

**TORCHWOOD
CHILDRE ! OF EARTH**

Episode 4

By

John Fay

**GREE ! REVISIO ! S
27th October 2008**

1 OMITTED
AND
5

1
AND
5

CUT TO:

5A EXT. MOORLAND - NIGHT W

5A

HEADLIGHTS cutting through the dark.

CAPTION: 12 November, 1965.

The headlights, this time, are revealed to be those of an ARMY TRUCK. A British Army SOLDIER driving. His passenger: CAPTAIN JACK HARKNESS. Looking grim. A different man, back then, colder, more cynical, more alone.

It pulls up on open moorland, where another truck is waiting, two SOLDIERS on guard. But as JACK gets out, he's looking only at VANESSA. She's standing on open ground, waiting for him. As he walks towards her:

VANESSA

This is the location they specified. A set of instructions, coming through on a wavelength combination designated 456.

JACK

Did they give a name?

VANESSA

All we've got is that number. 456.

JACK

And what do they want?

VANESSA

They've aimed the transmission specifically at us. They want to trade with Great Britain.

JACK

Trade in what?

*

VANESSA

They want children.

CUT TO:

5B INT. ARMY TRUCK/EXT. MOORLAND - NIGHT W

5B

JACK & VANESSA now sitting in the cab, out of the cold. SOLDIERS still on guard outside. Vanessa hands over a sheaf of papers - one of them displaying the chemical composition of a virus.

VANESSA

According to our friends up above, in four months time, this virus will mutate.

A brand new strain of Indonesian Flu. They claim it would kill up to twenty five million people. All our research seems to back up their figures. 1918, the Spanish Flu outbreak killed something like 5 per cent of the human race.

JACK

I know. I was there.

VANESSA

But this time, we're being offered a cure. They'll send us the antiviral. In exchange.

JACK

How many children do they want?

VANESSA

Twelve. Like a sacrifice to the ancient Gods, twelve virgins.

JACK

Just twelve? Not twelve hundred? Well that's not so bad, what do they want them for?

VANESSA

They say they will live forever.

JACK

Yeah. Sure.

(pause)

Sounds like a good deal. Why d'you need me?

VANESSA

Assuming twelve children can be found, then we need someone to deliver them.

(CONTINUED)

5B CONTINUED:

5B

JACK

What, in case the aliens are hostile?
You need someone who can't die.

VANESSA

Actually, we need someone who doesn't
care.

Pause.

JACK

Okay.

VANESSA

You make it sound easy.

JACK

I'm sick of watching this century roll
by. Viruses and wars and new and bigger
bombs - Vietnam, that's just started
escalating, you just wait. And all I
can do is watch. The world keeps dying
in front of my eyes. So twelve kids,
yeah, if it helps, fine. I'll do it,
yeah.

CUT TO:

6 INT. SCHOOL BUS - NIGHT X - 1965

6

As ep.1, the BUS HEADLIGHTS cutting through the dark.

CAPTION: 19 November, 1965.

JACK is driving.

He checks his rear view mirror. And sees twelve children
sat behind him, some chatting happily, some bored.

Briefly pick up Young Clem...

Then Jack driving on... through the night...

CUT TO:

7 EXT. SCOTTISH MOORS - NIGHT X - 1965

7

The bus drives pulls up. Cold moonlight.

A small platoon of soldiers is waiting for them. And
amongst them, grim-faced Vanessa.

The doors open. Jack steps out.

(CONTINUED)

7 CONTINUED:

7

JUMP CUT TO:

*

Snap shots of children disembarking from the bus, being helped and watched over by soldiers. (Some of this having been seen in previous flash backs, but more clarity now.)

Vanessa and Jack standing back. Both guilty, Jack more uneasy now.

VANESSA

*

Not so easy now, is it?

JACK

(deep breath)

Deal's a deal. Keep your soldiers back, God knows what's gonna happen.

(walks forward)

All right kids, I want you to follow me! Bit of an adventure, yeah? You just come with Uncle Jack.

Behind him:

VANESSA

Everyone! Withdraw!

The soldiers fall back to the vehicles.

Jack leads the kids across the open ground.

JUMP CUT TO:

8 OMITTED

8

9 EXT. MOORLAND - NIGHT X - 1965

9

VANESSA on the back of the army truck. She's got headphones, wired up to old wireless equipment, like the technology in Mr Dekker's office. Calls out, urgent:

VANESSA

We've got a signal! On the 456!

CUT TO JACK, tense, a distance away, with the KIDS.

JACK

Here we go. Like I said, Adventure.

And the PRAC WHITE LIGHT suddenly blazes in front of them. Silhouetting Jack and the kids.

(CONTINUED)

9 CONTINUED:

9

Vanessa & soldiers flinching back, trying to see...

CUT TO the kids, transfixed. Jack taking command:

JACK (CONT'D)

Now all of you. Walk into the light.
Just do as I say. Walk into the light,
right now.

They don't need to be forced; eleven of the children
start to walk towards the light. Eerily obedient.
Attracted to it like moths.

But Clem remains where he is.

Jack puts a hand on his shoulder. Clem turns. (As in
3.118)

YOUNG CLEM

What's in there? What is it?

JACK

Just go. Into the light.

YOUNG CLEM

It's safe though. Isn't it?

JACK

Yeah. It's safe.

Clem starts to walk into the light. Jack backs away.
Clem stops. Turns.

JACK (CONT'D)

Just keep going. You don't want to be
left out, do you?

And Clem follows the other children into the light.

Jack stepping back, but still watching...

The children begin to fade in the light. Then suddenly,
a blinding white flash and a KABOOM!

Jack, Vanessa & soldiers look away, to protect their
eyes.

CUT TO the moorland, now dark; eleven of the children
have vanished with the blinding white flash, but Young
Clem remains. On the floor, picks himself up. Scared.
Alone. Terrified. He looks back at Jack and the
soldiers. Then runs away, into the dark, as fast as he
can...

(CONTINUED)

9 CONTINUED: (2)

9

Cut to Jack and Vanessa recovering from the blinding flash.

JACK (CONT'D)
(blinded)
Everyone okay?

VANESSA
(blinded)
I can't see.

JACK
S'okay. Give it a second.

Jack waits for his dazzled eyes to start functioning. His vision is blurry. Lights swimming around.

Is that the shadow of a child disappearing over the horizon?

But Young Clem's gone before Jack or any of the others can focus properly. No one knows he's escaped.

JACK (CONT'D)
They've gone.

CUT TO:

10 EXT. MOORLAND - MOMENTS LATER

10

Jack at the scene of the children's abduction. Just empty moorland now. Vanessa joining him.

VANESSA
The information's coming through now, on 456. The antivirus, just as they promised.

JACK
(bleak)
Then we succeeded. Good night's work.

VANESSA
Maybe the Gods were kind. Maybe they're in paradise.

JACK
No such thing.

And he turns and walks away.

CUT TO:

13 CONTINUED:

13

GWEN

Put the gun down.

[The next italicised line will be cut in the edit:

JACK

*If I could've taken your place, I
would've done.*

CLEM

You gave us to them!

Clem shoots him! Jack falls down dead. Ianto goes to him

Clem's shocked and appalled. A moment of stunned silence.

GWEN

Okay. It's over now. You don't need the gun any more.

CLEM

Stay away.

GWEN

Just give me the gun, Clem. Come on.

Gwen holds out her hand for the gun. Calm, reassuring. She will slowly step closer to Clem, trying to disarm him.

RHYS

Gwen...

GWEN

Give it to me.

Gwen reaches out...

CLEM

(of Jack)

You're on his side, and he's on their side. You're all involved.

RHYS

Gwen, let the man go.

GWEN

He can help us.

RHYS

He's dangerous.

(CONTINUED)

13 CONTINUED: (2)

13

CLEM

I'm not dangerous!

He points the gun at Rhys.

GWEN

We know... We know you're not!

He swings the gun back at Gwen.

CLEM

But that's a lie, isn't it? Isn't it?
You're lying, and I'm lying. We both
know I've just killed a man. I am
dangerous.

This is a revelation to him; and a heart-breaking one.
He begins to cry.

GWEN

No, he'll be okay in a minute.

CLEM

They always said I was only a danger to
myself. And I was. I wouldn't hurt a
fly. And now this.

He cradles the gun, close to tears.

GWEN

Can I take it?

Clem hands the gun over. Glad to be rid of it.

CLEM

But it's not my fault. Because there is
something up there. They do want
children. And that man held my hand and
took me to them.

And on cue Jack comes back to life. Which completely
freaks out poor old Clem. He backs off, utterly
terrified, fearing for what remains of his sanity.

GWEN

This is normal. This is what he does.
I told you he'd be okay.

But Clem runs into the warehouse. Panic and fear making
him stumble.

(CONTINUED)

13 CONTINUED: (3)

13

Gwen runs after Clem. Leaving Jack in Ianto's arms. As

17 CONTINUED:

17

CLEM

(muttering, head in
hands)

This is too much! Isn't it? Isn't it?
Can't deal with this.

CUT TO:

18 INT. WAREHOUSE - NIGHT 3

18

Ianto still at the screens. Jack beside him. Rhys in
the background, keeping a watchful eye on Gwen and Clem.
Ready to intervene if necessary.

IANTO

I can't believe you never mentioned this
before.

JACK

They didn't speak through kids back
then. I didn't recognise the signs at
first.

IANTO

That's not what I meant.

19 CONTINUED:

19

Johnson's waiting for them. Alice fixes her with a stare.

JOHNSON

Soon as we've got your father, we'll let you go. You won't be harmed.

ALICE

(of Steven)

When he started pointing at the sky, did all the "we are here" business, you were as freaked as I was.

JOHNSON

When you're ready.

ie "get out."

ALICE

So whoever "we" are, it's not you. And you're not on Jack's side. So whose side are you on?

JOHNSON

The winning side usually.

CUT TO:

20 INT. ASHTON DOWN CORRIDOR - NIGHT 3

20

Johnson leading. Alice and Steven following with a couple of armed guards.

STEVEN

This is to do with Uncle Jack, isn't it.

ALICE

It's just a mistake. We won't be here long.

STEVEN

Will he get us out?

ALICE

Yeah.

Johnson gets to an open cell door.

JOHNSON

In there.

Steven goes in. But Johnson stops Alice for a quiet word.

(CONTINUED)

JOHNSON (CONT'D)

(sotto)

He doesn't know Harkness is his
grandfather?

ALICE

No.

JOHNSON

I suppose it would take some explaining.
Why mum looks older than grand dad.

ALICE

I can only imagine that you're using me
as insurance against my father. But let
me warn you. If you've angered him,
then God help you.

JOHNSON

This, from the woman who's spent her
life running away from him.

ALICE

Why d'you think I did that? A man who
can't die has got nothing to fear. So
you watch out. And keep watching.

Hold the stare. Johnson disturbed. Then Alice enters
the cell and goes to sit with Steven.

CUT TO:

21 INT. WAREHOUSE - NIGHT 3

21

Ianto, Gwen, Clem and Rhys still coming to terms with
Jack's confession. Jack's doing up the buttons on a
fresh shirt.

GWEN

It was a protection racket. You must've
known they'd be back.

JACK

I knew it was a possibility.

GWEN

(outraged)

But you still gave them their pay-off?

[This next italicised line to be cut in the edit:

JACK

We had no choice!]

(CONTINUED)

21 CONTINUED:

21

Gwen and Ianto are appalled.

CLEM

Why us?

Jack looks shame-faced. No easy way to say this, but Clem deserves the truth.

JACK

You wouldn't be missed.

Pause. Clem considers this, then...

CLEM

I can see that. But why was I left behind?

(despair)

What was wrong with me?

As if the survivor guilt is almost harder to live with than the traumatic experience.

On screen: Lois and Frobisher are entering the negotiating chamber to speak to the alien again.

JACK

All this time the one consolation I had, was the deal seemed to work.

(to Clem, trying to reassure him)

It was me that was wrong.

Ianto is looking at him with open disapproval. And that hurts. A look between them.

RHYS

It worked for forty four years. That's not a bad breathing space.

The first support Jack's had, and he's grateful for it.

GWEN

The light. It killed adults. Left them behind. But it took children away...

CLEM

I was a child!

GWEN

We know they only want pre-pubescent kids. Maybe it's something to do with that. Maybe you were just on the cusp of puberty. Not quite an adult, not quite a child...

(CONTINUED)

21 CONTINUED: (2) 21

RHYS
Saved by your hormones.

CUT TO:

22 INT. NEGOTIATING ROOM - NIGHT 3 22

FROBISHER, MISS SPEARS, Lois, Dekker and accompanying AIDES take their places as established. All watch the tank.

Where the 456 is sat. Apparently at rest.

Frobisher gets the nod from the two CAMERAMEN. Ready.

CUT TO:

23 INT. DOWNING STREET, BRIEFING ROOM A - NIGHT 3 23

BRIAN GREEN watching events in the Negotiating Room. With GENERAL PIERCE. RICK YATES hurries in to join them, mutters -

RICK YATES
Morning, sir.

BRIAN GREEN
(to General Pierce)
Rick Yates, special adviser on emergency protocols.

Pierce barely acknowledges him, watching the screen.

SCENE CONTINUES THROUGHOUT sc 23, reaction shots.

CUT TO:

24 INT. NEGOTIATING ROOM - NIGHT 3 24

INTERCUT WITH WAREHOUSE.

GWEN
Are we still recording? I want every second of this.

Ianto nods.

INTERCUT WITH BRIEFING ROOM A.

FROBISHER
Hello again.

Pause. No reply. No movement.

(CONTINUED)

24 CONTINUED:

24

FROBISHER (CONT'D)

Before we consider your request, I've been asked for a point of clarification.

Still no reply. Nervous looks around the room.

BRIEFING ROOM A: Nervous looks.

WAREHOUSE: Everyone gathered around the monitor. Peering into the tank.

CLEM

It knows he's there.

GLASS TANK: Suddenly, as if reacting to Clem, it screeches and raises its heads. Like an animal pricking its ears.

WAREHOUSE: Clem terrified. Steps back.

CLEM (CONT'D)

It knows I'm here.

GWEN

No, it's reacting to Frobisher.

CLEM

It heard me.

NEGOTIATING ROOM: Frobisher continues.

FROBISHER

Before we can even discuss your erm... your request, we need to know exactly what it is you intend to do with the children.

Long Pause. The 456 sniffs the air; as if it can smell something wrong.

WAREHOUSE:

CLEM

It knows!

NEGOTIATING ROOM:

THE 456

Somebody is watching.

One of its eyeless heads suddenly SLAMS against the glass and "looks" directly at Lois. It petrifies her.

(CONTINUED)

24 CONTINUED: (3)

24

WAREHOUSE:

CLEM

It's hiding something.

NEGOTIATING ROOM:

THE 456

With your camera. Come in.

Frobisher and everyone else looks at the cameramen. Who suddenly wish they'd kept their BECTU membership up to date.

CUT TO:

25 INT. THAMES HOUSE, LEVEL 13 CORRIDOR - NIGHT 3

25

JUMP CUT SEQUENCE:

- A SOLDIER climbs into a protective suit. Up for it. Brave.

- He steps into boots; fingers pushed into gloves.

- DEKKER zips up the suit for him.

- DEKKER helps him get an oxygen cylinder on his back.

- DEKKER fixes his helmet.

DEKKER

Don't take it off until the light in the airlock goes green. Okay?

The soldier nods. Dekker turns on the oxygen. Gets the thumbs up.

- A CAMERAMAN hands the soldier a video camera [the two main cameras stay in position].

DEKKER (CONT'D)

I'll be monitoring you throughout...

BRIDGET SPEARS

Good luck!

Bridget Spears opens the door for him, and he marches into the negotiating room. He signed up for this sort of thing.

CUT TO:

26 INT. NEGOTIATING ROOM - NIGHT 3

26

The soldier enters. Everyone turns on his entrance.

He gets his first look at the creature in the glass box.
Fuck! He didn't sign up for this sort of thing!

Lois, and everyone else, watching

CUT BACK TO WAREHOUSE: All watching from Lois's POV.

GENERAL PIERCE

Is that a child? Where did it get him from?

Pierce looks at Green. Green realises they've just made a terrible blunder.

WAREHOUSE: Clem - and perhaps Jack - recognise the child.

CLEM

No, no, no, no, no!

GLASS TANK: It's a distinctive boy from scene 9. Still about ten years old. Bloated, deathly pale, yellowing skin, but still alive!

He's wearing the tattered remnants of the clothes he had on in 1965. Intravenous tubes come out of his body, and run directly into the veins of the creature.

WAREHOUSE: Horror! None more so than Jack.

CLEM (CONT'D)

It's Paul. He slept in the bed opposite me.

GWEN

Would you recognise him after all these years?

CLEM

I know it's him!

Jack's close to tears.

IANTO

He's still just a child.

RHYS

Do you think he knows? Is he conscious?

Jack can't watch any more. He walks off. To sit on the stairs, wanting to be alone with his remorse and guilt.

The picture on the screen starts to go cloudy.

CLEM

What's happening?

GWEN

It's Lois. She's crying.

DEKKER'S DESK: Lois wipes away her tears.

(CONTINUED)

26 CONTINUED: (3)

26

Frobisher can't look any more. He shouts at the tank...

FROBISHER

What have you done to him?

And the 456 goes berserk! Screeching around the tank.

And then it vomits on the soldier and his camera. He falls backwards into the airlock.

FROBISHER (CONT'D)

Get him out of there! Get him out!

Dekker hits buttons, and the air lock door begins to close.

The soldier picks himself up. The vomit is beginning to burn into his protective suit. If it breaks through, he'll die! He quickly stands, arms out, like a man trying to keep very cold wet clothes off his skin.

The door into the tank closes. But the red light won't turn green until all the gas has been sucked out of the air lock.

Meanwhile the speakers have started playing back Frobisher's speeded up, almost unintelligible, speech from 3.90 whilst the creature crashes around and bellows with childish glee.

SPEAKERS

Itwouldensurethesmoothrunningofdiplo-
diplo-diplo-diplomaticrelations
bewteentheearthand456-456-456-456-
ifthatpreviousencounterwaskeptofft

26 CONTINUED: (4)

26

Dekker presses the button that releases the air lock door.

Frobisher stands in front of the tank. The creature's three heads start to home in on him.

SPEAKERS (CONT/D) (CONT'D)

Privateprivateprivateprivatepri-pri--
pri...

(and then slow and
deep)

...Private.

(slower and deeper)

...Pri--vate.

All three heads are directed at Frobisher; it's mocking him.

The Soldier staggers out of the airlock in his vest and underpants.

FROBISHER

This is unacceptable.

THE 456

We dtah0 /TET Q q 1 0 0 1 0 340 cm BT -4ui Q q 1 0 0 1 0 5

26 CONTINUED: (5)

26

NEGOTIATING CHAMBER: Frobisher summons as much courageous defiance as he can.

FROBISHER

And if we refuse?

THE 456

We will wipe out your entire species.

BRIEFING ROOM A: Reaction shots.

WAREHOUSE: Reaction shots.

Ianto looks over to Jack who looks devastated.

CUT TO:

27 INT. THAMES HOUSE, LEVEL 13 CORRIDOR/LIFT - NIGHT 3

27

Frobisher out, followed by Lois and Bridget, and the remaining aides. All of them in a state of shock.

CUT TO:

28 INT. DOWNING STREET, BRIEFING ROOM A - NIGHT 3

28

The cat's out of the bag. GENERAL PIERCE furious.

GENERAL PIERCE

Am I to understand this country has had dealings with these creatures before?

BRIAN GREEN

...apparently so. I would point out, I was only a child myself in 1965.

GENERAL PIERCE

Nonetheless, you made the decision, sir, only this week, to keep those previous negotiations secret?

BRIAN GREEN

..it could be said, that perhaps it was... convenient, for the moment, until further consideration.

GENERAL PIERCE gets up. Pierce leaves the room with a stern valediction.

GENERAL PIERCE

You'll give us all the files on 1965, immediately. And the United Nations will decide what measures to take against you, Mr Green.

(CONTINUED)

28 CONTINUED: 28

Green and Yates swap looks: Fuck!

CUT TO:

29 INT. WAREHOUSE - NIGHT 3 - AFTERNOON 29

Ianto sits next to Jack on the stairs. The others in the b/g, at the computers, giving them some space.

IANTO

This must have been eating away at you.
(gently)
Why didn't you ever tell me? I could've helped.

JACK

No, you couldn't.

IANTO

I tell you everything.

JACK

So tell me this. What should I have done?

IANTO

(tentatively)
Stood up to them?
(beat)
The Jack I know and love would've stood up to them.

Truth is, Jack now wishes he had done more to stand up to them. But...

JACK

Sometimes it's not that easy.

IANTO

I've only scraped the surface, haven't I?

JACK

Ianto, that's all there is.

29 CONTINUED:

29

JACK (CONT'D)

(he stands)

Now I've got to go. I won't be long.

He's down the stairs, and heading for the exit.

IANTO

(losing his temper)

You're doing it again! Speak to me,
Jack!

Jack stops. Turns. Ianto's raised voice has attracted the attention of the others. It's no longer an intimate scene between the two of them.

IANTO (CONT'D)

(quieter)

Where are you going?

JACK

To call Frobisher. I can't do it from here, cos the call'll be traced. Is that okay?

Hold the look between them. They're both angry, but suppressing it because of the others.

IANTO

You're the boss.

JACK

And just so you know. I've got a daughter called Alice and a grandson called Steven. And Frobisher took them both hostage yesterday.

Then Jack goes. Leaving the rest of the team to digest his news.

CUT TO:

30 EXT. WAREHOUSE - DAY 4

30

Very early morning. Dawn just breaking.

Jack out, already regretting taking his feelings of guilt and anger out on Ianto. He gets into his car.

And drives off.

CUT TO:

31 INT. CORRIDOR, THAMES HOUSE - DAY 4

31

Early morning. Frobisher, Lois and Bridget tired. Very tired.

FROBISHER

You two should get a couple of hours sleep, while you can.

BRIDGET SPEARS

So should you.

But then his personal phone buzzes. They all share an ironic smile. It's from ANNA, which he knows means Jack.

FROBISHER

(to Bridget)

It's Harkness. Ring Ashton Down. See if you can get a trace on it.

(to Lois)

Strong coffee. Loads of.

Frobisher takes the call. Bridget will go to her temporary desk. Lois will go off to make coffee.

FROBISHER (CONT'D)

Hello.

CUT TO:

32 EXT. NON SPEC, LONDON - DAY 4

32

Jack is in his car. Not moving. Intercut with sc. 31.

JACK

Have you thought about what I said?

FROBISHER

Bit busy, to be honest.

JACK

Let me put this right. Release my family, and we can work together.

FROBISHER

Give yourself up, and they won't be harmed.

JACK

I wish I could believe that.

FROBISHER

You can.

(CONTINUED)

32 CONTINUED:

32

32 CONTINUED: (2) 32

No rest for the wicked!

CUT TO:

33 OMITTED 33

34 INT. DOWNING STREET CORRIDOR - DAY 4 34

Frobisher walking towards Briefing Room A. Lois and Bridget trailing along in his wake, carrying his boxes and folders. They've all made an attempt to freshen up.

Bridget is filling in Lois on her responsibilities.

BRIDGET SPEARS

Take notes. Facilitate. Generally make sure it all runs smoothly. The most important thing is to blend into the background. No one should know you're there.

Lois sees a door marked "Briefing Room A".

CUT TO:

35 INT. WAREHOUSE - DAY 4 35

On the Torchwood screen: Lois POV of the "Briefing Room A" door. And then the room itself full of big wigs.

Gwen is sat watching with Clem. Ianto is on the other lap top researching "Biological changes during puberty."

GWEN

Cabinet Office Briefing Room A. COBRA. Where all the emergency planning takes place.

Ianto looks at the Lois camera screen.

GWEN (CONT'D)

And Lois is in there.

IANTO

(shouts)

Gold Command meeting's about to start!

Jack is on the stairs, deep in thought. Rhys is asleep. They will both make their way over.

CLEM

They'll sell us out. Just like they did last time.

(CONTINUED)

35 CONTINUED:

35

Jack arrives.

GWEN

Sorry to hear about your family by the way.

Jack looks at Ianto.

GWEN (CONT'D)

We'll get them out.

JACK

I know we will.

CUT TO:

36 OMITTED

36

36A INT. DOWNING STREET, BRIEFING ROOM A - DAY 4 (OLD SC 40) 36A

The emergency meeting has begun. Frobisher addressing...

Brian Green, Rick Yates, Denise Riley, who is the Home Secretary; also the Defence Secretary, and other senior Civil Servants and politicians.

Lois is amongst the staff taking notes in the background. She is seated behind Frobisher. Bridget is by her side.

BRIAN GREEN

Ladies and gentlemen, it's been decided that we're going to make the 456 an offer.

A realistic number. Something we can manage. And then we see what happens.

Pause. It's all very serious and very real all of a sudden!

DENISE RILEY

D'you mean we're going to haggle? What about the military option?

DEFENCE SECRETARY

There's nothing to take action against. Evidently, the 456 must have some sort of base of operations, in orbit. But our satellites are showing nothing. Whatever's up there, it's beyond our technology.

DENISE RILEY

There's a target sat in Thames House.

(CONTINUED)

36A CONTINUED:

36A

DEFENCE SECRETARY

Taking that out would be a declaration of war.

RICK YATES

A war we can't win.

BRIAN GREEN

That's why I've invited John to address Gold Command. In terms of managing the figures, what could we offer and get away with?

All eyes now turn to Frobisher.

CUT TO:

36B INT. WAREHOUSE - DAY 4 (OLD SC 41)

36B

Lois POV - everyone looking at Frobisher, and waiting.

CLEM

Told you. It's happening again.

GWEN

My God! They're really going to do this.

CUT TO:

36C INT. DOWNING STREET, BRIEFING ROOM A - DAY 4 (OLD SC 42) 36C

All eyes still on Frobisher.

INTERCUT WITH WAREHOUSE

DENISE RILEY

It won't be just Britain, will it?

BRIAN GREEN

The idea is that every country makes a camouflage-able contribution.

Frobisher takes a deep breath... doesn't want to do this, but was prepared for it.

WAREHOUSE: Watching Frobisher as he turns in his seat...

COMPUTER VOICE: "...is that every country makes a gamma flashable contribution."

JACK

Gamma flashable?

(CONTINUED)

36C CONTINUED:

36C

Frobisher whispers to Bridget. From Lois POV...

COMPUTER VOICE: "Can you pass me the ess-ay-ess file?"

Bridget passes him a file marked "Confidential".

RHYS

S.A.S! Now you're talking!

BRIEFING ROOM A:

Frobisher flicks through the papers in a file we now see is marked F.A.S. He finds what he's looking for. Air of expectation in the room.

While he's doing this Lois will cross the room, ostensibly to re-fill her coffee cup, in actual fact to

36E INT. DOWNING STREET, BRIEFING ROOM A - DAY 4 (OLD SC 44) 36E

As established.

RICK YATES

We need more. Can you bump the numbers
up to sixty?

Frobisher turns a couple of pages. Deep breath.

FROBISHER

I think so.

Lois POV: Eye text typed up: "We can stop this! But we
need your help!"

Lois shakes her head slightly.

CUT TO:

36F INT. WAREHOUSE - DAY 4 (OLD SC 45)

36F

Gwen, Rhys, Ianto, Jack and Clem watching the camera
shake.

COMPUTER VOICE: "I think so." Robbed of Frobisher's
humanity and reluctance the words sound even worse.

RHYS

Bastard!

Frobisher is still speaking on screen.

COMPUTER VOICE: "We could have them all in Oakington by

36H INT. FROBISHER'S LIMOUSINE - DAY (OLD SC 48A) 36H

Frobisher alone in the back of his car. Another man on a mission! Not one he's looking forward to.

CUT TO:

36J INT. THAMES HOUSE, FOYER/LIFT - DAY 4 (OLD SC 49) 36J

Frobisher passes through security and heads for the lift. He is making a phone call...

CUT TO:

36K INT. FROBISHER'S HOUSE - DAY 4 (OLD SC 50) 36K

Phone ringing. ANNA FROBISHER comes running for it. Anxious. On edge. Snatches it up.

ANNA FROBISHER

Hello.

Intercut with 36J. Frobisher gets into the lift. Presses 13.

FROBISHER

It's me.

ANNA FROBISHER

(relieved)

How did it go?

FROBISHER

All you need to know is, it won't be War of the Worlds. And whatever happens, you and the girls'll be perfectly safe.

ANNA FROBISHER

Have you slept yet?

FROBISHER

No.

ANNA FROBISHER

Are you on your way home?

FROBISHER

I'm on my way to see our uninvited guest. Make it an offer it can't refuse.

ANNA FROBISHER

Are you safe?

(CONTINUED)

36K CONTINUED:

36K

A good question.

FROBISHER

(false bravado)

Course I am. I'm quite looking forward to it.

Beat. Alone in the lift, going up.

FROBISHER (CONT'D)

Did the bodyguards turn up?

ANNA FROBISHER

They're outside.

FROBISHER

Good. I just wanted to say, I love you, and I love the girls.

Which brings tears to Anna's eyes.

ANNA FROBISHER

So you are worried about this.

FROBISHER

No.

ANNA FROBISHER

When will you be home?

FROBISHER

Soon. Got to go now. Love you.

ANNA FROBISHER

Love you too.

He ends the call. Anna fears the worst.

The lift reaches Level 13. Doors open. Dekker is waiting.

CUT TO:

36L INT. THAMES HOUSE, LEVEL THIRTEEN - DAY 4 (OLD SC 51)

36L

Frobisher exits the lift. Looks at the door to the negotiation room. Armed guards are stood outside.

As Frobisher psyches himself up for the most important meeting of his life.

CUT TO:

36M INT. NEGOTIATION ROOM - DAY 4 (OLD SC 60) 36M

Frobisher is facing the 456. Cameras running. Dekker at his desk. No one else in the room.

The alien is out of sight, obscured by the swirling gases.

FROBISHER
I'm sorry. But we have discussed your demands...

CUT TO:

36N INT. DOWNING STREET, BRIEFING ROOM A - (OLD SC 61) 36N

Gold Command watch Frobisher speaking to the 456 on monitors.

[With Lois and Bridget watching this in the Briefing Room, then Torchwood are watching also in the warehouse; use the silent reaction shots from Gwen, Jack, Ianto, Rhys, Clem, to maintain Torchwood's presence throughout.]

FROBISHER
(on screen)
And we've arrived at a solution that might satisfy both parties.

CUT TO:

36P INT. NEGOTIATION ROOM - CONTINUOUS (OLD SC 62) 36P

INTERCUT with WAREHOUSE for reaction shots as required.

FROBISHER
I've been authorised to offer you one child for every million people on planet Earth. That's about six thousand seven hundred in total. Sixty two from the UK alone.

THE 456
That is not acceptable.

FROBISHER
Six thousand, seven hundred. Six. Seven. Zero. Zero. That's our final offer. It's more than generous. I'll give you some time to think about it.

Frobisher exits. Glad to be out of there. Dekker follows.

(CONTINUED)

36V INT. FROBISHER'S LIMOUSINE - DAY 4 (OLD SC 70) 36V

Frobisher being driven back to Whitehall. On his phone to Bridget, who is in Briefing Room A.

FROBISHER

It's just a number. How many they want.
Three hundred and twenty five thousand.

CUT TO:

36W INT. DOWNING STREET, BRIEFING ROOM A - DAY 4 (OLD SC 71) 36W

All of Gold Command present except Frobisher.

BRIDGET SPEARS

That's a big reduction. Well done.

The cameras are still running on the Alien's tank.
Another screen showing 24 hours news of latest speaking phenomenon.

Intercut with Frobisher.

FROBISHER

No. You don't understand.

Cut back to Briefing Room A, where Rick Yates is on his phone receiving an update.

RICK YATES

(to Green)

Doesn't make sense. Every country's children are saying a different number.

Bridget is still on the phone to Frobisher.

CUT TO:

36X INT. WAREHOUSE - DAY 4 (OLD SC 72) 36X

[Again, use tight shots from what's been shot, presuming Jack & Ianto to be OOV in b/g.]

Gwen on the computers, making a discovery, and telling Clem.

GWEN

Bigger the country, bigger the number.

CUT TO:

36Y INT. FROBISHER'S LIMOUSINE - DAY 4 (OLD SC 73) 36Y

Frobisher is explaining it to Bridget.

FROBISHER

It's their way of helping us with the accounts.

CUT TO:

36Z INT. DOWNING STREET, BRIEFING ROOM A - DAY 4 (OLD SC 74) 36Z

Green sees Bridget on the phone.

BRIAN GREEN

Is that him?

BRIDGET SPEARS

He's on his way back.

BRIAN GREEN

Tell him to hurry up.

RICK YATES putting down the phone.

RICK YATES

It's confirmed. 325,000 is 10% of the children, the, uh, units, in this country. Every country is saying a different number, which in each case, amounts to 10%.

BRIAN GREEN

I think it's fair to say our "final offer" has been rejected.

And that's a terrifying thought! Green strides out of the room. Yates will follow.

CUT TO:

36AA INT. DOWNING STREET CORRIDOR/GREEN'S PRIVATE OFFICE - DAY 4
(OLD SC 75)

36AA CONTINUED:

36AA

RICK YATES (CONT'D)

Every one of them needing food and water, a home, transport, fuel, tvs and fridges...

BRIAN GREEN

What are you suggesting? That a cull of 10% would do us good?

RICK YATES

I'm just saying, if we need to spin this to the public - and God knows, at the moment, spin is all we can do - then in an age when we're terrified by the planet's dwindling resources, a reduction in the population could possibly, just possibly, if presented in the right way, be seen as... good. Sir.

CUT TO:

36BB INT. MONITORING DESK, ASHTON DOWN - DAY 4

36BB

JOHNSON approaches the OPERATIVE.

JOHNSON

Anything?

OPERATIVE

It's gone quiet. All our usual sources from the government, the army, Whitehall, all gone silent. Whatever's happening in London, no one's breathing a word.

Johnson leans over, taps a key. On screen; repeat of ep.3 sc.81, the column of fire descending on Thames House; now overlaid with news graphics, as though taken off the TV.

JOHNSON

(making a decision)

It's about time I found out what's going on - I'm taking a squad to London, are the roads still blocked?

OPERATIVE

Only in the centre.

JOHNSON

Then patch me through a clear route. And keep watching for Harkness. If it's happening in London, then that's where he'll be.

(CONTINUED)

*
*

36BB CONTINUED:

36BB

Johnson exiting, fast, determined.

CUT TO:

36CC

36CC CONTINUED:

36CC

FROBISHER

...my staff are compiling various school databases. You just need to decide what criteria you'd use for selection. Which is out of my hands. Over to you, sir.

BRIAN GREEN

Anyone?

Silence.

(NB - although Frobisher doesn't say much during the following we never lose sight of his perspective on it. He's the man who's effectively set the parameters of the debate and he's the man who'll be expected to "action" any decisions made.)

BRIAN GREEN (CONT'D)

Might I remind you, the clock is ticking.

DEFENCE SECRETARY

It would have to be random.

DENISE RILEY

No one'll believe it was random. Not unless some of us are seen waiting at school gates for empty buses to return.

DEFENCE SECRETARY

If the criteria we use is demonstrably fair and entirely random, then at least we could defend ourselves against accusations of...

DENISE RILEY

So you're willing to risk your kids? To make it look fair?

DEFENCE SECRETARY

Then how else do we choose?

RICK YATES

We could do it alphabetically.

DENISE RILEY

Yeah. Thanks, Mr Yates!

RICK YATES

I didn't mean... I've got no kids. I wasn't trying to...

(CONTINUED)

DENISE RILEY

That's right. No kids, and no consequences.

(to Brian Green)

And yours have grown up...

BRIAN GREEN

Let's keep this civil, Denise.

DENISE RILEY

Let's discuss the loss of millions of innocent children, and let's be civilised about it?

BRIAN GREEN

(hard)

If you wouldn't mind, yeah.

Hold the look. Green's still the man in charge.

Riley is fuming but keeps her own counsel. For now. An uncomfortable beat...

The Defence Secretary turns to Frobisher.

DEFENCE SECRETARY

Could we limit it to one loss per family? Every second-born child, say, so that...?

FROBISHER

That would take more time and more organisation. Time we don't have.

Lois writes Frobisher's line on notepaper, so that Torchwood can read it.

DEFENCE SECRETARY

So it would have to be one school at a time. But on what basis?

DENISE RILEY

I'm going to say what everyone else is thinking. If this ... this lottery takes place, my kids aren't in it.

RICK YATES

I'm sure the families of Gold Command would be exempted any way.

DEFENCE SECRETARY

In fact isn't that official policy?

(CONTINUED)

36CC CONTINUED: (3)

36CC

RICK YATES

How could we make important strategic decisions during a major civil emergency if we were also dealing with deeply debilitating personal grief?

Some general nods around the table. People have the good grace to be embarrassed, but want to believe in the justice and self-evident truth of Yates' remark.

Frobisher's not quite managing to conceal his contempt.

CUT TO:

37 INT. WAREHOUSE - DAY 4

37

Torchwood watching the debate with open contempt.

CLEM

What a gang of bastards. Listen to them!

Rick Yates is speaking on the screen.

COMPUTER VOICE: "It'll be hard enough as it is."

Then Lois's POV swings to the Defence Secretary.

COMPUTER VOICE: "...I'm right, aren't I? That is official policy, isn't it? Our families get official protection?"

GWEN

Course they bloody do!

The screen goes blank... 12 0 0 12 266 78 Tm /TT5 1 1 -d Tc 1h82 cm E

38 CONTINUED:

38

Beat. All eyes on the PM. (Including Torchwood.)

RICK YATES

Do you need some time?

BRIAN GREEN

No.

Pause. For Frobisher and a lot of people round the table an enormous amount rests upon this terrible decision.

BRIAN GREEN (CONT'D)

Whatever happens, the children and grandchildren of everyone round this table will be exempt.

Most try not to look too pleased or relieved. Frobisher succeeds more than others.

DENISE RILEY

What about nieces and nephews?

BRIAN GREEN

(angry)

Don't push your luck!

DENISE RILEY

You seriously expect me to look my brother in the eye...?

BRIAN GREEN

We need to limit the number of people who know.

DEFENCE SECRETARY

It won't come to that anyway.

DENISE RILEY

Look him in the eye, and just give him a condolence card and a shrug of the shoulders?

BRIAN GREEN

That's the responsibility of government, Denise.

DENISE RILEY

The first responsibility is to protect the best interests of this country. Right? Then let's say it. In a national emergency, a country must plan for the future, and discriminate between those who are vital to continued stability... and those who are not.

(CONTINUED)

38 CONTINUED: (2)

38

Nobody likes her intemperate language, but most are glad that someone's around to call a spade and spade.

DENISE RILEY (CONT'D)

And now that we've established that our kids are exempt, then the principal of random selection is dead in the water anyway.

DEFENCE SECRETARY

Only so far as...

DENISE RILEY

Let me finish. On the one hand you've got the good schools. And I don't just mean those producing graduates, I mean the pupils who'll go on to staff our hospitals and factories and offices, the workforce of the future. We need them. Accepted, yes? So! Set against that, you've got the failing schools. Full of the less able, the less socially useful, those who are destined to spend a lifetime on benefits. Occupying places on the dole queue, and frankly, the prisons. Should we treat them equally? God knows, we've tried, and we've failed. And now the time has come. To choose. And if we can't identify the lowest achieving ten per cent of this country's children, what are the school league tables for?

She's worked herself up into a passion, and put herself out on a limb. She takes a drink of water.

BRIAN GREEN

Anyone want to speak against that?

Deafening uncomfortable silence. Lois looks round the table.

BRIAN GREEN (CONT'D)

Then there we have it. John. You have your criteria. We have selected the 10%.

CUT TO:

39 INT. WAREHOUSE - DAY 4

39

On screen: The meeting goes into recess. Green and Yates leave the room.

(CONTINUED)

39 CONTINUED:

39

GWEN

We've got enough evidence recorded here
to destroy every person in that room.
That's a powerful tool.

JACK

And we can use it to force our way into
Thames House. Finally get face to face
with this thing.

GWEN

And get your family released.

CUT TO:

40 OMITTED
AND
46

40
AND
46

47

47 CONTINUED: 47

Ianto smiles. This is more like the Jack he knows and loves. Jack and Ianto leave together.

CUT TO:

48 EXT. WAREHOUSE - DAY 4 48

Jack and Ianto come out. Jump into the car. Jack looks at Ianto.

JACK

I'm sorry.

IANTO

Me too.

They zoom off! Men on a mission!

CUT TO:

48A OMITTED 48A
AND AND
51 51

EXT. NON SPEC LONDON STREET - DAY 4

Jack and Ianto's car has come to a stop at the back of queue of cars. A Police roadblock up ahead.

JACK

Come on! Let's go!

53 CONTINUED:

53

RHIANNON

I thought you couldn't call here? Is it
all over?

CUT TO:

54 INT. MONITORING DESK, ASHTON DOWN - DAY 4

54

As in Ep 1, Sc 97. The OPERATIVE is listening in.

IANTO (O.S.)

It's only just beginning.

The Operative picks up a phone.

CUT TO:

55 EXT. LONDON STREET/RHIANNON'S HOW 4

57 EXT. LONDON STREET/RHIANNON'S HOUSE - DAY 4

57

As established...

IANTO (O.S.)

They're from another planet, and they
want children. That's what they've come
for.

RHIANNON

59 INT. JOHNSON'S BLACK VAN - DAY

59

JOHNSON on her phone in the passenger seat. The van starts up, and drives off.

CUT TO:

60 OMITTED

60

THRU

THRU

62

62

63 I/E. RHIANNON'S HOUSE/NON SPEC LONDON STREET - DAY 4

69 CONTINUED:

69

GWEN

You've got to go. Now.

RHYS

You're just getting me out of harm's way. You don't think I can hack it.

GWEN

You're the most important part of the whole plan.

She kisses him goodbye.

GWEN (CONT'D)

Now go on. You've got a job to do. And there isn't much time.

Rhys leaves. Gwen returns to the screens.

CUT TO

70 OMITTED
THRU
76

70
THRU
76

78 CONTINUED:

78

OPERATIVE (CONT'D)

That's the location of an old holding

86 CONTINUED:

86

GWEN

We're gonna stop them this time. With
your help. ¶

On the Lois POV Frobisher stands up to address the meeting.

CUT TO:

87 EXT. LONDON STREETS - DAY 4

87

89 CONTINUED:

89

As Jack and Ianto march towards the MI5 building.

95 INT. THAMES HOUSE, RECEPTION - DAY 4

95

Security men panic, pull weapons, and bark orders - taken somewhat by surprise by Jack and Ianto's brazen entrance.

The electronic scanners go berserk as they pass through.

SECURITY

Lay down your weapons! Lay down your weapons!
Put down your weapons!

Jack and Ianto put their guns down on the counter. Unruffled. As if they were TNT delivery boys.

JACK

Jack Harkness. Ianto Jones. We're Torchwood, and we've got an appointment with an alien.

Weapons point at Jack and Ianto but they remain unconcerned.

CUT TO:

96 INT. DOWNING STREET, CABINET OFFICE - DAY 4

96

Frobisher wrapping up.

FROBISHER

...We play the part of naive dupes rather than willing accomplices.

Frobisher re-takes his seat.

BRIAN GREEN

We're not willing. No one in this room is a willing accomplice. Thanks, John. Comments?

Pause. Everyone a little shell-shocked.

Lois tentatively raises a hand. No one notices.

BRIAN GREEN (CONT'D)

Anyone?

RICK YATES

We've barely got time to talk. We need to get this thing moving.

BRIAN GREEN

Then shall we reconvene at 18 hundred..?

(CONTINUED)

97 CONTINUED:

97

GWEN (CONT'D)

Come in. We've been expecting you.

JOHNSON

On the floor! Face down! Hands on your head!

Clem does as ordered. Gwen doesn't move. Cool as a cucumber on ice.

JOHNSON (CONT'D)

On the floor!

GWEN

Now you're here, you can take me to Alice and Steven Carter.

JOHNSON

You'll be in the very next cell.

GWEN

No, I'll be giving them a lift home.

JOHNSON

Second thoughts, maybe I'll just have you shot while resisting arrest.

GWEN

That'd be a mistake.

JOHNSON

Why?

GWEN

Take a look at what we've been recording.

Gwen pushes her self away from the screen so as to reveal Lois's POV camera. Johnson can see Green, Riley and then her boss Frobisher. All looking seriously worried. But no sound because it's Lois talking.

CUT TO:

98

INT. DOWNING STREET, BRIEFING ROOM A - DAY 4

98

LOIS

... and all the asylum seeker kids in Oakington will be released unharmed.

BRIAN GREEN

How exactly are you going to make us do this? Torchwood has been destroyed.

(CONTINUED)

98 CONTINUED:

98

LOIS

I'm afraid not, sir. Right now Captain Jack Harkness, head of the Torchwood Institute, is in the reception of the MI5 building. So you're gonna stand aside, and let him do his job, and deal with the 456, immediately.

(beat)

And er, I think that's it.

As Lois smiles, embarrassed, modest.

CUT TO:

99 INT. WAREHOUSE - DAY 4

99

Gwen's paraphrasing.

GWEN

What she's telling them is, my gorgeous husband has got recordings of them all secretly agreeing to sacrifice millions of innocent children to the aliens. And him and his lap top are at this very moment

(milking it)

in a secret mystery location...

CUT TO:

100 INT. WI FI CAFE - DAY 4

100

Quickly see Rhys, eating a cake, poised intently over his lap top.

BACK TO:

101 INT. WAREHOUSE - DAY 4

101

GWEN

And he's ready to press send and show the world exactly what's been going on, if you don't do exactly as we say.

Gwen smiles at Johnson, and helps Clem up off the floor.

GWEN (CONT'D)

Pull up a seat. You might learn something about the people you're working for.

Johnson's curious. In two minds.

CUT TO:

102 INT. THAMES HOUSE, LIFT - DAY 4 102

Jack and Ianto going up to floor 13. Determined. You wouldn't want to be the alien.

CUT TO:

103 INT. THAMES HOUSE. LEVEL 13 - DAY 4 103

The lift opens on Jack and Ianto.

Mr Dekker is waiting for them.

JACK

I want to feed the live TV pictures direct to this number. Can you do that?

Jack gives him a number on some note paper.

DEKKER

I can do it.

Dekker takes the number.

They stride down the corridor towards the negotiating room.

The security guards on the door have been told they're coming. They step aside.

CUT TO:

104 INT. NEGOTIATION ROOM - DAY 4 104

106 INT. WAREHOUSE - DAY 4

106

Gwen, Clem and Johnson are watching the Lois POV camera, when the camera in the negotiating room suddenly comes online on the next screen.

GWEN

We're in, and we've got sound.

Gwen turns up the volume dial in time to hear...

JACK

Are we on?

Johnson takes a seat. Her men have been stood down, in the b/g.

CUT TO:

107 INT. NEGOTIATING ROOM - CONTINUOUS

107

Dekker nods.

JACK

This might be dangerous. You can go now if you want.

Dekker leaves willingly. Jack turns to the creature.

INTERCUT TO BRIEFING ROOM A AS NECESSARY...

INTERCUT TO THE WAREHOUSE AS NECESSARY...

JACK (CONT'D)

I'm Captain Jack Harkness. I've dealt with you lot before. And I'm here to explain why this time you're not getting what you want.

THE 456

You yielded in the past.

JACK

And don't I know it? I was there. In 1965. I was part of that trade. And that's why I'm never going to let it happen again.

THE 456

Explain.

JACK

There's a saying here on Earth.

(MORE)

(CONTINUED)

JACK (CONT'D)

A very old very wise friend of mine taught me it. An injury to one is an injury to all. And when people act according to that philosophy, the human race is the finest species in the universe.

IANTO

Never mind the philosophy. What he's saying is, you're not getting a single solitary child. The deal is off.

JACK

(to Ianto)

Hey, I like the philosophy.

IANTO

(to Jack)

I gathered.

Johnson is genuinely shocked by what she's hearing and seeing.

THE 456

You yielded in the past. You will do so again.

JACK

In the past the numbers were so small it could be kept a secret. But this time that's not going to happen. Because we've recorded everything. All the negotiations, everything the politicians have said, everything that's happened in this room. And those tapes will be released to the public. Unless you leave this planet for good.

CUT TO:

108 INT. DOWNING STREET, BRIEFING ROOM A - DAY 4

108

BRIAN GREEN

Is he bluffing?

Lois shakes her head. She doesn't know.

CUT TO:

109 INT. NEGOTIATING ROOM - DAY 4

109

THE 456

You yielded in the past. You will do so again.

JACK

When people find out the truth, you'll have over six billion angry human beings taking up arms to fight you. That might be a fight you think you can win. But at the end of it, the human race - in defence of its children - will fight to the death. And if I have to lead them into battle, then I will.

IANTO

You've got enough information on this planet, check the records. His name's Captain Jack Harkness. Go back a hundred and fifty years. And see what you're facing.

All three heads "look" at the camera.

THE 456

This is fascinating... Isn't it?

WAREHOUSE: Clem backs away off his chair in terror.

CLEM

It knows I'm watching!

And Gwen's almost convinced he's right. That phrase!

NEGOTIATING ROOM:

JACK

Talk to me, not to the camera -

The creature reverts its attention to Jack.

THE 456

The human infant mortality rate is twenty nine thousand one hundred and fifty eight deaths per day. Every three seconds, a child dies. The human response is to accept and adapt.

JACK

We are adapting. Right now. And we're making this a war.

(CONTINUED)

109 CONTINUED: 109

THE 456
Then the fight begins.

CUT TO:

110 INT. THAMES HOUSE, VARIOUS - DAY 4 110

The building goes into lock down. The front doors seal up. Shutters crash down in reception.

Shutters slam down windows at the bottom of the Level 13 corridor, making Dekker and the Guards jump.

An alarm starts to go off. Dekker starts to run.

CUT TO:

111 INT. NEGOTIATION ROOM - DAY 4 111

As established.

JACK
We're waiting for your reply.

THE 456
You have had it.

And now Jack and Ianto hear the alarm sounding outside. And the Tannoy: "This building is now in lockdown, repeat, this building is now in lock down..." (As in 3.82)

(The Tannoy message repeated in the background throughout the remaining Thames House scenes...)

CUT TO:

112 INT. THAMES HOUSE, 13TH FLOOR CORRIDOR - DAY 4 112

Dekker punching the lift buttons. Tense wait then he gives up, and runs for the stairs.

Leaving the two guards unsure about whether to stay at their posts or not.

CUT TO:

113 INT. NEGOTIATION ROOM - DAY 4 113

JACK
What have you done?

(CONTINUED)

113 CONTINUED: 113

THE 456

You wanted a demonstration of war. A virus has been released. It will kill everyone in the building.

CUT TO:

114 INT. DOWNING STREET, BRIEFING ROOM A - DAY 114

Green, Yates, Riley, Frobisher and the rest: this just gets worse and worse!

FROBISHER

The building's designed to withstand chemical and biological attack. Nothing or no one can get in or out.

BRIAN GREEN

(turns on Lois)

Oh brilliant! Happy now?

On Lois's horror.

CUT TO:

115 INT. WAREHOUSE - DAY 115

Gwen realising the full horror.

GWEN

Can they override it?

JOHNSON

I don't know.

Clem puts his hands over his ears, and starts to whine like a frightened animal.

CUT TO:

116 INT. THAMES HOUSE, LEVEL 13 CORRIDOR - DAY 4 116

Jack bursts out of the negotiation chamber. Shouts at the two guards.

JACK

The air's poisoned. Call someone. Shut down the air conditioning. Block every air vent.

The security guards run for the stairs, speaking into their radios.

(CONTINUED)

118 CONTINUED: 118

JACK

What's that noise? What are you doing??

CUT TO:

119 INT. WAREHOUSE - DAY 4 119

Clem is screaming in agony. Gwen and Johnson can see that whatever the 456 is doing in its tank, it's excruciating for Clem.

He's got his hands clamped over his ears, he is trembling and shaking in agony.

Gwen holds him to her, trying to make it better.

GWEN

Turn it off! Turn it off!

Johnson turns the monitor into the negotiating room off. But it's too late. The connection has been made. Clem keeps suffering, blood starts to seep from his nose...

And then his ears! It drips through his fingers, and down his arms as he tries to block out the terrible sound.

And then suddenly he stops. Slumps. Still.

GWEN (CONT'D)

He's dead.

CUT TO:

120 INT. THAMES HOUSE, FOYER - DAY 4 120

Noise and terror!!!

A lift door opens. To reveal an over loaded lift full of panic-stricken people screaming and screaming.

Those who are still alive pour gratefully out, and run for the exits. Leaving those who died whilst stood in the lift now free to fall to the floor once the pressure of the bodies has been relieved.

People are banging on the front door, trying desperately to get out. Others are dropping like flies.

Others have accepted there's no escape and are saying their final tearful intimate goodbyes on mobile phones.

A SECURITY GUARD comes through the security metal detector with an axe.

120 CONTINUED: 120

The scanners beep like crazy, but no one cares. He tries to smash the front door open with his axe. Smash!

CUT TO:

120A INT. NEGOTIATING ROOM - DAY 4 120A

JACK runs to IANTO -

JACK

- we've gotta get you out, I can survive anything but you can't -

But Ianto is calm. Terrified, but calm.

IANTO

Too late. I breathed the air. I'm breathing now. Funny, isn't it? Can't stop breathing.

Jack turns to the 456, rages -

JACK

There's gotta be something, there's gotta be an antidote -

THE 456

You said you would fight.

JACK

Then I take it back, all right? I'm sorry. But not *him!*

Behind him, Ianto weakens, sinks to his knees.

Jack runs to him, holds him -

JACK (CONT'D)

No no no no no...

121 INT. THAMES HOUSE, DEKKER'S OFFICE - DAY 4 121

Crash! Dekker bursts in. Runs to a cupboard. Pulls it open. Grabs a hazard suit, and helmet.

He starts to quickly put them on.

CUT TO:

122 OMITTED 122
AND AND
123 123

124 INT. NEGOTIATING ROOM - DAY 4

124

Ianto is dying in Jack's arms, struggling for breath. Jack is weakening too, and terrified of losing him.

JACK
It's all my fault.

IANTO
No s'not...

JACK
Don't speak. Save your breath.

IANTO
Love you.

JACK
Don't!

Ianto's eyes close. Jack becomes more fearful and desperate. He shakes him wildly.

JACK (CONT'D)
No! Stay with me! Ianto! Stay with me!

Ianto's eyes open. Very weak now.

JACK (CONT'D)
If I could swap places...

Jack's crying. Ianto smiles up at him, lovingly, almost thankfully. But also tearfully of course.

The 456 is watching them with a detached, almost scientific curiosity.

IANTO
Then I'd have to live without you.
(small smile)
Hey. It was good, yeah?

JACK
Yeah.

IANTO
Don't forget me.

JACK
Never could.

(CONTINUED)

124 CONTINUED:

124

IANTO

Thousand years time... you won't remember me.

JACK

Yes I will. I promise. I will.

And Ianto dies. In Jack's arms. Jack sobs, heart-broken.

JACK (CONT'D)

No. Oh don't. Don't. Ianto. No, no, no...

His vision blurs, his breathing becoming more difficult...

He hugs Ianto tightly, and looks at the creature with tear-filled hatred.

But the alien just "stares" back at him.

THE 456

You will die, and tomorrow your people will deliver the children.

Jack keels over. Still with Ianto in his arms. And just about clinging to life.

CUT TO:

125 INT. DOWNING STREET, BRIEFING ROOM A - DAY 4

125

Green, Frobisher, Riley, Yates and the rest are watching Thames House - and Jack's death throes - on the TV screen.

Lois can't look any more. She runs towards the door -

RICK YATES

Stop her!

GUARDS step in, grab hold of Lois -

RICK YATES (CONT'D)

She's under arrest. The charge is treason. Take her away.

LOIS

Bridget, don't let them. Mr Frobisher, please -

This, as she's dragged out, Frobisher & Lois unable to help. Silence, then:

(CONTINUED)

