

**TORCHWOOD
CHILDREN OF EARTH**

Episode 5

By

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**GREEN REVISIONS
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1 INT. BLACK SPACE - DAY 5

1

On BLACK, bring up CAPTION:

THE LAST DAY

Picture fuzzes, static, like a cheap camcorder. Cutting to IMAGES from sc.5/67-77. With horizontal lines visible, pale colours, CU snatches of TV FOOTAGE. Without sound.

SOLDIERS. Carrying CHILDREN.

PARENTS in the doorways of their houses, screaming, being held back by more soldiers.

CU on the KIDS, being carried, terrified.

5/51, kids on a COACH, trapped, scared, banging on the glass, crying for help.

All of these IMAGES intercut with GWEN. In darkness. Grim. Facing camera. Like she's making a final statement:

GWEN

There's one thing I always meant to ask Jack. Back in the old days. I wanted to know about that Doctor of his. The man who appears out of nowhere and saves the world, except sometimes he doesn't. All those times in history, when there's no sign of him, I wanted to know, why not? But I don't need to ask, any more. I know the answer now.

(pause)

Sometimes the Doctor must look at this planet and turn away in shame.

Picture fizzes, STATIC. Then CUT TO GWEN, closer to CAMERA, now more urgent, holding a bedraggled, scared MICA.

GWEN (CONT'D)

I'm recording this. In case anyone ever finds it. So you can see. You can see how the world ended.

CUT TO:

2 OMITTED

2

AND

AND

3

3

4

INT. LEISURE CENTRE, GYMNASIUM - DAY 5

4

GWEN & SOLDIERS enter. The gym's been converted into a temporary MORTUARY. Body after body on the floor, all covered. The soldiers stay back to guard the door, as a NURSE steps forward, knowing why Gwen's here. Leads her to one body in particular. Pulls back the sheet.

It's CAPTAIN JACK. Still dead.

Gwen's upset, but smiles a little, crouches beside him, touches his face. Then looks to the nurse.

The nurse leads her to a second body, further across the room. Pulls back the sheet.

It's IANTO.

Gwen kneels by him, starts to cry. Hold on her, with the first body out of focus behind her. Staying out of focus, the body - Captain Jack - starts upright. Alive again. Slowly stands. Seeing Gwen. Knowing what she's looking at. Jack coming into focus as he walks towards her. Gwen doesn't even need to look round.

Jack reaches her.

Looks down at Ianto. And Jack's crying too, hugs Gwen.

WIDE SHOT, the two hugging, in amongst the dead.

CUT TO:

5

INT. PRIME MINISTER'S OFFICE - DAY 5

5

BRIAN GREEN to CAMERA.

BRIAN GREEN

Much of what you have heard has been rumour, and hysteria, and in some cases, outright lies.

It's true, there was an emergency situation, last night, at Thames House. But it has been contained. With no loss of life. And today, we are taking remedies, to safeguard your children.

The schools are being opened again. We urge all of you, to send your children back to their classes, straight away.

Government representatives will be visiting certain schools, to discuss a series of inoculations.

(MORE)

(CONTINUED)

5 CONTINUED:

5

BRIAN GREEN (CONT'D)

These inoculations are to protect your children. / These inoculations are safe. These inoculations will guarantee no repeat of the problems of the past four days. So I ask of you now, to cooperate, to send your children back to school, and to resume your lives as normal.

This INTERCUT WITH:

CUT TO:

6 INT. RHIANNON'S HOUSE - DAY 5

6

It's early, breakfast stuff, etc. RHIANNON & JOHNNY watching TV, with DAVID & MICA. From / -

DAVID

What's inoculations?

RHIANNON

Injections.

They listen a bit more, then:

DAVID

I don't wanna go to school.

RHIANNON

You're not going, either. You're staying put, just like your Uncle Ianto said, don't trust any of 'em.

MICA

The man says we've gotta go.

RHIANNON

And I know for a fact, he's lying. David! On your feet! Go to the Baxter's opposite, then go to Sally's, and go to Mrs Singh, tell them we'll have the kids, just like before. Only free of charge.

JOHNNY

It's ten quid a kid!

RHIANNON

Shut it you, and get round to Big Val's, I'll go round Cromwell Court.

(MORE)

(CONTINUED)

6 CONTINUED:

6

RHIANNON (CONT'D)

And tell them to spread the word. Mica,
you stay here, Johnny, shift!

CUT TO:

7 EXT. RHIANNON'S HOUSE - DAY 5

7

DAVID running off, JOHNNY heading another way, RHIANNON
going to the neighbours, calling out -

RHIANNON

And run! Tell them my brother works for
the government! Tell them he said it's
not safe!

DAVID

Yes mam!

RHIANNON

The kids are staying at home! Tell them
that! We're not leaving!

CUT TO:

8 INT. FROBISHER'S HOUSE - DAY 5

8

ANNA, LILLY & HOLLY watching TV.

LILLY

We'd better get ready for school.

ANNA

No, darling. Your father says, stay at
home. With me.

LILLY

Why? What's different about us?

But Anna's unnerved, hasn't got an answer.

CUT TO:

9 INT. PRIME MINISTER'S OFFICE - DAY 5

9

BRIAN GREEN finishing his speech.

BRIAN GREEN

...and as ever, I thank you for your
patience, your understanding, and your
faith.

(CONTINUED)

9 CONTINUED:

9

Holds the stare. Then the Floor Manager says, 'And we're off air, thank you', Green stands, TECHNICIANS bustle about' GENERAL PIERCE has been watching, joins Green as he exits:

GENERAL PIERCE

Very good speech.

BRIAN GREEN

Well you wrote it.

CUT TO:

10

INT. DOWNING STREET, BRIEFING ROOM A - DAY 5

10

GREEN & GENERAL PIERCE walk in. It's a hive of activity, AIDES going to and fro, many more COMPUTER TERMINALS in place. OVERHEAD PROJECTORS beam maps on to the wall.

DENISE RILEY heads for Green -

DENISE RILEY

We've isolated two thousand six hundred primary schools, sir -

GENERAL PIERCE

I'm sorry, but you'll address me in all matters concerning this operation.

DENISE RILEY

The information is for Mr Green -

GENERAL PIERCE

You, and Mr Green, and this government have proven yourselves incapable of handling this crisis. All decisions will now go through me. You were saying..?

Denise looks at Green; humbled, he gives her the nod.

DENISE RILEY

We've got two thousand six hundred primary schools, listed here. We're mobilising transport. At 12 hundred hours, the British Army will take the children from their schools, to the designated rendezvous points. Also, at 12 hundred hours, it's anticipated that the population will become aware of the situation.

(MORE)

(CONTINUED)

10 CONTINUED:

10

DENISE RILEY (CONT'D)

At this precise moment, all major motorways, and air services, and seaports, will be closed.

BRIAN GREEN

What if they refuse? The soldiers. We could have a mutiny on our hands.

GENERAL PIERCE

They've been told: any soldier refusing to do his duty, will make his own family liable.

BRIAN GREEN

God, you're ready for this.

GENERAL PIERCE

Clearly, you were not.

DENISE RILEY

So we take them to the rendezvous points... but what then?

GENERAL PIERCE

We're about to find out. They're entering Thames House, right now.

CUT TO:

11 INT. THAMES HOUSE LOBBY - DAY 5

11

COLONEL ODUYA steps in. The place is now weirdly silent, deserted, echoing, except for UNIT SOLDIERS on guard. Oduya wary, as MR DEKKER walks up to him.

MR DEKKER

Disinfectant doesn't work. You can still smell it. There were bodies piled up ten deep around those doors.

COLONEL ODUYA

Mr Dekker, I take it? You managed to survive.

MR DEKKER

I just stood back, sir. A strategy that's worked all my life. Now then. Best not keep it waiting.

CUT TO:

12

INT. FLOOR 13 - DAY 5

12

COLONEL ODUYA walks in, MR DEKKER behind him. UNIT SOLDIERS on duty around the room, two of them now going to man the cameras. Oduya faces the tank.

Inside, the 456 stirs, in its smoke.

INTERCUT WITH DOWNING STREET, BRIEFING ROOM A, Brian Green, General Pierce, Denise Riley & aides watching.

COLONEL ODUYA

I seek audience with the 456. My name is Colonel Augustus Oduya of the Unified Intelligence Taskforce. If I might speak?

No reply. Deep breath, he continues:

COLONEL ODUYA (CONT'D)

First, I must ask that under the peacetime conventions of this planet, that the viral attack of last night is not repeated. Can I have that guarantee?

THE 456

We were kind.

COLONEL ODUYA

I'm sorry..? In what way?

THE 456

We were kind.

Dekker steps forward (as ever, strangely enjoying himself).

MR DEKKER

I think it means... if you'll excuse me, sir. But the virus was designed to expire within seven hours of exposure to the air. They're saying it could have been a lot worse.

Nasty little hissss from the 456; could be laughter.

COLONEL ODUYA

We have no choice but to initiate your plan. May God help me. But I need to ask... We have designated rendezvous points.

(MORE)

(CONTINUED)

12

CONTINUED:

12

COLONEL ODUYA (CONT'D)

Selected army bases, in all participating countries. But once the children are assembled... what then? How do you collect them?

THE 456

As we arrived. Observe.

CUT TO BRIEFING ROOM A, as suddenly, every terminal screen blinks, then shows the 3/79 & 3/81 FX SHOTS -

GENERAL PIERCE

Some sort of transportation device. Taking them God-knows-where.

CUT BACK TO FLOOR 13. Oduya controlling his anger, but:

COLONEL ODUYA

Then let me ask... not as a representative. As a father. You need these children, we've seen you hooked up to that boy, but why? Are they keeping you alive?

THE 456

No.

COLONEL ODUYA

Then what are they for?

THE 456

The hit.

COLONEL ODUYA

I don't understand.

THE 456

They create chemicals. The chemicals are good.

COLONEL ODUYA

Good in what way?

THE 456

We feel good.

COLONEL ODUYA

(aghast)

They're like...drugs?

CUT TO BRIEFING ROOM A, all watching, horrified.

(CONTINUED)

12 CONTINUED: (2)

12

BRIAN GREEN
They're trading in drugs.

DENISE RILEY
Jesus. They get high. On kids. We're
just a cocaine farm.

CUT TO FLOOR 13. Oduya upset, quiet, close to tears.

COLONEL ODUYA
And that's all you need them for?
That's it? You're shooting up on
children? Our children?

And the 456 rears up! The terrible screeching! In
victory!

It keeps rising and falling, screaming, as Colonel Oduya
turns, walks from the room. Disgusted. Defeated.

CUT TO:

13 INT. DOWNING STREET, BRIEFING ROOM A - DAY 5

13

BRIAN GREEN, DENISE RILEY, GENERAL PIERCE stunned.
But...

GENERAL PIERCE
Let's not forget. Your government
started this trade. You opened the
market, over 40 years ago.
(pause)
Are the troops on standby?

DENISE RILEY
Yes, sir.

GENERAL PIERCE
Then we begin.

CUT TO:

14 EXT. ARMY BARRACKS - DAY

14

GATE swings open, TRUCKS full of SOLDIERS drive out -

INTERCUT WITH:

15 EXT. PRIMARY SCHOOL #1 - DAY 5

15

KIDS heading into school, MUMS & DADs saying goodbye -
Four kids piling out of one car, the school run back in
action, in all its innocence.

(CONTINUED)

15 CONTINUED:

15

INTERCUT WITH:

16 EXT. PRIMARY SCHOOL #2 - DAY 5

16

(KIDS in different uniform - NB, both these Primary Schools are in rougher parts of town. Not posh.)

The yard, kids playing, running about.

INTERCUT SC.14, 15, 16 -

More SOLDIERS (all grim, determined) yomping across tarmac, boarding more trucks.

Boys running about, playing football. Gangs of girls.

Trucks revving up, driving off.

Mum gives daughter a kiss at the school gates.

MANY TRUCKS head into the distance. Going to war.

CUT TO:

17 INT. LONDON LEISURE CENTRE, CANTEEN - DAY 5

17

Big, empty, neutral space - completely occupied by the army, SOLDIERS sitting about, though quiet, grim.

CAPTAIN JACK & GWEN sit at a table. Both exhausted; Jack wretched, hollow, very quiet. Watching as...

FROBISHER & BRIDGET SPEARS approach. Gwen cold, controlled:

GWEN

The threat still stands.

FROBISHER

(weary)

Haven't we gone past that?

GWEN

My husband is still out there. With everything you've done, recorded on his laptop. One word from me, and he'll release that information to the public.

FROBISHER

What do you think Torchwood is, now?
D'you think you're still players?

(CONTINUED)

17 CONTINUED:

17

GWEN

We can try.

FROBISHER

- we're at a tipping point, right now.
Civilisation is about to fall into hell.
If you want to start that descent a
little earlier... then go ahead.

CAPTAIN JACK

He's right.

GWEN

But we've got to do something.

CAPTAIN JACK

We tried. Look what happened.

(pause)

Phone Rhys. Tell him we've lost.

Gwen stands, upset. Walks away, calling on her mobile -

CUT TO:

18 EXT. CITY CENTRE PARK - DAY 5

18

INTERCUT WITH HOSPITAL CANTEEN, Gwen on her mobile.

RHYS, cold, unshaven, on a bench, juggling a takeaway coffee & the laptop as he answers his mobile -

RHYS

I'm here! I'm bloody freezing! Where are you, you all right? What about the message?

GWEN

It's too late, sweetheart. They killed him. Not just Clem. They killed Ianto. He's dead.

And she's crying, now.

CUT TO:

19 INT. LONDON HOSPITAL, CANTEEN - DAY 5

19

GWEN in b/g, crying on the phone, CAPTAIN JACK still with FROBISHER & MISS SPEARS. Jack still quiet, controlled:

CAPTAIN JACK

What about Lois?

(CONTINUED)

19 CONTINUED:

19

FROBISHER

I'm afraid, Miss Habiba is in police custody. Charged with espionage.

CUT TO:

20 INT. POLICE CELLS, LONDON - DAY 5

20

LOIS is led along by two POLICEMEN. Under arrest.

Cell door swings open. She steps inside.

Clang! Cell door slams shut.

CUT TO:

21 INT. LONDON LEISURE CENTRE, CANTEEN - DAY 5

21

CAPTAIN JACK

She was only doing what we said -

MISS SPEARS

I think you'll find, she was spying on the highest levels of government.

CAPTAIN JACK

Then... what about my daughter, and her son?

FROBISHER

They're free to go.

CUT TO:

22 INT. ASHTON DOWN, CELL - DAY 5

22

ALICE sits with STEVEN. The cell door opens wide, light flooding in -

JOHNSON standing there.

CUT TO:

23 INT. LONDON HOSPITAL, CANTEEN - DAY 5

23

CAPTAIN JACK

And what about Gwen?

FROBISHER

She was part of the spy network.

CAPTAIN JACK

For God's sake! You've got me, I'm still under arrest, you never wanted her -

(CONTINUED)

23

CONTINUED:

23

He stops himself. Controls the anger. Then, quiet:

CAPTAIN JACK (CONT'D)

Ianto Jones. He's got family, back in South Wales. A sister. Has she been told?

FROBISHER

We're not releasing any of the names, not yet.

CAPTAIN JACK

Then let Gwen tell her. She can go under police escort, if you want. But you said it yourself, the world is going to hell, any second now. Before it does... give us one moment of grace.

FROBISHER

...I suppose.

MISS SPEARS

Transport's impossible. From twelve o'clock midday, the motorways are under military control.

CAPTAIN JACK

Then find some other way. Just take Gwen home. Please.

They look; Gwen's a good distance away, now sitting on the floor, still on her mobile, crying.

CAPTAIN JACK (CONT'D)

I can't look at her any more.

CUT TO:

24

EXT. HELIPORT - DAY 5

24

THUNDEROUS NOISE, the *WHACK-WHACK-WHACK* of blades, a helicopter descending.

Waiting, a distance away: CAPTAIN JACK, GWEN & RHYS, with POLICE ESCORT, a POLICE CAR in b/g. All drowned by the noise of the 'copter, as it settles. Blades keep spinning.

And this is like a proper goodbye. No words, nothing but the noise. Jack holds his hand out; shakes Rhys's hand. Formal. But with so much respect between the two men.

Then Jack turns to Gwen.

(CONTINUED)

24 CONTINUED:

24

They hug.

They separate, and a BOILER-SUITED MAN steps forward, to lead Gwen & Rhys to the helicopter. They run across the tarmac, blasted by the wind and the noise.

Click! Handcuffs are snapped on Jack.

CUT TO the helicopter rising.

Gwen looking down, through the window.

Jack, arms pinned behind him, looking up.

Gwen's POV. Jack receding away, as the distance widens.

And the helicopter continues up, up, up into the sky. Jack still stands there. Left with nothing. The Torchwood team, parted; it feels like for good.

CUT TO:

25 INT. POLICE CELLS, LONDON - DAY 5

25

CAPTAIN JACK, being led along by a POLICEMAN and an ARMY SOLDIER. Cell door is unlocked.

As Jack steps in, the policeman, a duty sergeant with clipboard, says, 'Cell 3, Captain Harkness, 9.50am.'

CUT TO LOIS's cell - she hears this. Hurries to her door.

LOIS

Captain? Is that you? Captain Harkness, it's me, it's Lois.

Clang! Door slams on Jack, policeman & soldier walk away.

Jack sits alone. Lois's voice in the distance:

LOIS OOV

Jack, what are they doing, what's happening out there? Jack? Can you hear me? What do we do? Jack?

But Captain Jack Harkness sits alone. Defeated.

CUT TO:

26

INT. 10 DOWNING STREET, CORRIDOR OUTSIDE PM'S OFFICE - DAY

FROBISHER on edge; he's been summoned. Rubs the sweat off his palms, knocks and enters -

CUT TO:

27

INT. PRIME MINISTER'S OFFICE - DAY 5

27

FROBISHER enters. BRIAN GREEN at his desk; he signs papers throughout this, detaching himself, rarely looking up.

FROBISHER

You asked for me, sir?

BRIAN GREEN

Take a seat.

Frobisher sits. Hold the silence.

FROBISHER

Terrible day.

Silence.

FROBISHER (CONT'D)

I was wondering, sir, whether I might -

BRIAN GREEN

Your name was chosen, John.

FROBISHER

Right. Good. In what way..?

BRIAN GREEN

The inoculation story seems to have gained some currency. It might even be called popular. A great deal of people seem to believe that their children can be vaccinated against this problem.

FROBISHER

Indeed. And what's that got to do with me?

BRIAN GREEN

Your children will be inoculated.

FROBISHER

...I see.

(CONTINUED)

27 CONTINUED:

27

BRIAN GREEN

In two hours time, there will be selected news media at your house. You will be seen to offer your children for treatment. This will be broadcast on every network channel, at 12 o'clock midday.

FROBISHER

...but there is no inoculation.

BRIAN GREEN

This action will help the public. And show them no cause for unrest.

FROBISHER

You mean, I *pretend* they're going to be inoculated...?

BRIAN GREEN

Your children will then be taken to one of the designated rendezvous points. And they will become part of the... process.

Absolute silence.

Hold. Frobisher just staring; his world collapsing.

Then:

BRIAN GREEN (CONT'D)

It's our duty now, to think of the future. To look ahead. Beyond this terrible day. And once this is over, the government must be seen to be victims of the 456. We must be seen to have *lost*.

FROBISHER

...but you can't. I won't. I will not, sir. They're *children*.

BRIAN GREEN

The car's waiting outside.

FROBISHER

If you put me on camera... I'll tell people the truth.

BRIAN GREEN

Then your daughters would know where they're going. Best not.

(CONTINUED)

27 CONTINUED: (2)

27

FROBISHER

...but she's eleven. My eldest, she's 11, Holly's only 9. I can't do it, I won't, you can't make me -

BRIAN GREEN

In which case, your children will be taken without you.

FROBISHER

But you've seen what they do to them! They're girls, sir, they're just *girls*, they...

But the enormity of it overwhelms him. Barely coherent:

FROBISHER (CONT'D)

They're not... they're not, they're... I'm not... I wasn't...

BRIAN GREEN

I'm sorry, John, I'm really very sorry. And I'm really very busy.

CUT TO:

28 INT. 10 DOWNING STREET, CORRIDOR OUTSIDE PM'S OFFICE - DAY

FROBISHER steps out of the office. So slowly.

He just stands there.

Stunned. Lost. Numb.

CUT TO:

29 INT. WHITEHALL CORRIDOR - DAY 5

29

Wood-panelled corridor (as though near, or part of, Frobisher's original Inner/Outer Office). BRIDGET SPEARS sees FROBISHER walking slowly towards her.

MISS SPEARS

What did he want?

But Frobisher's quiet, distant:

FROBISHER

Bridget. I need a Requisition 31.

MISS SPEARS

What for?

(CONTINUED)

29 CONTINUED:

29

FROBISHER

Quick as you can.

MISS SPEARS

But what for, sir?

FROBISHER

Requisition 31, thank you.

Bridget scared; but she does her job, hurries away.

CUT TO:

30 INT. SUPPLIES COUNTER - DAY 5

30

Functional building, like the office stores. A COUNTER with a MAN on duty. BRIDGET SPEARS walks up, with a blue form. Hands it over.

MISS SPEARS

Requisition 31.

He takes it, heads off.

JUMP CUT, a few minutes later, *SLAM!* A METAL BOX being put down on the counter.

Bridget signs a form, takes the box, walks away.

CUT TO:

31 INT. WESTMINSTER CORRIDOR - DAY 5

31

FROBISHER now just sitting in a corridor, with no place else to go. In a world of his own, now, so far away.

BRIDGET SPEARS walks towards him, with the METAL BOX. He stands. She hands it over to him.

He just stands there for a few seconds.

Then abruptly, he gives her a simple kiss on the cheek. And walks away, fast.

Bridget watches him go.

CUT TO:

32 OMITTED

32

*

33 INT. JOHNSON'S OFFICE, ASHTON DOWN - DAY 5

33

*

ALICE & STEVEN, escorted by a GUARD, walk up to JOHNSON's desk; she's at her computer. Alice tight, cold:

*

(CONTINUED)

*

33

CONTINUED:

33

ALICE

*

You said we could go.

*

JOHNSON

*

I don't think it's advisable, at the
moment. It seems the roads are being
closed down at midday. Right across the
country.

*

(of her computer)

*

D'you want to see why?

*

Alice walks round, to look, Steven automatically
following.

*

CU COMPUTER SCREEN, FOOTAGE from Ep.4, Torchwood's Lois
POV of Floor 13, the 456, etc. The creature soundless.

*

ALICE horrified - hurries STEVEN out of the room -

*

ALICE

*

Steven, out you go, come on -

*

STEVEN

*

I wanna see -

*

ALICE

*

Not now, this is for grown-ups -

*

JOHNSON

*

Suzanne, get him a Coke or something -

*

A SECRETARY goes to Steven, takes him to the far side of
the office. Alice goes back to the computer, the
footage.

*

JOHNSON (CONT'D)

*

All recorded by Torchwood. They're
inventive, I'll give them that. You
might want to see this...

*

On screen, CU on Lois's shorthand.

*

ALICE

*

What does it say?

*

JOHNSON

*

They want 10% of our children. And
they're getting exactly that.

*

Alice staring...

*

CUT TO:

*

34

EXT. STRETCH OF TARMAC - DAY 5

34

CU of helicopter blades (taken from sc.24).

Wide open space. The *WHACK-WHACK-WHACK* noise of the helicopter in b/g (OOV, noise only), GWEN & RHYS blasted by the wind as they head towards their POLICE ESCORT.

Otherwise known as P.C. ANDY!

P.C. ANDY

Croeso I Gymru!

And Gwen gives him a big hug. So glad to be home.

CUT TO:

35

INT. POLICE CAR, DRIVING THROUGH STREETS - DAY 5

35

P.C. ANDY driving, GWEN in the front, RHYS in the back.

P.C. ANDY

Everyone's on standby, it's red alert. Riot gear and everything, all ready to mobilise, but they're not saying why - what's going on?

GWEN

I can't tell you.

P.C. ANDY

I'm the police!

GWEN

Andy, right now, I need you to drive this car, and if I told you...

P.C. ANDY

What? Well go on then, what?

(to the back)

Don't you bloody hate people who don't finish sentences?

RHYS

(with a smile)

Hey, she's pregnant.

GWEN

Oh thank you! Who's she, when she's at home?

P.C. ANDY

Bloody hell fire. Who's the father?

(CONTINUED)

35 CONTINUED:

35

RHYS
I'm slapping you.

But Gwen's quiet, bitter:

GWEN
It's Torchwood. That's what did it.
They give you retcon drugs and chemicals
and radiation and God knows what, the
bloody Pill doesn't stand a chance.
That's what Torchwood does, it ruins
your life.

They drive, in silence. Rhys hurt:

RHYS
How's it ruined?

GWEN
You want kids? In a world like this?

RHYS
...you're not getting rid of it.

GWEN
Is that right?
(brisk)
Take the A48, Ianto's sister lives off
the Cromwell Estate.

And hold on CU Gwen now, steely, the car in silence.

And on her CU, WHITE FLASH FULL-FRAME, FLASHBACK -

CUT TO:

36 EXT. HELIPORT - DAY 5

36

FLASHBACK, NEW ANGLE on sc.24.

As CAPTAIN JACK hugs GWEN.

CU, his mouth against her ear.

CAPTAIN JACK
They've got kids. Ianto's niece and
nephew.

WHITE FLASH, even CLOSER:

CAPTAIN JACK (CONT'D)
Save them.

(CONTINUED)

36 CONTINUED:

36

WHITE FLASH, FORWARD, BACK TO SC.35: GWEN, in the car, looking dead ahead. Determined. On a mission.

CUT TO:

37 INT. DOWNING STREET, BRIEFING ROOM A - DAY 5

37

A hub of activity, AIDES busy, though tense & hushed. BRIAN GREEN, DENISE RILEY & GENERAL PIERCE at work.

DENISE RILEY
Eleven o'clock. One hour to go.

GENERAL PIERCE
Are we in position?

DENISE RILEY
Troops moving in, sir.

CUT TO:

38 EXT. PRIMARY SCHOOL #1 - DAY 5

38

The yard empty. Seen from outside, through glass; KIDS in classes. Chanting times tables.

Outside, in the street, a fair distance away so they can't be seen from the school: TWO ARMY TRUCKS. And a big COACH, the type used for school trips.

SOLDIERS getting out of the trucks. Armed.

The kids keep chanting.

CUT TO:

39 INT. POLICE CELLS, LONDON - DAY 5

39

CELL-DOOR GRILLE slides back. There's CAPTAIN JACK. Head in his hands. He doesn't even look up.

In the corridor, BRIDGET SPEARS, accompanied by a POLICEMAN. She looks at Jack. Then steps away. The policeman closes the grille, then walks her further down the corridor.

Opens another cell door.

Inside: LOIS. She looks up, surprised, as Bridget walks in. But hold the silence, as the policeman moves a chair from the corridor inside the cell, for Bridget.

Bridget sits. Perfectly composed. Lois unnerved.

(CONTINUED)

39

CONTINUED:

39

MISS SPEARS

I've come to tell you how we met.

LOIS

...who?

MISS SPEARS

How I met John Frobisher.

SCENE CONTINUES INTERCUT with sc.40.

CUT TO:

40

EXT./INT. FROBISHER'S HOUSE - DAY 5

40

INTERCUTTING SC.39 & 40.

At the gate, TWO NEWS CREWS with CAMERAS & REPORTERS. All bombarding the OFFICIAL CAR, as it glides up the drive -'Mr Frobisher, can you make a comment on this vaccination, Mr Frobisher, Mr Frobisher??' POLICEMEN holding them back.

JOHN FROBISHER in the back of the car. Seen through glass.

MISS SPEARS

It was thirty years ago. You weren't even born. I was on attachment to the civil service. Only for six months. And just down the corridor... there he was.

EXT HOUSE, Frobisher steps out at the top of the drive, carrying his briefcase. Looks at the PRESS, at the gate. He even manages a sort of smile, an automatic wave.

He heads inside.

MISS SPEARS (CONT'D)

You wouldn't think, to look at him now, but he was a clumsy thing. Always losing his keys. Mr Swales never thought he'd amount to much, but I thought, well... keep an eye on that one.

CUT TO INT. FROBISHER'S HOUSE, Frobisher walks in, LILLY & HOLLY come running up to him, 'Daddy, Daddy.' He gives them a hug. Big hug.

ANNA keeps back, just watching. Worried by the look on his face.

(CONTINUED)

40

CONTINUED:

40

MISS SPEARS (CONT'D)

And all the others came and went. The high flyers. They burnt out, or went on to something better, but d'you know what John Frobisher did? He kept working. Head down. Worked hard. All his life.

Frobisher hurries the girls through the downstairs, saying, 'Just go upstairs now girls, go into Lilly's room, just go

and wait there, and daddy will come up in a minute,' and Lilly's saying, 'I want to go round to Emma's' and Holly's saying, 'I want to watch TV,' but he keeps saying, 'Just go upstairs, mummy and daddy will come up in a minute, off you go, that's it, good girls.'

And Anna keeps watching him.

MISS SPEARS (CONT'D)

It was another ten years before we actually worked in the same office. He asked for me. I didn't think he even knew my name.

Girls now gone, Anna asking, 'What's wrong, what is it? John, tell me, what's wrong?' But he just keeps saying, 'Just go upstairs, sweetheart, I'll explain everything, please, just go upstairs.'

MISS SPEARS (CONT'D)

And we made quite the team! I'm not saying he was perfect. You'd know that, better than me.

Anna close to him now, scared, her head against his, and he kisses her, again and again, saying 'Go upstairs, just go upstairs, please go upstairs.'

MISS SPEARS (CONT'D)

But he worked hard, he always worked hard, I don't think that's valued enough, these days. Hard work.

Anna upset, goes upstairs, to be with the girls.

And now, alone, downstairs, John Frobisher opens his briefcase, and takes out the metal box.

MISS SPEARS (CONT'D)

But he was a good man. I want you to know that. John Frobisher was a good man.

(CONTINUED)

40 CONTINUED: (2)

40

He opens the metal box. Inside, a gun.

MISS SPEARS (CONT'D)

Because when the history of this is written... They'll talk about the ministers and the soldiers and things with numbers for names. And I think people will forget. How very good he was.

And now, John Frobisher is walking up the stairs. Finally, he's crying. Shaking. A man at the edge of the world. But still holding the gun.

MISS SPEARS (CONT'D)

I want you to remember him like that. If ever you think of John Frobisher. Just remember that it wasn't his fault.

In the upstairs hallway, looking into Lilly's room: the girls are on the bed, Lilly hitting Holly with a pillow, both laughing. But Anna is standing back, in dread, watching the doorway.

As John Frobisher walks in.

A glimpse of terror on his wife's face, but only for a second, as he gently closes the door behind him.

Slowly pulling back from the door...

Three shots sound.

Pause.

Then a fourth.

Back in the cell, Bridget sits there in silence.

Lois staring at her.

Hold the silence. Then:

MISS SPEARS (CONT'D)

Now. I think I should get back to work.

In the corridor: Miss Spears walks out of the cell, down the corridor. The policeman locking up behind her.

Her footsteps echoing away.

CUT TO:

41

EXT. RHIANNON'S HOUSE - DAY 5

41

The POLICE CAR parked a good distance away from Rhianon's, GWEN, RHYS & P.C. ANDY getting out, grim.

GWEN

Rhys, you stay here. Give us a shout if anything happens.

P.C. ANDY

Like what?

GWEN

Just... keep an eye out.

Rhys stays by the car, Gwen & Andy walk towards Rhianon's.

P.C. ANDY

D'you know Ianto...? Was he gay?

GWEN

Shut up.

P.C. ANDY

They might not know.

GWEN

In which case, don't say!

P.C. ANDY

Well that proves my point!

Nearing the house; she's saved this for last, mutters:

GWEN

Listen, there's a lot more going on, you've just got to trust me - she's got two kids, we need to find them, that's why we need the car, we might have to go to their school and take them back to mine, okay?

(rings doorbell)

P.C. ANDY

Back to yours, what for?

GWEN

Andy, we've got to look after those kids, just do what I say.

RHIANNON opens the door.

(CONTINUED)

41 CONTINUED:

41

P.C. ANDY
Hello, I'm Police Constable Andrew -

RHIANNON

- you're not shutting me down! They've got food, they've got drinks, proper drinks, and I've got permission of the parents, come on, I don't care, have a look, I'm not apologising -

CUT TO:

42 INT. RHIANNON'S HOUSE - DAY 5

42

RHIANNON leading GWEN & P.C. ANDY in -

And the house is full of KIDS again, plus DAVID & MICA. JOHNNY's dishing out cartons of juice, sees police:

JOHNNY
Oh, go and do a proper job!

RHIANNON

I know I need a licence for a creche, I'm not thick, but this is emergency circumstances, right? I'm not trusting the telly!

Gwen walking forward. Staring. Horrified.

Kids. Oh Christ. So many kids.

Stay on Gwen, while behind her:

P.C. ANDY
If we could have a word in private.

RHIANNON

They're not even paying, so it can't be illegal, right?

P.C. ANDY
I know, it's not about the kids, I just need a word, if we could..?

Andy & Rhiannon head off in b/g, but Gwen's still staring:

GWEN
How many are there?

JOHNNY
Nineteen!

(CONTINUED)

42 CONTINUED:

42

GWEN

But what are they doing here?

JOHNNY

They're not going to school, no way. If they want them, they'll have to come and get them!

CUT TO:

43 INT. DOWNING STREET, BRIEFING ROOM A - DAY 5

43

Silence. Watching the clock.

It clicks to 12.00.

DENISE RILEY looks to BRIAN GREEN.

DENISE RILEY

Do we begin?

BRIAN GREEN

We've got no choice -

GENERAL PIERCE

You don't give the orders, Mr Green.

(deep breath, then:)

Stage One, mobilise.

CUT TO:

44 EXT. PRIMARY SCHOOL #1 - DAY 5

44

SOLDIERS yomp across the yard, heading inside.

CUT TO:

45 EXT. PRIMARY SCHOOL #2 - DAY 5

45

SOLDIERS yomp across the yard, heading inside.

CUT TO:

46 EXT. PRIMARY SCHOOL #1 - DAY 5

46

Two MUMs approaching the school, to take their kids home for lunch, but there are ARMED SOLDIERS guarding the gate.

MUM

What's going on, what are you doing?

A SOLDIER tells her, 'just keep back'.

(CONTINUED)

46 CONTINUED:

46

MUM (CONT'D)
Is there something wrong?

SOLDIER asks her to 'stay on the far side of the road'.

MUM (CONT'D)
But my boy's in there!

CUT TO:

47 INT. PRIMARY SCHOOL #1, CORRIDOR - DAY 5

47

A line of KIDS being marched out by SOLDIERS - most kids solemn, but a kids giggling, like it's an adventure -

STAFF just standing back in the corridor, dazed, powerless. Only one FEMALE TEACHER's got any nerve:

FEMALE TEACHER
- I don't care who you are, you haven't
got the authority to just march in here -

Soldiers ignore her, she calls out to the HEADMASTER -

FEMALE TEACHER (CONT'D)
Mr Patel, they can't just... They said
inoculations, not...
(to a soldier)
Where are you taking them? Excuse me.
Where are you taking them??

But the kids keep marching.

CUT TO:

48 EXT. PRIMARY SCHOOL #2 - DAY 5

48

KIDS boarding a COACH. Guarded by SOLDIERS.

Way back, by the building, STAFF stand scared.

But the kids pile on to the coach, one by one.

CUT TO:

49 EXT. PRIMARY SCHOOL #1 - DAY 5

49

KIDS boarding the COACH.

The FEMALE TEACHER's standing way back, two SOLDIERS physically blocking her way, but she's yelling -

(CONTINUED)

49 CONTINUED:

49

FEMALE TEACHER

You can't take them off school premises,
you just can't! Who the hell do you
think you are?!

Four MUMs now gathered on the far side of the road,
watching, hearing this. Picking up on the fear.

MUM

Chris! Christopher! *Chris!!*

CHRIS is a 9 y/o boy, near the coach - he sees his mum -

He runs towards her -

A SOLDIER scoops him up, hauls him back to the coach -

MUM (CONT'D)

Oy! Don't you touch him -

She runs towards the school -

The SOLDIERS at the gate raise weapons and tell them
'stay where you are! *Stay where you are!*'

Chris is screaming for his mum, now - but he's shoved on
to the coach - the Teacher still yelling, held back -

Mum standing back, a distance from the soldiers,
terrified -

MUM (CONT'D)

Where are you taking him? He's my son!
That's my bloody son!

CUT TO:

50 EXT. PRIMARY SCHOOL #2 - DAY 5

50

KIDS' faces at the windows of the COACH. All scared.

The coach drives away.

CUT TO:

51 EXT. PRIMARY SCHOOL #1 - DAY 5

51

The COACH driving out of the yard.

KIDS in the windows; the MUMS and CHRIS have terrified
them - some are crying, some banging on the windows.
Little faces yelling, screaming. A box of terror.

(CONTINUED)

51 CONTINUED:

51

The SOLDIERS are retreating back to their TRUCKS, fast, though still covering the MUMS with their guns.

The mums are frantic, wild, yelling their kids' names, come back, come back, over and over again -

As the trucks drive off, the mums run in all directions - running home, for their cars, wild - the chaos starting -

CUT TO:

52 EXT. ASHTON DOWN - DAY 5

52

Plain old area of tarmac. STEVEN now kicking a football about with a couple of off-duty TROOPERS, having a laugh.

ALICE a good distance away, sitting on a low wall, watching him; like she had to go outside, breathe some air, recover.

JOHNSON approaching her, with a coffee in a polystyrene cup. Alice takes it, a little less wary of her, now.

JOHNSON

It's started.

ALICE

Jesus.

CUT TO:

53 INT. FLOOR 13 - DAY 5

53

COLONEL ODUYA addresses the 456. Ashamed of himself.

COLONEL ODUYA

The transaction has begun.

The 456 gives a long, low *hisssss* of satisfaction.

CUT TO:

54 INT. DOWNING STREET, BRIEFING ROOM A - DAY 5

54

All busy, AIDES going to & fro, monitoring the situation.

GENERAL PIERCE

Numbers?

DENISE RILEY

We're looking at an uptake of about 60%. As predicted, a lot of children in the target areas have stayed at home.

(CONTINUED)

54 CONTINUED:

54

GENERAL PIERCE

Then we'd better go and get them. Stage Two.

CUT TO:

55 EXT. ASHTON DOWN - DAY 5

55

JOHNSON now sitting with ALICE. STEVEN still playing.

JOHNSON

He'll be fine. The nice kids are safe. If you're gonna get rid of 10%, take the 10% you don't want. All those kids on street corners, we've finally got rid of them.

ALICE

While everyone else just stays indoors. 90% just hugging their kids and not making a sound. Just like they did before.

Pause.

JOHNSON

That creature. Did you recognise it?

ALICE

Course not, how could I?

JOHNSON

You're Torchwood.

ALICE

My father's Torchwood. I never had anything to do with them. My mother moved heaven and earth, to keep me away from all that.

JOHNSON

Why?

ALICE

There's a saying, at Torchwood. They die young. But it's more than that... It's the things they see, the things they do...

(pause)

I don't even know your name.

(CONTINUED)

55 CONTINUED:

55

JOHNSON

I protect the state. I was brought up to believe in, and protect the state; to do whatever's necessary.

ALICE

Not much good now, are you? Even if 90% looks the other way... what sort of country will be left behind?

JOHNSON

Exactly.

Alice looks at her. Studies her. Realising, now:

ALICE

That's why you're telling me all this. It's not about me, is it?

(right at her, fierce)

But you're right. You're absolutely right. My father could help.

JOHNSON

In what way?

ALICE

I've spent all my life running away from him, because he's dangerous, and he's dangerous because he'll do anything to win. Anything. I swear to you. If your duty is to protect the state, above and beyond any other authority... Then the one man you need right now is Jack Harkness.

CUT TO:

56 INT. POLICE CELLS, LONDON - DAY 5

56

The POLICEMAN just strolling up and down, on duty...

When Ashton Down TROOPERS appear - all noise and fury, aiming guns at him, bellowing -

TROOPER

On the floor! On the floor!! On the floor!!

Inside CAPTAIN JACK's cell - he runs to the door -

CAPTAIN JACK

What's going on - ?

(CONTINUED)

56 CONTINUED:

56

CUT TO LOIS's cell, she runs to the door, scared, to listen -

CUT TO Jack's cell door opening - TROOPERS burst in -

CUT TO Lois yelling:

LOIS

Jack?? Jack, what's happening??

CUT TO the corridor, the policeman surrendered on the floor, Jack with his arms pinned back, troopers hurrying him out -

CU TO Lois, banging on the door and yelling his name.

CUT TO:

57 INT. DEKKER'S OFFICE & CORRIDOR OUTSIDE - DAY 5

57

MR DEKKER hurrying along. Stripping off his coat. He's getting out of here, saving his skin. Into his office -

Stops dead.

Johnson's TROOPERS are there, ransacking the place, shoving all his papers & files into crates, his computer, his disks -

Trooper #2 just nods, 'Take him.'

Whack! Dekker knocked unconscious, from behind.

CUT TO:

58 EXT. POLICE STATION ROOFTOP - DAY 5

58

CAPTAIN JACK being marched in to the roof by TROOPERS. Blasted by wind, the *WHACK-WHACK-WHACK* thundering away -

Jack looking up -

Above them (shot as part of sc.24), a HELICOPTER.

CUT TO:

59 INT. RHIANNON'S HOUSE - DAY 5

59

Quiet space, away from the kids, a small front room (does that exist??). RHIANNON now crying her heart out, JOHNNY sitting on the arm of her chair, his arm around her.

P.C. ANDY sitting there, solemn. GWEN tearful; but tense, desperate to move on.

(CONTINUED)

59 CONTINUED:

59

JOHNNY

There we go, Rhi. There we go. That's all right. Let it out.

(pause)

He didn't say anything about my car, did he?

GWEN

No.

P.C. ANDY

Sorry.

GWEN

No.

Silence. Just Rhiannon crying.

GWEN (CONT'D)

There's something else. Something he'd want me to tell you. And I'm sorry, but it's kind of urgent -

RHIANNON

You can get out.

GWEN

No, but... I knew Ianto. Properly. I worked with him for years.

JOHNNY

Come on now, leave her alone.

GWEN

But I did. I really did. We were a team. We did... all these things together. And he made such a fuss about his bloody coffee, yeah?

RHIANNON

(laughs)

Yeah!

GWEN

And he'd talk about you, all the time. You and the kids. And his dad, that's Ianto, isn't it, always so proud of his dad.

RHIANNON

What did he say about him?

(CONTINUED)

59 CONTINUED: (2)

59

GWEN

Well. His job, and things.

RHIANNON

What job was that?

GWEN

...said he was a master tailor.

RHIANNON

He worked in Debenham's. If Ianto gave you that old shit... You didn't know him at all.

CUT TO:

60 EXT. RHIANNON'S HOUSE - DAY 5

60

RHYS waiting, by the car. Hears an engine, looks round.

A good distance away: an ARMY TRUCK, pulling up.

Rhys alert. Ready for trouble. And as he looks...

TWO MORE ARMY TRUCKS arrive. SOLDIERS getting out.

CUT TO:

61 INT. RHIANNON'S HOUSE - DAY 5

61

GWEN not giving up (in b/g, doorbell rings):

GWEN

I swear, you've got to trust me. I swear on my life. But you've got to get those kids out of this house, is there anywhere you can take them, I don't know, anywhere safe?

JOHNNY

What you going on about?

GWEN

I know, but please, you can bollock me afterwards, but the children are not safe - is there like, a road off the estate, not one of the main roads, like a side road, somewhere we wouldn't be seen -

P.C. ANDY

Gwen now, come on -

(CONTINUED)

61 CONTINUED:

61

JOHNNY
You're talking bullshit, get out -

But Rhiannon is listening, now:

RHIANNON
Let her finish.

JOHNNY
She's bloody mental -

RHIANNON
It was the last thing Ianto said. Look
after the kids. What for?

RHYS suddenly in the doorway (DAVID behind him).

RHYS
It's too late. They're here.

CUT TO:

62 EXT. RHIANNON'S HOUSE - DAY 5

62

GWEN, RHYS, P.C. ANDY, RHIANNON & JOHNNY running out into
the middle of the road -

A good distance away, the THREE ARMY TRUCKS have now
become a ROADBLOCK. SOLDIERS busy.

JOHNNY
Soldiers, mun! Bloody soldiers, what
are they doing?

GWEN
I haven't got time to explain, but
they're coming for your kids, I swear to
God -

JOHNNY
Oh don't be stupid -

RHIANNON
Johnny, shut up!

GWEN
(at Rhiannon)
They're gonna come into your house, and
take your kids, and I'm sorry, but
you've got to believe me, that's why
Ianto died, cos he was trying to stop
(MORE)

(CONTINUED)

62

CONTINUED:

62

GWEN (CONT'D)

them, they're gonna take your kids and
you will never see them again, never.

CUT TO:

63

INT. ASHTON DOWN, CORRIDOR - DAY 5

63

JOHNSON strides through, with TROOPERS bundling MR DEKKER along, other Troopers carrying his crates of stuff -

Marching past ALICE & STEVEN, but they're looking at -

CAPTAIN JACK, being marched along by two Troopers. Alice & Steven run to him -

Hug him. Jack can't hug them back, still handcuffed. Though this still means the world to him.

Johnson's marching on, calls back:

JOHNSON

We haven't got time.

Jack's marched on. Alice looks round -

The SECRETARY from sc.33 is there, Alice quickly bundles Steven over to her -

ALICE

I'm sorry, could you..?

And then she runs after Jack.

CUT TO:

64

INT. ASHTON DOWN, MEDICAL ROOM - DAY 5

64

CAPTAIN JACK being led in by TROOPERS, followed by ALICE (NB, the room has GLASS PANELS in the door) -

It's a huge space. This has size. Though it's mostly empty, bare and functional, more like a warehouse. But in the centre, big CRATES of equipment, one crate being shunted into place by a FORK-LIFT TRUCK.

Other crates being opened by TROOPERS - hauling out all sorts of technical hardware - radios, transmitters, including massive rock-concert sized SPEAKERS.

Other Troopers installing desks, with COMPUTER TERMINALS, wiring them up, in a circle at the centre of the room.

(CONTINUED)

64

CONTINUED:

64

JOHNSON standing near the centre. MR DEKKER also there, TROOPERS now undoing his handcuffs. Jack's cuffs also being removed, as Johnson addresses him:

JOHNSON

This should be everything you need, and if it's not, we'll find it.

CAPTAIN JACK

...what for?

JOHNSON

Wavelengths. The 456 are named after a wavelength, and that's gotta be the key to fighting back -

MR DEKKER

You're wasting your time! There's nothing you can do, I've analysed those transmissions for 40 years, and never broken them -

Johnson turns round. Shoots Dekker, in the thigh.

He staggers back, on to the floor, bleeding.

Johnson turns back to Jack, like nothing happened.

JOHNSON

What d'you think, Captain?

(of Alice)

She told me you were good, was she right?

He looks at Alice. Big smile between them; he hasn't smiled in such a long time.

CAPTAIN JACK

Let's get to work.

CUT TO:

65

INT. RHIANNON'S HOUSE - DAY

65

Frantic, hushed, urgent - GWEN, RHYS, RHIANNON, JOHNNY all kneeling in front of KIDS, shoving them into coats, buttoning them up, fast as they can -

GWEN

Hush now darling, nice and quiet, don't make a sound, like a game, yeah, like fingers on lips -

(CONTINUED)

65 CONTINUED:

65

RHIANNON

You don't make a noise till we get there right? Stay nice and quiet and then I'll get you sweets, yeah?

P.C.ANDY stands to the side, trying his radio -

P.C. ANDY

Control? This is Alpha 182, control? Can you hear me?

No reply, he keeps trying in b/g, while -

RHYS

Where's this place?

RHIANNON

It's the old lido, down by the fields, it's all boarded up.

GWEN

We've got to go, right now.

Gwen, Rhys, Rhiannon herding kids towards the back door -

RHIANNON

Off we go. David, come on. No one makes a sound, okay? Like we're spies. We're playing spies.

GWEN

(to P.C. Andy)

You coming?

P.C. ANDY

...but they *can't*.

And he heads out towards the front of the house -

GWEN

Andy - !

But she stays with the kids, hurrying them out -

CUT TO:

66 EXT. BACK OF RHIANNON'S HOUSE - DAY 5

66

RHIANNON & JOHNNY with KIDS, in a gang. In silence. As GWEN & RHYS shepherd the last of the kids out -

Johnny to Rhiannon, all quiet, muttered:

(CONTINUED)

66

CONTINUED:

66

JOHNNY

You take them, I'm going out front,
someone's gotta stop them.

RHIANNON

Johnny, don't be stupid -

JOHNNY

It's not just us, you daft sod. Now
stop nagging, and go.

And he gives her a big, strong, fast kiss. Then runs
round the front of the house. Rhiannon upset, but to the
others:

RHIANNON

This way.

And Rhiannon leads the way. The adults shushing and
hushing, leading the kids away from the house at an angle
that can't be seen from the roadblock on the main road.

CUT TO:

67

EXT. RHIANNON'S HOUSE - DAY 5

67

P.C. ANDY walking in a daze towards the distant
roadblock, still trying his radio:

P.C. ANDY

Control? It's Alpha 182...

He sees SOLDIERS beginning to move.

They're splitting up into groups of three, approaching
houses near the roadblock. Knocking at the door.

Andy spins round, hearing JOHNNY behind him - Johnny's
running out from the side of his house - ignoring Andy,
he's running across the road, yelling out -

JOHNNY

Danno! Where's Richie? Go and get him,
get Sammy, get all the boys, can't you
see them?!

He's calling to a BLOKE in amongst a group of NEIGHBOURS -
people are now stepping out of their doors to look at the
roadblock, wondering what's going on (so there are
basically two ends of the estate, for this sequence; the
roadblock end, and Johnny's end, a good distance between
them.)

(CONTINUED)

67 CONTINUED:

67

Andy looks back to the roadblock end -

Soldiers at House #1, a woman opening the front door -

- and suddenly fierce, the soldiers charge in -

CUT TO Johnny, with 5, 6 LADS, he's frantic, telling the what's going on, all looking in amazement at the far end -

Soldiers come out of House #1 -

One soldier carrying a screaming kid. The woman's yelling, furious, the other two soldiers barring her way.

CU on the woman, she is screaming, demented -

CUT TO:

68 EXT. STREETS BEHIND RHIANNON'S HOUSE - DAY 5

68

GWEN, RHIANNON, RHYS and the KIDS, hurrying along, down alleys, round the backs of houses -

Faster and faster, closer on the kids' feet, scampering -

CUT TO:

69 EXT. RHIANNON'S ESTATE - DAY 5

69

SOLDIERS charge House #2, using open aggression now - one of those police-battering-rams - *slam!* - door flies open -

JOHNNY & the LADS running now - Johnny going to that pile of bricks from ep.1, gathering them up, shoving bricks into the hands of his mates -

House #3 - KID being carried out by a soldier -

Two more soldiers then blocking the door, a furious FATHER roaring, throwing himself against them -

Then Johnny's leading the charge, running towards the roadblock - like a berserker, yelling his rage -

ANDY staring, dazed; he cannot believe this is happening -

- and as Johnny starts throwing his bricks, yelling -

CUT TO:

70 EXT. STREETS BEHIND RHIANNON'S HOUSE - DAY 5

70

And now they break into a run.

(CONTINUED)

70 CONTINUED:

70

GWEN, RHYS, RHIANNON, so scared, trying to keep the kids together, but running, running in silence -

Streaming down the back streets, round corners -

Running like rats.

CUT TO:

71 EXT. RHIANNON'S ESTATE - DAY 5

71

Wild, now -

JOHNNY & LADS throwing the last bricks - then just charging towards the soldiers, yelling -

SOLDIERS with riot shields, advancing towards them -

CUT TO:

72 EXT. STREETS BEHIND RHIANNON'S HOUSE - DAY 5

72

GWEN, RHYS, RHIANNON, KIDS running, running, running -

CUT TO:

73 EXT. RHIANNON'S ESTATE - DAY 5

73

SOLDIERS now charging into JOHNNY's LADS -

- taking them down - pinning them to the floor -

But Johnny is still standing - and he is fighting, raging, yelling, wild - he is *magnificent* -

And Andy's no longer watching - he's stripping off his jacket, so he's no longer the police, as he runs -

- charging in, slamming into a soldier, to help Johnny -

CUT TO:

74 EXT. RHIANNON'S ESTATE - DAY 5

74

Feet, running, fast -

KIDS' FACES, scared, the ADULTS' too, run, run, run -

CUT TO:

75 EXT. RHIANNON'S ESTATE - DAY 5

75

- SOLDIERS slam into ANDY, taking him down -

(CONTINUED)

75 CONTINUED:

75

- holding him down on the floor, hand on his skull, pressing his face against tarmac -

CUT TO:

76 EXT. RHIANNON'S ESTATE - DAY 5

76

- running, running, running -

And they can see the old LIDO now, on the edge of the estate: a long, low block of buildings, abandoned years ago, all boarded up -

The rats all streaming towards their den -

CUT TO:

77 EXT. RHIANNON'S ESTATE - DAY 5

77

JOHNNY's got three SOLDIERS piling into him, but he's still fighting - then finally, he's down -

- his bloodied, bruised face held against the ground -

CUT TO:

78 EXT. ABANDONED LIDO - DAY 5

78

Still in silence, GWEN & RHYS heaving back boards from the windows, as the KIDS stream in -

RHIANNON helping kids through, picking the younger ones up and passing them through the gaps -

CUT TO:

79 INT. ABANDONED LIDO - DAY 5

79

Very dark. Dilapidated, full of old junk & graffiti, like it's been used by all sorts of gangs over the years.

KIDS piling in, rats in the dark -

GWEN, RHYS & RHIANNON following them in - whispering -

RHIANNON

- no, Javine, don't go wandering off, stay here - Lizzie, don't -

GWEN

Everyone just sit, okay, find a space, just sit down -

(CONTINUED)

79 CONTINUED:

79

DAVID

It's stinking!

RHIANNON

Keep your voice down -

RHYS making sure the boards are back over the windows, blocking out the light.

Gwen & Rhiannon gather kids round, whispering:

RHIANNON (CONT'D)

Hide and seek, yeah? Nice little game of hide and seek.

GWEN

Don't make a sound, okay? Look at me, just look at me. Promise, now. Not a single sound.

CUT TO:

80 INT. ASHTON DOWN, MEDICAL ROOM - DAY 5

80

CAPTAIN JACK at work on a terminal, fast -

CAPTAIN JACK

Log on to the servers and -

LOTS OF SCREENS light up - Torchwood Hub 'squid' graphics.

CAPTAIN JACK (CONT'D)

Welcome back!

He keeps typing. ALICE & JOHNSON drawing near.

MR DEKKER calls out; he's far across the room, on the floor, pale, sweating, his thigh now bandaged. He's guarded by TROOPERS, with other troopers on duty around the room.

MR DEKKER

It still won't work. There's nothing on there, it's useless.

CAPTAIN JACK

We've got technology, way beyond you -

MR DEKKER

We hacked into Torchwood years ago, you idiot. There's nothing.

(CONTINUED)

80 CONTINUED:

80

JOHNSON
Bring him over here.

Trooper haul Dekker off the floor -

ALICE
Dad, look at this -

She's standing by a TV. It's showing sc.81.

ALICE (CONT'D)
It's some sort of pirate station.
Trying to get the story out to the
public. But they've got the kids.

CUT TO:

81 EXT. ARMY BARRACKS - DAY 5

81

SEEN ON TV, SC.80. HAND-HELD FOOTAGE, ZOOMED IN, the
CAMERA far away, hidden, from -

A COACH OF CHILDREN being driven in. Over this, hushed:

MALE VOICE
- we're broadcasting on digital 141,
tell everyone to tune into 141 - that's
the kids, they're taking the kids into
the barracks -

CUT TO:

82 EXT. ARMY BARRACKS - DAY 5

82

Non-TV footage now: SECOND COACH goes through the gates -

And the gates swing shut.

CUT TO the COACHES pulling up at the edge of the PARADE
GROUND, a wide, open, flat, tarmac'd area.

KIDS at the windows. Trapped. Silent. Staring out.

CUT TO:

83 INT. DOWNING STREET, BRIEFING ROOM A - DAY 5

83

Busy, AIDES to and fro, etc. A proper War Room, now.

GENERAL PIERCE
- illegal broadcast on digital 141,
close it down, take out the whole
network if you have to -

(CONTINUED)

83 CONTINUED:

83

DENISE RILEY crossing over, hands him papers, fast -

DENISE RILEY

We're up to 80%. But people are
starting to fight back.

GENERAL PIERCE

(on comms)

Colonel, we're predicting 80%, is that
acceptable?

CUT TO:

84 INT. FLOOR 13 - DAY 5

84

COLONEL ODUYA hearing this on his ear-piece. To the 456:

COLONEL ODUYA

We have up to 80% of the designated
children. Is that enough?

THE 456

All of them.

COLONEL ODUYA

(on comms)

Not acceptable, sir.

THE 456

All of the children, to us.

CUT TO:

85 INT. DOWNING STREET, BRIEFING ROOM A - DAY 5

85

GENERAL PIERCE hearing this, announcing -

GENERAL PIERCE

We need the rest. Authorising maximum
force.

Follow DENISE RILEY, as she moves away, going to another
terminal - hubbub all around - someone passing her a file -

It's BRIDGET SPEARS.

MISS SPEARS

Latest report from Germany. Old-
fashioned hard copy, I'm afraid, the
system's gone into meltdown.

Denise knows what's happened, kind:

(CONTINUED)

85 CONTINUED:

85

DENISE RILEY
You don't have to be here.

MISS SPEARS
It's what he would have wanted.

DENISE RILEY
D'you think? Can't imagine anyone
wanting to be in this bloody room.

Denise walks on, busy elsewhere.

Then, unnoticed in the busy room, Bridget stands still. Looks at BRIAN GREEN, far across the room. He's watching this whole thing like a helpless victim.

Bridget just watches him. Carefully.

CUT TO:

86 INT. ASHTON DOWN, MEDICAL ROOM - DAY 5

86

CAPTAIN JACK at his terminal, with JOHNSON. MR DEKKER, still in pain, is now with them. (In b/g, ALICE watching the TV screen, horrified.)

CAPTAIN JACK
- if we can cycle the wavelength back at
them -

MR DEKKER
I know what you're trying to do. A
constructive wave. D'you think people
aren't working on that, all over the
world? But it's never gonna work, the
effect would be like shouting at the
456. That's all. Just shouting.

But CU on Jack. Lost in thought.

Realising...

Very quiet:

CAPTAIN JACK
...why did Clem die?

JOHNSON
It was the 456. They killed him.

On CU Johnson -

WHITE FLASH, FLASHBACK -

(CONTINUED)

86

CONTINUED:

86

EP.4 sc.119, Clem dying as the 456 screams -

WHITE FLASH, back to sc.86 -

CAPTAIN JACK

Yeah, but how did they do it? Why did they do it??

Johnson going to a second terminal, typing in codes -

JOHNSON

We've got the recording here -

CAPTAIN JACK

His mind must have sync'd with the 456, back when he was a child - but they didn't need to kill him, he wasn't any threat... Unless maybe that connection hurt them!

JOHNSON

This is the 456 at the moment of his death - we've lifted the sound from the Thames House link -

Her screen now playing the Briefing Room A POV of Floor 13, at the moment Clem died - the screeching noise -

CU on those images - WHITE FLASH, FLASHBACK -

4/119, CLOSER AND CLOSER on Clem, the screams, the blood -

WHITE FLASH, back to sc.86 - Jack energised, now much more like his old self -

CAPTAIN JACK

That sound, Mr Dekker, what's that sound?

MR DEKKER

I don't know, it's new.

CAPTAIN JACK

Exactly. It's new!

On CU of the video-footage of the 456 -

SCREEN flickers with STATIC -

CUT TO:

87

INT. ABANDONED LIDO - DAY 5

87

From STATIC to CAMCORDER FOOTAGE. Gwen, as sc.1, to camera; the BLACK SPACE is the darkness of the lido interior.

GWEN

There's one thing I always meant to ask Jack. Back in the old days. I wanted to know about that Doctor of his. The man who appears out of nowhere and saves the world, except sometimes he doesn't. All those times in history, when there's no sign of him, I wanted to know, why not? But I don't need to ask, any more. I know the answer now.

(pause)

Sometimes the Doctor must look at this planet and turn away in shame.

But this time, play only the first line as camcorder footage. After that, as Gwen talks, CUT AROUND the room:

To see RHYS, holding the camcorder.

One by one, on various KIDS, dotted around the space. All a bit grimy now. All with solemn, wide eyes.

Sitting in the dirt.

In the dark.

RHIANNON crying, quietly, just hugging DAVID & MICA.

Speech over, Rhys lowers the camcorder. Hands it back to one of the kids, who brought it in his little rucksack.

He goes to Gwen, and they hug. Whispered, intense:

RHYS

You didn't mean it though - ?

GWEN

- course I didn't -

RHYS

- getting rid of it - ?

GWEN

- never, never, never, never...

And they're both crying.

(CONTINUED)

87 CONTINUED:

87

CUT TO DAVID. He's standing by a gap in the boards, a thin shaft of sunlight on his face. Staring at...

CUT TO:

88 EXT. ABANDONED LIDO - DAY 5

88

In the distance, by the houses of the estate, a SOLDIER. He's talking to an OLD WOMAN.

Then the old woman turns.

Points at the lido. Right at them.

CUT TO:

89 INT. ASHTON DOWN, MEDICAL ROOM - DAY 5

89

CAPTAIN JACK at the terminal, JOHNSON with him, MR DEKKER and ALICE further back, but watching.

Ep.4/119 footage on screen. Jack grim, more anxious now:

CAPTAIN JACK
...we don't need to analyse the wavelength, just copy it. Turn it into a constructive wave. But we've got no way of transmitting...

Dekker with that malicious glee again:

MR DEKKER
Course you have.

CAPTAIN JACK
Shut up.

MR DEKKER
Same way as them.

CAPTAIN JACK
I'll find something else.

JOHNSON
What does he mean?

CAPTAIN JACK
Don't listen to him.

JOHNSON
Dekker, tell me.

(CONTINUED)

89 CONTINUED:

89

MR DEKKER
The 456 used children. To establish the resonance...

JOHNSON
Meaning what?

MR DEKKER
We need a child.

And Johnson turns to look...

At ALICE.

And Jack turns to look at Alice too. In agony.

ALICE
...what d'you mean?

MR DEKKER
Centre of the resonance... Oh, that kid's gonna fry.

Silence. Alice realising. Stepping back.

ALICE
No. Dad. Tell them, no.

JOHNSON
One child. Or millions.

ALICE
No. Tell them no. Dad, tell them no.
Dad. Tell them.

JOHNSON
We're running out of time. Captain?

And sound fades out now.

Music takes over.

Alice staring at Jack, saying no, no, no...

Jack staring at her.

And then, the terrible moment:

He turns away from Alice.

He looks at Johnson.

He just nods.

(CONTINUED)

89 CONTINUED: (2)

89

Do it.

- and Alice turns, runs from the room, wild -

CUT TO:

90 INT. ABANDONED LIDO - DAY 5

90

DAVID urgent, pulling RHYS over to the crack in the boards -

Rhys stares out -

CUT TO:

91 EXT. ABANDONED LIDO - DAY 5

91

In the distance: SOLDIERS. Running towards them.

CUT TO:

92 INT. ABANDONED LIDO - DAY 5

92

RHYS turning round, yelling get out, everyone, get out, they're coming, for God's sake, run -

GWEN terrified, holding MICA, tells other KIDS to run -

RHIANNON running across, grabs MICA off Gwen - shouting at the other kids - get up, leave your stuff behind, just run -

Rhys grabbing kids, running further into the lido interior, to get to the far end, away from the soldiers -

CUT TO:

93 INT. ASHTON DOWN, LONG, LONG CORRIDOR - DAY 5

93

ALICE running, running, running -

TROOPERS behind her, running -

CUT TO:

94 INT. ABANDONED LIDO - DAY 5

94

GWEN is running with KIDS, running through the dark -

RHYS running with KIDS -

RHIANNON running with kids -

CUT TO:

95 EXT. ABANDONED LIDO - DAY 5 95
SOLDIERS charging up to the lido -
Ripping the boards off -
CUT TO:
96 INT. ABANDONED LIDO - DAY 5 96
Sunlight flooding in -
SOLDIERS kicking and ramming and slamming their way in -
One little GIRL, forgotten in the panic, sitting in the dirt, bawling her eyes out -
CUT TO:
97 EXT. ABANDONED LIDO - DAY 5 97
Far side of the lido, opposite end to the soldiers -
Big old door is shoved open -
GWEN, RHYS, RHIANNON & KIDS burst out -
And now it's just wild, chaos, all running out -
Beyond the lido, there's just drab fields, scrubland - everyone scattering out, kids terrified now - Gwen, Rhys, Rhiannon calling to them, to stay with them, but it can't be controlled, kids are running off everywhere now, screaming - Gwen, Rhys & Rhiannon can't stop to gather them, they have to keep running with the kids they've got -
CUT TO:
98 INT. ASHTON DOWN, CORRIDOR - DAY 5 98
ALICE running, but the TROOPERS catch up -
Two grabbing her, slamming her against the wall -
While two more troopers run on -
To STEVEN.
He's still with the SECRETARY. But the troopers scoop him up, carry him back down the corridor, top speed -
Alice is held fast -
She is screaming, raging, begging with all of her heart -

(CONTINUED)

98 CONTINUED:

98

Her POV of Steven, his face over a trooper's shoulder.
As he's carried away.
Her fury. Her terror.

CUT TO:

99 EXT. ARMY BARRACKS - DAY 5

99

SOLDIERS marching the CHILDREN off the coach...
Leading them to stand at the centre of the Parade Ground.
Kid after kid after kid stepping off the bus...
And off the second bus...
All being marched into place.

CUT TO:

100 EXT. FIELDS BEYOND LIDO - DAY 5

100

GWEN scoops up a LITTLE GIRL, carries her as she runs -
Behind her, RHYS, trying to run fast with KIDS, holding
one of their hands - slowing him down -
Behind him, RHIANNON, struggling with MICA, DAVID & KIDS -
Way behind them, SOLDIERS, running over the open ground -
Some scattering and scooping up stray kids -
But most of them charging for Gwen, Rhys, Rhiannon. Like
these are killing fields.

CUT TO:

101 INT. ASHTON DOWN, MEDICAL ROOM - DAY 5

101

TROOPERS stride in with STEVEN.
CAPTAIN JACK containing his fury, his fear, he won't stop
working, entering codes into the computer -
JOHNSON watching him like a hawk.
MR DEKKER sneering.
The troopers stand Steven centre.

(CONTINUED)

101 CONTINUED:

101

He's surrounded by the circle of speakers & transmitters & cables & God-knows-what hardware; the soldiers step back, and leave him there, a little figure amongst all the technology. Steven's saying 'What are we doing? Uncle Jack? What's happening?'

But Jack won't look up. Keeps working.

CUT TO:

102 INT. ASHTON DOWN, CORRIDOR #2 - DAY 5

102

ALICE is ferocious - pulls herself free from the TROOPER'S grip - runs, runs, back down the corridor -

CUT TO:

103 EXT. FIELDS BEYOND LIDO - DAY 5

103

RHIANNON stumbles - SOLDIERS swoop on to her, grabbing MICA - carrying Mica away, another grabbing DAVID, a third soldier holding Rhiannon back as she rages -

RHYS looks back - he can't leave her, he can't -

Still running, he then looks forward again -

GWEN, a good distance ahead, glances back, catches his eye -

Like a moment's goodbye.

Then she keeps running, because she's got to, and Rhys shoves the kids he's with onwards - then he charges back -

He's heading for the soldier who's got Mica -

But he doesn't stand a chance, soldiers pile into him, take him down -

Rhys held down on the ground, yelling -

So now it's just Gwen.

She's carrying the LITTLE GIRL. A couple of other kids are running alongside her - she's shouting at them to keep up, but they can't, they're slowing down -

And she's leaving them behind, because she's got to, it's just Gwen and the girl, running, running, running -

CUT TO:

104 EXT. ARMY BARRACKS - DAY 5 104
FX: CROWD MULTIPLICATION, as MANY KIDS AS POSSIBLE now standing at the centre of the Parade Ground.
The SERGEANT looks up. At the sky. Waiting.
CUT TO:
105 INT. ASHTON DOWN, MEDICAL ROOM - DAY 5 105
ALICE appears at the GLASS PANEL of the locked door -
She hammers on the glass. Raging and screaming. At JACK. Yelling at STEVEN, to get out, to run away -
STEVEN still centre, scared now, looks from his mother, to Jack, not knowing what to do -
Jack cold. He's got to be. He doesn't look at them, he can't. Keeps working, entering the codes...
CUT TO:
106 EXT. FIELDS BEYOND LIDO - DAY 5 106
GWEN keeps running with the LITTLE GIRL.
Running from the end of the world.
She will never stop.
CUT TO:
107 INT. ASHTON DOWN, MEDICAL ROOM - DAY 5 107
And CAPTAIN JACK presses the final switch.
STEVEN goes blank.
He opens his mouth, just as the children first did.
A NOISE starts to build, issuing from Steven, wrapped round the music; an unearthly harmonic.
The centres of the speakers visibly vibrate.
It isn't deafening. But it transfixes the adults. JACK, JOHNSON, MR DEKKER, the TROOPERS, all staring at Steven.
ALICE still at the glass. She's stopped screaming now, can only stare. Troopers appearing behind her, but just as shadows; they're not taking her way, watching instead.

(CONTINUED)

107 CONTINUED:

107

CU on Steven.

As the noise builds and builds and builds...

CUT TO:

108 EXT. FIELDS BEYOND LIDO - DAY 5

108

GWEN stopping. The LITTLE GIRL has been hoisted over her shoulder, but now Gwen holds her forward, to see...

The girl is BLANK. Mouth open.

The noise, soaring out.

CUT TO:

109 EXT. ARMY BARRACKS - DAY

109

SOLDIERS standing, transfixed by the sound...

ALL THE CHILDREN are BLANK. Mouths open.

The noise filling the air.

FX: CROWD MULTIPLICATION CHILDREN, an almighty choir.

CUT TO:

110 INT. FLOOR 13 - DAY 5

110

The sound filling the room.

The 456 begins to twitch. Shudder. Shake.

COLONEL ODUYA watching the tank, realises something's wrong -

The 456 begins to convulse.

CUT TO:

111 INT. ASHTON DOWN, MEDICAL ROOM - DAY 5

111

STEVEN, standing, mouth open, transmitting the noise.

And now, as the sound builds...

FX: Steven's entire body beginning to shudder, vibrate, impossibly fast...

ALICE at the glass, staring, saying no, no, no...

(CONTINUED)

111 CONTINUED:

111

CAPTAIN JACK staring at him in horror. But not moving.

CUT TO:

112 EXT. FIELDS BEYOND LIDO - DAY 5

112

All the SOLDIERS have put down their KIDS now, dotted all around the fields, staring at them, as each child stands still, blank, mouth open, the sound soaring all around...

The soldier has let go of RHIANNON - she runs to MICA -
Mica blank, mouth open, the noise.

Rhiannon looking across -

A distance away, DAVID & SOME KIDS, all mouth open, blank, the noise...

RHYS, bruised, running to join GWEN. Both heaving for breath, but awestruck, watching the LITTLE GIRL.

But Gwen's hoping, just hoping, that this is something new, that this is something good. That this is Jack.

She's willing the girl on: come on, come on, come on...

CUT TO:

113 EXT. ARMY BARRACKS - DAY 5

113

TRACKING ACROSS FACE after FACE after FACE, all the children SINGING as one...

CUT TO:

114 INT. ASHTON DOWN, MEDICAL ROOM - DAY 5

114

FX: STEVEN almost a blur, now, as he shudders.

Glimpses of blood on his face, from his nose, his eyes, his ears...

CUT TO:

115 INT. FLOOR 13 - DAY 5

115

The 456 shuddering, and -

BLOOD vomits from the central head, a torrent, hitting the glass, spraying inside the tank as the head thrashes -

(CONTINUED)

115 CONTINUED:

115

COLONEL ODUYA can't help it, he's grinning, fists clenched, vicious, saying, oh yes, you bastard, oh yes -

CUT TO:

116 INT. MEDICAL ROOM, ASHTON DOWN - DAY 5

116

FX: CU STEVEN, a blur -

Even JOHNSON can't look, turns away.

ALICE crying, lowers her head, against the glass.

Only CAPTAIN JACK keeps watching. Because he must.

FX: CU Steven as the sound crescendoes...

CUT TO:

117 INT. FLOOR 13 - DAY 5

117

PRAC FX: *WHAM!!!* BLOOD hits every inch of the inside of the tank, in a massive rat-jam explosion of BLOOD AND SKIN -

COLONEL ODUYA flinching back -

FX: the blood-red tank shines with FIRE & LIGHT, as it did for the arrival in ep.3 -

Oduya shielding his eyes, but still watching -

FX: WIDE SHOT, whoosh, the COLUMN OF FIRE roars UPWARDS, up through the DMP roof, lightning speed -

CUT TO:

118 EXT. THAMES HOUSE - DAY 5

118

FX: THE REVERSE of ep.3, the COLUMN OF FIRE roaring UPWARDS -

CUT TO:

119 EXT. SKY - DAY 5

119

FX: GROUND LEVEL POV on the COLUMN OF FIRE roasting up into the sky, its lower end trailing and disappearing upwards, away from the Earth -

FX: A HUGE, DISTANT EXPLOSION, far beyond the atmosphere, something up there - whatever it was - being destroyed.

CUT TO:

120 INT. ASHTON DOWN, MEDICAL ROOM - DAY 5

120

STEVEN falls to the floor - the noise stopping dead -

CUT TO:

121 EXT. FIELDS BEYOND LIDO - DAY 5

121

The LITTLE GIRL blinks. Dazed. Then, completely normal. No noise, no music, the real world flooding back in.

GWEN hugs her - RHYS smiling -

GWEN

What happened, sweetheart? What was it?
What did you do?

CUT TO RHIANNON, with MICA.

MICA

...they've gone.

Rhiannon hugs her.

All around the fields, KIDS back to normal - though dazed, scared of the SOLDIERS, DAVID running to Rhiannon & Mica -and the soldiers are just stunned. Standing back from the kids, calling in on comms, 'What happened? Do we proceed?'

CUT TO:

122 INT. DOWNING STREET, BRIEFING ROOM A - DAY 5

122

All tense, waiting for news. The video-link with Floor 13 has gone dead, screens just showing static. On comms:

GENERAL PIERCE

Colonel? Do we have a report?

(silence)

Colonel, what happened?

Hold the silence. BRIAN GREEN waiting, and DENISE RILEY. And BRIDGET SPEARS. And then...

COLONEL ODUYA OOV

It's gone, sir. The 456 has gone.

CUT TO:

123 INT. FLOOR 13 - DAY 5

123

Silence. COLONEL ODUYA dazed, walking forwards...

(CONTINUED)

123 CONTINUED:

123

The tank is empty. Clean. Even the blood and smoke transferred upwards; there is nothing left.

CUT TO:

124 INT. ASHTON DOWN, MEDICAL ROOM - DAY 5

124

The door's unlocked - ALICE runs forward, desperate -
- she goes to STEVEN -

CAPTAIN JACK keeps back. Appalled by his own actions.

Alice lifting Steven up to cradle him (NB, this from Jack's POV, so that Alice is masking most of Steven's body, he's just a rag doll in her arms).

But she's too late.

Alice looks round at Jack. Blood smeared on her face.

She is crying, and raging at Jack, her son dead in her arms; you killed him, you killed him -

Then she runs at him -

JOHNSON & FEMALE TROOPER step in, intercept her, hold her back. Though she's still screaming at Jack.

Jack stares at Alice. Wishing he could look away. But he can't. He deserves this.

CUT TO:

125 INT. DOWNING STREET, BRIEFING ROOM A - DAY 5

125

The last AIDES walking out. The room is strangely quiet, now. BRIAN GREEN sits in the same seat, as he did throughout the entire crisis, now recovering. GENERAL PIERCE about to go. Salutes him; detesting him.

GENERAL PIERCE
Prime Minister.

And he exits.

Green left with DENISE RILEY & BRIDGET SPEARS, both watching him from the far end of the room.

Hold the pause, then:

(CONTINUED)

125 CONTINUED:

125

DENISE RILEY

The public will be expecting a statement, sir.

BRIAN GREEN

...I suppose you could say, we were lucky.

DENISE RILEY

Bit too soon to tell. We don't know exactly what happened, yet.

BRIAN GREEN

Lucky with the Americans, I mean. General Pierce took charge without ratification from the United Nations. We can say that today's events were in American hands.

MISS SPEARS

And you think that's lucky?

BRIAN GREEN

I do, rather.

MISS SPEARS

Your first thought now, is to save your own skin?

Bridget walks forward. So in control.

MISS SPEARS (CONT'D)

In which case. You might like to know... I paid a visit this morning, sir. I went to see Lois Habiba. You might remember her. I sat with her awhile. We had a number of things to discuss.

On CU Bridget, WHITE FLASH, FLASHBACK -

- to sc.39, Bridget in the cell, talking to Lois.

MISS SPEARS (CONT'D)

And while I was there, I used the emergency protocols. To sign out a particular piece of evidence.

WHITE FLASH, FLASHBACK -

CUT TO:

126 INT. POLICE STATION COUNTER - DAY 5

126

BRIDGET SPEARS with a DESK SERGEANT, signing a form.

The sergeant taking something out of a bagged piece of evidence, sliding it across to Bridget.

It's the CONTACT LENSES CASE.

CUT TO:

127 INT. DOWNING STREET, BRIEFING ROOM A - DAY 5

127

MISS SPEARS

Contact lenses, sir. The Torchwood contact lenses. And Lois was very helpful. She told me how they worked.

CUT TO:

128 INT. POLICE CELLS, LONDON - DAY 5

128

As sc.39, though not seen before: LOIS miming putting-in-contact-lenses, explaining how they work.

BRIDGET listening intently.

CUT TO:

129 INT. DOWNING STREET, BRIEFING ROOM A - DAY 5

129

BRIDGET still a distance away from GREEN, staring at him.

MISS SPEARS

They're rather simple. I can hardly feel them, sir.

CUT TO BRIDGET'S POV, and it's the Torchwood-contact-lens POV: Brian Green staring at her.

MISS SPEARS (CONT'D)

But everything that happened in this room has been recorded, sir. All waiting to be made public. By me. Including your statement, just now, that after the events of today, you feel, as you said, in your very own words, sir: *lucky*.

BRIAN GREEN

...you wouldn't dare. I can have you arrested -

(CONTINUED)

129 CONTINUED:

129

DENISE stepping forward. Rising to power:

DENISE RILEY

I don't think so.
Thank you, Bridget, you're free to go.
And Miss Habiba will be released, I'll
see to it myself. I think I'll be
taking charge of very many things, in
the days to come. Is that all, sir?

BRIAN GREEN

...yes.

DENISE RILEY

Thank you, sir.

MISS SPEARS

Best of luck.

And both women walk from the room.

Hold on Green, left alone, defeated, in the empty space.

CUT TO:

130 INT. ASHTON DOWN, LONG, LONG CORRIDOR - DAY 5

130

CAPTAIN JACK sits alone.

Then he looks up.

Far down the corridor, ALICE appears.

Time has passed; the blood has been cleaned off her face.
But she just looks at Jack. Not forgiving him. Never.

Hold the stare.

Then she turns; walks down the corridor. Away from Jack.

He watches her go.

Then stands.

He walks in the opposite direction.

The far end of the corridor is flooded with natural white
light. Jack walks towards the light. Becoming
defocused, as he walks. Until he's just a blur. And
then even the blur vanishes, leaving only the light.

CUT TO:

131 EXT. HILLSIDE - NIGHT 6

131

WHITE FLARE of a HEADLIGHT filling frame.

It's RHYS's car, pulling up on a dirt track, halfway up a hillside. As he gets out:

RHYS

There's no road, we'll have to walk from now on. You all right?

As GWEN gets out, her bump now visible, 6 months pregnant.

GWEN

If you fuss over me, one more time!

RHYS

Just saying!

GWEN

Well don't!

And they head up the hillside.

CUT TO:

132 EXT. TOP OF HILLSIDE - NIGHT 6

132

The lights of CARDIFF glittering below.

GWEN huffing and puffing, as they near the top, RHYS now giving her a hand, and she's grateful for it.

And she sees him first...

CAPTAIN JACK.

Standing on top of the world.

They walk towards him.

GWEN

Couldn't just choose a pub or something, could you?

RHYS

It's bloody freezing. My feet!

CAPTAIN JACK

Oh I've missed that. The Welsh, complaining.

(CONTINUED)

132 CONTINUED:

132

Gwen & Rhys stop, still a good way from him. But with an intimacy now, despite the distance.

CAPTAIN JACK (CONT'D)

You look good.

GWEN

I look huge.

RHYS

She's bloody gorgeous.

Pause. Then, tentative:

GWEN

...you okay?

CAPTAIN JACK

Yeah.

GWEN

Did it work?

CAPTAIN JACK

Travelled all sorts of places. But this planet is too small.

(pause)

It's like the whole world is a graveyard.

Gwen walks forward a little, Rhys staying where he is.

GWEN

Come back with us.

CAPTAIN JACK

I haven't travelled far enough, yet.
Got a lot of dirt to shake off my shoes.
And right now...

He looks up, Gwen & Rhys look up too...

FX: TINY GLINT OF STARLIGHT, in the sky.

CAPTAIN JACK (CONT'D)

There's a cold-fusion cruiser just surfing the ion reefs at the edge of the solar system. Waiting to open its transport dock. I just need to send a signal...

Which means: hand it over. Gwen digs in her pocket, gets out Jack's wriststrap. A little battered, but intact.

(CONTINUED)

132 CONTINUED: (2)

132

GWEN

They found it in the wreckage.
Indestructible. Like its owner. I put
on a new strap.

She throws it to him, he catches it. As he puts it on:

RHYS

Cost fifty quid, that did.

CAPTAIN JACK

Bill me.

GWEN

Are you ever coming back?

CAPTAIN JACK

What for?

GWEN

For me.

CAPTAIN JACK

(laughs)

Damn. Good reason.

GWEN

(laughs)

The best!

CAPTAIN JACK

If you need me. Then I will.

GWEN

What do I do? Whistle?

CAPTAIN JACK

Just watch the sky. If ever you need
me, Gwen Cooper: just look up and watch
the sky.

She's starting to cry, now:

GWEN

It wasn't your fault.

CAPTAIN JACK

I think it was. Steven. And Ianto.
And Owen, and Tosh, and Suzie, and all
of them. Because of me...

GWEN

But you saved us.

(CONTINUED)

132 CONTINUED: (3)

132

CAPTAIN JACK

Maybe I've done too much of that. I began to like it, and look what I became. Still. I've had so many lives. It's time to find another one.

He presses a button on his wriststrap, looks up:

FX: up above, the STAR FLARES.

FX: JACK haloed by a beautiful, shifting glow.

GWEN

They died, Jack. And I'm sorry. But you can't just run away.

CAPTAIN JACK

Oh yes I can. I can run forever. You just watch me.

FX: JACK DISSOLVES into the GLOW.

FX: SHINING PARTICLES lift upwards...

FX: and he is gone.

Gwen & Rhys left in the dark.

She's crying. Rhys goes to her. Holds her. And end just nice and close and intimate, on these two:

RHYS

Let's go home.

GWEN

Yeah.

END OF EPISODE 5