

# **TORCHWOOD CHILDREN OF EARTH**

## **Episode 4**

**By**

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**GREEN REVISIONS  
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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:

11 OMITTED

AND

12

11

AND

12

13 INT. WAREHOUSE - NIGHT 3 - 2009

13

Forty four years later. Jack's facing Clem, as established at the end of episode three, and has just admitted to handing 12 children over to the Aliens.

GWEN, RHYS and IANTO are amazed.

GWEN

You just handed them over, and hoped for the best?

Jack shame-faced.

(NB: Throughout the scene, in the b/g, on one of the screens we'll catch glimpses of Lois's POV in Thames House. General consternation: flashes of Frobisher making calls; Bridget Spears issuing orders; Dekker running past.)

CLEM

You're in every nightmare I've ever had.

JACK

(advancing)

I'm sorry... I'm really...

Clem grabs Rhys's gun, which has been left lying around. Points it at Jack.

CLEM

Get back!

Jack puts his hands up. Stops. Clem's clearly terrified and very volatile.

GWEN

Clem, let's think this through.

JACK

(approaching Clem)

Believe me, if I could've...

Clem backs away from Jack, terrified.

CLEM

Keep away from me, or I'll blow your head off!

Pause. Stand off at gun point...

(CONTINUED)



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 Ianto gives him a look of disapproval

CUT TO:

14 INT. THAMES HOUSE, TOILETS - NIGHT 3 14

LOIS swills her face with cold water. Looks at herself in the mirror, and starts talking.

LOIS  
Anyone there?

CUT TO:

15 INT. WAREHOUSE - NIGHT 3 15

Lois's face, talking into the mirror, is on one of the computer screens via the contact lens cameras.

COMPUTER VOICE: "Anyone there?"

Ianto and Jack getting up off the floor. Unfinished business between them. Ianto will take a seat and tap out a reply on the keyboard: "Hello..."

CUT TO:

16 INT. THAMES HOUSE, TOILETS - NIGHT 3 16

Lois reads Ianto's words as eye text:

"YOU@RE DOING GREAT." (Sic)

CUT TO:

17 INT. WAREHOUSE, SMALLER AREA #2 - NIGHT 3 17

Clem is in turmoil muttering to himself. Gwen's trying to calm him down.

GWEN  
You get to shoot first, and ask questions later. How good's that?

They hear the computer voice echoing through the building

COMPUTER VOICE: "WE'RE GOING BACK IN. TO FIND OUT WHAT THEY WANT THE CHILDREN FOR."

(CONTINUED)

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.

He's trying to suppress his anger. And Jack knows it.  
But they are interrupted by Rhys...

RHYS  
They're coming back.

Gwen's coming back with Clem. Clem just staring at Jack. Scared. Confused.

CLEM  
The man who sent me and my friends to die, can't die himself.

All eyes on Jack.

CUT TO:

19 EXT. ASHTON DOWN - NIGHT 3

19

Johnson's black van drives in, and parks up. Johnson gets out.

The back doors of the van open, to reveal ALICE and STEVEN. Mother with an arm around her son. Steven is asleep.

(CONTINUED)

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)

20 CONTINUED:

20

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 it 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: (2)

24

Hold Lois's POV - as the words "What is it saying?" are typed up and superimposed over The 456 as it "looks" at her.

WAREHOUSE: Gwen finishes typing. On screen: The 456. "Looking" right at them. Clem backing away.

JACK	GWEN
Come on, Lois. Get a	(to Clem)
grip!	It's okay.

On screen: finally, shorthand on Lois's note pad. Which Ianto reads...

IANTO  
Somebody is watching.

CLEM  
I told you! It knows! Turn it off!

FROBISHER	GWEN
(computer voice)	It's talking about the other
The Prime Minister - the	camera. It doesn't know
leader of this country,	about us.
the United Kingdom -	
he's watching through	
this camera here...	

BRIEFING ROOM A: Brian Green watching.

FROBISHER (CONT/D)  
And he needs to know what would happen  
to our children if we were to hand them  
over to you.

THE 456  
It is... off the record.

Pause. Lois scribbling.

Frobisher hesitates warily, realising "off the record" is a phrase he taught the alien in 3.90.

FROBISHER  
Yes.

Long pause.

THE 456  
Come in.

FROBISHER  
In there?

(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.

The soldier: scared. But he steps bravely toward the  
airlock at the side of the tank.

Dekker takes his place, at his monitoring equipment. It  
shows the soldier's heart rate, blood pressure etc...

Frobisher stands over Dekker's shoulder, looking at a  
screen which will show the pictures the soldier is  
transmitting.

BRIEFING ROOM A: Brian Green, Yates and General Pierce  
watch the soldier's pictures as he steps into the air  
lock.

NEGOTIATING CHAMBER: Lois steps behind Frobisher so that  
she too can see the soldier's pictures.

Bridget can't hide her disapproval of Lois's  
unprofessional nosiness and inappropriate proximity to  
Frobisher.

But then every other aide follows Lois's lead.

And Miss Spears thinks: can't beat 'em, join 'em!

WAREHOUSE: Gwen, Jack, Ianto and Clem watching Lois's  
POV of Dekker's screen: a green light in the air lock.

AIR LOCK: The door seals. The soldier breathing  
heavily. The light goes from green to red.

And poison gas begins to seep in through a grate.

The soldier pans the camera round to look at the 456.

WAREHOUSE: Glimpses of the 456 on Dekker's screen

CLEM  
There's something else in there.

GLASS TANK: Through the gas the 456 rears its heads and  
bellows, as if to confirm Clem's suspicions.

(CONTINUED)

26 CONTINUED:

26

The soldier steps back as the glass panel separating him from the creature begins to slide open. Slowly but surely. He's terrified, breathing heavily, but he keeps on filming.

DEKKER'S DESK: Showing the Soldier's POV of the 456 as the airlock opens onto the glass tank.

But Dekker's noticed something else.

DEKKER

I'm getting three heartbeats.

FROBISHER

It's got three heads.

DEKKER

No. There's three distinct forms of life in there. Including our man.

All peer even closer at the creature in the gas.

FROBISHER

(into a microphone)

Get closer.

WAREHOUSE: Clem knows!

CLEM

(dread)

Oh God! No! No!

GLASS TANK: The soldier steps into the glass tank.

Then suddenly, horribly, a pocket of the gas clears, and we get our clearest, closest view yet of the creature. It's inches away from the terrified soldier.

Its three heads all close in on him.

Its foul breath steams up the glass on his helmet. He wipes the visor with one gloved hand.

Then suddenly it screeches. The soldier steps back. The creature shifts aside, to reveal:

A child! Alive, but looking directly at the camera with dead eyes. No sign of recognition.

DEKKER'S DESK: Horrified reaction shot.

BRIEFING ROOM A: Reactions.

(CONTINUED)

26 CONTINUED: (2)

26

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  
herecord...offtherecord...offtherecord.

BRIEFING ROOM A: Pierce looks at Green, wanting answers.

GENERAL PIERCE

What's it saying? That's John  
Frobisher's voice, what's 'off the  
record'??

SPEAKERS

(on screen)

ByofftherecordImeanprivate...

AIRLOCK: Finally the red light goes green. The soldier throws his helmet off and quickly strips. On the ground his camera is smoking...

DEKKER'S DESK: The camera's live feed dissolves into interference and static.

(CONTINUED)

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 do not harm the children. They feel  
no pain. They live long beyond their  
years.

And Frobisher can't find the words anymore.

WAREHOUSE: Ianto reading Lois's shorthand. Loud enough  
for Jack to hear on the stairs. Not to make a point,  
just to keep him informed.

IANTO

...They feel no pain. They live long  
beyond their years.

GWEN

Oh that's okay then!

RHYS

I still don't get it. What does it do  
to them? What are the kids actually  
for?

IANTO

(reading)

We have answered your question. You  
have one day to select and deliver your  
ten per cent.

(CONTINUED)



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.

Meaning he's all surface.

IANTO

No, you pretend that's all there is.

JACK

I've lived a long time. I've done a lot of stuff. I'm sorry if I'm not the man you thought I was.

(MORE)

(CONTINUED)

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

But he doesn't!

JACK

You've spoken to the 456, haven't you?

Beat. Frobisher hesitates.

JACK (CONT'D)

They want more children.

FROBISHER

What makes you think that?

Frobisher looks quizzically at Bridget, who is on the phone.

BRIDGET SPEARS

(sotto)

They're on to it now.

JACK

It doesn't take a genius.

JACK (CONT'D)

And with them going so public this time,  
I think they want a lot more. Millions  
even.

Frobisher is surprised at the accuracy of Jack's  
assessment.

JACK (CONT'D)

If I have to stop you then... I'll tell  
the world what's really going on.  
There's too much at stake not to.

Jack ends the call.

BRIDGET SPEARS

They'll let us know when they get a  
location.

FROBISHER

He'll be gone by then.

Bridget can see he's knackered.

BRIDGET SPEARS

Why don't you get your head down on the  
couch for an hour?

That's very, very tempting! But then Lois enters.

LOIS

Sorry, it's the Prime Minister.

(CONTINUED)

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 give Torchwood a good view of what Frobisher is about to say.

FROBISHER

(clears his throat)

Right. Well, for a start, there are twenty one children in Oakington right now. Twenty one units. Unaccompanied asylum seekers awaiting deportation. As it is, they've got to leave the country...

RICK YATES

And no one would miss them.

You could cut the air with a knife. It's out there now. It's been said. A rubicon crossed.

Lois is appalled. Her coffee cup rattles in its saucer.

CUT TO:

36D INT. WAREHOUSE - DAY 4 (OLD SC 43)

36D

Clem, Rhys, Jack, Ianto and Gwen watching, in shock. A close up of Lois's hand steadying her coffee cup.

GWEN

F.A.S. Failed asylum seekers. Orphans in 65, asylum seekers today. There's progress for you.

Gwen starts typing a message to Lois.

CUT 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  
first thing tomorrow."

Gwen types: "Got a plan. But need you!"

CUT TO:

36G INT. DOWNING STREET, BRIEFING ROOM A - DAY 3 (OLD SC 46) 36G

Lois reads Gwen's words. Shakes her head.

Frobisher notices. Interprets it as disapproval. Can't  
blame her!

BRIAN GREEN

Okay. Go back to the negotiating room,  
John.  
Make them an offer of sixty units, and  
no more.

CUT TO:

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)

36P CONTINUED:

36P

SLOW TRACK in to the 456. Calm and clever, in its smoke.  
And then it begins to *whisper*...

THE 456  
...three... two... five... zero...  
zero... zero... zero... three... two...  
five... zero... zero...

CUT TO:

36Q INT. RHIANNON'S HOUSE - DAY 4 (OLD SC 63 PT)

36Q

*[This replaces the old sc.63 pt set in Rhiannon's house,  
needs to be shot as new.]*

RHIANNON & JOHNNY arguing in b/g, but their temporary  
creche is still open for business. Today, only about 7  
or 8 KIDS dotted about, comparatively quiet. SLOW TRACK  
in to DAVID, playing on his Playstation...

RHIANNON  
You're turning this house into bloody  
Play School!

JOHNNY  
Ten quid a kid, we're more like charity!

RHIANNON  
Yeah, but who's dong all the work?  
muggins, that's who, I don't see you  
lifting a bloody finger -

...as CU David lifts his head up, blank, intones:

DAVID  
Three, two, five, zero, zero, zero...

CUT TO WIDER. ALL the kids saying it.

KIDS  
Three, two, five, zero, zero, zero..

And they keep repeating it, as:

RHIANNON  
Oh my God, they're doing it again.  
Mica? Where's Mica? Mica!!

And she runs out of the room -

CUT TO:

36R INT. RHIANNON'S HOUSE/CHILDREN'S BEDROOM-DAY 4 (OLD SC 64)R

Mica on her bed, staring at a TV, repeating the same numbers. Feet pounding up stairs. Rhiannon bursts into the room.

MICA

...Three, two, five, zero, zero, zero...

From Rhiannon's fear -

CUT TO:

36S INT. RHIANNON'S HOUSE - DAY 4 (OLD SC 65)

36S

Johnny watching the kids, all chanting:

KIDS

..three, two, five, zero, zero, zero...

JOHNNY

What is it, what you on about? Lottery numbers or what??

CUT TO:

36T INT. FROBISHERS' HOUSE, LIVING ROOM - DAY 4 (OLD SC 66) 36T

Anna, terrified, watching:

HOLLY and LILLY. One on a mobile phone; the other in the middle of some home work. Both staring ahead blankly and speaking in unison.

HOLLY/LILLY

Three, two, five, zero, zero, zero...

CUT TO:

36U INT. WAREHOUSE - DAY 4 (OLD SC 67 +69PT)

36U

Clem repeating the same numbers. Gwen making a note of them as Rhys watches.

*[We can presume Jack and Ianto are in b/g now, focus just on CU Gwen, Clem & Rhys. Use CUs on lines like...]*

RHYS

Coordinates maybe! A grid reference!

CUT TO:

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 36AA  
(OLD SC 75)

Yates hurries to catch up with his boss. Walk and talk...

RICK YATES

It's worth considering, sir. The world's population will be 9 billion by 2050. That's a two and a half billion rise. The UK'll go from 61 million to 77.

(MORE)

(CONTINUED)

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

36CC

*[Intercut with WAREHOUSE, Torchwood reaction shots.]*

GOLD COMMAND has gathered again, to face the impossible.

BRIAN GREEN

With regrets, ladies and gentlemen.  
We're now facing the worst case  
scenario. And right now, we don't have  
time for a discussion of ethics, I'm  
afraid the hand-wringing will have to  
wait. All we can do now, is apply  
ourselves to a number of vital and  
practical questions.

RICK YATES

Namely, how do we select the 10%? Who  
would go? How would we transport them?  
And how could we sell it to the voters?

BRIAN GREEN

John?

FROBISHER

...well, the selection's not down to me!

BRIAN GREEN

Nevertheless. Practical solutions,  
please.

FROBISHER

I suppose... Once the selection has  
been made... Then my department can  
arrange to bus all the children to the  
rendezvous points together, school by  
school.

WAREHOUSE: Ianto reading Lois's shorthand. They can't  
see what Frobisher is saying.

IANTO

School by school. That would mean whole  
communities losing all their young  
people in one go...

BRIEFING ROOM A: Frobisher continuing...

(CONTINUED)

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)

36CC CONTINUED: (2)

36CC

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...

CUT TO:

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

38

Lois is rubbing her eyes. The debate continues...

DEFENCE SECRETARY

We could have a show of hands. I hate to be crass, but in the circumstances...

DENISE RILEY

Who votes? Those with kids, or those with no interest to declare?

BRIAN GREEN

No one votes. It's down to me to make an executive decision.

(CONTINUED)

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 INT. WAREHOUSE - DAY 4

47

Jack and Ianto put guns into their belts. Ready for  
action.

JACK

Right. Everyone know what they're  
doing?

GWEN

What if I can't get Lois to agree?

JACK

She hasn't let us down yet. Rhys?  
Okay?

Rhys nods. He's got a job to do, and he'll do it.

JACK (CONT'D)

(to Ianto)

Let's go stand up to them.

(CONTINUED)

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!

Ianto grabs the phone and he and Jack get out of the car. Slam doors, and head off at speed.

Ianto makes a call, speaking on the move

CUT TO:

53 INT. RHIANNON'S HOUSE - DAY 4 53

RHIANNON with the 7 or 8 KIDS in b/g, including DAVID & MICA, JOHNNY handing out pop. She answers her phone.

Intercut call as necessary with Sc 52.

RHIANNON

Hush you lot, shut up now -  
(on phone)  
Hello?

IANTO

It's me.

(CONTINUED)

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 HOUSE - DAY 4

55

Rhiannon speaks over her shoulder to Johnny.

RHIANNON

It's Ianto.

JOHNNY

Tell him I want my car back in one  
piece!

IANTO

Listen, that column of fire over London?  
Did you see it on telly?

RHIANNON

(sarcastic)

No, I was watching the other side!  
What's happening?  
The kids said they were coming, but  
who's they, who is it?

CUT TO:

56 INT. MONITORING DESK, ASHTON DOWN - DAY 4

56

The Operative still listening. A window on the PC screen  
is reading "TRACING SIGNAL".

IANTO (O.S.)

Just stop a minute, and listen.

RHIANNON (O.S.)

Ianto, just tell me. Who are they?

CUT TO:

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

          (incredulous)

They what?

          IANTO

They want kids. Millions of them.

          RHIANNON

Why?

          IANTO

I'm not sure. But over the next few  
days don't let anyone take David and  
Mica away from you, for whatever reason.

Rhiannon is stunned, incredulous.

          IANTO (CONT'D)

And this goes for you people listening  
in on the wire as well.

CUT TO:

58      INT. MONITORING DESK, ASHTON DOWN - DAY 4

58

The Operative listening as her computer traces the call.

          IANTO (O.S.)

Forget the official secrets act. If  
you've got children or grandchildren,  
you need to hear this, and you need to  
tell every parent you know...

The Operative glances at a photo of his kids on her desk.

A location in London pops up onto her screen. She  
hesitates. But then, deep breath, she does her job:

          OPERATIVE

          (into her phone)

Got it. I've found Jones, we can assume  
Harkness is nearby.

CUT TO:

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

THRU

62

60

THRU

62

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

63

Rhiannon's in total shock.

INTERCUT call with Ianto as in Sc 52

IANTO

I know it's crazy, but it's true. I've got to go now. I love you. Don't let the kids out of your sight. I love them as well. I'm even warming to Johnny a bit.

RHIANNON

(smiles)

We love you too.

(pause)

Ianto? Ianto, you there?

The phone's gone dead.

Rhiannon's upset, hurries over to Mica, just hugs her, close to tears.

JOHNNY

What is it, what did he say? Come on, Rhi, what did he say?

But Rhiannon's just hugging her child.

CUT TO:

64     OMITTED

THRU

68

64

THRU

68

69     INT. WAREHOUSE - DAY 4

69

Gwen leaves her computer, picks up one of the lap tops, and hands it to Rhys.

(CONTINUED)

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

77 EXT. NON SPEC LONDON STREET - DAY 4

77

Johnson's van has arrived, but too late. She is looking around, making a call.

JOHNSON

Long gone.

CUT TO:

78 INT. MONITORING DESK, ASHTON DOWN - DAY 4

78

The operative is on the phone to Johnson.

INTERCUT call with 77

OPERATIVE

I've done a sweep of the surrounding area. Two miles to the south, there's a warehouse area in Battersea.

(MORE)

(CONTINUED)

78 CONTINUED:

78

OPERATIVE (CONT'D)

That's the location of an old holding facility for Torchwood 1, back in the 90s. Could be significant - Ianto Jones used to work for Torchwood 1.

JOHNSON

Can you pin point which warehouse?

OPERATIVE

Yes ma'am.

JOHNSON

(smiles)

Give me the address.

Johnson gets in, and the van drives off...

CUT TO:

79 OMITTED  
THRU  
84

79  
THRU  
84

85 INT. JOHNSON'S BLACK VAN/BATTERSEA - DAY 4

85

Johnson's black van driving towards the Battersea area.

CUT TO:

86 INT. WAREHOUSE - DAY 4

86

Gwen and Clem watching Lois follow Frobisher, Green and Yates, through the corridors of power, entering Briefing Room A.

GWEN

(of Frobisher)

He's back on board.

CLEM

Only following orders. That's the excuse. Isn't it.

GWEN

You okay?

CLEM

Suits destroying lives. It's nothing new.

(CONTINUED)

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

Johnson's black van driving closer to its destination.

CUT TO:

87A EXT. STREETS BY THAMES HOUSE - DAY 4

87A

Jack and Ianto striding towards Thames House.

CUT TO:

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

88

Frobisher speaking. He has some sort of visual display  
indicating where the children will be taken to.

Lois nervously distributing coffees and teas to people  
around the table so as to facilitate her undercover  
filming duties. Frobisher hating this, but he can't back  
out:

FROBISHER

We need a cover story to explain why the  
operation is happening and encourage  
participation. So the suggestion is, we  
announce that the children'll be given  
some kind of inoculation. A jab to stop  
them speaking in unison. We stress that  
there's no immediate danger. That  
everyone'll get seen in due course. And  
then when it all goes wrong, and the  
children disappear, we blame the aliens.  
Claim ignorance, and face the music.

CUT TO:

89 EXT. THAMES HOUSE - DAY 4

89

Jack and Ianto approach Thames House. Speaking to Gwen.

IANTO

Okay, Gwen. We're here.

(CONTINUED)



89 CONTINUED: 89

As Jack and Ianto march towards the MI5 building.

CUT TO:

90 EXT. WAREHOUSE - DAY 4 90

Johnson's van arrives outside the Torchwood warehouse.  
She and her men get out.

CUT TO:

91 INT. WAREHOUSE - DAY 4 91

Gwen typing at the keyboard...

CUT TO:

92 INT. DOWNING STREET, BRIEFING ROOM A - DAY 4 92

Lois watching the Defence Secretary. But the following  
eye text superimposed over her POV:

EYE TEXT: "Jack in position. Let's do it!"

DEFENCE SECRETARY

We say the 456 double-crossed us?

FROBISHER

In a nut shell, yes. If it needs a  
spin, then that's the obvious choice.

RICK YATES

Excellent. It is the aliens' fault.  
That is where the blame should lie. Not  
with us.

EYE TEXT: "We have to do this!"

Pressure mounting on Lois. She's sweating.

CUT TO:

93 EXT. WAREHOUSE - DAY 4 93

Johnson's men taking up positions at the exit points to  
the warehouse, in preparation for an armed raid.

CUT TO:

94 EXT. THAMES HOUSE - DAY 4 94

Jack and Ianto marching through the door.

CUT TO:

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)

LOIS

Excuse me.

BRIDGET SPEARS

(mutters)

Lois, stop it.

LOIS

But I've got something to say.

BRIAN GREEN

Really? Well. It's nice you want to make a contribution, uh... what was your name?

LOIS

Lois, sir, Lois Habiba.

BRIAN GREEN

Well thank you for your hard work, Lois, it's much appreciated, but this isn't really the best time.

LOIS

(nervous)

I'm sorry, sir. I know I'm only supposed to be here to take notes, but erm...

(apologetically)

I am a voter.

RICK YATES

Listen, love, this isn't a referendum...

BRIDGET SPEARS

Lois, can I have a word outside?

LOIS

No, but it needs saying -

FROBISHER

Lois. Seriously. Not now.

LOIS

And I'm not just speaking on my own behalf.

RICK YATES

Just what we need, a revolutionary!

LOIS

If you like, sir. Then that's what I am.

(CONTINUED)

96 CONTINUED: (2)

96

RICK YATES

Oh yeah, you and whose army?

LOIS

Torchwood. I'm speaking on behalf of  
Torchwood.

BRIAN GREEN

What?

FROBISHER

Don't be ridiculous.

LOIS

I'm sorry, but Torchwood has been  
recording all these meetings...

Lois is nervous. She's not used to speaking in public -  
certainly not in front of a meeting of the most powerful  
people in the country. But she's determined...

LOIS (CONT'D)

And everything that's been said, around  
this table, every single word, spoken by  
every single one of you, will be made  
public.

Reaction shots: Oh Fuck!

LOIS (CONT'D)

Unless you do exactly what Torchwood  
says.

She looks round the table. Can't believe she's just said  
that! To this lot!

CUT TO:

97 INT. WAREHOUSE - DAY 4

97

Gwen and Clem watching the politicians reaction shots.

GWEN

(laughing)

I don't know what she's saying but it's  
having the desired effect!

BANG! Johnson and her men burst in, all shouting orders  
and pointing weapons.

Clem reacts in terror. Gwen couldn't be cooler. She  
turns around on her wheelie chair.

(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

Jack and Ianto enter. Dekker goes to fiddle with nobs at his desk. Makes a call to the number Jack gave him.

JACK

Right. Let me look at you. Come on.

The alien appears through the swirling gases. Looks at Jack. But says nothing.

CUT TO:

105 INT. DOWNING STREET, BRIEFING ROOM A - DAY 4 105

Gold Command and Lois watching Jack and Ianto on their screens. Green gives Lois a filthy look.

BRIAN GREEN

I hope they know what they're doing.

CUT TO:

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)



107 CONTINUED:

107

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.

IAN TO

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)

116 CONTINUED:

116

JACK (CONT'D)

Get gas masks. Hazard suits. Oxygen cylinders. Get people into air-tight rooms.

CUT TO:

117 INT. THAMES HOUSE, STAIRWELL - DAY 4

117

Dekker running downstairs. Others joining him.

Up above, one of the security guards crumples and falls, clutching his throat.

Dekker continues to run down stairs. Someone falls in front of him, but he carries on regardless.

There are panicking PEOPLE running down the stairs below.

CUT TO:

118 INT. NEGOTIATION ROOM - DAY 4

118

Jack back in to see Ianto hurling threats at the Alien.

IANTO

If there's a virus, there must be an anti-virus.

Ianto raises his gun and points.

IANTO (CONT'D)

Release it now or I'll blow a hole in that tank, and we'll all die together.

Jack also raises and points his gun at the alien.

JACK

You've made your point. Now stop this, and we can talk!

THE 456

You are dying, even now.

Jack & Ianto open fire!

FX (NEW) SPARKS, bullets ping off the glass.

And the 456 goes berserk, cackling and bellowing and DANCING with evident glee.

Then it stretches out its three necks to their full extension and lets out a long terrifying, scream of triumph. Munch's scream multiplied by 3, or even 333!

(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.

(CONTINUED)

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)

125 CONTINUED:

125

BRIAN GREEN

What now?

RICK YATES

Two choices. Either we go to war  
against an enemy we can't beat. Or we  
go to war against our own people. For  
their own good.

DENISE RILEY

An injury to one is not an injury to  
all. We have to surrender.

BRIAN GREEN

Thirty five million children?

DENISE RILEY

Or six point seven billion people.

Green looks at Frobisher.

BRIAN GREEN

Start putting your plan into action.

On Frobisher, the reluctant architect of a forthcoming  
genocide.

CUT TO:

126 INT. NEGOTIATING ROOM - DAY

126

Jack, fighting for every breath, kisses Ianto tenderly...

JACK

...won't forget...

Then he closes his eyes...

And dies.

END OF EPISODE FOUR.