banging getting louder and louder. And it's coming from one particular drawer.

BANG! BANG! BANG! GRAY stares at the one door. That door vibrates with every bang.

GRAY raises his hand. Opens the drawer -- slides the tray out. The Cryo-chamber opens -- Inside is CAPTAIN JACK!

GRAY stumbles back, shocked. CAPTAIN JACK stands and faces his younger brother.

CAPTAIN JACK

I forgive you.

GRAY

(so shaken)

How did you survive?

CUT TO:

67H OMITTED

67H

CUT TO:

67J OMITTED
THRU
73

67J
THRU
73

73A INT. TORCHWOOD 1901/OFFICE - DAY

73A

CAPTION: 107 YEARS EARLIER.

ALICE GUPPY and CHARLES GASKELL standing over a Heath Robinson style machine.

*

CHARLES GASKELL

*

How long since you first discovered it?

*

ALICE GUPPY

Three days now: this one signal, regular as clockwork. But I haven't told you the best thing.

*

*

*

(oh and she's loving her own brilliance)

I can track it to a physical location.

CHARLES GASKELL

Where?

*

(CONTINUED)

73A CONTINUED: 73A

ALICE GUPPY
Only if you promise to help me.

*
*

CUT TO:

*

73B EXT. CARDIFF FIELD 1901 - DAY 73B

ALICE GUPPY holding the tracking machine and CHARLES GASKELL with a shovel.

*

ALICE GUPPY
It's here. Twenty feet down. It's definitely here!
(Beat)
Well, start digging!

*
*

CHARLES GASKELL
Digging? Twenty feet?! It'll take days to go that far down!

*
*

ALICE GUPPY
Then you'd better get started, hadn't you?!

*
*

CUT TO:

73C INT. TORCHWOOD 1901/OFFICE - DAY 73C

A dirty, battered CAPTAIN JACK slumped in a chair, cleaning himself with a towel. He's exhausted, looks at CHARLES and ALICE.

CAPTAIN JACK
Please, can we just stop with the questions?

ALICE GUPPY
We found you in a twenty foot grave! You want us to just accept that?

CAPTAIN JACK
Yes, I do. And now I need you to put me in the morgue. Freeze me. Set the alarm to defrost for 107 years time.

ALICE GUPPY
You're supposed to be out working for us!

CAPTAIN JACK
I've crossed my own timeline. I can't be allowed to meet myself.
(MORE)

(CONTINUED)

73C CONTINUED:

73C

CAPTAIN JACK (CONT'D)
I know it sounds crazy, but a lot of
lives depend on this. You'll be
protecting the future. That's what
you're here for, isn't it?
(so tired; begging)
Please.

Tight in on Jack's face

MIX TO:

73D INT. TORCHWOOD, MORGUE - NIGHT

73D

Tight in on Jack's face.

CAPTAIN JACK
I forgive you, Gray.

And Jack walks past and away from Gray. And Gray, for
the first time, looks angry.

GRAY
Don't you walk away from me.
(screams)
DON'T YOU WALK AWAY FROM ME!

Jack keeps walking.

CUT TO:

73E INT. TORCHWOOD, THE HUB - NIGHT

73E

TOSHIKO, with superhuman strength, drags herself, almost
hanging off the desk -- stabs at the keyboard. One final
punch --

CUT TO:

74 INT. TURNMILL POWER STATION/CONTROL BUNKER - NIGHT

74

Everything bangs into life. OWEN shocked. And alarms go
off in the room. Warning screens on monitors, flashing
red lights. The proper state of emergency.

OWEN
(over comms)
Tosh, I've got power! You did it! Are
you OK?

CUT TO:

74A OMITTED

74A

75 INT. TORCHWOOD, MAIN HUB / AUTOPSY ROOM - NIGHT

75

TOSHIKO, crawling towards the door of the autopsy room.

TOSHIKO
(in such pain)
Yeah. I'm fine.

OWEN
What happened there?

TOSHIKO
Just a... machine malfunction, blew
up...

OWEN
Are you hurt?

TOSHIKO
Who, me? No! Just need to get my
breath.

Now just inside the autopsy room. Reaching up, with her one good arm, to a tray to grab a syringe, load it up with adrenalin and stab it into her other arm. As she hears Owen's voice, she smiles, so pleased, so brave.

OWEN
Alright, talk me through.

Toshiko lays her PDA out on the floor. Stabs at it. On the wall is projected a graphic of the plans of Turnmill Power Station. Next to that, various readings and data. And as Toshiko stares, she realises the worst...

TOSHIKO
Oh God... Owen... I'm accessing the
read-outs. There's no way to stop the
meltdown. It's too far gone.

CUT TO:

75A INT. TURNMILL POWER STATION/CONTROL BUNKER - NIGHT

75A

The alarms going off, OWEN pacing, trying to concentrate.

OWEN
OK, that's quite bad. But there must be
something. Come on, there's always
something.

CUT TO:

76 OMITTED
THRU
82

76
THRU
82

83 INT. TORCHWOOD, AUTOPSY ROOM - NIGHT

83

TOSHIKO's POV: the data swimming in and out of focus.
She blink, trying to keep conscious.

TOSHIKO

The only option now is to vent the flow
channels internally.

OWEN

Vent them to where?

TOSHIKO

The area you're in is the containment
building. You need to set-up a time
delay program: channel the fuel into
that bunker and instigate permanent
lockdown. Seal the building and the
meltdown will be contained within. And
obviously, remember to get out.

OWEN

I think I can remember that bit.

TOSHIKO

I'll open the system protocols, you just
have to enter the timeframe and
authorise.

OWEN

OK. Let's do it. And Tosh... thank
you.

TOSHIKO

It's what I'm here for.

Toshiko stabs at her PDA. And slumps back. Looks down
at her wound. Has to stop herself from crying. The
wound's looking bad.

CUT TO:

83A INT. TORCHWOOD, TUNNELS - NIGHT

83A

CAPTAIN JACK walking calmly down the corridor -- GRAY
comes after him.

GRAY

Stop -- STOP!

(CONTINUED)

83A CONTINUED:

83A

And Jack does: the two brothers face each other, opposite ends of the corridor.

CAPTAIN JACK

I've forgiven you. I give you
absolution.

(Beat)

Now do the same for me.

Gray stares at his brother.

GRAY

I prayed for death. Those creatures,
the things they did to us.

(and he whispers)

Because of you. The favoured son. The
one who lived, who'll always live. The
only strength I have is my hatred for
you.

CAPTAIN JACK

I didn't know. I didn't realise what'd
happened, til it was too late.

GRAY

You were my brother. You were supposed
to take care of me.

(Beat)

I begrudge you *everything*. I want to
rip it all from you. To leave you
screaming in the dark.

(so slow; so
deliberate)

I will never absolve you. All of it,
it's your fault.

And Jack's so close now. And he grabs Gray -- and holds
a handkerchief to his mouth, the old fashioned
formaldehyde way. Gray struggles: Jack holds his brother
to him. Hugs him. Lowers Gray to the ground.

CAPTAIN JACK

(whispers)

I know.

CUT TO:

83B INT. TORCHWOOD, THE VAULTS - NIGHT

83B

CAPTAIN JOHN

Got it!

(CONTINUED)

83B CONTINUED: 83B

A high-pitched screaming erupts from the device in his hands. GWEN and IANTO shove their hands over their heads.

CAPTAIN JOHN (CONT'D)

Sorry!

He tweaks the device -- the volume goes down.

GWEN

What've you done?

CAPTAIN JOHN

Recall signal. Time for the pets to return home.

CUT TO:

83C EXT. STREET - NIGHT 83C

The high-pitched recall signal echoes through the streets.

And the WEEVILS stop -- heads in the air, as if summoned by the call. They gather -- and head off, in packs.

CUT TO:

83D INT. WAREHOUSE - NIGHT 83D

FX DUPLICATION x 2: 10 WEEVILS returning to their nesting holes.

CUT TO:

83E INT. POLICE STATION/RECEPTION - NIGHT 83E

On PC ANDY and RHYS, looking out into the night.

RHYS

What happened? Where are they going?

CUT TO:

83F OMITTED 83F

84 INT. TURNMILL POWER STATION/CONTROL BUNKER - NIGHT 84

OWEN at the computer, takes a deep breath and presses a key on the keyboard. ON SCREEN: FLOW CHANNELS DIVERTED. OWEN claps his hands with delight.

(CONTINUED)

84 CONTINUED: 84

OWEN
Rock and roll!

CUT TO:

85 INT. TORCHWOOD, AUTOPSY ROOM - NIGHT 85

On the wall of the autopsy room: "POWER SURGE ALERT".
And Toshiko's suddenly terrified.

TOSHIKO
Owen! Get out of there now!
There's a power surge across the system!
When that hits, it'll trigger an
emergency lockdown!

CUT TO:

86 OMITTED 86

87 INT. TURNMILL POWER STATION/CONTROL BUNKER - NIGHT 87

ON SCREEN: EMERGENCY LOCKDOWN PROCEDURE

OWEN
(spinning around)
What?

WHIP_PAN: at the other end of the room, in the doorway --
a thick concrete door begins to slide across the doorway.

OWEN (CONT'D)
No no no!

Owen runs to the door -- the concrete sliding
relentlessly across. And Owen scrabbles at it, trying to
push it back, but he's got no hope -- he tries to stop
it, tries to get in the way --

But it slams. Owen stares at it.

OWEN (CONT'D)
Tosh! Toshiko! I can't get out!

And intercut shocked Toshiko.

OWEN (CONT'D)
Oh God. No, not like this.

And he screams with rage.

(CONTINUED)

87 CONTINUED: 87

OWEN (CONT'D)
NOT LIKE THIS!

CUT TO:

87A INT. TORCHWOOD, AUTOPSY ROOM - NIGHT 87A

TOSHIKO listening to OWEN raging over the comms.

OWEN (O.S.)
I'm not gonna go like this! Get me out
of here! Somebody get me out of here!
I've died once, I'm not doing it again!

And play all this as we linger on Toshiko, hearing it.
The pain of this far worse for her than her own wound.

CUT TO:

87B INT. TORCHWOOD, THE VAULTS - NIGHT 87B

CAPTAIN JACK enters, bemused -- checking his wriststrap,
which is beeping.

GWEN
Jack!

Jack looks -- they're all at the doors to their cells.

GWEN (CONT'D)
Oh, thank God!

Jack slams the "open" button for the cell doors. Gwen
and Ianto run to him -- he opens both arms and hugs them
both at the same time.

IANTO
I thought we'd lost you.

CAPTAIN JACK
Never.

And he holds Ianto so tight -- Ianto looks up at him.
And Jack's so definite.

CAPTAIN JACK (CONT'D)
(to Ianto)
Never.

Oh, Ianto needed that.

And John walks over, stands in front of the three of
them.

(CONTINUED)

87B CONTINUED:

87B

CAPTAIN JOHN
Quite a queue for the hugs.

CAPTAIN JACK
Always has been, always will be.
(Beat)
Nice use of the ring, by the way.

CAPTAIN JOHN
You're not the first to say that.

CAPTAIN JACK
Thank you.

CAPTAIN JOHN
Least I could do.

IANTO
You can say that again.

CAPTAIN JOHN
(to Jack)
Listen, Gray's--

CAPTAIN JACK
I know. It's done. It's over.

CUT TO:

87C INT. TURNMILL POWER STATION/CONTROL BUNKER - NIGHT

87C

OWEN's pacing, a caged animal.

OWEN
Where's Jack? Where are the others?
Come on! Bring the crowds in! Watch
the dead man die!

TOSHIKO
Owen, just stay calm.

OWEN
What for, Tosh? Where's the fun in
that? Oh no, I'm gonna rage my way to
oblivion, Tosh.

TOSHIKO
Please... don't...

OWEN
Why? What does it matter now? Give me
one good reason why I shouldn't scream
all the way...

(CONTINUED)

87C CONTINUED:

87C

TOSHIKO
(so simple; so quiet)
Because you're breaking my heart.

Beat.

On a stunned Owen. Still, silenced. Hold that, between the two of them, for as long as possible.

OWEN
I'm sorry.

TOSHIKO
It's my fault.

OWEN
No, don't you dare get into all that.
(Beat)
What's gonna happen to me, Tosh?

TOSHIKO
I can't --

OWEN
Please. I want to know.

Beat. Deep breath for Toshiko. This is awful for her.

TOSHIKO
The containment chamber will get flooded by the irradiated coolant.

OWEN
Water off a duck's back. Can't drown.
Can't burn.
(realising)
Oh... but the radiation... it'll slowly decompose my body. As I watch.

TOSHIKO
I should've been able to stop it.

OWEN
Oh come on, Tosh. No way you could've anticipated that power spike. And anyway, you've covered my back often enough in the past. Right from the moment I joined.

CUT TO:

87D INT. TORCHWOOD, AUTOPSY ROOM - NIGHT

87D

And Toshiko smiles, her gaze fixed now. Almost dreamy.

(CONTINUED)

87D CONTINUED:

87D

TOSHIKO

Your second week and I had to cover for you, pretend I was a medic, cos you were hungover and unreachable.

OWEN

(grins)

What was it, Space Pig?

TOSHIKO

Space Pig.

OWEN

We never did have that date, you and me? Not properly. We sort of missed each other. I never noticed till it was too late. I'm sorry.

CUT TO:

88 INT. TORCHWOOD, AUTOPSY ROOM - NIGHT

88

And Toshiko's so weak, so still.

TOSHIKO

Me too.

And she convulses in pain.

CUT TO:

88A INT. TURNMILL POWER STATION/CONTROL BUNKER - NIGHT

88A

ON SCREEN: COOLANT VENTING IN PROCESS. And a new alarm starts up. OWEN looks up.

OWEN

It's starting.

TOSHIKO (O.S.)

Owen--

OWEN

It's alright. Really, Tosh, it's alright.

And we close in on him as he stares straight ahead. Begin fading to white as we go tight in on Owen. So so scared. The ultimate oblivion.

OWEN (CONT'D)

Oh God...

(CONTINUED)

88A CONTINUED: 88A

And the screen BLEACHES TO WHITE.

CUT TO:

88B INT. TORCHWOOD, AUTOPSY ROOM - NIGHT 88B

White noise crashes in on across the comms. TOSHIKO slumped in a pool of blood. Tears rolling down her cheeks.

TOSHIKO

Owen...

CAPTAIN JACK (O.S.)

Toshiko?

He looks in.

CAPTAIN JACK (CONT'D)

Toshiko --

He runs down the stairs to her, takes the material away from her wound, that she's been using to staunch the bleeding.

CAPTAIN JACK (CONT'D)

Gwen, I need some help here!

Toshiko looks up at him, so weak.

TOSHIKO

Jack...

GWEN, IANTO, CAPTAIN JOHN come running in after JACK. And they all see the graphics: the deluge of information: TURNMILL -- POWER SURGE -- MELTDOWN -- COOLANT VENTING --

GWEN

Owen went to the nuclear plant at Turnmill --

TOSHIKO

Sealed in ... re-routed the blast...
couldn't save...

And Gwen's administering painkillers, adrenalin to Toshiko.

GWEN

Tosh, stay with us -- it's gonna be OK --
Tosh, can you hear me? Tosh!

(CONTINUED)

88B CONTINUED:

88B

Jack looks down at TOSHIKO. She smiles back up at him.
She loves him.

She breathes out.

Beat.

Toshiko stares up, eyes open. Unseeing. Unmoving.

On Jack's horror. Holds her to him. No tears, no anger,
just silent grief. All the while:

GWEN (CONT'D)

Tosh, talk to me. We're here, it's all
fine! It's all fine! Toshiko!

(so angry)

TOSHIKO!

Gwen looks up at Jack.

GWEN (CONT'D)

HELP HER WILL YOU! WHAT'RE YOU WAITING
FOR! DO SOMETHING!

(looks to John, Ianto)

Somebody! We've got to --

(breaking down)

Please! Please...

And she breaks down, crying, wailing.

Ianto goes to Gwen, gently pulling her away from Toshiko.

IANTO

Gwen...

And Gwen cries like she's never going to stop.

And the sound fades slowly from the scene. Hold. Then:

FADE TO BLACK.

89 OMITTED

THRU

91

89

THRU

91

92 EXT. CARDIFF - DAY

92

Helicopter shots over the city. Linger on these.

CUT TO:

93 INT. GWEN AND RHYS' FLAT/LOUNGE - DAY

93

GWEN and RHYS on the sofa. GWEN is weeping into RHYS' arms. RHYS is shell-shocked. And the only sound is a radio announcer in voice-over.

RADIO (V.O.)

And the city is today recovering from a series of devastating explosions. City leaders say it's too early to account for the full scale of the damage that also saw sightings of vicious animals on the streets of Cardiff.

CUT TO:

93A INT. TORCHWOOD, AUTOPSY ROOM - DAY

93A

GRAY lies in the cryo-chamber, ready to be frozen. CAPTAIN JACK and CAPTAIN JOHN stand over him.

Jack is quiet, still in a state of shock from everything that's happened. The air of a funeral.

CAPTAIN JACK

My whole life I was looking for him.
Now I lose him all over again.

CAPTAIN JOHN

Run this through again. You cryo-freeze him -- and then what? Wake him up in a century and he's miraculously better? Cos that's not gonna happen.

(Beat)

Maybe killing him would be the release he needs.

Jack looks across at John.

CAPTAIN JACK

There's been enough death.

On John: yeah, I guess. He watches as Jack stares at Gray, unable to do the final goodbye.

CAPTAIN JOHN

You didn't struggle. When I was burying you. Like... you were allowing it.

Close in on Jack. Simple.

CAPTAIN JACK

It was my penance.

(CONTINUED)

93A CONTINUED:

93A

And John's shocked by that. Sees how haunted Jack is. Needs to do something for his old partner.

CAPTAIN JOHN

When I found him, in the ruins... he called me by your name. He thought I was you, come to rescue him.

CAPTAIN JACK

He was traumatised.

CAPTAIN JOHN

You don't understand. He looked happy. Like if I was you, it was all gonna be OK.

(Beat)

It's not your fault.

Jack doesn't answer. Instead, he leans down and kisses his brother on the cheek.

And gently shuts the casket. Turns back to John. Back to business: professional facade.

CAPTAIN JACK

Need some help with the rift predictions?

CAPTAIN JOHN

Lot of this planet I haven't seen. You like it so much, thought I might take a look. Maybe see you around.

Jack smiles. They face each other. And Captain John kisses Captain Jack.

CAPTAIN JOHN (CONT'D)

I'm sorry for your losses.

He walks out of the autopsy room. Linger on Jack, alone.

CUT TO:

94 INT. TORCHWOOD, THE HUB - DAY

94

Items are placed into a metal personnel box marked DR OWEN HARPER.

White coat, ID badge, staff blood sample, files, music Cds.

COMPUTER SCREEN: "Final logout procedure: DR OWEN HARPER. Are you sure you want to continue"

(CONTINUED)

94 CONTINUED:

94

CAPTAIN JACK watches as IANTO presses yes.

Another metal personnel box: TOSHIKO SATO.

Gwen clears Toshiko's desk, slowly methodically, putting everything into the box. She pulls down the photos on Tosh's desk. Including the photo of Toshiko and Owen which used to adorn Tosh's fridge door. That goes on the top of the pile, as the box is sealed.

COMPUTER SCREEN: "Final logout procedure: TOSHIKO SATO. Are you sure you want to continue?"

GWEN lingers for a second. Then presses yes.

And the screen beeps. Gwen looks.

VIDEO FOOTAGE: TOSHIKO appears on screen. Gwen gasps. Jack and Ianto join her, drawn to the screen.

TOSHIKO

OK, so... if you're seeing this, I guess it means, I'm, well, dead.

(grins)

Hope it was impressive! Not crossing the road or an incident with a toaster.

They all grin, can't help it.

TOSHIKO (CONT'D)

I just wanted to say... it's OK. It really is.

(Beat)

Jack... you saved me. You showed me the wonders of the universe, all those possibilities. And I wouldn't have missed it for the world. Thank you. And Owen...

(rueful grin)

You never knew.

(Beat)

I love you. All of you. And... I hope I did good.

And she smiles. The most beautiful heart-rending smile.

And the screen goes off. Linger on our stunned trio.

CUT TO:

95 OMITTED

95

96 EXT. ROOFTOP - DAY

96

Our trio looking down on the city.

IANTO

What now?

Ianto and Gwen look to Captain Jack.

CAPTAIN JACK

Now... we carry on.

GWEN

I don't think I can. Not after this.

And Jack puts his arm round Gwen: holds her to him.

CAPTAIN JACK

You can. We all can.

He puts his other arm round Ianto, holds him close, too.
The three, interlinked.

They stand there together. Iconic. Looking out across
the Bay.

CAPTAIN JACK (CONT'D)

The end is where we start from.

Pull out on the trio.

EPISODE ENDS