Children of Men

(2006)

Written by

Alfonso Cuarón & Timothy J. Sexton

and David Arata

and Mark Fergus & Hawk Ostby

Based on the Novel by P.D. James

Directed by Alfonso Cuarón

http://www.pages.drexel.edu/%7Eina22/DIV-chalkline-red.gif

Clive Owen..................................Theo Faron

Michael Caine............................Jasper Palmer

Philippa Urquhart...............................Janice

Chiwetel Ejiofor..................................Luke

Julianne Moore...........................Julian Taylor

Danny Huston.....................................Nigel

Pam Ferris......................................Miriam

Claire-Hope Ashitey................................Kee

Francisco Labbe..............................Francisco

Peter Mullan.......................................Syd

Oana Pellea...................................Marichka

http://www.pages.drexel.edu/%7Eina22/DIV-chalkline-red.gif

FADE IN:

Middle-aged FACES looking up, in quiet shock, listening...

A WOMAN'S VOICE

(upper-class English

accent)

...the world was stunned today by

the death of Diego Ricardo, the

youngest person on the planet...

1 INT. CAFE - DAY 1

MORE SAD FACES, and now we see we're in a crowded cafe.

Standing room only. Everyone staring upward, O.S.,

listening...

WOMAN'S VOICE

Baby Diego was killed in a bar fight

in Buenos Aires after refusing to

sign an autograph...

A man enters he coffee shop, making his way through the

transfixed crowd: THEO FARON (55, American), wearing a worn

suit and tie, glasses. Theo is a veteran of hopelessness. He

gave up before the world did.

Theo wedges his way through the packed bodies to the counter.

He orders:

THEO

Coffee. Black.

Next to him, a 50-year-old woman stares upward, cradling a

small dog, a tear rolling down her face. Theo follows her

gaze: an old plasma TV is mounted above the counter. A

REPORTER delivering the breaking news. Theo watches with

little interest.

WOMAN REPORTER (TV)

...He struggled his entire life with

the celebrity status thrust upon him

as the world's youngest person.

ON TV: The face of "Baby" DIEGO (18), the most famous boy in

the world, a fair-haired teenager who never lacked anything,

smiling a practiced smile.

WOMAN REPORTER (CONT'D)

Witnesses say Diego spat in the face

of a fan who asked for an autograph.

(MORE)

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 2

7-1-07

WOMAN REPORTER (CONT'D)

The incident escalated into the brawl

that ended with Diego's demise. The

fan was trampled to death by the

angry crowd shortly thereafter.

Theo's coffee arrives. He lays exact change on the counter

and makes his way back toward the door, weaving through the

crowd, past people crying.

WOMAN REPORTER (TV) (CONT'D)

(solemnly)

Diego Ricardo, the youngest person

on earth, was 18 years, 4 months, 2

days, 16 hours and 8 minutes old.

2 EXT. STREET - DAY 2

Theo walks outside with his coffee. All around him, people

have stopped, their faces turned upward, transfixed by the

news. Atop some buildings, old billboard style LED screens

display the coverage. Some of the pixels are burnt out.

On a nearby wall, a mural of the country's current leader,

known only as the "Warden." A stoic visage with steely,

watchful eyes.

SUPER: LONDON, NOVEMBER 17, 2026 A.D.

Theo continues past dusty storefronts. Homeless huddle in

doorways, bundled in threadbare blankets. Pedestrians hurry

by, on their Monday morning rush to work.

Theo sets his coffee cup atop a post box. A few cars roll

by. Mostly "older" vehicles -- 2008's, a couple of 18's.

Some motorized rickshaws, a double-decker bus with metal

mesh on the windows. Bicycles. He takes a flask from his

pocket, unscrews the top, about to pour into his coffee,

when behind him

-- BOOM! A BOMB EXPLODES inside the cafe, blowing out the

windows, shaking the ground. Theo's knocked off his feet.

Smoke pours through the shattered facade of the cafe. The

counter where Theo stood moments before, simply gone. WAILS

of pain as people stagger out of the blackened wreckage,

bleeding, covered in debris. A woman splattered in blood,

holding her own severed hand.

Theo gets up, shell-shocked, hands pressed against his ears.

SHRIEKING ALARMS from nearby buildings blending with the

"Eeeeeeeee" of his ringing ears...

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 3

7-1-07

BLACK

SILENCE now, except for the "Eeeeeeeee" of Theo's ringing

ears. Title:

"CHILDREN OF MEN"

3 EXT./INT. MINISTRY OF ENERGY BUILDING - LOBBY - DAY 3

The LOUD RUMBLE of steel wheels on a stone floor, aged

MAINTENANCE WORKER rolls a heavy bin out the front doors of

the lobby. He passes Theo who is on the other side of the

open doors.

Theo, looking lost, disheveled, walks in and approaches the

SECURITY GUARD. He displays his ID, looks into a retinal

scanner and moves toward the metal detector. Absently, he

begins to empty his pockets -- then stops, pressing his palms

against his ringing ears, staring off with a lost expression.

A beat. He notices the guard looking at him expectantly. He

then continues through the metal detector.

4 INT. MINISTRY OF ENERGY BUILDING - SECOND FLOOR - DAY 4

Theo walks into a vast work space. There are two hundred

identical cubicles on the floor, but only half are occupied.

visible consequence of downsizing. A painting of the Warden

dominates the front wall.

Theo heads down an aisle, passing SEVERAL EMPLOYEES who have

windows open on their computer screens, watching reports of

Baby Diego's death. We catch a bit of the reports as he

walks by...

COMPUTER MONITOR

A NEWS REPORTER...

TV REPORTER

... Diego resisted being identified

as a Zed, the label given to those

of the final generation. He felt

the term Zed had become primarily

associated with the youthful gangs

who have formed their own nihilistic

and violent societies. But clearly'

as youngest of the young...

Theo passes another cubicle...

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 4

7-1-07

2ND REPORTER

... his tragic passing now makes

Vladimir Raskovich the world's

youngest human being, at 18 years, 4

months, 2 days. Vladimir was born

in small town outside of Kazan,

Russia...

Theo arrives at his cubicle, sits down at his desk. It's

devoid of any personal touches, except a little plastic palm

tree stuck on his computer monitor. Etched into the base of

the palm tree are are the words "Pair A Dice."

He looks up and watches SHIRLEY, a heavyset woman across the

aisle, sobbing softly into a Kleenex. He turns away, once

again presses his hands against his ringing ears and...

PETER (O.S.)

Broken up over Baby Diego, eh, Theo?

PETER has wheeled a cart up to Theo's desk. Although he has

an office boy's job, Peter is at least forty. Theo stares,

considers setting Peter straight but...

THEO

The only thing on my mind, Peter.

Peter places a few file folders on Theo's desk, then moves

on with his cart. Theo gets up from his chair...

5 INT. MR. GRIFFITHS'S OFFICE - DAY 5

Bare walls. Empty shelves. The fluorescent overhead flickers.

The office of a middle manager. Mr. Griffiths (40's) is

watching coverage of Baby Diego on his computer screen. He

looks up, sees Theo standing in his doorway.

GRIFFITHS

Faron...

THEO

Mr. Griffiths... I seem to be more

affected by Baby Diego's death than

I realized. Sir, if you wouldn't

mind, I'd like to finish the day's

work at home.

Griffiths considers the request.

6 INT. OFFICE CORRIDOR - DAY 6

Heading down the hallway, Theo glances at the elevators,

Then turns a corner and stops in-front of a locked door. He

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 5

7-1-07

puts his eye up to a retinal scanner. The laser beam shines

across his pupil. A door clicks open.

7 INT. SAFE ROOM - DAY 7

A wall of locked drawers, like safe deposit boxes. Block

letters spell out: AUTHORIZED PERSONNEL ONLY. Theo slips a

small key into one of the boxes and slides out a long metal

tray containing stacks of coupons.

On the side of the tray, a digital readout: 1,028. Theo takes

out five coupons, and the readout instantly reflects the

change: 1,023. Tearing a corner from a piece of paper, Theo

fashions three tiny spitballs and, with a quick glance over

his shoulder, slips them between the remaining coupons. The

readout turns back to 1,028. Satisfied, Theo slips the

pilfered coupons into his pocket.

8 EXT. STREET - WOOLWICH - DAY 8

Old red-brick apartments interspersed with a few empty shops.

A state poster on a hotel wall reads: "ENGLISH IS OUR

LANGUAGE." Theo crosses the empty street, heading for The

Snake & The Flute, an old-school corner pub. A bicycle chained

to a lamp post out front.

RUDY (O.S.)

A reliable source says the Warden'll

be allowin' selective wireless service

again, end of this year.

9 INT. THE SNAKE AND THE FLUTE - DAY 9

From a canvas backpack, RUDY pulls out a cell phone and places

it on a table next to two dented tins of tuna.

WIDER: Theo in a booth with Rudy (30's), who has the qualities

of a street hustler. Beers in front of them. Theo stares

at the cell phone a moment, then picks it up and examines

it.

RUDY

Get the internet back up as well.

Theo twirls the phone in his hand...

THEO

(ironically)

And he'll hold free elections too...

...and places it back on the table

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 6

7-1-07

THEO (CONT'D)

I need something for a woman.

Something nice.

RUDY

(raises an eyebrow)

A new development? Sure, I got

something for ya, Theo.

Rudy lifts a black teddy from his bag.

RUDY (CONT'D)

Keep you both warm on a cold night,

eh?

But Theo has noticed something else in Rudy's backpack. Theo

pulls out a red scarf.

THEO

How much?

RUDY

You got a good eye, my friend. 100%

Chinese silk -

THEO

How much?

RUDY

Ain't made nothing of that quality

in fifteen years. Vintage stock,

that is. --

THEO

(overlapping)

Rudy, I got a train to catch in twenty

minutes.

RUDY

I'll let it go for fifty.

Theo slides a packet of his purloined petrol coupons across

the table.

THEO

(off Rudy's look)

Two months petrol rations. For the

scarf... and the tuna.

Rudy reaches for the packet of coupons -- but Theo puts his

hand on them.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 7

7-1-07

THEO (CONT'D)

-- And I need you to place a bet for

me. With Freddie.

RUDY

I can't do that. I don't want Freddie

up my arse.

A beat, then Theo lets Rudy retrieve the coupons.

RUDY (CONT'D)

Fuck, you don't want Freddie up your

arse either.

(holds up coupons)

If you got access to these, use 'em

to pay 'em off, instead of getting

in even deeper.

And from O.S...

VOICE (O.S.)

'Tis his wrath we are feeling!

Theo turns: A street-corner evangelist stands on a chair...

STREET-CORNER EVANGELIST

(ranting)

'Tis your derogate ways that keeps

this plague upon us! You disappoint

our Lord! My wounds will make amends

for your reprobate --

And he opens his shirt, revealing strands of barbed wire

wrapped around his waist, pin-pricks of blood dotting his

skin.

CLOSE ON A FLAT-SCREEN MONITOR

A state propaganda loop of a quick montage of cities in

turmoil...

A mushroom cloud over Beijing. The battered Eiffel Tower

surrounded by ruins. Tanks in the streets at Washington

Square. Militias on the march in Oslo. Riots in the streets

of Rio. Only one Petronas Tower still standing in Kuala

Lumpur...

The montage ends with an image of Big Ben, still ticking,

its famous chimes BOOMING on the soundtrack. Title: "OTHER -

COUNTRIES FALTER. ENGLAND SHOULDERS ON." Then, superimposed

over this, the ghostly, domineering face of the Warden.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 8

7-1-07

10 INT. TRAIN - DAY 10

Theo sitting next to the window of a passenger train, watching

the flat screen mounted on the back of the seat in front of

him. His eyes begin to close as the soundtrack's PATRIOTIC

MUSIC swells... Then...

POCK! POCK! Rocks smack against the side of the train, jolting

Theo out of his sleepy moment. He looks out...

A GANG is hurling rocks and bottles. Some of the faces are

covered in war paint. They're mostly "ZEDS" -- 20-year-olds,

members of the final generation. The gang disappears behind

a billboard: "IS YOUR NEIGHBOR A TERRORIST? REPORT ALL

SUSPICIOUS ACTIVITY."

Another billboard flashes by: "AVOIDING FERTILITY TESTS IS A

CRIME!" Graffiti on a wall: "LAST ONE TO DIE PLEASE TURN OUT

THE LIGHT."

11 EXT. TRAIN STATION - AFTERNOON 11

Stepping off the train, Theo passes police officers patrolling

with German Shepherds. A pleasant female VOICE on a taped

loop announces: "Transit Papers must be current and

verifiable. Travel to Zone One requires a valid Zone One

pass. Travel to Zone Two requires..."

Theo joins a queue to exit the station. Up ahead, passengers

swipe ID cards and push through turnstiles. Off to one side,

police stand guard over detained TRAVELERS (early 30's),

some sitting on their luggage. Tears roll down the face of

one woman as she WHINES to the others in Dutch.

Theo glances at the woman, then looks away. When he reaches

the front of the line, he pulls out his ID card -- fastened

to a self-coiling chain -- and swipes through the turnstile.

12 EXT. TRAIN STATION - PARKING LOT - DAY 12

Theo spots an OLDER MAN across the way and walks toward him,

waving. The older man's eyes light up as he waves -

JASPER

Hey, amigo!

JASPER PALMER, a teenager in the 60's, has refused to let go

of his youth. Thick glasses, wispy beard, long hair, he is

probably the coolest 75-year-old on the planet. The two old

friends greet each other with a warm embrace.

JASPER (CONT'D)

Good to see you.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 9

7-1-07

THEO

You too, Jasper.

13 EXT. RURAL ROAD - DUSK 13

Abandoned fields, ruined farms and barns. A pair of headlights

cut through the darkening sky, illuminating machinery rusting

on the fallow land. The car is a Volvo sedan, circa 2009,

not mint but still reliable.

JASPER (O.S.)

How many were killed?

THEO (O.S.)

Fuck knows, the place was packed.

14 INT. VOLVO - SAME 14

Theo's in the passenger seat, Jasper driving.

JASPER

Who do you think did it?

THEO

(shrugs)

Pick a number.

JASPER

They'll blame the usual bunch...

Muslims, the Five Fishes, the IRA...

but I'm sure the Warden is behind

some of these bombings. It wouldn't

be the first time.

THEO

All I know is my ears are still

ringing.

JASPER

I'm glad you don't take cream or

sugar, amigo. Losing you and Baby

Diego on the same day would be too

much to bear.

THEO

Baby Diego was a wanker.

JASPER

Very true, but he was the youngest

wanker on earth.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 10

7-1-07

15 EXT. RURAL ROAD - SAME 15

The Volvo sailing along the country road. A cyclone fence on

one side cordons off a vast stretch of land -- one of the

Evacuated Zones.

Behind the Volvo, a black bus escorted by Saracen tanks bears

down on them.

16 INT. VOLVO - SAME 16

Jasper slows, hugging the left side of the road to allow the

tanks and bus to pass. Theo watches the bus overtake them.

JASPER

(re: the bus)

Fewgees -- taking them to Bexhill.

You see buses all the time now.

The overcrowded bus has steel mesh over the windows, the

driver separated from his passengers by a metal cage. A

glimpse of a few arms handcuffed to the overhead railing.

Sad faces pressed to the steel mesh, looking out.

JASPER (CONT'D)

Poor devils. Things must be awfully

grim in Europe to want to come here

and be hunted down like foxes.

Through the windshield, the bus speeds toward the horizon,

passing a road sign: BEXHILL 22 miles.

The Volvo slows down, turns off the road into a heavily wooded

area.

17 EXT. ROAD - DUSK 17

Jasper and Theo get out, Jasper looking both ways to make

sure the coast is clear. They walk toward some bushes. Jasper

lifts one up -- it's not rooted.

JASPER

I was surprised you called. We weren't

expecting to see you for a few weeks.

THEO

Yeah, they gave me the day off.

They remove the rest of the fake bushes -- revealing a dirt

road. Jasper gets back in behind the wheel and drives through.

Theo replaces the fake bushes and gets in the car.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 11

7-1-07

INT JASPER'S CAR - SAME

The car drives into the woods, up the small dirt trail.

THEO (CONT'D)

How's Sandra doing:

JASPER

She's lovely...

(beat)

She's had better days, though. Back

in her own world at the moment.

Through the windshield, in a clearing through the trees...

JASPER (CONT'D)

Last week I found her down by the

creek. Mud all over her nightgown.

Poor thing, shivering her death of

cold.

...a low-tech, jury-rigged eco-house, complete with primitive

solar panels and a grass roof.

JASPER (CONT'D)

When she's more her normal self, she

cries, started talking about Quietus.

(off Theo's look)

Thinks she's a burden. I tell her be

patient, the curtain will lift.

CUT TO:

CLOSE ON SANDRA

She sits in a chair, staring ahead. The light is gone from

her eyes, her face a blank mask.

18 INT. JASPER'S HOUSE - NIGHT 18

Theo and Jasper are standing in front of her.

JASPER

Hi, Sweetie.

Jasper kisses her. Sandra does not react.

JASPER (CONT'D)

Theo's here. Remember? Your Rebel

with a Lost Cause? He came early

this month.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 12

7-1-07

THEO

Hi, Sandra. I brought you something.

In her hand he carefully places the brightly colored scarf

we saw earlier. No response from Sandra. She's still staring

at something O.S...

THEO (CONT'D)

(re: the scarf)

I think you like red, don't you?

Sandra just holds the scarf. Says nothing.

JASPER

It's her favorite color.

A beat, then...

JASPER (CONT'D)

She came out of it for a moment last

week. Grabbed my hand and apologized

to me for writing that article. She

suffers unspeakable hell inside the

Warden's prisons -- a hell she can't

leave behind, and she apologize to

me.

(to Sandra, tenderly)

Every line you wrote came true, my

love.

Theo follows Sandra's eyes. She's staring at a wall of

photographs.

The photos evoke a warm and keen observation of life's little

moments, while also documenting Jasper's and Sandra's hippy

past: Children with grinning painted faces at Woodstock;

Jasper carrying a peace banner at the Hyde Park anti-Iraq

War rally in '03; a pair of young girls at a piano in the

middle of a field. There are few shots of Sandra, and when

there are, she always has a camera in hand.

Among the photos, a long-haired, defiant-looking Theo, arm-

in-arm with a striking YOUNG WOMAN with the same attitude.

19 INT. JASPER'S GREENHOUSE - NIGHT 19

It's a makeshift affair. Grow lights coax marijuana plants

into bloom. Electronic MUSIC with an infectious, driving

beat plays softly on a vintage stereo. Nearby, a bank of

video monitors display infrared images of Jasper's property.

Jasper is rolling a monster joint; Theo sips from his flask.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 13

7-1-07

JASPER

Business has been slow. Daddy

government hands out pills and anti-

depressants as part of your ration...

Jasper holds up the joint for emphasis...

JASPER (CONT'D)

...and the Buddha is still illegal!

Most of my weed now goes to Bexhill

bloke buys it from me, smuggles it

inside. Guess what he does? His

real job?

THEO

Immigration cop?

JASPER

Bravo! One of the many perks of having

a refugee camp in the neighborhood.

Jasper fires up the joint. Theo toasts Jasper with his flask.

Theo drinks deeply.

JASPER (CONT'D)

(telling a joke))

So, the Human Project is having this

big dinner. All the brightest minds--

THEO

(scoffing)

C'mon, Jasper, the Human Project

doesn't exist--

JASPER

I'm trying to tell a joke, Theo.

THEO

ah... Right. Okay.

JASPER

Anyway, there's this big dinner.

Scientists and sages, all gathered

together... They're throwing around

theories, asking the ultimate

question: why haven't there been any

babies born in 18 years?

(beat)

The bioethicist blames genetic

experiments. The environmentalist

argues it's pollution and pesticides.

Minister says God is pissed, right?

(MORE)

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 14

7-1-07

JASPER (CONT'D)

Same old, same old.

(beat)

Then they look at this Englishman

who hasn't said a word, just keeps

tucking into his entree. So they ask

him, "What do you think? Why don't

people have babies anymore?" The

Englishman looks at them, he's chewing

on a wing...

(thick English accent)

"I haven't a clue," he says, "but

this stork is quite tasty, eh?"

Jasper playfully hits Theo. LAUGHS.

JASPER (CONT'D)

Haaa! Get it? He's eating a stork!

THEO

(flat)

Stork. That's funny.

Jasper takes another hit.

JASPER

No, I suppose not... We made a

bollocks of the whole thing, didn't

we? I would have hoped we might've

held it together a little better.

THEO

Don't take it so personally, Jasper.

JASPER

In sixty years, humanity will be

gone.

THEO

Ninety-eight percent of the species

that roamed the earth are extinct.

What makes us so goddamn special?

Just because we left behind a few

piles of rock?

JASPER

A few really brilliant piles of rock.

And some books... really awesome

books. And some smashing symphonies.

THEO

True, but maybe the planet's ready

for a little peace and quiet.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 15

7-1-07

Jasper turns to the old hi-fi system behind him.

JASPER

But not quiet yet....

He cranks the volume, music blasting from the speakers.

20 EXT. JASPER'S HOME - NIGHT 20

WIDE on Jasper's home in the woods. Light spilling from the

greenhouse. The MUSIC continuing over... SLOW FADE OUT.

Now we become aware of another sound. The SOUND OF THE SURF.

We slowly fade in on...

21 EXT. BEACH - DAY 21

A beautiful sunlit beach. Waves crashing in the b.g., palm

trees, a gentle breeze.

A female form approaches wearing a sarong. She's carrying a

tray with one perfectly designed tropical drink centered on

it. The sun is behind her, partly silhouetting her. When sh-

reaches us, she smiles, impossibly beautiful, youthful, the

sun glistening behind her long hair.

REVERSE: Theo lying on the sand, relaxing, looks up. He likes

what he sees, smiles back.

She begins to speak.

GIRL

BBC World Report. The time is now

seven hundred Greenwich mean time...

Theo opens his eyes but...

22 INT. THEO'S APARTMENT - MORNING 22

...now he's on his bed, in his apartment. He blinks, looks

over at the TV as the ANCHORWOMAN recites the morning news.

ANCHORWOMAN

...A dirty bomb has exploded in

Copenhagen.

CLICK. A light comes on, reflected in the screen of the TV.

ANCHORWOMAN (CONT'D)

And in the United States, the siege

of Philadelphia is in its two hundred

and thirtieth day.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 16

7-1-07

Theo gets up, shakes out the cobwebs. The news program cuts

to a commercial. Soothing music, a smiling older couple.. .

walking through a field of daises...

SOOTHING VOICE

Quietus. It's your choice. It's

your decision. It's your final

destination.

IMAGES of elderly people greeted by smiling Quietus attendants

dressed in white.

SOOTHING VOICE (CONT'D)

Trained, compassionate professionals

tend to your every need as you make

the transition within luxurious and

soothing surroundings... Quietus.

You deserve it.

CLICK. Theo shuts off the TV.

23 EXT. STARBUCKS - DAY 23

Dressed for work, Theo walks out of Starbucks with his coffee

in hand. A bit of visual deja vu as he stops at a mailbox

to pour some whisky from his flask into his cup. He takes a

sip and heads down the street

24 EXT. STREET - DAY 24

Theo passes a row of apartment buildings. As we move with

him, the multicolored facades behind him casually give way

to a wall of riot shields. He seems oblivious as he app-

roaches the intersection, where...

... Police Officers butted next to each other block off the

cross street. Theo barely glances at the human barricade,

when a Police Dog lunges at him, SNARLING. Theo jumps back,

dropping his coffee, spilling it everywhere --

THEO

Jesus!

He now notices the activity on the street beyond the

barricade: Bewildered faces of frightened NORTH AFRICAN MEN

and WOMEN, some with scarves around their heads, being lead

out of their homes by uniformed officers... a school bus,

painted over black, waiting for them in front of the building.

Then, someone YELLING.

Theo looks up to see objects, personal possessions being

thrown out of an upper-floor window. A jewelry box smashes

onto the street. A policeman trying to keep order...

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 17

7-1-07

POLICE OFFICER

Keep moving! Keep moving!

Theo moves on.

25 INT. MINISTRY OF ENERGY BUILDING - SECOND FLOOR - DAY 25

Theo at his desk, bored, killing time, staring impassively

at the baby figurines and other trappings on Shirley's

monitor.

Peter approaches, places a thick folder on Theo's desk.

THEO

What's this?

PETER

Forms 22 B and C need your

authorization. You might want to

read them first.

Theo looks up at Peter. Then, without saying a word, he

opens the folder, picks up a stamp and stamps the various

forms, barely glancing at the pages. He then signs them,

closes the folder and hands it back to Peter.

THEO

Anything else?

A beat. Then Peter turns away. As Peter heads out into the

hallway, TWO MEN pass him on their way in. One is a head

taller and a foot wider than Theo, dressed in a baggy maroon

jogging suit. The other is smaller, slickly dressed with

gold inlays in his teeth.

Theo quickly shrinks down in his chair and slips under his

desk, huddling there, listening to the SOUND of approaching

footsteps. The footsteps stop near his desk...

SMALLER MAN

Pardon me, darlin'. We've come to

visit our good friend, Mr. Faron.

SHIRLEY

Well, that's Theo's cubicle there...

The big man moves dangerously close to Theo's desk.

SMALLER MAN

Don't tell me 'e's gone fishing on

us?

Shirley giggles.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 18

7-1-07

SHIRLEY

You might try the library on the

third floor, though I've never seen

him there.

SMALLER MAN

Thank you, turtle dove.

Theo listens to the SOUND of RETREATING FOOTSTEPS. After a

moment, he crawls out from under his desk. He straightens

his jacket and heads for the door.

26 EXT. MINISTRY OF ENERGY BUILDING - ALLEY - DAY 26

Theo bangs out a side door and hurries down the alley...

27 EXT. STREET - DAY 27

Quickly putting as much distance between the office and

himself as he can. He rounds a corner, slows down, trying to

catch his breath. Up ahead, a MOTHER (30's) is pushing a

pram down the street. A YOUNG COUPLE approach, crouching to

look at the infant and cooing "Lovely, lovely baby."

Suddenly, the YOUNG MAN grabs the infant and runs. The mother

chases after him SCREAMING... and the man TOSSES the WAILING

baby to his GIRLFRIEND. The mother lunges at the girlfriend,

PLEADING, but she LAUGHS and tosses the flailing baby back

to her boyfriend -- playing a horrific version of keepaway.

The frantic mother does her best to stop them when, abruptly,

the man raises the baby over his head and SLAMS it head-first

into the pavement... The baby shatters... porcelain and

springs and computer chips flying... a tiny blue eye rolls

to a stop... The mother crumbles to her knees, wailing as

she gathers the pieces.

Theo watches the pranksters dart off LAUGHING. He doesn't

notice TWO MEN coming up behind him, pulling on ski masks.

Then, they're on him --

MALE VOICE

Keep walking...

Theo does as ordered.

THEO

C'mon guys, I'm gonna pay! Tell

Freddie, I swear I'll have his money,

all of it --

2ND MAN

Shut up.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 19

7-1-07

THEO

By the end or the week -- Monday at

the latest

Theo's rapped on the back of the head with a gun.

2ND MAN

Shut up! Shut up!

A van pulls up alongside them, the door sliding open. Theo

is shoved inside. A motorcycle skids to a stop nearby. The

gunman hops on the bike, and the motorcycle speeds off, racing

against traffic along the one-way street. The van takes off

in the opposite direction.

28 INT. VAN - DAY 28

Theo stares at four masked faces. He's frightened and

confused... Clearly these are not the men who were after him

earlier. A burlap sack is whipped over Theo's head and we...

CUT TO:

BLACK. SILENCE. THEN...

A VOICE ECHOING, as if in a vast space...

MAN'S VOICE (LUKE)

You are under the jurisdiction of

the 5 Fishes. Your basic human rights

will be respected.

SECOND MAN'S VOICE (PATRIC)

The 5 Fishes have eyes and ears

everywhere. We keep the truth flowing.

WOMAN'S VOICE

Why is he handcuffed?

MAN'S VOICE (LUKE)

It's procedure.

WOMAN'S VOICE

(an order)

Uncuff him.

MAN'S VOICE (PATRIC)

The prisoner should remain cuffed at

all times.

WOMAN'S VOICE

I don't care. Uncuff him.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 20

7-1-07

MAN'S VOICE (LUKE)

Do it.

MAN'S VOICE (PATRIC) (CONT'D)

She doesn't have the authority.

MAN'S VOICE (LUKE) (CONT'D)

Uncuff him.

From Theo's POV... as the burlap sack comes off his head,

the BLACK SCREEN becomes a blurry whitish image and...

29 INT. ABANDONED FACTORY - DAY 29

... a fuzzy, overexposed silhouette moving in front of a

light, reaching around to remove his handcuffs. A second

human shape moving closer, right up to his face and..

... slowly coming into focus: He's looking at the face of an

angel. JULIAN TAYLOR is about Theo's age. Life on the run

has taken its toll, but she still has the radiance of someone

who believes in her cause. Julian is the woman in Sandra's

photographs. A scar runs down the side of her face.

Theo blinks, everything corning into focus, a few shafts of

daylight in the otherwise huge, darkened space. Silhouettes

of his four abductors, still wearing their ski masks, standing

in the shadows.

JULIAN

Hello, Theo...

Theo staring, clearly shocked to see her. SILENCE. SILENCE.

SILENCE.

THEO

I thought you were dead.

JULIAN

Sorry about the theatrics, but it

was for your safety as much as ours.

THEO

How'd you get that nasty scar? Or

shouldn't I ask?

JULIAN

A close call.

THEO

And that didn't knock any sense into

you?

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 21

7-1-07

JULIAN

Walk with me, Theo...

She nods toward the cavernous warehouse floor. Theo seems

tentative.

JULIAN (CONT'D)

I won't bite.

She holds out her hand. Theo takes it -- Luke steps forward

and Julian waves him off with a subtle gesture. They walk

off -- the Fishes following at a discreet distance.

THEO

I'm trying to think. I can't remember

the last time I saw you.

JULIAN

You're not going to reprimand me for

not calling?

THEO

Never crossed my mind.

JULIAN

It would have made things dangerous

for you.

THEO

You're flattering yourself, Julian.

It never crossed my mind.

JULIAN

Okay.

(then)

How've you been?

THEO

Never better.

JULIAN

And Jasper and Sandra?

THEO

They're lovely.

JULIAN

How's Sandra doing?

THEO

She's brilliant.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 22

7-1-07

Julian tries to light a cigarette. The lighter sparks, and

sparks, but no flame. Theo does nothing to help her.

THEO (CONT'D)

And how about you and your

boyfriends?..

(looks back at the

Fishes)

Been busy with all these bombings

around town?

Luke steps up, lights her cigarette, turns to Theo.

LUKE

You know that's the Warden's

handiwork, not ours. We're his

scapegoat.

THEO

Right... kidnapping's more your style.

Luke leans toward Theo, his eyes cool behind his mask.

LUKE

Sorry if we frightened you.

Theo turns to Julian

THEO

Why am I here, Julian?

JULIAN

I need transit papers. Not for me. A

girl. She's illegal. She has to get

to the coast, past the security

checkpoints. Her life depends on

it.

LUKE

We'll pay you 10,000 pounds.

Julian shoots Luke a look. A beat, and Luke retreats to the

other Fishes.

THEO

Why come to me?

JULIAN

You have connections.

THEO

Not anymore. It's a brave new world.

In case you haven't noticed.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 23

7-1-07

JULIAN

You could rekindle an old

friendship...

THEO

Nobody's handing out transit papers

and they're impossible to steal.

JULIAN

You could find a way.

THEO

I'm flattered. Maybe one of your

other ex-lovers could help. You

could toss their names in a hat;

pick out the lucky winner.

Julian looks at Theo a moment, then...

JULIAN

"The only reason to breathe is to

make a difference."

Theo stops short. This seems to have an effect on him. She

faces him squarely:

JULIAN (CONT'D)

"The only reason to breathe is to

make a difference."

(beat)

You remember who told me that?

THEO

Wanna know the truth? I got it off

a fortune cookie.

There's a look of disappointment in her face, a sadness in

her voice...

JULIAN

Sorry to trouble you, Theo. My

mistake.

She turns and starts back to her comrades. Then--

JULIAN (CONT'D)

(turning back)

Ramona's. The Italian place in Camden.

Six years ago. It was my thirty-

seventh birthday. You had a little

too much to drink and fell asleep in

the booth. That was the last time I

saw you.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 24

7-1-07

And she continues walking, leaving four masked men alone

with Theo.

30 INT. VAN - DUSK 30

Theo riding with his four captors. The van jolts as it speeds

along the dilapidated road. Luke stares at Theo.

LUKE

I told Julian that appealing to your

conscience would be a waste of time.

But you'll do what we want.

(beat)

I know you need the money to pay

your debts.

(off Theo's look)

The Five Fishes have eyes and ears

everywhere.

31 EXT. BUS STOP - DUSK 31

Deserted, empty street. The van rounds a corner, pulls up

in front of the bus stop. The sliding door opens. Luke

addresses Theo:

LUKE

So when you change your mind...

Luke hands Theo an index card.

LUKE (CONT'D)

... pin this card on the notice board

at the entrance to the Camden tube.

We'll do the rest.

Theo looks down at the index card: Lost Dog, Black and White

Shelty, answers to the name of Scottie," etcetera.

THEO

Right... Been a genuine pleasure,

fellas...

He starts to get out. And Patric gives him a shove into the

street. Luke tosses some coins at him.

LUKE

Bus fare... The 5 Fishes hope you

weren't too inconvenienced.

The door slams shut, and the van speeds away. Theo watches

it disappear. WIDER: The empty street. Theo looks in both

directions, bends down and picks up the coins.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 25

7-1-07

32 EXT. APARTMENT BUILDING - NIGHT 32

Theo steps around a homeless woman sleeping on the stoop of

his apartment building. He punches in a security code.

33 INT. LOBBY - NIGHT 33

Dimly lit, paint peeling off the walls. Theo walks past the

elevator, doesn't even look at the faded sign that reads

"Out of Order" and starts up a narrow staircase.

34 INT. HALLWAY - NIGHT 34

He stops outside his door, fumbling for his keys. He hears a

creak and looks up -- the BIG MAN in the jogging suit is

charging him. Before Theo has time to react, the thug slugs

him in the stomach, knocking him backwards. Theo falls on

the steps, tumbling down.

Theo comes to a stop on the next landing, and he's hauled to

his feet by the big thug who drags him back up the stairs to

face his smaller partner.

THEO

I'm getting the money together

SMALLER MAN

(overlapping)

Are ya now?

THEO

(overlapping)

-- Tuesday...

The Smaller Man grabs Theo's hand, twists Theo's fingers

back. He SCREAMS in pain.

THEO (CONT'D)

Wednesday at the latest --

A door opens -- the Smaller Man stops, stares at a SKINNY

MIDDLE-AGED MAN looking out. A long beat.

SMALLER MAN

May I help you?

The door quickly slams shut.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 26

7-1-07

SMALLER MAN (CONT'D)

(back to Theo)

Ya think we got nothin' better to do

'an chase after the likes of you, do

ya?

(shakes his head)

I could be 'ome and warm watching a

Franky Vaughan. And Andrew could be

playing a bit a snooker. Instead,

we're 'ere all evening waitin' and

waitin' for you.

And the Small Man jerks Theo's ring finger back, SNAPS the

bone. Theo SCREAMS in agony.

The big man lets go of Theo, and Theo crumbles to the floor,

cradling his hand. The small man puts his foot on the Theo's

hands. He presses down on Theo's broken finger.

SMALLER MAN (CONT'D)

Now... ya know what I'm gonna say

and I know what you're gonna say.

So let's not bore each other to death.

(and)

Don't make me come back.

A beat, and the Smaller Man releases Theo's hand. The SOUND

of FOOTSTEPS receding. Theo crawls painfully down the hallway

to his door. He struggles to his knees, leaning against the -

wall. He then reaches inside his jacket with his good hand

and pulls out -- his flask. He manages to unscrew the top

and gulp the booze down his aching throat.

35 INT. MINISTRY OF ENERGY BUILDING - SECOND FLOOR - DAY 35

Theo walks down the hall with a bit of a limp. There's a

small Band-Aid above his eye and a splint on his finger.

Theo enters, walks with purpose toward the wall of locked

drawers, his key in hand... and stops. There are two WORKMEN

in the back of the safe room. One is on a ladder, the other

passing him some tools.

WORKMAN

(greets Theo)

Morning to you.

THEO

Something broken?

WORKMAN TWO

Installing a camera is all.

Theo considers this, then turns back toward the exit.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 27

7-1-07

36 INT. HALLWAY - DAY 36

Theo spots Peter and approaches him.

THEO

Peter...

PETER

(seeing Theo's

condition)

Jealous husband, I suppose?

THEO

(motions toward safe

room)

What's going on?

PETER

Someone's been stealing petrol

coupons.

THEO

(a beat)

Huh... Wow. Stealing.

PETER

Keep your ears open. There's a

thousand pound reward for any

information.

THEO

Wouldn't want to be in that poor

bastard's shoes.

37 TNT. MINISTRY OF ENERGY BUILDING - SECOND FLOOR - DAY 37

Theo approaches his cubicle. He stands there, pondering his

next move, and...

SHIRLEY (O.S.)

(conspiratorially)

I know who it is.

He turns, faces Shirley.

THEO

Really?

SHIRLEY

Yes, it's that Allison Hammer. Her

son's a mongoloid, you know, retarded.

(MORE)

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 28

7-1-07

SHIRLEY (CONT'D)

Their medical bills are through the

bloomin' roof. He's forty years and

acts just terrible. I was alone

with 'im for ten minutes at a

Christmas party and he showed me his

member! You tell me what you hear

and I'll split the reward.

Theo has been looking at her with a blank expression.

SHIRLEY (CONT'D)

Keep your ears open.

She starts back to her cubicle, then remembers something

SHIRLEY (CONT'D)

Oh. Some gentleman was paging you.

I connected him to your voice mail.

Theo remains frozen for a moment, before moving to his phone.

He keys in his code, listens to the message.

38 EXT. STREET - NIGHT 38

Theo frantically pushes past pedestrians, limping as he runs

through the park...

39 EXT. ALBERT HALL - NIGHT 39

The famous concert hall is now a Quietus Auditorium -- a

large banner flaps in the wind, the word "Quietus" next to

an enormous Union Jack. Theo rushes towards the building.

40 INT. ALBERT HALL - AUDITORIUM - NIGHT 40

Rolling clouds across a glorious blue sky. You almost don't

notice the pixels.

FACES lying on soft mats, staring at the clouds projected on

the ceiling. Mostly older men and women, some middle-aged.

Soothing music suffuses the ambiance, and a gentle female

voice:

VOICE

Forgiveness. Experience forgiveness.

Dwell in forgiveness. Forgiveness

towards those who intentionally cause

you pain. Forgiveness. Forgiveness

for those who unwittingly caused you

pain. Forgiveness.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 29

7-1-07

It's peaceful. It's inviting. It's Quietus. The participants

on the floor are gently dying.

FIND Sandra among the others. Her face is not the blank mask

it was before. Her eyes are now moist with profound

awareness...

ON THE OTHER SIDE OF THE GLASS

are the stands. A few dozen people on the bleacher seats.

Some are there to observe loved ones make their final passage.

Others are just looking for a warm place to sleep.

In the b.g., Theo rushes in and finds... Jasper pressed

against the glass, watching the event unfold. Jasper turns

as Theo approaches, gives a small shake of his head.

JASPER

She left a note. I didn't get here

in time.

(off Theo's look)

They won't let you in. I tried.

Jasper looks at Theo's bandaged hand.

JASPER (CONT'D)

What happened to you?

Theo dismisses the question with a shake of his head. Jasper

looks back through the glass at Sandra.

JASPER (CONT'D)

They say it's a peaceful way to go.

God knows she deserves some peace

after what they did to her...

41 THEO SAYS NOTHING. THEY WATCH THROUGH THE WINDOW AS -- 41

BELOW - ON THE MAIN FLOOR

An ATTENDANT approaches Sandra and offers her a cup. Sandra

reaches for it, her hand shaking. The Attendant steadies her

and Sandra drinks.

VOICE

Gratitude. Immerse yourself in

gratitude. Gratitude. Gratitude

for those who brought you joy.

Gratitude. Gratitude for those who

brought you pain. Gratitude.

Gratitude for your unique journey.

Gratitude. Dwell in gratitude.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 30

7-1-07

IN THE STANDS

Jasper and Theo, watching silently as Sandra's grip slips

from the cup. Her entire body relaxes as the attendant helps

her lie back down.

JASPER

We just moved to Paris. We didn't

have anything, a mattress, two cups.

We were so broke. One day I finished

early at the Sorbonne and I saw her

from the window, coming home, carrying

flowers. There was a curtain that

was our closet, and I hid behind it.

I was going to surprise her.

Behind them, past the glass, a disturbance: An OLD MAN is

resisting, he knocks away the cup as it's offered. The lights

dim.

JASPER (CONT'D)

She came in, put flowers in a drinking

glass, and she sat on the sofa just

looking at them. Daffodils. She was

twenty-seven. Her hair was dark brown.

So much of it, it would fill your

hands... She was so beautiful.

The lights fade up on the main floor, everything returned to

its state of peace. The old man lies completely still.

JASPER (CONT'D)

She was humming "I Love Paris In the

Springtime." Very softly. And she

stayed there, just like that. Looking

at the flowers. For a long time. And

you know what she was doing? She

was picking her nose.

(smiles, back in the

moment)

She always did that when she thought

no one was watching her. Did you

ever notice?

THEO

(lying)

No.

JASPER

That's what she did. She picked her

nose...

(MORE)

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 31

7-1-07

JASPER (CONT'D)

(shows his little

finger)

With her pinky.

Jasper looks down at Sandra.

JASPER (CONT'D)

She's gone.

BELOW - ON THE MAIN FLOOR

Sandra stares up at the clouds rolling across the ceiling.

VOICE

Experience the light. The light is

soothing. The light is comforting.

The light is love. It's a light

that shines forever.

42 INT. PICK-UP OFFICE - QUIETUS - NIGHT 42

Theo waiting on a plastic couch in the simple white room.

People at the counter, picking up paper bags that resemble

sacks of flour.

Jasper returns from the counter, holding one of the paper

sacks. Theo stands to meet him.

JASPER

(re: brown sack)

She's still warm.

43 EXT. QUIETUS - NIGHT 43

Outside, the street is quiet. Theo and Jasper walk. Jasper,

stoic, holding the bag of Sandra's ashes. Sudden}y-

Jasper breaks down. Crying. All of his 75 years now revealed,

all at once an old man.

FADE OUT:

FADE IN:

44 INT. ROLLS ROYCE - DRIVING - DAY 44

A uniformed chauffeur pilots the Rolls. Theo in the back.

His worn suit has been cleaned and pressed.

On the London Mall, well-dressed citizens on their afternoon

outing, some walking their dogs. Some dressed in chaps, riding

horses. A woman walking, holding the hand of a young chimp

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 32

7-1-07

in toddler's clothing. The privileged minority. A restricted

zone.

45 SOUTHWARK BRIDGE CHECKPOINT - DAY 45

The chauffeur stops at a security gate at the entrance to

the Southwark bridge. He hands papers to a security officer.

Guards check under the car with mirrors. Dogs sniff for bombs.

They are waved through.

46 INT. ROLLS ROYCE - DRIVING - DAY 46

Coming over the bridge: an imposing brick structure, its

square tower dominating the gloomy sky: the Battersea Power

Station.

47 INT. BATTERSEA POWER STATION - GREAT HALL - CONTINUOUS 47

A team of SECURITY GUARDS watches Theo walk through a metal

detector and look into a retinal scanner.

Then one of the guards leads Theo through an enormous hall.

SECURITY GUARD

Wait here.

And the Security Guard walks out, leaving him there, alone.

Theo looks further down the hallway -- he's awed. In the

middle of the marble hall, under the soft glow of a skylight

dome, in its perfection: Michelangelo's David. Theo is drawn

to the sculpture --

WOOF! Two Irish Wolfhounds laying on the floor in front of

the David. Theo doesn't speak dog, but knows that means stop.

Deep growls, the Wolfhounds standing up.

From behind the David, a man dressed in T-shirt and jeans

appears. COLIN PHILLIPS is Theo's age, but looks younger.

COLIN

(Oxford accent)

We couldn't save "La Pieta," it was

already smashed by the time we go

there. But this is pretty rummy,

eh?

THEO

My mom had a plastic one in the

bathroom. It was a lamp.

Colin approaches Theo. They embrace.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 33

7-1-07

COLIN

Hey, bro. I was surprised to hear

from you. Told Mum you called --

she sends her love.

THEO

How's she doing?

COLIN

Holding the respirator.

48 INT. REMBRANDT HALL - BATTERSEA POWER STATION - DAY 48

An endless corridor with masterpieces on both walls. Colin

throws tennis ball, and the Wolfhounds chase after it,

shrinking in the distance.

Colin and Theo carry drinks. Rembrandt's self-portraits age

as they pass.

COLIN

...the self-portraits. We have most

of them. We lost the one at the Frick.

That thing in New York was a real

blow to Art.

THEO

Not to mention people.

(then)

You've gotta admit it's a kind of

perverse. The world's gone to shit

and here you are assembling the

world's greatest art collection.

COLIN

Might as well save what made us great.

(indicates a painting)

His last.

He stops in front of Rembrandt's final self-portrait.

COLIN (CONT'D)

Look at him. Old Dutch bastard. He's

saying something. Can you tell what

he's saying?

Theo looks at the portrait.

THEO

"Oh, well..."

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 34

7-1-07

COLIN

Exactly. This bloke did some of the

wickedest masterpieces in history,

and here he is, looking at you at

the end of his days. Regretful,

mischievous... "Oh, well."

The old Rembrandt looks down at them.

49 INT. PICASSO HALL - BATTERSEA POWER STATION - DAY 49

Planes drop bombs on civilians. Black and white cubist mayhem.

Theo and Colin stand in front of Picasso's Guernica." The

Wolfhounds sit nearby.

COLIN

Things good at work, bra?

THEO

I can't thank you enough for making

that possible.

COLIN

Thank your mum. I couldn't have done

a thing if you didn't have a British

passport.

THEO

Actually, I feel stupid for asking...

but I need another favor.

Colin raises an eyebrow.

THEO (CONT'D)

I have a new girlfriend... a bit of

a Francophile.

(sheepishly)

I promised her a trip to Paris...

In a moment of passion, if you know

what I mean. I have the money. But I

was hoping you could get us the

transit papers.

COLIN

Transit papers? That's quite a favor.

THEO

I know. I'm sorry.

COLIN

Isn't your girlfriend aware Paris

isn't what it used to be? Paris

n'est plus la ville des amants.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 35

7-1-07

THEO

Her brother's there. She hasn't seen

him in five years and he's not doing

too well. Not too well at all.

(off Colin's look)

Colin, she's the one decent thing

that' happened to me. She kind of

looks to me for stuff like this...

Colin chews on this.

THEO (CONT'D)

Maybe I could pick up some art for

you.

COLIN

There's nothing left but second-rate

junk.

THEO

I guess I got myself in over my head.

I didn't have anyone else to go to.

Colin embraces the power of helping the little guy.

COLIN

Well... I can't exactly promise

anything.

THEO

(brightening)

You're a lifesaver, Colin.

COLIN

Nonsense, bro. Mummy loved your mum.

And times like these... Well... Vive

le petit mort.

THEO

Amen.

Colin opens a small silver case. He takes out a pill, offering

it to Theo, who shakes his head, staring at him.

COLIN

What?

THEO

You amaze me. A hundred years from

now, there won't be one sad fuck to

look at any of this. What keeps you

going?

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 36

7-1-07

COLIN

You want to know what it is, bra? 1

just don't think about it.

Colin pops the pill, washing it down with wine.

50 INT. PUB - NIGHT 50

ON TV: A PRETTY REPORTER outside the fence surrounding

Bexhill, speaking to a COLONEL in camouflage fatigues.

PRETTY REPORTER (TV)

...but there are some who'll ask:

isn't there a more humane way of

dealing with refugees than to lock

them in Bexhill and force them to

fend for themselves...

FROM 0.S., CHANTING PROTESTS, the BANGING of POTS and PANS.

Some sort of demonstration past the prison gates.

COLONEL (TV)

We've been tolerant to the point of

drawing criticism. Force is the only

thing stopping Bexhill from becoming

a breeding ground for terrorists.

THEO

sits alone at a table in a crowded pub, watching the TV. He

glances at rowdy patrons arguing over a game of darts.

PATRIC (O.S.)

You're in the company of the 5 Fishes.

Theo turns and sees Patric, Luke and another Fish standing

behind him.

They sit down. Patric rambles on...

PATRIC (CONT'D)

The 5 Fishes have eyes and ears

everywhere. The 5 Fishes keep the

truth flowing.

Theo looks from one Fish to the other.

THEO

One Fish, Two Fish, Red Fish, Blue

Fish.

Patric doesn't understand.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 37

7-1-07

THEO (CONT'D)

(to Patric)

Dr. Seuss. You ought to do a little

more reading, mate.

Patric's eyes flair.

THEO (CONT'D)

I can see why you guys opt for the

masks.

Luke stares at Theo, sees his bandaged finger.

LUKE

Looks like your friends caught up

with you.

THEO

(ignores him)

Everything's moving ahead, but I'll

need a photo of the girl and her

name.

LUKE

(hands him an envelope)

It's all in here.

THEO

-- And an extra 5,000 pounds for my

trouble.

LUKE

We agreed on ten.

THEO

All I could get were joint transit

papers, which means I'll have to

escort the girl. Extra time means

extra money. So now it's fifteen.

LUKE

Ten's as high as we can go.

THEO

Find another sucker then.

Theo rises to leave. Luke grabs his arm.

LUKE

Twelve, take it or leave it.

Theo stares a beat.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 38

7-1-07

LUKE (CONT'D)

Thirteen.

THEO

Fifteen's my lucky number.

PATRIC

The hell with the fuckin' Yank.

THEO

If you're short, you could always

kidnap somebody. Rob from the rich,

give to the poor, isn't that what

you guys do?

Luke stares at Theo, then gets up to leave. The other Fishes

follow. Theo watches them walk off, then sits back down. He

takes a swallow of his pint, turns his attention to the TV.

ON TV: Footage from a surveillance camera. A man walking

alone down a remote, poorly illuminated street. Emerging

from the darkness... dozens of wilding Zeds.

TV VOICE

...a security camera capturing the

horrific assault of a 43-year-old

man from Shoreditch by a gang of Zed

hoodlums...

The Zeds swarm around the man, who disappears under their

onslaught. A moment later, the Zeds withdraw into the night.

One Zed left behind, holding a deep gash, staggering...

TV VOICE (CONT'D)

...it's not clear if the Zed was

stabbed by the victim or by one of

his own gang.

The wounded Zed takes one step and falls to his knees beside

the victim, who lies motionless on the sidewalk, half-naked,

picked clean...

OVER: The CHANT of English football...

51 EXT. ENGLISH FOOTBALL MATCH - DAY 51

KICK! A cleated foot propels the ball into the air. Men

fight their way to it. We're well into a hard-fought English

football match. Players smeared in sweat and mud.

Theo watching the match. Drinking a beer -- hair of the dog.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 39

7-1-07

An OLDER WOMAN, 60's, stands in a front row, blocking his

view -- she casually moves her long gray hair from her neck

revealing an image penned on her neck: five fish. She walks

off. Theo gets up and follows her.

On the walls, a billboard: "REPORT ANY SUSPICIOUS ACTIVITY."

52 EXT. EXIT TUNNEL - STADIUM - DAY 52

The older woman walks through a tunnel, exiting the stadium.

Theo follows, losing her in the shadows for a moment as his

eyes adjust to the darkness, then... suddenly Julian is beside

him. The older woman heads in another direction.

JULIAN

Smile.

(discreetly motions

toward a security

camera)

You look good in that shirt...

THEO

You bought it for me, remember?

(beat)

Is all this cloak and dagger

necessary?

JULIAN

Yes. Have to be sure we're not

followed.

A pair of cops appear in he blinding light at the end of the

tunnel. She holds out her hand.

JULIAN (CONT'D)

Take my hand.

Theo hesitates.

JULIAN (CONT'D)

Lends credibility.

She leans into his shoulder, hiding the scar on her face

from the two cops who pass in the opposite direction.

53 EXT. STADIUM - DAY 53

The crowd ROARS as one of the teams scores.

Julian leads Theo to a bus stop. A double-decker starting to

leave. She tugs Theo's arm and they run, catching up to it,

jumping on through the rear door.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 40

7-1-07

54 INT. DOUBLE-DECKER BUS - CONTINUOUS 54

Theo and Julian sit at the front of the bus, their backs -

toward the overhead security camera. Theo is a bit out of

breath. She looks over at him, playful, seductive...

JULIAN

(whispers in his ear)

Remember when we used to ride the

buses?

Her hand tightens around his, passion in her gesture

impossible to tell if it's real... or an act.

55 EXT. STREET - DAY 55

The double-decker chugs through the outskirts of London.

Very few people. Shuttered stores. Abandoned flats.

56 EXT. BUS STOP - CITY OUTSKIRTS - DAY 56

The bus rolls away revealing Julian and Theo. They cross the

street. She puts her arm around him. He looks at her, and

for a second it seems he might kiss her.

A FIAT MULTIPLA passenger wagon comes around the corner,

stops in front of Julian and Theo. The back door opens.

LUKE

Get in.

57 INT. MULTIPLA - CONTINUOUS 57

Julian gets in the front. Theo climbs in the back, looks

around. Luke at the wheel, two other women in the backseat.

THEO

So this is the elite unit?

No response. Luke shifts into gear, drives off.

Theo glances at the woman beside him. KEE (19), brown skin,

North African descent. The world was already falling apart

by the time she was born. She's a Zed.

THEO (CONT'D)

(to Julian)

Is this the girl?

JULIAN

Kee, this is Theo.

Theo locks eyes with the Zed...

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 41

7-1-07

KEE

Fuck you staring at?

THEO

Apparently the pleasure is all mine.

Julian looks around the car, past Luke to the third woman.

JULIAN

This is Miriam...

MIRIAM {40s, black, simply dressed. She looks at him, nods.

LUKE

We're going with you to Canterbury

Road. It's before the first

checkpoint.

THEO

Why?

LUKE

Because we want to. We'll take the

old road and you'll drop us where we

say. After that, the two of you

will be on your own.

THEO

Aren't you forgetting something?

Luke reaches down and tosses a black bag onto Theo's lap.

Theo look inside at stacks of notes.

THEO (CONT'D)

Did you roll an old lady?

Luke glares at him through the rear-view mirror.

LUKE

We took up a collection for your

soul.

THEO

Hallelujah...

He turns to look at Julian. The sunlight plays in her hair,

her smile like the Mona Lisa. He looks past her, out the

window, the bright sunlight bleeding in as we FADE TO WHITE...

THE WHITE SLOWLY BECOMING OCEAN FOAM...

The sound of... THE SURF...

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 42

7-1-07

A glistening blue wave, rolling luxuriously toward the beach.

The backlit woman in the sarong, her beautiful form moving

closer.. .

Theo in the sand, smiling, in heaven... as she approaches...

Theo shades his eyes as she nears... and now we see... the

woman is Julian Julian's face is soft and beautiful, her

hair is flowing in the breeze.

THEO (CONT'D)

Jules...

She lowers her tray with the drink toward him, smiles and...

THEO (CONT'D)

What do You want from me, Jules?

JULIAN

(tender reprimand)

Theo....

(then)

You're snoring...

58 INT. CAR - DRIVING - DAY 58

Theo asleep. A hand reaches over and nudges him awake.

JULIAN

Hey there. You're snoring.

THEO

(coming to)

No I wasn't.

JULIAN

How would you know?

(to the others)

He always snored.

THEO

I did not. Where are we?

JULIAN

Canterbury.

Theo looks over at Kee.

THEO

So why's it so important to get this

girl out of the country? She rob a

train, kill a cop, blow up a building?

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 43

7-1-07

No one responds.

THEO (CONT'D)

You're right, I don't want to know

anyway.

Kee turns from Theo to Julian

KEE

(to Julian, re: Theo)

You once was dotage for this berk?

JULIAN

Two or three lifetimes ago. We met

in the states. We weren't much older

than you. Theo was an activist then.

Miriam LAUGHS, can't believe it. Theo ignores the slight.

THEO

An activist was what you wanted me

to be. I just wanted to get laid.

JULIAN

We were at Berkeley. Theo was pissed

that all the money for health and

education was going to defense

contractors. So he had this idea:

Let's go to Seattle and chain

ourselves to the sculpture in front

of Boeing's corporate headquarters.

Naked.

THEO

Naked was your idea.

JULIAN

We got shy, stopped at our underwear,

thank God, and we chained ourselves

to the sculpture, and we threw away

the key. Total commitment. So we're

waiting for the employees to arrive.

Waiting for the TV cameras to show

up. And it's cold. And nobody is

coming. And it keeps. getting colder.

So we start yelling: Hello?.. Help?

I mean, where's a surveillance camera

when you need one? Finally a patrol

car drives up. The cops get out,

they're staring at us. We're chained,

we're shivering, we're in our

underwear.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 44

7-1-07

Julian and Theo looking at each other, reliving this moment.

JULIAN (CONT'D)

(laughing)

Cop says, "What are you doing?" And

you say, "Protesting." Cop says "Come

back tomorrow." And I said, "Why?"

Cop says--

THEO

"It's Columbus Day."

JULIAN

Yeah.

(and)

A week later we ran off and got

married.

MIRIAM

Married!

THEO

And six months later we ran off and

got divorced.

(beat)

Julian was used to giving herself to

the masses.

JULIAN

(amused)

You're really still there, eh?

Miriam spots something out the window.

MIRIAM

Look out!

Through the windshield, up ahead: a BURNING CAR rolling down

a hill, toward the road they're travelling on. Luke

accelerates, the Multipla responds grudgingly.

MIRIAM (CONT'D)

What are you doing?!

LUKE

We can make it!

The Multipla gaining speed -- The burning car careening down

toward the road... It looks like they may beat it...

THEO

Go!

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 45

7-1-07

But instead, Luke slams the brakes, screeching to a stop,

just misses --

ON THE ROAD

-- the burning car as it cuts them off and -- SMASH! --crashes

into a parked, abandoned vehicle. Flames rise from the car,

blocking off the narrow Road.

INSIDE THE MULTIPLA

Tense silence.

LUKE

This is not good.

Then: WAR CRIES.

EMERGING FROM THE WOODS

ZEDS. Faces painted, armed with stones, sticks and knives.

The gang moves in a wave, like a tribe of hunters, running

toward the car --

INSIDE THE MULTIPLA

CRACK! The first stone hits the window.

JULIAN

Go around!

Instead, Luke throws the car into reverse, screeching the

vehicle backwards. The Zeds race after the car. CRACK! Sticks

and fists pounding, bodies piling on...

Luke keeps the pedal to metal, screeching away in reverse,

the last Zeds dropping off, giving chase, but can't catch

up.

A lone MOTORCYCLE emerges from behind the burning car, two

riders in masks weaving through the running Zeds. It speeds

towards the Multipla, gaining on them.

INSIDE THE MULTIPLA

Luke can't go any faster in reverse, the motorcycle closes

in, alongside them now. The Zed on back, eyes visible for an

instant through his black mask.

The motorcycle drops back, riding now in front of the car

and...

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 46

7-1-07

Theo sees the Zed on back of the motorcycle straighten aiming

a high-powered RIFLE.

THEO

He's got a gun --

BAM! The bullet crashes through the windshield -- Julian

rocked by the impact, blood spraying. Everyone SCREAMING in

terror and disbelief:

VOICES

(in car)

She's hit! She's hit!

LUKE

(screaming to Miriam)

Get Kee down!

Miriam covers Kee with her own body. Theo moves to Julian

She's been hit in the neck, bleeding badly. Her eyes are

open, alive. Barely.

MIRIAM

Put pressure on the wound!

THEO

Godammit, godammit!

MIRIAM

Stop the bleeding! Use your hand!

ROAD

The motorcycle accelerates again, moving back alongside them.

INSIDE THE MULTIPLA

Theo sees the motorcycle approach, the Zed on back, pointing

the gun at him, about to shoot and...

He throws open his door --

ROAD

WHACK! Theo's car door SLAMS into the motorcycle. The bike

wobbles. The driver trying to keep balance, but...

The motorcycle tilts and falls, throwing the gunman into the

grass, the driver bouncing across the pavement, leaving a

lot of skin behind.

INSIDE THE MULTIPLA

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 47

7-1-07

Luke slows the car just enough to turn, spinning a 180,

heading away from he ambush, finally driving forward.

LUKE

How is she? How's Julian? She's

bleeding a lot...

Theo holds her throat wound with both hands, trying to dam

the blood with his fingers.

THEO

Hang on, Jules, hang on...

Julian reaches toward her throat, grabbing one of Theo's

hands. She squeezes it. Holding his hand tightly.

Miriam rubs her palms together, laying healing hands onto

Julian's head. Holding them there.

MIRIAM

She's making her transition.

Julian's grip on Theo's hand loosens. She is dead. Everyone

is silent. Then In the distance, SIRENS.

THEO

Jesus.

A police caravan, two squad cars and a van, coming from the

opposite direction. Luke plays it cool, maintaining his speed,

as the caravan heads right toward them.

The caravan flies past, heading toward the scene of the

ambush. There's a moment of relief. Until-

In Luke's rearview mirror: one of the police cars splits

from the caravan, turning around, coming back.

LUKE

Jesus.

Sirens screaming, the police car closing in. Luke is sweating.

Neither slowing nor speeding up.

KEE

Go, go, go, go, go!

MIRIAM

You have to pull off!

The Police are right on their tail. They have no choice.

Luke eases the car to a stop.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 48

7-1-07

ROAD

The police car skids to stop behind the Multipla. Two POLICE

OFFICERS instantly out of their car, guns drawn:

COP 1

Let's see your hands!

COP 2

Your hands, let's see your hands!

IN THE MULTIPLA

Luke watches the two police officers approach.

COP 2 (CONT'D)

Get out of the vehicle!

Miriam opens her door, Theo opens his, starts to get out...

ROAD

Luke swings his door open and stands. One hand raised in the

air.

LUKE

We were attacked by Zeds -

COP 1

Your hands!

Luke pulls his other hand from the car --

BAM! Luke's other hand is holding a gun, and he's shot the

First Cop through the heart. Before the Second Cop can react,

Luke swivels

BAM! Luke gets off another shot. And the Second Cop crumples

to the ground... but manages to fire a round --

BAM! Luke finishes him off.

The echo of the gunfire dissipates. Theo standing there.

Looking at the two cops bleeding on the ground. Silence.

KEE

The fuck?

LUKE

Let's go.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 49

7-1-07

THEO

(stunned)

What did you do?

MIRIAM

Let's go!

Theo doesn't move. Still reeling. Luke levels the gun at

Theo.

LUKE

Let's go.

Luke holding the gun on Theo. Theo glaring back at him. Miriam

sees how close Luke is to pulling the trigger and...

MIRIAM

Luke! No!

(firmly to Theo)

Get in. Now!

Theo gets in the car. Luke hands the gun to Miriam.

59 INT. MULTIPLA - DRIVING - DAY 59

Luke driving off. All business, taking control.

LUKE

We'll need a new car. We have to get

off the main roads--

THEO

You just killed two men.

LUKE

Had no choice.

THEO

No choice -- ?

MIRIAM

He's right.

LUKE

We need to find a safe house.

Miriam reaches forward, brushes her hand over Julian's eyes,

closing them. Theo looks at the blood on his hands.

60 EXT. WOODS - DAY 60

Theo carries Julian's body through the woods, Miriam

following. He lays Julian down between two trees.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 50

7-1-07

Theo looks at Julian's pale, bloody corpse. A sensation

begins to form: anguish.

MIRIAM

She's at peace...

Theo turns to Miriam. She has tears in her eyes.

THEO

She's dead.

MIRIAM

All is well. She died for something

she believed in.

THEO

She died for nothing!

MIRIAM

If that's what you choose to believe,

Mr. Faron.

Kee is waiting down the hill, next to the Multipla.

KEE

He's coming.

HONK! HONK! An old Vauxhaul sedan pulling up. Luke at the

wheel.

Miriam and Kee start toward the car. Theo lingers, alone,

in private grief, looking at Julian's body. Then he walks

off, the satchel of money in his hand.

61 INT. VAUXHAUL - DRIVING - NIGHT 61

Cold rain beats steadily against the windshield. Theo sits

in front, the wipers scraping shadows across his face.

In the back, the shadows from the rain on the windows play

on Miriam and Kee' faces, blending with their tears.

Luke puts on the turn signal. Getting off the main road.

62 EXT. MUDDY ROAD - CONTINUOUS 62

The Vauxhaul struggling up a muddy, rutted road.

63 INT. VAUXHAUL - NIGHT 63

Luke honks three times. Through the windshield. the

headlights illuminate an old farmhouse. Two men walk out the

door. One of them holding a rifle.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 51

7-1-07

LUKE

Tom and Ian. They're loyal Fishes.

64 EXT. FARMHOUSE - CONTINUOUS 64

The Vauxhaul parks in front of the stone farmhouse. Luke

turns the car off. The two men approach. .

TOM (58), strong, dark features, a farmer with the wrinkles

and weathered skin that comes from working the soil. IAN

(40), shorter, fine features, small-town bureaucrat, the

pale skin of a man who shuffles paper under fluorescent light.

Tom holds a rifle, an AK 49, the next generation.

IAN

Everything's been taken care of.

TOM

It's an honor, sir.

LUKE

Hide the car, Tom. Don't block it.

We have to push-start it.

TOM

Yes, sir.

LUKE

(Re: Kee and Miriam)

This is Kee, this is Miriam. They'll

need a place to wash up and rest. We

need to convene.

KEE

How 'bout Julian's mate?

IAN

We'll watch him.

LUKE

He needs a scrub. Get him a clean

shirt..

Luke looks at the black satchel in Theo's hand.

LUKE (CONT'D)

I believe that belongs to the Fishes.

(off Theo's look)

Clearly you won't be fulfilling your

part of the bargain.

Luke holds cut his hand. A beat. Theo gives him the satchel.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 52

7-1-07

LUKE (CONT'D)

Tomorrow we'll give you a lift back

to London.

65 INT. BATHROOM - FARMHOUSE - NIGHT 65

The bathroom is small, dank, unkept. Theo stands in front

of the mirror after his shower. He wipes the mist off the

mirror and looks at himself. Reflected in the mirror, he

sees something on the wall behind him. He turns...

AN OLD PHOTO. A weathered portrait from thirty years back,

taken in front of the same farmhouse: a man, a woman... and

their five chldren. All five kids hanging on a tire hung

from a large tree. Testament to a world now gone.

66 INT. BEDROOM - FARMHOUSE - NIGHT 66

Theo walking out of the bathroom wearing a fresh shirt. Tom

is seated in a chair, waiting, holding his rifle.

TOM

Shirt fit?

THEO

It's fine, thanks.

TOM

(proud)

We've got an important meeting going

on. Fishes from all over the place.

Beyond, through the window, a car driving up. Ian greeting

the TWO MEN who step out.

TOM (CONT'D)

Luke sent this for you.

Tom hands him a bottle of whiskey. Theo accepts it with the

sad smile of someone aware he's being bought.

THEO

You thank him for me.

Theo heads for the door.

TOM

If you're going out, take a coat.

Catch a cold in this weather...

Tom points to the coat rack. Theo crosses to it and glances

through an open door into the next room: Luke is putting the

black satchel in a closet.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 53

7-1-07

67 EXT. FARMHOUSE - NIGHT 67

The rain has stopped. Theo, wearing a long tweed coat, stands

outside the farmhouse. He takes the first sip from the bottle.

Tom catches up, rifle in hand.

TOM

I'm in charge of watching you.

THEO

You're doing a good job, Tom.

Theo offers him the bottle. Tom shakes his head.

TOM

Alcohol is a tool of the government

to numb the people.

Theo takes another swallow

THEO

This your farm?

TOM

House is mine. and the cows.

Consortium took the land They pay me

shite.

Theo notices the old tree.

THEO

That used to be a swing, right? A

tire swing.

TOM

Yeh.

A frayed rope dangles from a thick branch, moving with the

breeze. A faint smile on Tom's face, a memory.

TOM (CONT'D)

Children's stuff.

THEO

Yeah, children's stuff.

From a short distance, Miriam shouts to Theo:

MIRIAM

Mr. Faron, Kee would like a word

with you. She's in the barn.

(to Tom)

It's okay, Tom. I'll watch him.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 54

7-1-07

Theo gives a nod to Tom, then starts walking toward Miriam.

TOM

Mr. Faron?

THEO

Yeah?

TOM

You're from America?

THEO

Yeah.

TOM

I'm sorry about what happened there.

THEO

Thank you, Tom.

68 INT. BARN - NIGHT 68

Theo steps through the wooden door. Miriam stops at the

threshold.

MIRIAM

I'll wait outside.

Miriam closes the door. The old stone barn houses forty cows

and industrial milking equipment. Theo spots Kee standing

among the cows in the back. He starts toward her and...

KEE

You know they chop the poor cow's

tits? They do -- zzzt. Gone. Only

leave four. To fit the machine. Why

not make machines to fit the cow?

Wacko, eh?

He stops, a few yards from her now.

THEO

Something on your mind, Kee?

KEE

Julian said anything goes spooky, I

could talk to you. Said to trust

you. Said you'd get me out of

England.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 55

7-1-07

THEO

Sorry, Kee, it's out of my hands.

You got plenty of friends, they'll

take care of you.

KEE

But Julian said only trust you.

THEO

Yeah, well, Julian was wrong.

Theo turns to leave.

KEE

You can't go.

Kee begins to unbutton the front of her dress.

KEE (CONT'D)

You can't leave me.

THEO

Don't...

KEE

Got to help me.

Theo wants no part of this.

THEO

(annoyed)

Don't...

Kee steps from behind the cow. Her arm covering her swollen

breasts, her hand covering her panties. She's staring straight

into his eyes.

Theo is paralyzed at the sight of her naked form. The curve

of her hip. Her hair dangling over her shoulders. Her taut

belly. A million possibilities flash through his mind, but

there can only be one explanation: Kee is pregnant.

THEO (CONT'D)

(stunned)

Jesus Christ.

And BAM! -- The barn door behind Theo slams open. Luke walks

in. Ian and Miriam hurrying in after him.

LUKE

What's going on here?

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 56

7-1-07

Kee immediately retreats behind the cow, covering herself

up.

LUKE (CONT'D)

What is this then?

Miriam steps forward.

MIRIAM

She wanted him to know.

LUKE

And who is she? Nobody authorized

it.

MIRIAM

It's her body.

Luke looks at Miriam. Seems to consider this. Then:

LUKE

We're meeting in five minutes.

Luke turns an eaves.

69 INT. FARMHOUSE - NIGHT 69

ON TV: Grainy footage of the Multipla approaching from the

opposite direction, the windshield blasted out. The image is

blurry. Then a series of FREEZE FRAMES: Kee, Luke, Miriam,

Julian, and Theo.

NEWSWOMAN'S VOICE

Any citizens with information

regarding the identity of these

killers should report to the Ministry

of Security immediately.

Scrolling below the images: "20,000 pound reward for

information leading to the arrest of each of these criminals."

NEWSWOMAN'S VOICE (CONT'D)

Do not try and approach them directly:

they are considered armed and

extremely dangerous...

Luke shuts off the TV with the remote and turns to the -

assembly of the Five Fishes -- about fifteen men, a few women --

gathered in the musty living room. Theo stands in back.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 57

7-1-07

LUKE

This was broadcast an hour ago. It's

only a matter of time before

identifications are made. For the

present, it's too dangerous to proceed

with the original plan.

Kee squeezes Miriam's hand.

MIRIAM

But Julian wanted her to go to

Iceland.

FISH 1

Not all of us agreed on that.

LUKE

It's too dangerous

THEO

(interrupting)

Make it public!

Theo's uninvited opinion draws glares from around the room.

FISH 2

She is public -- She was on the telly!

A dead cop!

LUKE

The Warden would never let the people

know that an illegal became pregnant.

He'd lock Kee up, take the child and

parade an Englishwoman as the mother.

(beat)

And a baby in the hands of the Warden

would perpetuate the regime.

MIRIAM

That's why we must go to Iceland!

FISH 4

Yes-- The Human Project! They're

all waiting for her. The scientists.

LUKE

It's too late for that. Our faces

are on TV, we'd never be able to

reach the coast. It was agreed that

getting Kee to Iceland was the best

choice, but the reality has changed.

(MORE)

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 58

7-1-07

LUKE (CONT'D)

We will have to adapt to it: The

baby will have to be born here. After

the birth, when the time is right,

we will show the country we can do

what the government cannot --

(pauses for effect)

Deliver.

MIRIAM

Julian said this shouldn't be about

politics.

He turns to Miriam.

LUKE

I loved Julian We'll follow the spirit

of her thinking, but we must salvage

what we can from an untenable

situation.

He looks out at the others...

LUKE (CONT'D)

We have all suffered under the

tyrant's heel. Our brothers and

sisters have been tortured,

imprisoned, murdered, because their

hearts burned with the flame of truth.

It's this flame the Warden fears. It

is this flame that spreads. We have

been handed a torch in the form of a

child. As the flame of truth

obliterates darkness, so shall this

new flame destroy the Warden and his

regime!

SHOUTS of "Yes!"; "He's right!"

LUKE (CONT'D)

The Uprising is assured!

More CHEERS from the crowd as they look to Luke, unified--

the Fishes have found their new leader.

Theo turns to Tom, standing beside him.

THEO

Quite a speech.

TOM

Luke spent some time at the pulpit.

He was a minister.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 59

7-1-07

THEO

A man of God.

70 EXT. FARMHOUSE - NIGHT 70

Quiet. One light burns in the living room. Tom keeping guard

at the door. The hum of a motorcycle in the distance, growing

closer. Faintly, its HORN sounds three times.

71 INT. BEDROOM - NIGHT 71

Theo asleep, lying in a lower bunk. A CREAK. Past Theo's

face, a FOOT descends the bunked ladder. Theo's eyes open:

Fish 1 is covertly climbing down the ladder. He quietly

joins Fish 2 who is freshly out of bed and is looking out

the window. From outside, MUFFLED VOICES. The two Fish

slip quickly out of the room.

Theo gets up, moves to the window. Theo's POV: Two Zeds on a

motorcycle... the driver straddling the bike, the rider

slumped over, clinging to him. Theo recognizes the driver:

Patric. Cut, bloody, clothes torn, soaked to the bone.

Patric is pleading with Luke and Ian.

PATRIC

...quickly!.. quickly!.. He needs to

be treated.

Fish 1 and 2 (from Theo's room) join them. Ian motions toward

the slumped figure.

IAN

Take him to the barn.

FISH 1

Aye, sir.

IAN

Stay on high alert.

Luke, Ian and Patric head toward the house, disappearing

from Theo's view.

72 INT. HALLWAY 72

Theo's bare feet coming down the stairs. He stops when he

sees Luke and Ian step into the front hall.

IAN

(to Tom)

You have a First-Aid kit -- medicine?

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 60

7-1-07

TOM

Mostly for cows.

IAN

Hydrogen peroxide, bandages, clean

towels, whatever you have, bring it

to the barn. And for God's sake,

hide that fucking motorcycle.

Tom disappears into the bathroom. Luke, Patric, and Ian head

into the kitchen and close the door.

Theo starts down the stairs, toward the back door as...

Tom steps out of the bathroom with an armful of medicine and

supplies. No place to hide. Theo backs against the wall,

waiting for Tom to pass. Tom walks out the front door.

73 EXT. FARMHOUSE - NIGHT 73

Theo steps out the back door... SQUISH! Theo's expression

his socks are soaked in the cold mud. He sloshes quietly

alongside the farmhouse, no coat, shivering in the cold. He

reaches the kitchen window and sees:

Luke pacing, Patric in a chair, Ian leaning on the table.

LUKE

What were you thinking? You realize

you put the whole mission in jeopardy?

PATRIC

What was I supposed to do? You saw

how he was! Bloody piece of pulp.

And all the fuckn' police coming.

We had to hide in the woods for hours!

LUKE

You shouldn't have come!

PATRIC

But he's my cousin! I don't know

what's wrong, I think he's all broken

inside, I'm telling you, he needs a

doctor.

LUKE

(softens)

Don't worry, we'll take care of him.

PATRIC

Where's the American Bastard? I'm

goinq to kill him!

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 61

7-1-07

LUKE

You can do that, but tomorrow --

after we move "the girl.

Theo has seen enough. He moves away from the window, sloshing

back along the side of the house.

74 INT. FARMHOUSE - HALLWAY - NIGHT 74

Theo walks stealthily down the hallway. Stops at the door to

a room. Checks to make sure it's safe, then enters:

75 INT. ANOTHER BEDROOM - CONTINUOUS 75

Miriam sits up in bed.

MIRIAM

What do you want?

THEO

Shhhh.

Kee awakening--

KEE

What's going on'?

THEO

Luke killed Julian

MIRIAM

Ballocks.

THEO

That was Patric on the motorcycle.

I'm getting the hell out of here. I

suggest you come with me.

The two women exchange a look. But don't move.

THEO (CONT'D)

Suit yourselves.

Theo walks back out the door. The two women, looking at each

other, unsure.

76 INT./EXT. FARMHOUSE - NIGHT 76

Theo dons the tweed overcoat, looks out the side door: There's

a row of six cars parked in front of him. Two Fishes standing

nearby. Activity in the barn.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 62

7-1-07

Theo steps out the door... SQUISH! Theo's expression -- he

forgot to get his shoes. He continues, moving quietly to the

car in front of him. He opens the door...

INSIDE THE FIRST CAR

Through the windshield, Theo sees the Fishes up ahead. He

reaches down to the hood release -- POOK! The hood pops open.

The Fishes don't hear it.

OUTSIDE THE FIRST CAR

Theo squatting, sneaking around to the front of the vehicle.

Lifting the hood quietly. Reaching in... YANKING OUT the

distributor cap. He gently lets the hood down.

INSIDE THE SECOND CAR

Theo repeating the operation. Reaching for the hood latch,

when:

Fish 2 returns from the barn, on a beeline for the car. His

hands and coat stained with blood. Theo hunches on the car

floor.

FISH 2

(to the nearby Fishes)

Shite, he looks bloody awful.

Fish 2 reaches in the car, just above Theo's head, feeling

for: a pack of cigarettes on the dash.

FISH 2 (CONT'D)

His bones are sticking out, no skin,

no way to hold the blood in...

Fish 2 snags the cigarettes, walks off. Theo watches them

recede, then tugs the hood release. FOOK!

OUTSIDE THE SIXTH CAR

Theo has the hood up on the last car, he slips the distributor

cap in his coat pocket, eases the hood down, glances over

at...

77 THE FARMHOUSE - NIGHT 77

Two Fish are turned away, standing near the front door, trying

to stay alert, trying to stay warm.

THEO

backs away from the car and...

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 63

7-1-07

A HAND reaches for his shoulder. He jumps -- spins o see

Miriam and Kee. His reflex causing Miriam to GASP and...

78 THE FARMHOUSE - NIGHT 78

One of the two Fish standing guard turns toward them...

THEO

gestures down! And Miriam and Kee duck below the fender.

Theo's pissed off.

THEO

(low)

Shit.

O.S., the sound of FOOTSTEPS approaching. The FOOTSTEPS stop.

A beat. Then the FOOTSTEPS recede.

Theo inches back up, looking over the fender to see...

79 EXT. FARMHOUSE 79

NIGHT

The two Fishes are near the front door again, turned away.

THEO

Okay. Let's go.

And Theo leads Kee and Miriam to the Vauxhaul, the first car

parked in the row. Quietly opens the back door for Kee. She

slips in, while Miriam moves to the front passenger seat.

They silently shut the doors without letting them latch.

INSIDE THE VAUXHAUL

MIRIAM

Theo?

Theo turns to her and...

THEO

Stay put. Keep quiet.

Theo opens the door to leave...

MIRIAM

But--

And he's gone.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 64

7-1-07

80 INT. FARMHOUSE - KITCHEN/HALLWAY - NIGHT 80

Theo grabs a butcher knife off the kitchen table, he moves

quickly and silently down the hall to Luke's room. Opens

the bedroom door and moves toward the closet.

WITH THEO

CLOSE as the butcher knife slides between the door and door

frame. The lock snaps and the closet door opens, revealing...

... THE SATCHEL OF MONEY.

INSIDE THE VAUXHAUL

The driver's door opens, Theo gets in and tosses the satchel

down at Miriam's feet.

MIRIAM

You're risking our lives for that?

He gives her a look and turns the key in the ignition and

HARUMPH! After the first spark, the engine dies.

Through the windshield: Two nearby Fishes REACT to the

sputter.

THEO

(quietly)

Shit!

Miriam stares at him, angry and scared. Theo tries again

HARUMPH! Nothing.

MIRIAM

What happened?

THEO

Battery's dead.

Through the windshield: the Fishes start walking to the car.

FISH 6

Mark?

Theo releases the brake and pushes in the clutch. The car

starts rolling slowly down the steep, muddy road. In the

direction of the approaching Fishes.

THEO

Shut the doors!

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 65

7-1-07

Miriam and Kee and Theo pull their doors shut. Miriam hits a

switch -- FWICK! The car doors lock.

FISH 6

Mark?

TOP OF DRIVEWAY

The Vauxhaul picking up a little speed, bouncing down the

steep, rutted road, heading right at the Fishes.

FISH 6 (CONT'D)

(shouting the alarm)

Alert!

Theo checks the speedometer: 5 mph.

MIDDLE OF DRIVEWAY

Fish 5 stands in the muddy track holding up his gun, pointing

it at the oncoming car.

FISH 5

STOP!

The car still coming.. Fish 5 about to shoot...

HOUSE

Luke steps out of the door

LUKE

NO! DON'T SHOOT!

MIDDLE OF DRIVEWAY

Fish 5 looks confused, lowers his gun, the car still rolling

toward them. He and Fish 6 try stopping the car with their

hands, but the weight and momentum of the car is too much

for them. They're forced to step aside.

More Fishes come running from the barn. Patric tearing out

of the house...

LUKE (CONT'D)

The girl's in the car! Don't shoot!

IAN

Somebody get a car!

MIDDLE OF DRIVEWAY

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 66

7-1-07

Fish 5 and 6 chase down the slow-moving car, grabbing the

doors, but they're locked. Fish 5 sticks his hand through

the half-open window, trying to pull the car to a stop...

81 INSIDE VAUXHAUL 81

Kee punches the intruding hand, trying to break its grip,

but Fish 5 hangs on...

TOP OF DRIVEWAY

More Fishes join the chase. So does Patric, running down the

muddy road after the car...

Two other Fish head for the row of parked cars.

INSIDE VAUXHAUL

Kee bites the intruding hand. Fish 5 yelps, releasing his

grip, and the car gains momentum. Fish 6 slips down in the

mud.

TOP OF DRIVEWAY

Fish 2 hops out of the second car.

FISH 2

It won't start!

INSIDE VAUXHAUL

Theo turns: they now have some distance from their pursuers.

He checks the speedometer -- 10 mph.

THEO

Here we go...

Theo shifts into second gear, releases the clutch: Ha-RUMPH!

The car shudders, but doesn't start. He tries it again --

HA-RUMPH! No success. And the car slows, nearly stops.

Kee looks out the back window: the Fishes are gaining.

KEE

They're coming!

Theo puts in the clutch and the car starts rolling again.

THEO

(begging the car)

Go, go, go, go, go...

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 67

7-1-07

The Fishes getting closer. Patric is racing full tilt,

running faster than the rest.

TOP OF DRIVEWAY

At the row of cars, two Fishes push the second car, getting

it rolling. As it picks up speed, the Fishes jump in, the

momentum carrying them downhill...

INSIDE VAUXHAUL

They approach the end of the muddy track, one big ditch,

right before it intersects the paved road.

Speedometer: 9 mph.

Theo shifts into second gear, about to release the clutch,

when he turns to see: Patric has caught up, running even

with the back bumper, gaining.

MIDDLE OF DRIVEWAY

The second car coming downhill picks up speed.

INSIDE VAUXHAUL

Theo can't afford to slow down, lets the car keep rolling.

Patric catching up, keeping pace, focusing on Theo, raising

a pistol.

PATRIC

(shouting)

Got a shot! Got a clean shot!

Theo in disbelief, Patric running alongside, about to shoot

him at close range, when Kee kicks open her door and --

FWAK! Kee's door hits Patric's back, tripping him up, sending

him tumbling, bouncing hard across the mud and rocks.

The car headed right for the ditch--

THEO

Hold on -- !

BOTTOM OF DRIVEWAY

The car crashes into the ditch, throwing up mud. The momentum

carries the car through the ditch, flying up onto the paved

road, where it bounces to a complete stop.

INSIDE VAUXHAUL

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 68

7-1-07

Theo looks back to see...

BOTTOM OF DRIVEWAY

The Fishes still running down toward them. The second car is

coming fast, right behind the pursuing Fishes...

PAVED ROAD

Theo jumps out of the Vauxhaul.

THEO (CONT'D)

(to Miriam)

You know how to push-start a car?

Miriam slides over to the driver's seat.

MIRIAM

Just push! Push!

Theo runs to the back of his car. He's wearing only socks.

He starts pushing. As the car starts picking up a little

speed -

HA-RUMPH! Miriam releases the clutch. Stopping the car.

THEO

(annoyed)

Wait till it goes faster!

Theo looks back:

BOTTOM OF DRIVEWAY

The Fishes part like the Red Sea, making way for the fast

approaching second car. Fish 2 doesn't get the message,

still in front of the car.

VOICES

Move! Get off the road--

Too late. The second car runs down Fish 2, just as it SMASHES

into the ditch, the momentum carrying it to:

PAVED ROAD

The second car bounces to a stop. Not thirty yards from Theo.

DOWN THE PAVED ROAD

Theo is pushing for all he's worth. His socks are bloody.

Gritting as he strains his broken finger. The Vauxhaul picking

up speed. He turns to see:

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 69

7-1-07

The Fishes have jumped out of the second car, running toward

them, catching up...

THEO

(to Miriam)

Now! Now!

The car shudders, the reluctant engine hesitating a moment,

before -- VA-ROOM! The engine finally roars to life. The

Vauxhaul now pulling away from Theo. He turns: the Fishes

are gaining.

Miriam stops the Vauxhaul, ten yards ahead, Theo gasping, -

trying to make it...

One of the Fishes pulls out a gun, aiming... Kee looking out

the back window.

FISH 4

(seeing Kee)

Don't shoot!

Behind them, more fishes have reached the paved road, joining

the chase. Theo reaches the car, the door swings open for

him.

INSIDE VAUXHAUL

Theo jumps in.

THEO

Go, go, go, go!

Miriam shifts it into gear, the car lurching forward. Through

the back window we see the Fishes receding.

MIRIAM

Now what?

Theo about to vomit, out of shape, out of breath -- on the

verge of complete collapse.

THEO

Just drive, damnit!

Miriam floors it, then glances back at Kee. Kee looks pale,

still worked up from the escape.

MIRIAM

(to Kee)

Breathe, Kee. Long deep breaths.

Breaeethe. Breeeethe.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 70

7-1-07

Theo finally catching his breath... adrenaline dissipating.

THEO

(low)

Jesus Christ...

Theo looks down at the satchel of money, then leans back in

his seat...

HOLD on Theo... as the car travels ON and ON...

HOLD, HOLD, HOLD... then a flicker in his eye and...

THEO (CONT'D)

(urgently)

Miriam! Get off the road! Pull into

the woods!

Miriam turns, confused.

THEO (CONT'D)

Now!

Miriam slows, pulling off onto the shoulder and...

82 EXT. WOODED AREA 82

...the Vauxhaul rolls through a field and into the trees.

83 INT. VAUXHAUL 83

Theo reaches over and snaps off the headlights.

THEO

Leave it running...

MIRIAM

But -

THEO

Shh!

And then we hear it... the ROAR of a MOTORCYCLE ENGINE growing

closer... they watch through the windshield, as the motorcycle

speeds down the road in the direction they were heading. A

glimpse of two riders on the bike, Patric and another Fish.

Miriam looks at Theo.

MIRIAM

Should we go back the other way?

THEO

Just give me a moment to think...

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 71

7-1-07

Theo takes out his flask, takes a long pull.

MIRIAM

(re: Theo's drinking)

Right.. .

(then)

We might try another safe house

nearby.

THEO

The last one was real safe. I think

we'll skip the Fishes, Miriam.

MIRIAM

If what you have said is true, and

Luke pulled off a coup d'etat, there

would still be others who are loyal

to--

THEO

Wait, wait, wait: If what I say is

true?

(off Miriam's look)

Luke had Julian killed!

MIRIAM

We only have your word on that. But

say it is true... then there was a

coup d'etat--

THEO

What about all your pals waving guns

at us, you only have my word on that

too!

MIRIAM

They likely thought you were

kidnapping Kee!

THEO

Why didn't you just stay with them!

MIRIAM

Where Kee goes, I go!

KEE

SHUT UP! SHUT UP! SHUT THE FUCK

UP!

They both turn around, looking at Kee.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 72

7-1-07

KEE (CONT'D)

I'm fuckin' cold and I'm fuckin'

hungry and you two bitchin' ain't

getting us nowhere! We need to meet

the boat, Miriam.

MIRIAM

I know, sweetie.

THEO

What boat?

MIRIAM

The Human Project sent a boat from

Iceland -- we're supposed to meet it

tomorrow in Dover.

THEO

What is this nonsense about the Human

Project and Iceland?

MIRIAM

Scientists from all over the world

gathered in Reyjkavik to cure

infertility. Kee could be their

answer.

THEO

... And they're all living next door

to Jerry Garcia.

KEE

Jerry Gar--?

MIRIAM

(overlapping)

The Human Project is real.

THEO

Iceland is completely radioactive!

MIRIAM

That's the Warden's propaganda! He

wants you to believe that he's the

only choice. That everywhere else

has failed.

THEO

Says who?

KEE

Says Julian

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 73

7-1-07

And that stops Theo. Then, from the road, the SOUND of a

motorcycle. They watch as the motorcycle speeds toward them...

and continues on, back toward the farm.

THEO

Okay.

Theo gets out of the car, walks around to the driver's side,

opens the door and

THEO (CONT'D)

Scoot over.

A beat. Then Miriam slides over. Theo starts the car, pulls

out of the trees.

MIRIAM

If I may just be permitted to ask...

Where are you taking us?

THEO

Don't worry. I know a safe place.

84 EXT. ROAD - DAY 84

The Vauxhaul sails down a country road. We hear Miriam's

Voice: "Om Bhavan Namah... Om Bhavan Namah..." Then Kee's

voice joins in: "Om Bhavan Narnah."

THROUGH THE DRIVER SIDE WINDOW - MOVING

Theo at the wheel, rolling his eyes in disbelief as the women

continue chanting.

85 EXT. SIDE OF THE ROAD - DAY 85

The Vauxhaul pulls up and stops, Theo gets out, walks to he

middle of the road, making sure no one is coming. Then he

hurries to Jasper's fake hedge, lifting the bushes...

86 EXT. WOODS - DAY 86

The car approaches Jasper's house.

MIRIAM

You're certain we can trust this

man?

THEO

Julian trusted him. That good enough

for you?

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 74

7-1-07

87 EXT. JASPER'S HOUSE - DAY 87

The Vauxhaul stops in front of Jasper's home. Theo climbs

out, goes to the front door and knocks.

THEO

Jasper. Hello?

Theo opens the door --

88 INT. JASPER'S HOUSE 88

-- steps inside.

THEO

Jasper?

The house is a mess. Glasses and dirty plates, books left

strewn around. He walks into:

JASPER'S STUDIO From behind: Jasper on the sofa, his hand

dangling lifelessly off the armrest... a bottle of pills

spilled on the floor.

On Theo's face, as he hesitantly approaches Jasper, walking

around the couch...

Jasper lays in peaceful repose, his long hair partially

obscuring his face. A picture of Sandra in his hand.

THEO (CONT'D)

(low)

No...

Theo leans in closer. Pushes the hair out of Jasper's face,

and...

JASPER

Huh... ?

Theo jumps back and --

THEO

Fuck!

JASPER

Fuck you!

The two men share a look-- they've nearly scared each other

to death. A hint of Jasper's old mischief flashes in his

eyes.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 75

7-1-07

JASPER (CONT'D)

Amigo.. .

But it fades away, and Jasper breaks down, sobbing. Theo

leans down and hugs his old friend.

JASPER (CONT'D)

I can't do it, Theo. There's no point

without her...

Kee and Miriam walk into the room.

THEO

Jasper. Meet Miriam. And Kee.

Jasper turns, looking at Miriam and then at Kee-- disbelief,

recognition... awe.

89 INT. JASPER'S HOUSE - DAY 89

Jasper is at the stove, frying eggs. Energized.

JASPER

They're sending a boat?

Jasper delivers Kee a plate of eggs. Past her, Theo is soaking

his bruised and cut feet in a big pot.

MIRIAM

(nods)

Traveling under the guise of a fishing

vessel.

KEE

"The Tomorrow."

MIRIAM

We were to board at Dover, but

instead, Theo brought us here and --

THEO

No one's going to Dover. We're

fugitives. We'd be stopped at the

first checkpoint.

Miriam looks over at Theo, who is gingerly, painfully,

adjusting his soaking feet. She offers the olive branch:

MIRIAM

(to Theo)

Would you allow me to try something?

She approaches him and begins massaging his shoulders.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 76

7-1-07

THEO

Um, Miriam, it's my problem.

MIRIAM

Pain is pain. It would help if you

try and relax. This will get your

healing energy flowing.

Theo's expression: His energy is not flowing.

JASPER

(to Miriam)

Anywhere else you could possibly

board the ship?

THEO

Don't encourage them, Jasper.

MIRIAM

(ignoring Theo} If we fail to board

at Dover, it will stop at the last

two weather buoys along the route:

tomorrow off the coast of Windsmore

and -

THEO

It's impossible to get within five

miles of the coast without hitting a

checkpoint.

MIRIAM

-- the following day at Bexhill.

THEO

There you go -- impossible!

JASPER

Theo, why are you so afraid of hope?

THEO

It's not hope I'm afraid of -- it's

bullets!

JASPER

Right.

(beat)

Why don't you have a drink while the

rest of us sort this all out.

All too willing to play the part of the drunk...

THEO

Don't mind if I do...

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 77

7-1-07

Theo lifts his feet from the water, dripping as he hobbles

on his tender feet toward the liquor cabinet. Jasper unfolds

a map on the table.

JASPER

It's too late for Windsmore -- we

wouldn't make it in time.

MIRIAM

But it's our only chance. We can't

get into Bexhill.

THEO

(looking through the

cabinet)

All you have is gin?

JASPER

(to Theo)

You polished off the scotch.

MIRIAM

(to Jasper)

Bexhill's a refugee camp.

KEE

Refugee camp, my sharries. A jeezey

death camp, that.

Theo unscrews the top to the gin. Pours himself a hearty

shot.

THEO

Too bad you're not fewgees -- that

way you could get yourself rounded

up and tossed in.

(beat)

Then again, if you were fewgees,

cops'd just as likely shoot you on

the spot.

MIRIAM

(to Theo)

Could you please -- ?

JASPER

(interrupting)

Brilliant!

They all turn to Jasper. He's so thrilled by whatever he's

thinking that he can't keep still. He grabs his coat, turns

back to Kee.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 78

7-1-07

JASPER (CONT'D)

Kee, your baby is the miracle the

whole world has been praying for!

Hallelujah, hosanna, shanti, shanti,

shanti!

The old man starts for the door.

THEO

Where the hell you going?

JASPER

Won't be a tick.

(to Kee))

You rest. With any luck, you'll need

all your energy.

They all watch as Jasper goes out the door. Theo downs his

gin, looks up to see the women staring at him..

THEO

Anybody care to join me?

90 INT. JASPER'S BEDROOM - LATER 90

A battered foot inches into one of Jasper's loafers.

Theo, sitting on the bed, grimaces trying to squeeze his

feet in the shoes which are two sizes too small.

THEO

(low)

Ow...

He gives up, rummages through the closet and comes up with a

pair of flip-flops. He slips his feet into them. The flipflops

are also two sizes too small, but they'll have to do.

He walks gingerly out of the room, his flip-flops slapping

against the floor.

91 INT. LIVING ROOM - DAY 91

Theo reaches for the bottle of gin, pours another drink. He

glances out the window: Miriam is outside, doing Thai-Chi

exercises.

KEE (O.S.)

She doin' her craze?

Theo turns. Kee is stretched out on the couch, her belly is

exposed and propped on a pillow. A fire blazing behind her.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 79

7-1-07

THEO

She's doin' something.

KEE

She smited me with that. Said it was

good for my baby.

Theo grumbles, starts to take a swallow of gin but...

KEE (CONT'D)

She look posh to you? Or gawky?

Theo lowers the drink. Outside, Miriam is standing on one

foot, suspending her other leg in the air, trying to keep

her balance...

THEO

She looks earnest.

Theo turns. Kee's beautiful belly in the soft light of the

fire. He's about to sip from his glass, but stops.

THEO (CONT'D)

How long have... how many months --?

KEE

Eight.

(off his look)

Takes nine months.

THEO

Right.

A beat. Silence.

KEE

(sharp)

Father? That what you wanna know?

THEO

Uh-huh.

KEE

Whiffet. I'm a virgin.

THEO

Huh?

KEE

Cha, be wicked, eh?

Theo smiles.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 80

7-1-07

THEO

That it would.

KEE

Fuck knows. Omar. Sammy. Phil. Don't

recall most of the wanker's names.

Did some for quid, some for drugs.

Some... Fuck knows, I was bored,

horny. You know the cock'n bull.

Theo clears his throat, has got the general idea, still

holding his glass, not drinking.

KEE (CONT'D)

When I started puking, thought I

catch the pest. And I think -- "bitch,

you are whoppingly fucked." But

then my belly start gettin' big, and

I think, "this is no big fart stuck

in my belly!" No, this fuckin'

spooky. Never seen a pregnant woman.

Nobody ever told me these things.

But I knew. Got a baby in me tummy.

Cheedo, eh?

THEO

Uh-huh.

KEE

Felt like a freak. Embarrassed.

Afraid. Didn't tell nobody. I thought

about that Quietus thing. 'Sposed to

be suave. Pretty music and all that.

(beat)

Then the baby kicked.

She breaks into a big smile, her mood now bright.

Through the window, Theo sees Jasper's car pulling up.

KEE (CONT'D)

Little bastard was alive. Me Too!

I was alive

(then)

Didn't know what to do. Talked to me

best girl, she knew the Fishes.

Told me they would help me. I met

Julian. She was suave.

Outside, Jasper is excited, says something to Miriam who

follows him toward the porch...

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 81

7-1-07

THEO

She was suave...

The door flies open and Jasper hurries into the room. He

grabs Theo and kisses him on both cheeks.

JASPER

You're a genius, Theo!

THEO

Now I'm a genius?

JASPER

(to Kee)

You're going to Iceland tomorrow!

Cheedo, eh?

KEE

How?

JASPER

Just like Theo said -- we get

ourselves arrested!

THEO

Oh, Jesus!

JASPER

Syd, the border cop I sell to...

he's agreed to get us in.

Theo GROANS.

JASPER (CONT'D)

Nicely ironic, isn't it? Breaking

into a prison.

(points to a spot on

his map)

We'll meet him in Rye, tomorrow

afternoon.

(to Theo)

By the way, I'll need four thousand

quid from your little black bag.

THEO

Excuse me?

JASPER

Syd's fee for getting us in, I'm

afraid.

Theo just stares at him. Then...

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 82

7-1-07

THEO

We'll never make it.

Jasper takes this in, nods soberly.

JASPER

Perhaps. But I'd like to think we

would.

He hobbles out of the room.

92 EXT. JASPER'S HOUSE - DUSK 92

The woods past Jasper's home becoming dark, shadowy shapes

as the last rays of daylight fade. Smoke wafts from Jasper's

stone chimney.

THROUGH THE WINDOW: Miriam sitting on the couch by the fire...

Kee by the kitchen where Jasper is making tea...

THROUGH A SECOND WINDOW: Theo alone in the hallway...

93 INT. JASPER'S HOUSE - HALL/LIVING ROOM - DUSK 93

... examining the tweed overcoat he took from the farm. It

doesn't have a lining. He tosses it on a chair and rifles

through the other coats in Jasper's closet. He pulls out a

navy pea coat, checks the lining and measures it for size.

Past him, in the living room, Miriam has joined Kee who is

inspecting Jasper's wall of photographs. Jasper walks up to -

them with the tea.

KEE

How long have you known Theo?

JASPER

Met in him oh eight.

The three of them looking at the wall of photographs.

MIRIAM

Was he the same tosser back then?

JASPER

A different kind of tosser.

Jasper's eyes fall on the photo of Theo and Julian

JASPER (CONT'D)

He claimed to have fled America

because of the Patriot Act witch

(MORE)

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 83

7-1-07

JASPER (CONT'D)

hunts that were going on at the time.

But it was obvious he came to Pembroke

for Julian

Theo calls out from across the hallway...

THEO

Can I have this?

(re: peacoat)

JASPER

Be my guest.

Theo crosses to the table in the corner of the living room

and begins to rip out the seam of the coat lining.

JASPER (CONT'D)

(back to the girls)

Theo was reading P.P.E.

(off Kee's look)

Politics, Philosophy, Economics.

Miriam and Kee look at a photo of Theo in his robe on the

Pembroke campus.

JASPER (CONT'D)

He wrote this amazing paper. "The

ripple effect of class and racial

prejudice on the low-income worker.."

He was gifted. But he chose to drown

his talent in single malt Scotch.

Miriam glances at Theo, who is absorbed with his work on the

pea coat, ripping open the lining.

KEE

Because of Julian?

JASPER

Perhaps. She was a good excuse. But

it would have happened anyway.

Everyone gave up.

(off Kee's look)

Not right away -- in the beginning,

most of us held on. Things changed

slowly. Despair grew as the noise

from the playgrounds faded.

He looks at Sandra's photo of a pair of young girls gathering

shells on the beach.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 84

7-1-07

JASPER (CONT'D)

Very odd, what happens in a world

without children's voices.

Theo is busy stuffing his money under the pea coat's lining.

94 EXT. BEACH - DAY 94

A glistening blue wave, rolling luxuriously toward the beach.

The wave slowly ebbs...

... and we become aware of a figure lying in the sand...

perhaps asleep. Empty liquor bottles poke up from the sand.

Another frothy wave rolls in, just reaching the still, prone

figure, his back to us...

Past him, a woman is hurrying out of the surf, her shorts

and top soaked.. She's smiling, lifts a beach ball from the

sand And we can make out, now, that it's Sandra.

SANDRA

Hey... rebel with a lost cause--

And she tosses the beach ball playfully at the prone figure.

Then, oddly she starts singing...

SANDRA (CONT'D)

(singing)

London calling to the faraway towns/

Now that war is declared-and battle

come down/ London calling to the

underworld/ Come out of the cupboard,

all you boys and girls--

The figure slowly turns over, and we see that it is Theo. He

looks hung over, confused. He squints up at Sandra, into the

blinding daylight...

95 INT. JASPER'S HOUSE - NIGHT 95

Theo opens his eyes. Jasper is shaking him awake. The driving

beat of the Clash's "London Calling" louder now.

JASPER

Theo... wake up....

THEO

Wha -- what?

Theo looks around, getting his bearings. The MUSIC is some

sort of alarm.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 85

7-1-07

96 INT. GREENHOUSE - DAYBREAK 96

Dark. The door flies open and Jasper and Theo rush in...

Miriam a few feet behind them. Theo and Jasper stare at a

bank of video monitors.

MIRIAM

What is it?

ON THE SCREEN, the vague infrared image of a car pulling up

to the perimeter of Jasper's property. Then, a second car.

Both cars rolling slowly forward with their headlights off.

The first car stops. The passenger door opens, and a man

gets out and stares at the fake bushes that obscure the road

to Jasper's home. The man gazes upward... it's Luke.

THEO

Shit.

Jasper turns to a second monitor: More Fishes piling out of

the two cars. Patric and Ian join Luke and have a discussion.

Luke gestures toward Jasper's fake bushes.

97 EXT. JASPER'S HOUSE - DAYBREAK 97

Jasper is behind the wheel of the Vauxhaul. Theo, at the

back of the car, pushing it down the drive. The Vauxhaul

gains momentum and Jasper pops the clutch. The car shutters,

then -- VA-ROOM! Theo breathes a little easier.

Miriam and Kee hurry out the door of the house. Theo swings

Open the passenger door for them...

Jasper gets out of the car and...

JASPER

(to Theo)

You drive.

Jasper removes a fake hedge from the back of his yard. Behind

the hedge: a path through the woods.

Theo slides behind the wheel, pulls onto the path. From the

other direction, the SOUND of cars approaching...

THEO

Jasper! C'mon!

Jasper rushes to the passenger's side door. He passes Theo

his backpack through the open window...

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 86

7-1-07

JASPER

Follow this path to the main road.

Then make a right and follow the map

I gave Miriam.

THEO

What are you talking about? Get in.

JASPER

Wait for Syd on Watchbell Street --

in Rye. He'll find you. Just give

him the money and do as he says.

THEO

Get in!

Jasper shakes his head no.

JASPER

I'm not going, Theo.

Jasper's tone is matter-of-fact.

JASPER (CONT'D)

You'll need time... This way I can

stall them... It's the best plan,

amigo...

Theo leaps out of the car, hustles up to Jasper...

JASPER (CONT'D)

I'll convince them you went off toward

Windsmore.

THEO

Get in the car!

Theo tries to grab him but the old man ducks away.

JASPER

Theo, you'll get us all killed! You

know I'm right!

The RUMBLE OF the Fishes' cars growing closer.

JASPER (CONT'D)

I've talked myself out of worse.

Miriam pokes her head out the window.

MIRIAM

Hurry!

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 87

7-1-07

Again Theo lunges and again Jasper dodges, but now Theo gets

him by the arm.

JASPER

"The only reason we breathe is to

make a difference." Your words --

not mine.

Theo is lost. He loosens his grip.

Jasper backs away. He replaces the fake hedge behind the

Vauxhaul, blocking the view of the car and the trail.

WITH THEO

Grim expression on his face as he gets into the Vauxhaul.

Pulls out onto the trail.

98 INT. VAUXHAUL - DAYBREAK 98

The Vauxhaul climbs the slope, following the trail, and is

soon obscured by the trees.

JASPER'S HOUSE - DAY

Jasper enters the living room. He flicks on the stereo, cranks

the volume, BLASTING "Ruby Tuesday. He sits down in his

chair facing his wall of photos, his eyes on one of Sandra.

Through the windows -- the dark shape of the Fishes' car.

99 INT. VAUXHAUL - DAYBREAK 99

Theo at the wheel. Miriam and Kee in back. Theo's face is

set as the car winds up a steep path through the woods,

emerging out on the...

100 EXT. HILLTOP - DAYBREAK 100

... hilltop. Theo stops at the top of the hill. He gets

out of the car, hurries to the edge of the ridge.

In the distance he can see Jasper's home. A couple of Fishes

stand outside the door. Jasper between them, seems to be

calmly deflecting their questions. From here, they look

slightly larger than black dots.

Then, Patric hurries out the door, holding the tweed overcoat

Theo took from the farmhouse. He shoves Jasper now, shouting

questions. The Fishes circling Jasper; someone pushes him

roughly to the ground. One of the Fishes pulls a revolver,

and we hear the flat POP of a gunshot. They shoot Jasper in

the foot. He crumbles in pain. They continue to question

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 88

7-1-07

him. Unhappy with Jasper's answers, they shoot him again,

in the hand this time.

Theo watches helplessly, the ordeal tearing his heart out.

Patric lifts Jasper from the ground and the old man appears

to break, yelling out and pointing down the road. The Fishes

seem satisfied. Luke moves in, takes the pistol from one of

the others and aims it at Jasper's heart. POP... and it's

over.

Theo stares.

101 INT. VAUXHAUL - DAYBREAK 101

Theo slides in, looks at Miriam and Kee.

KEE

Jasper?...

Theo doesn't respond.

MIRIAM

Where's Jasper?

A long beat, then Theo releases the brake.

MIRIAM (CONT'D)

Theo... Jasper?

Theo answers with a look. Not another word. Theo puts it in

gear, floors the accelerator. The Vauxhaul bounces through

the woods, out onto...

AN ABANDONED COUNTRY ROAD

... and speeds down the wide, deserted road, toward Rye.

102 INT. VAUXHAUL - DAYBREAK 102

Theo staring silently and darkly out the windshield. Miriam

and Kee consumed by grief. Shadows from the muddy windshield

pass over their faces like tears.

103 EXT. RYE - DAY 103

The Vauxhaul putters down the empty streets of the-ghost

town suburb. Turns left, down a narrow street.

DISSOLVE TO:

THE SUN A bright orb high in the sky. Cicadas DRONING.

THROUGH THE WINDSHIELD

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 89

7-1-07

Part of a windshield wiper... past it, the sky. A bee buzzes,

banging against the glass.

THEO

in the driver's seat, waking up. He's alone in the car. He

watches the bee beating its head against the windshield,

trying to get out.

104 EXT. ABANDONED SUBURB - DAY 104

WIDE as the car door opens and Theo gets out, looks around

at a vast, empty suburb. Handsome homes with overgrown yards

stretch out as far as the eye can see. Theo stares out at

the empty streets, empty yards. It's eerily quiet. Miriam

and Kee are nowhere to be seen.

Christmas decorations adorn the overgrown lawn of the nearest

house: gnomes and giant mushrooms and lawn elves. The front

door is missing. Inside, a flash of movement.

105 EXT. TWO-STORY HOUSE - DAY 105

Theo steps up on the porch of the door-less, two-story home

and peers inside...

106 INT. HOUSE - SAME 106

... Dust particles in the sunlight. The house looks

untouched... large rooms full of dusty furniture. Paintings

on the walls. Apparently once the home of the well-to-do.

Theo walks inside... spots Miriam in the kitchen, snooping

around. He watches as she PINGS various pots and pans that

are hanging from a rack. She turns on the faucets, nothing

comes out.

Theo looks around the empty living room in silence.

107 EXT. PORCH 107

Theo steps out on the porch. He sees Kee by the side of the

house, walking across an overgrown lawn toward a wooden fence.

She seem drawn to something...

... a child's swing. Kee slips though a hole in the fence

and walks over to it and sits.

FOOTSTEPS APPROACHING... it's Miriam. She joins Theo.

MIRIAM

Three o'clock. He should be here in

half an hour.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 90

7-1-07

Theo is still looking at Kee in the swing. Miriam follows

his gaze... both of them looking at Kee: a picture of

innocence.

MIRIAM (CONT'D)

I was 27, a midwife in the maternity

department of the John Radcliffe. I

was doing a stint in the antenatal

clinic. Three of my patients

miscarried in the same week... The

mothers were in their fifth and sixth

month. We were able to save two of

the poor babies. The following week

we had five more miscarriages. Then,

the miscarriages began to occur

earlier.

Kee gets out of the swing, walk behind a tree. Theo averts

his eyes as she squats to pee.

MIRIAM (CONT'D)

I remember booking a patient for her

next appointment and noticing that

the page seven months ahead was blank.

Women usually booked after they'd

missed a second period, some as soon

as they missed one. But there it was --

Not a single name...

(turns to Theo)

You can relax. She's finished.

Kee is approaching them now. Miriam looks back at the child's

swing, still swaying slightly.

MIRIAM (CONT'D)

I thought, what's happening to the

women in this city? So I rang a

friend who was working at Queen

Charlotte's. She didn't have any

new pregnancies either. She then

telephoned her sister in Sydney. It

was the same there...

Behind them, moving down the street on a distant slope,

unnoticed, some sort of vehicle approaches.

MIRIAM (CONT'D)

I often wonder if I was one of the

first to know. I was there at the

end.

(looks at Kee)

Now I shall be there at the beginning.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 91

7-1-07

Theo notices the vehicle now -- a Humvee -- intermittently

visible past the homes. Miriam turns, Kee looks up. They

all watch as the Humvee moves ominously closer...

THEO

Let's hope Syd's in the habit of

showing up early.

And he leads them out onto the street, into the open.

KEE

So it's him then?

MIRIAM

Who else would it be?

Miriam raising her hand to wave. Apparently the driver sees

them -- because the vehicle speeds up. They watch in silence

as the Humvee races down the street toward them...

The Humvee is almost on them when...

TAT! TAT! TAT! TAT! TAT! -- as the remote machine gun on the

cab swivels -- Bullets sail over their heads.

THEO

Fuck! To the house!

Theo grabs Kee's hand, pulls her toward the house and...

VOICE (SPEAKER)

Stop!

And TAT! TAT! TAT!... Shingles fly from the roof of the home

behind them.

VOICE (SPEAKER) (CONT'D)

Or I'll shoot to kill!!

Theo, Kee and Miriam freeze. They turn toward the Humvee.

but can't see through the tinted windows.

VOICE (SPEAKER) (CONT'D)

Hands where I can see them! Get

down on the ground!

MIRIAM

We're looking for Syd!

VOICE (SPEAKER)

ON THE GROUND!

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 92

7-1-07

KEE

Jasper told us to come!

A beat, then...

VOICE (SPEAKER)

You have something for Syd?

Theo holds up Jasper's backpack. The tinted driver's window

lowers.

VOICE (SPEAKER) (CONT'D)

Toss it inside!

Theo tosses the backpack through the open window. The window

rolls back up. Theo, Miriam and Kee, exchange looks.

The window rolls down. A BORDER COP leans out, smiles.

BORDER COP/SYD

(extends his hand)

Say hi to Syd.

108 EXT. ROAD - DAY 108

A Humvee moving along a muddy road.

109 INT. HUMVEE - DAY 109

Syd is behind the wheel, smoking a cigarette. Mid-50's,

stout, lifelong cop. He loves his mother but would sell her

for the right price.

SYD

Wiggy old bastard... So proud of his

weed. Always asking more than it was

worth.

Theo, Kee and Miriam sit in back, behind a metal mesh divider.

SYD (CONT'D)

Could get the same shit -- way cheaper -

from the Zeds, but Syd likes buying

from him... Straight chap, a true

gentleman. God bless him.

Kee MOANS with sudden pain. She shoots a look of alarm at

Miriam.

SYD (CONT'D)

What's with the Zed? She sick?

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 93

7-1-07

MIRIAM

Nothing.

Miriam takes Kee's hand, reassuring.

SYD

She's not going to puke, is she?

Can't wash out puke. Smell never

goes away.

MIRIAM

She's fine.

The Humvee rolls alongside a cyclone fence topped with a

swirl of razor wire.

SYD

Usually it's people trying to get

out of Bexhill, not in. Syd doesn't

know why you want to get in, Syd

doesn't wanna know, Syd doesn't care.

Theo and the others look past the fence: two miles away, the

sad town of Bexhill. Beyond that, the sea.

SYD (CONT'D)

When they release you, stroll out

with the rest of the detainees. You'll

see a statue of a soldier. There

you'll meet Marichka. She's an Arab,

gypsy or something, always has an

annoying piece'a shite little dog

with her. She'll arrange fine

accommodations for the night.

Through the windshield, up ahead, a gate in the outer fence.

A pair of Immigration Control buses waits next to a small

outcrop of buildings.

Syd glances back at his passengers.

SYD (CONT'D)

You're fewgees now. So show Syd a

big sad face, come on, let's see

them...

(shows them a sad

face)

C'mon, sad fewgee face. And don't

speak English. No such thing as an

English fewgee.

Syd pulls to an abrupt stop outside the gate.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 94

7-1-07

SYD (CONT'D)

It's been Syd's privilege to serve

you.

110 EXT. GATE IN THE OUTER FENCE - DAY 110

Syd gets out of the Humvee, addresses the DOZEN SOLDIERS who

are waiting near the buses, finishing their smokes.

111 INT. HUMVEE - CONTINUOUS 111

Theo looks at Kee with concern. Kee suddenly doubles over,

reacting to a sharp pain.

THEO

What's wrong with her?

MIRIAM

She had a contraction. It's normal.

Probably from the exertion.

Syd YANKS the doors open.

SYD

All right, fewgees. Out! Move!

112 EXT. ROAD -- CONTINUOUS 112

Theo slides out of the Humvee, helping Kee down, Miriam

following. Walking to the "IMMIGRATION CONTROL" bus -- an

old school bus, painted over black, bars on the windows.

SYD

Go on, get in.

113 INT. IMMIGRATION CONTROL BUS - DAY 113

The steel cage door opens and the trio climbs on board. They

make their way down the aisle, looking for a seat. Forlorn,

malnourished, desperate, trapped faces of captured refugees

stare back at them. The bus lurches forward. Kee MOANS as

she's rocked by the sudden jolt. Miriam steadies her, finds

her an empty seat.

MIRIAM

Here.

She helps Kee into a seat and sits next to her. Theo sits

across the aisle.

Theo feels a tug on his shirt. He turns: it's a withered old

COUPLE, filthy, pitiful, hungry. The Old Woman puts her

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 95

7-1-07

fingers to her mouth, pleading for food, utters a few words

in German. Theo turns away, staring out the window.

114 EXT. ROAD - DUSK 114

The bus traveling down the road -- approaching Bexhill.

115 INT. IMMIGRATION CONTROL BUS - DUSK 115

Theo looking out at the ghetto-city. He turns to Miriam.

THEO

What time are we supposed to meet

the boat?

MIRIAM

Sunset -- Tomorrow.

THEO

How can we be sure Luke hasn't

diverted the boat back to Iceland?

MIRIAM

(shakes her head)

Luke has no way to contact the Human

Project. Nor does anyone else.

This seems to satisfy him for a moment. then...

THEO

Come again?

MIRIAM

Communication with the Human Project

is done through mirrors. Julian

was one of the mirrors.

THEO

You lost me, Miriam.

MIRIAM

Mirrors. Someone contacts one of

our cells. That cell contacts another

and so on... down the line until

word reaches Julian and Luke.

Theo lets this all sink in...

THEO

You mean you never actually talked

to any of them? Like a game of

telephone?

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 96

7-1-07

KEE

Uhh!

Kee reacts to a shooting pain.

THEO

(low, to Miriam)

Don't fucking tell me you never even

talked to them!

But Miriam is focused on Kee, who doubles over as her

contraction peaks.

KEE

Uhhh!

Other refugees turn. Theo realizes Kee is drawing attention.

THEO

(whispers to Miriam)

You sure this is normal?

MIRIAM

(quietly)

Shouldn't be this frequent. She's

only in her eighth month.

(to Kee)

Breathe through them. Just breathe.

KEE

Can't fuckin' breathe --

Theo looks outside: the bus stops at a CHECKPOINT illuminated

with spotlights. One bus already ahead of them.

KEE (CONT'D)

Miriam... I'm all wet.

Water drips down her leg, forming a tint puddle on the floor.

MIRIAM

Her water broke. This baby's coming.

THEO

She can't have the baby now.

MIRIAM

(glares at Theo)

You want to tell that to the baby?

Kee reacts to the beginning of a new contraction.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 97

7-1-07

KEE

(gritting)

Uhhh...

MIRIAM

Just breathe, sweetie. Breathe in...

breathe out. Everything is perfect.

Remember, the knowledge or all women

who've ever given birth is with us.

(to Theo)

How long until we're there?

THEO

They're checking a bus ahead of us.

116 EXT. CHECKPOINT - CONTINUOUS 116

Theo's bus is stopped behind another bus. The checkpoint is

wired off with steel fence, trimmed with razor wire.

From the bus in front, Police violently yank off three black

refugees, vicious dogs barking at them.

117 INT. IMMIGRATION CONTROL BUS - CONTINUOUS 117

Kee breathing through a contraction.

MIRIAM

What's going on?

THEO

I don't know.

Theo looks out the window and sees Police forcing the black

refugees to their knees. Dogs barking. Refugees pleading.

One of the Police hits a refugee with a rifle butt -- the

man collapses. Another Police Officer kicks the fallen victim.

INSIDE

The overhead lights flick ON, shine harshly on the passengers.

Kee is still breathing through her contraction.

Two POLICE OFFICERS enter the bus, one holding a guard dog

on a leash. They walk slowly down the aisle, checking the

faces of refugees.

A couple of refugees react to Kee's labored breathing, looking

back at her. Theo and Miriam turn to Kee, concerned.

MIRIAM

Shhh... .

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 98

7-1-07

The 1ST POLICE OFFICER glares at a REFUGEE, who averts his

eyes.

1ST POLICE OFFICER

Look up!

(no response from

refugee)

Look up, you piece of shite!

The 1st Police Officer pulls the refugee up by his hair.

1ST POLICE OFFICER (CONT'D)

Out!

REFUGEE

(pleading)

Pieta', pieta', no, no, no, ti prego,

un po' id compassione...

The 1st Police Officer keeps walking. The 2ND POLICE OFFICER

drags the Refugee to the front of the bus, pushing him out

the door.

Now, the guard dog starts BARKING. Theo, Miriam and Kee

tense, as the dog pulls the 1st Police Officer forward. The

dog stops in front of Kee, BARKING at her, smelling something

it has never smelled before.

The 1st Police Officer scrutinizes Kee: she is breathing

hard, Clutching the seat in front of her, looking at the

floor, in the middle of a contraction.

1ST POLICE OFFICER

(to Miriam)

What's wrong with her?

Miriam frozen with fear. The dog barking. The Officer hands

the dog's leash to his partner and steps closer.

1ST POLICE OFFICER (CONT'D)

(angry)

I said, what's wrong with her?

The Police Officer grabs Kee's hair, twisting her face toward

him. Kee's eyes wide, wet, terrified. Miriam springs up...

MIRIAM

(shakes her head no)

Rien! Rien!

The Police Officer lets go of Kee. Theo watches but there's

nothing he can do as the cop turns his attention to Miriam.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 99

7-1-07

1ST POLICE OFFICER

Sit down before I slap you down.

Miriam holds her ground.

MIRIAM

Elle est bien! S'est necessaire que

elle dorme. Laisse elle tranquille!

The cop stares at her a moment.

1ST POLICE OFFICER

Are you French? Fran-say?

MIRIAM

Oui! Laisse elle tranquille! S'il

vous plait!

1ST POLICE OFFICER

(to his partner)

A Fuckin' Frog, Teddy.

The 2nd Officer approaches. The 1st cop tuns back to Kee.

1ST POLICE OFFICER (CONT'D)

You. Get up!

Theo's mind is racing as the cop reaches for Kee and...

THEO

(with an accent)

Caca!

The Police Officer turns to Theo.

1ST POLICE OFFICER

What?

THEO

Cacao Caca, piss.

Theo points to the floor. The Police Officer sees the puddle.

Doesn't want to get his shoes dirty. Steps back away from

Kee.

THEO (CONT'D)

Caca, piss, girl, big mess. Smell!

The Police Officer recoils.

1ST POLICE OFFICER

Smell it yourself... Jesus almighty!

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 100

7-1-07

A beat and the cop turns away disgusted, starts off, then

turns to his partner, seems to have just remembered Miriam

and...

1ST POLICE OFFICER

Get the French monkey outta my sight!

And the second cop grabs Miriam by the hair -

THEO

(under his breath)

No.

Miriam, shoots a parting look at Kee as she takes the bullet,

doesn't resist as the cop drags her out the door of the bus.

Theo and Kee watch in shock. The doors close, the bus jerks

forward. Theo looks out the back window and sees Miriam,

standing with the rest of the detained refugees. In the b.g.,

a second bus waits.

KEE

What's going to happen to Miriam?

THEO

I don't know.

The image of Miriam receding as the bus pulls away.

118 EXT. BEXHILL - GATE - DUSK 118

The bus pulls up Too the BEXHILL FENCE -- the high steel

fence that walls off the prison city. Hopeless faces peer

out through the gaps...

The bus doors open. Refugees pile out, guard dogs nipping at

their heels. Theo helps Kee down. Chaos. Guards wield

nightsticks, herding the group through the final gate into...

119 EXT. RUINED SQUARE - CONTINUOUS 119

... Bexhill. Theo and Kee look around, disoriented, lost...

surrounded by a teeming mass of humanity. Hustlers and touts

rush the fresh arrivals SHOUTING at them in a myriad of

languages, aggressively looking for easy scores. A TOUT

wearing glasses with a cracked lens moves in front of Kee.

TOUT

(Norwegian accent)

You need a room? Room?

Kee and Theo ignore him, pushing past... but he's suddenly

in her face again.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 101

7-1-07

TOUT (CONT'D)

Nice room for you!

THEO

Fuck off!

Theo leads Kee through the cacophony of strange sounds,

smells. Kee suddenly stops, doubles over -- a new contraction.

The flow of refugees keeps pushing behind them, Kee trying

to mask her pain, but...

KEE

BLOODY HELL!

Theo holding Kee for support.

KEE (CONT'D)

I can't stay here, Theo!

Theo looks out at the crowd. A roiling sea of humanity. For

a moment, Theo looks lost.

THEO

Just hang on

He rip. into the crowd, moving past improvised tent-like

structures. He spots a statue of a soldier, nearly hidden

by a pile of debris.

Theo circles the statue, a WWI soldier holding a bayonet

rifle, charging. The plaque reads: "The Lost Generation."

YAP! YAP! A tiny runt dog nips at his heels, scaring the

hell out of him.

THEO (CONT'D)

Shit...

Theo turns to see a WOMAN: olive skin, 40, the exhausted

eyes of someone who accepts life's hardship as fate. She's

learned when to duck.

THEO (CONT'D)

Marichka?

120 EXT. STREETS OF BEXHILL - NIGHT 120

The rickshaw crosses through the dark streets. Theo and Kee

in the back. MARICHKA in front, wrapped in an old wool coat.

The dog on the handlebars, enjoying the breeze.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 102

7-1-07

Kee looks out at Bexhill. Remnants of the happy times: a

sign for a fun house, what's left of the facade of the Bexhill

Aquarium. Small, Jury-rigged plastic tents around the

sidewalks. People warming their hands around scattered piles

of burning rubbish, watching the passing rickshaw; suspicion

in their eyes.

Theo notices graffiti spray-painted on the side of a

building... the words "The Uprising" above a drawing of 5

fish lined up in a row. Before he can consider the

implications. Kee is struck by another painful contraction.

KEE

(in pain)

FUCK!

Kee doubles over.

KEE (CONT'D)

You have to help me, Theo.

THEO

Sure, sure. We'll be fine.

Kee grabs his hand, grips it tightly. Theo forces the most

reassuring smile he can muster, then he looks away, and we

see it on his face -- fear.

121 INT. STAIRWAY - BUILDING - NIGHT 121

The dog hopping up the stairs, Marichka next, holding a butane

lantern, leading them up the dark stairwell. Kee stops

suddenly, holding herself against the wall, in pain.

KEE

FUCKING! LITTLE SHIT! BASTARD!

THEO

Breathe through it...

KEE

FUCK!

THEO

That's It! One more flight...

Marichka starts prattling to them in Romanian --

122 INT. BARE APARTMENT - NIGHT 122

The door opens. The little dog scampers inside, uses a chair

as a springboard, leaps onto the table and, through the broken

window, yaps his presence to the dogs barking outside.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 103

7-1-07

Theo helps Kee on the table. Marichka sets the butane lamp

in the table. The room is bare, peeling walls, broken window

panes, a rough mat on the floor. Cold enough to see your

breath.

Theo immediately pulls the mat to the center of the room.

Kee doubles up with another contraction --

KEE

Fuck all!

Marichka trying to explain something they cannot understand,

pointing at two BUCKETS of water, the dog yapping and yapping.

KEE (CONT'D)

(to Theo, re: Marichka)

Make her go.

Theo move to Marichka, escorts her out the door into the

hallway.

123 INT. HALLWAY - CONTINUOUS 123

From inside the room, Kee screams. Marichka looks at Theo,

alarmed.

THEO

(to Marichka)

She's fine, she's fine.

Marichka stares at him blankly.

KEE (O.S.)

Get her fucking out!

Marichka is still staring, concern in her eyes.

THEO

(to Marichka)

Go! Look for Miriam.

(hands her money)

Mir-ia-am.

MARICHKA

Santo!

The little dog comes bounding outside. Theo shuts the door.

124 INT. BARE APARTMENT - SAME 124

Theo helps Kee lower herself onto a mat. He removes his

jacket, putting it under her head.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 104

7-1-07

THEO

Just relax, now...

KEE

You know 'bout this?

THEO

Oh sure. In the old days, in New

York, I did a stint as a cab driver.

Bunch of times: couple's on the way

to the hospital, we get stuck in

traffic, I deliver the baby in the

backseat. Bunch of times.

He looks at her, then slowly adjusts her knees in what might

be a proper position.

THEO (CONT'D)

(tentatively)

I'm uh... just gonna see what's

happening. See how things are

progressing.

Theo slowly hikes up her dress. His expression: as if he

were looking at a half-assembled engine. He doesn't know

where to begin.

KEE

Well ?

THEO

You're uh... pretty far along. That's

good...

Theo looks toward the door, waiting for a miracle, hoping

Miriam will walk through it. Nothing but silence.

He goes to the window, looks out the dirty pane into the

street. Deserted. He waits, still nothing. Another painful

MOAN from Kee. He takes out his flask, looks like he wants

to drink it, but instead, pours the alcohol over his hands,

washing them.

He walks back over to Kee, looks down.

THEO (CONT' D) (CONT'D)

(low, lost in his own

world)

Jesus Christ...

KEE

What?

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 105

7-1-07

THEO

(snapping out of it)

I think you're pretty close.

Kee writhes in pain, SCREAMS.

THEO (CONT'D)

Now just lie there and let your body

take over. Get in touch with your

body like Miriam said, that thing

about tension.

KEE

I can't!

THEO

You can! Just breathe, breathe like

Miriam taught you... relax, and when

you feel like it, push!

KEE

I can't fucking do it!

THEO

Yes you can! Breathe and push!

KEE

Fuck you! It hurts!

THEO

Fuck you! Push!

(then)

All the women who've ever given birth

are with you!

Kee pushes -- her breath visible in the cold room.

KEE

Fuck all!

THEO

That's it. Just like that. Keep

breathing. Breathe in... breathe

out...

Kee clutches Theo's hands harder -- although we can see her

breath, she is covered in sweat.

THEO (CONT'D)

(bending lower)

Push! It's working goddamnit. I think

it's actually working!

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 106

7-1-07

Kee pushes with all her might. Theo witnesses this, utterly

amazed...

THEO (CONT'D)

I can see its head!

Kee screams -- excruciating pain -- fear. She pushes -- the

head stretching open the vagina, coming through...

THEO (CONT'D)

Push!

Theo holding onto Kee, blown away.

THEO (CONT'D)

You're doing great.

Kee looks up at Theo, her face wet with sweat and tears, a

little reassured.

Theo watches: the baby's blue head emerges completely...

THEO (CONT'D)

Keep doing what you're doing...

Kee pushing -- the rest of the baby's body flowing out in a

stream of blood. Theo supporting the emerging infant...

THEO (CONT'D)

Here he comes, here he comes...

125 KEE PUSHING MIGHTILY - 125

THEO

You're nearly there...

Kee screaming as she taps a reservoir of female strength,

giving her body over to the new life coming through it, to

life itself, the miracle

KEE

FUCKING GOD!!!

-- the baby bursts forth, a bloody explosion of life...

Theo pulling it free, still hooked by the umbilical cord,

the placenta spilling out in a bloody finale -

There is a moment, a pause.

For the first time in eighteen years, four months, two days,

sixteen hours and eight minutes, a human child has been born.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 107

7-1-07

Theo holds the newborn baby, all blue, covered in white

specks, steam rising from the tiny body in the cold room.

KEE (CONT'D)

How is he?

But Theo doesn't answer... he's stunned, holding the baby...

then...

THEO

Actually, it's a girl.

KEE

Lemme see her!

Theo helps Kee lie back dom on the mat. Gives her the baby.

He walks to the broken window and plucks a shard of glass.

He pulls out his flask, takes a quick drink then pours the

rest of the alcohol over the glass.

THEO

I have to cut the cord... I don't

think It's gonna hurt.

Theo moves the shard of glass from one spot on the umbilical

cord to another -- unsure where to cut it. Then takes a

breath and makes a decision and SLICES. The cord splits,

spurting a bit of blood. Theo takes a bracelet from Kee's

wrist, ties it to the stump left on the baby.

Theo takes off his shirt and cleans the white, cheese-like

residue from the baby.

KEE

Hey you... my boo, bloo... look at

you...

The baby CRIES, a strident, rhythmic scream that shatters

the night. Kee puts the baby to her breast. Instinctively,

the child nurses. Theo watches, amazed.

KEE (CONT'D)

Cheedo, eh?

126 EXT. BEXHILL - NIGHT 126

The Bexhill skyline. Battered three and four-story buildings

blending into the black night. It's silent. Even the dogs

have stopped barking. In one small window, a dim light glows --

the silhouettes of Theo and Kee beholding this new life.

The SOUND OF THE SURF FADES IN...

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 108

7-1-07

127 EXT. BEACH - DAY 127

WHITE OCEAN FOAM tops a wave, blue and glistening, rolling

luxuriously toward the beach.

The backlit woman in the sarong, her beautiful form moving

closer...

Theo in the sand, smiling, in heaven... as she approaches...

Theo shades his eyes as she nears... and now we see... the

woman is Kee, but she's not carrying a drink. She's carrying

a baby, smiling and laughing... She walks right by Theo. He

looks down the beach after her, is blinded by a blazing sun.

Theo leans back -- the texture of the sun and sky decays...

seems less real, like a mixture of reality and watercolor,

and the sounds of the rolling surf slowly give way to distant

HELICOPTERS... sporadic GUNFIRE... and a dog YAPPING...

128 INT. BARE APARTMENT - EARLY MORNING 128

YAP! YAP! Theo opens his eyes, waking up on the floor, his

coat pulled over him, getting his bearings: The first morning

sun seeping into the empty room. Kee still sleeping on the

mat, the baby on her chest.

YAP! YAP! The barking is now outside the door. FOOTSTEPS

following. Theo creakily gets to his feet.

Someone PUSHES the door. But a chair wedged against it holds

it shut.

Kee is awake now, looking at Theo. Whoever is outside gives

the door a powerful shove, and the chair skids forward, about

to give.

VOICE

(outside)

C'mon, we don't have much time! Open

the bloody door!

THEO

Who is it?

Kee wraps her cloak around the baby, hiding her. In the

distance, a staccato burst of gunfire.

SYD (O.S.)

It's the Queen of England, can you

spare a cup of tea? It's Syd, you

fool. Open the door.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 109

7-1-07

Theo pulls the chair away and Syd shoves his way in, Marichka

behind him.

SYD (CONT'D)

Didn't you hear the bomb last night?

City's gone to hell.

Santo is now running around inside, yelping.

SYD (CONT'D)

What's with the Zed?

THEO

She's fine. Some woman's thing.

Santo is on the scent, sniffing at Kee, yelping.

SYD

A few hours ago part of the fence

got blown up, and a group of fewgees

escaped. The army came in, they're

trying to control the situation.

But Syd happens to know that hole in

the fence is not about the fewgees

getting out, it's how the Fishes get

in.

KEE

(to Theo)

Luke?

SYD

(ignoring Kee)

Syd doesn't know what they want, but

the Fishes have guns and the fewgees

are armed to the teeth -- It's gonna

be a fucking mess and this time the

army will bomb the shit out of this

place. Syd's gotta get you out of

here.

THEO

We have to get to a boat.

Santo keeps yapping at Kee.

KEE

(to dog)

Go on, piss off.

Santo won't leave. Kee kicks him. Santo yelps, retreating.

Marichka yells at Kee.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 110

7-1-07

Then --

CRYING. From the baby. Rhythmic, loud. The dog comes charging

again...

KEE (CONT'D)

Get your fuckin' dog!

Kee kicks the dog again.

MARICHKA

Santo!

Marichka grabs her dog. The baby still crying loudly. Kee

puts the baby to her breast. The baby quiets, nursing.

SYD

The hell was that?

Santo still yapping in Marichka's arms. Marichka gives Santo

a little slap, shutting the dog up. Silence -- except for

the sound of the baby nursing.

SYD (CONT'D)

What is that?

THEO

I'll explain -- can you get us a

boat?

SYD

what you got there? Let Syd have a

look.

He moves closer. Pulls back Kee's cloak, revealing the BABY,

at her breast.

SYD (CONT'D)

Bloody Christ.

Marichka approaches. Kneeling, seeing.the baby, stunned.

SYD (CONT'D)

It's a fuckin' baby!

THEO

That's right. We've got a baby.

Now we need a rowboat.

Syd starts pacing. Theo pulls out a wad of bills, puts them

in Syd's hand.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 111

7-1-07

THEO (CONT'D)

(firmly)

Today.

Oddly, Syd hardly notices the bills in his hand, keeps pacing.

SYD

Hush! Hush! Syd's trying to think

here!.

Marichka reaches out with her finger. She looks to Kee, who

nods her permission. Marichka touches the baby. Her face

lights up, her eyes well with tears -- she has touched a

miracle.

SYD (CONT'D)

Okay, okay... Get her up. We've got

to go right now.

THEO

Can you get us to the boat?

SYD

Sure, sure, sure. Just get her up!

Come on, do it!

Kee wraps the baby to her breast with her shawl. From outside,

another burst of gunfire, closer.

Marichka turns to Syd, talking to him, animated, adamant.

THEO

What's she saying?

SYD

Fuck knows...

Marichka turns to Theo and Kee, prattling on, urgent. Marichka

insistent, grabbing Syd's sleeve

SYD (CONT'D)

Shut up! Basta!

Syd pulls free of Marichka's grip.

SYD (CONT'D)

Let's go.

MARICHKA

No!

(points to Syd)

Bad! Bad, bad!

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 112

7-1-07

KEE

She doesn't want us to go.

Syd pulls out a gun. Marichka instinctively ducks to the

floor, covering her head, pleading.

SYD

Okay, move. Let's go.

KEE

No!

A standoff. In the distance, a mob chanting.

THEO

What do you want, Syd?

BANG! Syd shoots he floor by Santo's feet. The dog yelps,

scampering for Marichka's protection. Syd points his gun at

Kee's forehead.

SYD

Move!

THEO

She's going.

Theo turns to Kee.

THEO (CONT'D)

I'll help you.

129 INT. STAIRWELL - DAY 129

Theo carries Kee down the stairs, his flip-flops SLAPPING

against the steps. Syd follows behind, gun trained on Theo.

Marichka at Syd's side, still prattling on.

SYD

Last night, Syd gets home. Mommy's

sleeping in front of the telly. She

always does that, my sweet soul.

Syd kisses her good-night. She has

cancer, my mommy. Syd's about to

turn off the telly-- and there's

your mugs. On the news. Couple of

nasty pricks gunning down these cops --

bam! bam!-- you fuckers! Big reward.

Then Syd finds out the Fishes are

looking for you too. So Syd thinks,

the cops are looking for them, the

Fishes are looking for them, these

(MORE)

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 113

7-1-07

SYD (CONT'D)

blokes are bang-up commodities. And

a baby? That's capital!

130 INT. STAIRS / LOBBY - CONTINUOUS 130

The group descends the final flight of stairs into the empty

lobby. Syd one step behind. Marichka next to him, ranting

even louder. Santo yapping --

SYD

(to Marichka)

Shut the fuck up!

He slaps her hard, silencing her. But as he turns back toward

Theo, Marichka gives Syd a forceful shove and...

...he trips down the last few steps... his gun hand folding

under him as he tries to break his fall and...

Theo quickly puts Kee down, leaps toward Syd, who gets a

SHOT off in the air before Theo lands. Theo's weight snaps

Syd's head against the floor. Syd's stunned, his gun hand

flailing like a snake as he struggles with Theo.

THEO

GO!

And Marichka grabs Kee, guiding her toward the back hallway

while Theo and Syd struggle for control of the pistol.

Theo's hand -- trying to muscle the gun away while Syd tries

to point it back toward Theo. Theo's bandaged finger getting

bent back -- Theo screaming in AGONY as he pulls the trigger

BAM! BAM! BAM! The bullets fly into the wall, plaster

falling -- BAM! BAM! two more shells -- barely missing Theo's

head, until the chamber CLICKS. CLICK. Empty.

Syd drops the gun, reaches for Theo's throat. Theo gasps,

trying to break Syd's grip.

IN THE CORRIDOR

Kee turns to Marichka.

KEE

Go -- go help him!

Marichka hurries back toward Theo. Kee leans against the

wall, making sure her baby's okay.

Syd tightens his grip around Theo's neck.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 114

7-1-07

Marichka spots the gun on the floor, grabbing the barrel and

roundhousing it -- SMACK! into Syd's face. Syd falls

backwards.

Marichka helps Theo get to his feet. Theo's still gasping

for air as he looks down at Syd. Syd seems to be out cold.

Theo and Marichka join Kee at the mouth of the corridor -

they rush down the passageway and reach a door at the end of

the hall.

It's blocked with boxes and junk. Theo forces the door open...

just enough space to pass.

Marichka snakes through, out to a small alley, Santo following

her. Then it's Kee's turn, but she can't fit through while

holding the baby. From the alley, Marichka extends her hands.

MARICHKA

Baby, Marichka!

Kee hesitates. Behind them, in the lobby, a groggy Syd getting

up off the floor. Picking up his gun, loading it.

Kee passes the baby through the doorway, fearing the worst.

Marichka takes the baby. The point of no return. A moment.

Marichka motions for Kee to follow.

MARICHKA (CONT'D)

Come!

Kee squeezes through the opening. Down the corridor, Syd

stumbling toward them, gun in hand.

Theo trying to squeeze out, but no one is helping with the

door. And BAM! a bullet flies past his head.

131 EXT. ALLEY - CONTINUOUS 131

Theo slips into the trash-strewn alley... SQUISH! Theo's

expression -- he's lost one of his flip-flops.

His bare foot sinking in a mound of rotting garbage. Then

POCK! POCK! POCK! Bullets pierce the door.

He looks at Kee and Marichka. Both are on the left side of

the door, while he's on right side... and POCK! POCK! two

more bullets cut holes in the door.

THEO

(to the women)

Go!

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 115

7-1-07

The women hurry down the alley. POCK! Another bullet pierces

the door. Desperate, Theo digs through the trash at his

feet. Worthless plastic, rotting food, a heavy old electric

mixer.

The door jerks open -- Syd's face appears. He looks at Theo,

furiously shoving his way out and...

Theo swings the rusty iron mixer -- SMACK! into Syd's face.

Syd falls back inside. Theo stares at the door, ready for

another round, mixer in hand. But there's no movement from

inside. Theo drops the mixer and hurries to catch up with

the others, one flip-flop on, one flip-flip off.

AT THE END OF THE ALLEY

Kee leaning against the wall, gathering her strength.

Marichka peering around the edge of the building.

Theo approaches. "La Marseilles" can be heard, chanted by an

approaching mob.

THEO (CONT'D)

You okay?

KEE

It hurts.

THEO

(to Marichka)

We need a boat.

Theo picks up a stick, draws a rowboat in the sandy street.

THEO (CONT'D)

A boat. Un bateau. Das boot.

Capice?

Marichka nods, points in a direction. Theo and Marichka take

either side of Kee, helping her walk, Santo following. Theo's

one bare foot bleeding. They turn the corner and...

A mob marches toward them, more than fifty. A large flag

billows, blue, white and red.

VOICES

Alons enfants de la patrie...

They pass the mob, heading in the opposite direction.

Passionate chanting, some wearing masks, all carry guns --

modern semi-automatics, a few old Glocks.

Theo and Kee stare: Nothing is surprising anymore.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 116

7-1-07

They pass a wall spray-painted with graffiti: five fish and

the words "The Uprising." Theo and Kee exchange a look.

132 EXT. FORMER BANK - DAY 132

This street seems quiet, "La Marseilles" now distant.

Marichka gestures, leading them into what once was the city

courthouse, now covered with graffiti. Further down the

street, on rooftops, men with rifles dart from building to

building.

133 INT. FORMER BANK - CONTINUOUS 133

Theo, Kee with the baby, Marichka and Santo, enter. Dozens

of old shoes on the floor, neatly paired. They hear CHANTING --

rhythmic prayers.

It was once a bank, but now it's just skeletal remains: a

few teller windows, pieces of tumbled Plexiglas. Past them,

they see men kneeling on a carpeted floor, bowing toward

Mecca in humble prayer. The bank now a makeshift mosque.

Marichka guides Kee toward stairs at the end of the hall.

Theo is still staring at the shoes.

134 INT. FORMER BANK - SECOND FLOOR CORRIDOR - CONTINUOUS 134

At the end of the dark corridor, Marichka is bent down at a

metal door, talking to someone through a low eye-slit. A

tiny flashlight shines through the opening, at her face. A

trembly voice on the other side of the door, in Russian:

GEORGIAN MAN (O.S.)

Nyet.

Theo and Kee watch from the other end of the corridor. Kee

leans on Theo, resting. On Theo's feet, a very worn pair of

slippers. He looks up as Marichka waves forward, insistent,

prattling. Theo helps Kee down the dim hallway.

GEORGIAN MAN (O.S.) (CONT'D)

Nyet, nyet...

As they approach the secure metal door, the flashlight from

the eye slit shines in Theo's face.

Marichka grabs Kee's cloak. The light shifts to Kee's face

as she resists, but the cloak opens. The light tilts down,

shining on the baby, eyes closed, feeding on Kee's breast.

From the eye-slit, the flashlight shaking, a gasp.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 117

7-1-07

135 INT. GEORGIAN MAN'S APARTMENT - DAY 135

The ancient GEORGIAN MAN (90) stands beside his wife. The

pale, withered WOMAN (87), sitting in a wheelchair, hums a

folk song as she carves the final touches onto an orange

that she's cut into a swan. She presents the swan to Kee,

who lays in bed eating some sort of potato stew, the baby

asleep at her side.

KEE

Look at that.

We're in a simple home that was once a banker's office. One

table, two chairs, a gas burner, photos, a reproduction of

Chagall's cow on the farm. And, in the clean, big windows,

a few potted plants. Classical music playing.

KEE (CONT'D)

(calls out)

Theo, they love my baby.

Theo sits at the table, also eating stew, across from the

old Georgian man. Marichka stands nearby, wolfing hers down -

THEO

We need a boat.

The Georgian Man speaks in a trembly voice with thick accent.

GEORGIAN MAN

Why boat?

THEO

The Human Project is sending a ship

for Kee. We have to be out in the

bay at sunset.

Theo holds out a handful of bills. A SOFT RAP at the door

and the Old Georgian Woman hobbles for it.

GEORGIAN MAN

Human Project real?

THEO

It better be.

The old woman opens the door. A MAN carrying a rifle steps

in, thirties, Slavic features.

He's an imposing figure, tall and broad. The butt of an

automatic pistol is visible in his waistband. The Georgian

Man wheels over to him.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 118

7-1-07

Theo watches the two men converse quietly in Russian. The

younger man looks over at Theo with cold eyes.

An amplified voice echoes from the street.

VOICE (O.S.)

(over loudspeaker)

The Warden has declared a State of

Emergency! Everyone remain indoors!

A curfew is now in effect!

Theo moves to the window, looks out: A caravan of armored

carriers and tanks move slowly down the empty streets.

VOICE (CONT'D)

(over loudspeaker)

Anyone on the streets will be

considered hostile and shot! England

supports you and provides you shelter.

Do not support terrorists.

Then the same message repeated, translated into French. On

top of the building across the street, men in masks armed

with rifles run in the opposite direction of the tanks.

KEE

Theo?

She's holding up her baby.

KEE (CONT'D)

Come hold her.

Theo walks to her.

THEO

I'd probably break her. Let Marichka.

KEE

I'm going to name her Froley.

THEO

Froley?

KEE

You don't like it?

THEO

The first baby born in twenty years

and you want to call her Froley? It

sounds like a dog's name.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 119

7-1-07

KEE

It's a good name. I like Froley.

She smiles to hersellrf, her eyes closing. The Georgian Man

and the Younger Man, SERGIUS, approach. Sergius stares in

awe at child, finally turning to Theo...

SERGIUS

Sunset is five-thirty.

Sergius's eyes sparkle disarmingly.

GEORGIAN MAN

Stay here for now. In one hour, you

go.

SERGIUS

(mimics rowing)

I have boat.

Theo holds out a fistful of 100 pound bills. Sergius closes

Theo's fist on the money, not interested in it.

Theo looks over at Kee; she's fallen asleep nursing the baby.

136 EXT. FORMER BANK - DAY (HOURS LATER) 136

Fog rolling in now.

Sergius stands in the middle of the street, his senses on

alert. Sporadic gunfire and shouting in the distance, but

the street seems safe. He signals, and moves off.

Theo pushes Kee from the bank in the Georgian Man's

wheelchair. Marichka with them.

137 EXT. BAY STREET - DAY 137

They move down the fog-shrouded street.

A RUMBLING is heard. Santo stops, turns around and starts

barking. The ground shakes... Through the fog... a silhouette

slowly taking form... mammoth. A mechanical clatter drowning

out Santo's barking.

THEO

Shit...

IT'S AN ENORMOUS TANK. And it's close, coming right at them.

Sergius darts into a cross street, turns to the others...

SERGIUS

This way!

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 120

7-1-07

Theo pushes Kee toward the cross street. Marichka following

behind. She looks back: Santo is still holding his ground,

barking at the metal monster. Marichka races back for him.

THEO

Marichka...!

The tank looming closer, appearing larger. Santo losing his

courage, whimpering, backing off...

Marichka snatches up the dog and runs back toward the others,

trying to catch up...

DOWN BAY STREET

They pass a long metal pole wedged in a sewer, buttressed by

a mountain of broken concrete and debris -- a barricade.

Sergius gestures toward a narrow alley. Theo turns the

wheelchair, veers toward the alley and stops...

... seeing a Basque man holding a machine gun. Sergius has

seen him too. Theo follows Sergius's gaze... finds another

armed Basque man... and another... and another... They are

surrounded. A beat then...

BASQUE MAN

(in Basque)

Down! Down!

Theo and The others scurry into the alley as the tank rolls

down Bay Street -- A metallic CREAK as the tank runs up

against the metal barricade pole. The tank's tracks churn,

but the pole holds fast. The Basque Man signals --

BASQUE MAN (CONT'D)

Now! Now!

The Basque men swarm into the street.

ACROSS THE STREET

More men surge forward -- a flaming bottle hurled from a

building EXPLODES against the tank. The ambush is on.

NARROW ALLEY

Sergius guides Theo and Kee through the alley. The distance

and fog mask the carnage, but not the SCREAMS OF THE WOUNDED

AND DYING.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 121

7-1-07

138 EXT. WHARF STREET - DAY 138

Three armored carriers cruise by...

Theo and the others, huddled in a doorway, waiting for the

formation to disappear into the fog.

THEO

(low, to Sergius)

Time?

Sergius shows Theo his watch.

SERGIUS

Is okay. Close.

The coast clear, Sergius leads Theo, Kee and Marichka into a

quiet alleyway.

139 EXT. ALLEYWAY - DAY 139

The alley seems a sanctuary from the fighting. The SHOOTING

seems MUFFLED, distant now, fog obscuring the far end of the

street. They stop near a courtyard with a small fountain.

Sergius bends to lift a manhole cover near the fountain.

SERGIUS

Here...

Theo helps Sergius pry the manhole cover up. Then, FOOTSTEPS.

They drop the manhole cover as, from both ends of the alley,

vague figures appear in the fog and circle around them.

VOICES

Drop your gun! Drop your gun! Drop

your gun!

Sergius spins, weapon in hand... Theo blocks Kee and the

baby with his body...

THEO

Don't shoot! Don't shoot.

VOICE

Then drop the gun!

Sergius lays the weapon down.

SERGIUS

Is safe! No gun.

A man rushes in and grabs Sergius's gun -- it's Patric.

Other armed men surround the group. Patric moves to Theo and

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 122

7-1-07

THUD! -- slams his rifle into Theo's gut, knocks him to the

ground.

KEE

Patric!

From the fog, more FOOTSTEPS. Luke walking toward them, out

of the mist. The tout with the cracked eyeglasses behind

him.

LUKE

Get the girl...

KEE

NOOOOOO!

And Patric and Ian subdue Kee. Luke squats down, eye level

with Kee in the wheelchair.

LUKE

(to Kee)

You're safe now. Are you all right?

Kee SPITS in his face. Luke suppresses his anger and takes

out a handkerchief to wipe his cheek.

THEO

(struggling to his

feet)

Let her go, Luke! You don't know

what you're doing!

LUKE

Oh no? Look around, Faron. It's

happening! I did what Julian

couldn't. I called for The Uprising.

And the people are responding.

He gestures vaguely out at the sound of the gunfire.

LUKE (CONT'D)

They're following me. And they haven't

even seen the baby.

(turns to Ian)

Detain Theo and the others. When Kee

and I are far enough away and they

can no longer cause trouble -- let

them go.

He turns back to Kee, speaking in a gentle tone.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 123

7-1-07

LUKE (CONT'D)

Theo has been nothing but a thorn in

my side, yet, I hold no malice toward

him.

(then)

Now we must go.

(to the others)

Help her...

Kee struggles, SCREAMS, as two of the Fishes grab her, holding

her in the wheelchair as they hustle her away.

Luke holds back, one last look at Theo and Marichka before

turning to Patric

LUKE (CONT'D)

(low)

Wait until we're far enough away...

Patric understands. Luke leaves the quiet of the alley.

Patric cocks his pistol, looks out into the street, waiting

for Kee and Luke to turn the corner. As they disappear from

sight...

MARICHKA

(begging)

Please, please, please...

... Patric points the gun at Sergius and POP! Shoots him in

the head. Sergius falls backward, and Patric aims the pistol

at Theo, finger on the trigger, and...

BAM! BAM! Shots ring out.

FROM THE OTHER END OF THE ALLEY

An armored carrier is rolling toward them, two soldiers

shooting from the turret.

Patric fires back -- POP! POP!

Theo grabs Marichka and hustles her back to Wharf Street. He

guides her to a doorway, Theo looks down the street and...

FURTHER AHEAD.

He sees Luke and his men pushing Kee, rounding the CORNER

onto 3rd Street and...

A TANK

Shielding the group of soldiers SHOOTING at Ian and his men.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 124

7-1-07

THE CORNER

Ian and his men hold their position, FIRING BACK, but are

unable to stop the advancing tank.

IAN

(to the men)

Go!

The two men peel off after Luke. Ian fires a few more rounds,

then follows.

WITH THEO

Theo looks to his right: the tank advancing, soldiers

marching, holding their fire, weapons trained, focused.

And he musters his courage, runs out into the open, chasing

after Luke and Kee.

The soldiers are caught by surprise, a double-take before

they BLAST AWAY...

WHARF STREET

...Theo runs, makes it across Wharf Street turning the

CORNER

He presses himself against the wall, catching his breath. He

looks out and sees...

UP AHEAD

Luke and the Fishes fleeing with Kee. Ian and his men, not

far behind.

Theo trails after them. IAN turns, fires at Theo. THEO dives

behind a stoop. AN ARMORED CARRIER emerges from the fog,

cutting off the Fishes' escape. Luke gestures, leading Kee

and the Fishes into a modern apartment building.

Theo in hot pursuit when...

Soldiers fire the back.

TAT-TAT-TAT-TAT! One of Ian's men is hit in the back.

Theo dives into a burned-out double-decker abandoned on the

sidewalk across the street from the apartment building and...

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 125

7-1-07

140 INT. BURNED-OUT DOUBLE-DECKER 140

... falls on top of people huddled inside. SCREAMS of fear

in SPANISH as bodies scramble away.

Theo gets up. He's just crashed into crowded makeshift living

quarters: mats butted along the floor of the bus, a stove in

the middle of them. The inhabitants ducking for cover, a

few peering out through the cardboard-covered windows.

Theo bends the cardboard back from the window, looking out:

OUTSIDE

Soldiers fire as Ian and the last Fish make it to the...

MODERN APARTMENT BUILDING... bullets RIDDLING the concrete

facade as the Fishes slip through the doorway.

The Soldiers rush the apartment building, disappearing

inside... and a fierce fire-fight ensues -- TAT-TAT-TAT-TAT!

Flashes of GUNFIRE visible in the doorway. SCREAMS. Soldiers

stagger back out of the doorway, some wounded, retreating

from the opposing gunfire.

141 INT. BURNED-OUT DOUBLE-DECKER 141

Stray bullets strafe the bus. Theo ducks out of the way.

BACK OUTSIDE

A TANK rumbles into position behind the soldiers, its gun

turret cranks slowly toward the apartment building.

THEO

realizes the tank is about to fire on the apartment building

with Kee and the baby inside.

THEO

No, no, no, no...

He runs out of the bus into the street soldier positioned

near the tank open hits the ground and...

BOOM! The tank recoils with the blast, the explosion rips a

gaping hole in the building.

Theo rolls out of the way of falling concrete. He looks up

at the apartment building -

White sheets and clothes wave from windows, desperate pleas

for mercy from tenants still in the building as...

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 126

7-1-07

...from the floor above, Fishes open fire on the soldiers.

Someone throws a Molotov cocktail... it explodes in the

street. Soldiers return fire -

Tenants streaming out the front doors, hands in the air,

SCREAMING SURRENDER in a dozen languages and TAT-TAT-TAT-TAT --

the soldiers gunfire CUTS THEM DOWN. A few survivors scramble

back into the building.

The tank tilts its big gun up, aiming at the snipers on the

fourth floor... BOOM! The tank shell blasts another hole

into the building.

In the silence of the aftershock, a thick cloud of dust in

the air Theo gets up and races for the apartment building

He's almost at the doorway when a soldier spots him through

the haze and opens fire -

BULLETS RAKE the entrance. Theo sidesteps the bodies of

dead soldiers and refugees, makes it inside and...

142 INT. APARTMENT BUILDING 142

slips on the blood-slicked cement, crawling in panic further

into the blood-splattered building. Staying low, he moves

through the lobby, desperately searching for any sign of Kee

when --

Gunfire erupts from the staircase. Theo takes cover behind

a pillar -- it's Ian who's firing at him, but bullets from

one of the soldiers in the street tear into him.

Theo spots Kee's wheelchair, abandoned at the foot of the

stairs, and heads up.

143 INT. SECOND FLOOR STAIRCASE 143

He reaches the second floor landing -- looks down the hallway.

A few tenants huddled in the dim shadows, staying low, keeping

away from the windows. A man crying in agony bleeding badly.

The heavy gunfire is playing out on the upper floors. Theo

continues up.

144 INT. THIRD FLOOR STAIRCASE 144

Theo steps out onto the third floor. Tenants on the ground

covering their heads, a few wounded, screaming. Theo spots

Patric in a blown-out apartment, firing at the street below.

Soldiers' bullets strafe the room, and Patric bursts out

into the hallway. Theo hides as Patric pushes past tenants...

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 127

7-1-07

PATRIC

Fuck outta my way, fuck outta my

way!

... and kicks open the door of another apartment. Theo starts

after him but then he hears, faintly...

THE MUFFLED CRY OF A BABY. It's coming from the floor above.

Theo heads for the stairs.

145 INT. FOURTH FLOOR CORRIDOR 145

Theo emerges on the fourth floor, moves toward the MUFFLED

CRIES. Following the sound into...

146 INT. FOURTH FLOOR APARTMENT 146

The apartment has been tattered by bullets, glass shattered,

everything upended. Kee in a corner, protecting her baby

girl with her body.

Luke lays by the window in a pool of his own blood, with his

back toward Kee, firing out the window.

Theo steps into the room, moves to Kee and her crying baby.

THEO

(low)

You okay?

KEE

Yeh.

THEO

How is she?

KEE

Pissed off.

Theo helps Kee up.

THEO

Easy. We're gonna make it.

Shots from outside RIDDLE the wall near them. At the window,

Luke fires back at the soldiers.

Theo and Kee making their way across the ruined room to the

door. Luke turns and sees them. He points his gun. Theo

freezes.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 128

7-1-07

LUKE

I was carrying her up the stairs and

I started crying. The baby. A girl.

THEO

Yeah, it's a girl.

LUKE

I forgot what they looked like. So

tiny.

Theo begins to inch Kee to the doorway, wary of Luke.

THEO

We need to get her out of here.

LUKE

No, no, no. You don't understand,

Faron. This child must stay with

us. She can unite us. She's our

flag.

KEE

Fuck she is!

Theo and Kee at the doorway.

LUKE

She's our beginning.

THEO

Luke, she'll be killed if she stays

here. We have to go.

BAM! Luke shoots. Theo grimaces TAT-TAT-TAT. Glass shatters

as guns fire from the outside, ripping Luke to pieces.

147 INT. FOURTH FLOOR HALLWAY 147

Theo walks out the door, Kee following. He's in momentary

shock, clutching his gut, looking at a trickle of blood

spreading across the fabric of his shirt.

THEO

Shit.

KEE

Fucker shot you.

THEO

I'm okay. Bullet went through.

(MORE)

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 129

7-1-07

THEO (CONT'D)

(gritting through

pain)

We gotta move...

Theo breathing through the pain, holding up Kee, walking

down the hall, the baby still crying. A volley of bullets

from outside tear through the walls. The ROAR of the GUNFIRE

is punctuated by the BABY'S CRIES.

People huddled in the corridor, looking in disbelief. A

WOMAN falls to her knees.

WOMAN

(praying)

Dios te salve Maria, llena eres de

gracia, el senor es contigo, bendita

eres entre 1as mujeres...

Theo and Kee approach the stairwell. Bullets are still flying,

but people seem fearless, poking their heads from doors,

risking their lives to get a closer look.

The baby's crying gives Theo and Kee a sense of security.

They are no longer dodging bullets but are walking straight

down the hall.

A man breaks into tears. An old woman, bleeding to death on

the floor, reaches her gnarled finger to touch the baby's

blanket. She smiles as they pass -- she has heard the song

of an angel.

Theo and Kee reach the stairs. Kee starts down the steps,

but Theo stops her.

THEO

Come on.

KEE

You're shot.

THEO

I can do it.

Kee allows Theo to pick her up. He strains to lift her, then

starts down the stairs.

148 INT. FOURTH FLOOR STAIRWELL 148

The baby's cry echoes through the stairwell. Theo slowly

carrying Kee down. People huddled on the stairs, amazed,

eyes glued to the baby. Others looking down at them from

the upper. floors.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 130

7-1-07

TAT-TAT-TAT. A gun battle, moving up the stairs toward them.

It's Patric and two other Fishes -- backing up the stairs,

battling pursuing soldiers.

Patric hears crying, turning, pointing his gun at...

...Theo and Kee. No place to hide. Patric points the gun at

Theo's head, about to pull the trigger. But the baby is

wailing in Kee's arm. Patric looking at the baby in stunned

disbelief. Then he lowers his gun. He and the Fishes back

away, staring at the infant as Theo and Kee continue down

the stairs.

149 INT. THIRD FLOOR STAIRWELL 149

Gunfire from below forces people against the wall. Theo and

Kee continue their descent. A SOLDIER surges up the stairs,

pointing his gun at the newborn girl, who wails away.

Theo and Kee walk past him. The Soldier breathless, the

baby's cry clashing with his adrenaline.

SOLDIER

Hold positions and hold fire!

Theo continues carrying Kee down. People on the stairs

standing up, getting a look. More soldiers, holding their

weapons in silence, immobilized by the baby's cry.

150 INT. APARTMENT BUILDING 150

The baby's cries echo through the lobby, now held by the

military. Soldiers hold strategic positions, watching Theo

and Kee pass, glimpsing the child in confusion, awe.

At the shattered doorway, Theo staggers. Kee sees his sweat,

his pain. His shirt is covered in blood.

KEE

Put me down.

Theo hesitates.

KEE (CONT'D)

I wanna walk.

Theo sets her down. Kee walks slowly, resolutely, leaning on

Theo for support. They pass through the shattered doorway.

151 EXT. APARTMENT BLOCK PLAZA 151

Theo, Kee and the baby step into the murky light of the foggy

day. An impenetrable line of soldiers positioned in the plaza

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 131

7-1-07

face them, their weapons pointed, ready. The heavy machinery

of war silenced by the cries of a baby.

Theo and Kee walk forward, toward the soldiers. The weapons

aimed at them begin to lower. An instinctive shuffle to the

side, as if commanded by the cry, creating a space for them.

Kee carrying her child, Theo at her side as the soldiers

part like the Red Sea. Somber faces watching as they pass,

touched by the baby's crying.

BAM! BAM! BAM! Rifle shots from the fourth floor window

shatter the silence. Two soldiers behind Theo are hit. Theo

covers Kee as soldiers open fire on the apartment building.

A new battle flares. Theo and Kee walk on, ignored by the

soldiers who race forward, taking up new positions.

BOOM! The tank blasts a massive hole in the fourth floor.

CORNER - WHARF & 3RD Leaving the battle behind, Kee and Theo

hurry down the street. Marichka emerges from a blown-out

doorway, holding Santo, greeting them with a crooked smile.

152 EXT. THE LITTLE FOUNTAIN - A LITTLE LATER 152

With great effort, Theo pries off the sewer lid. They all

disappear down the hole.

153 INT. SEWER 153

A ceiling lamp illuminates a concrete sewer drain, a narrow

channel of foul water running through it. Boxes of contraband

stacked to one side: alcohol, batteries, medicine, cans of

food, electrical wire.

Theo holds Kee's arm as she steps into a wooden launch.

Marichka lights the candle fixed to the bow of the boat. She

prattles on, Santo on her shoulders, tears in her eyes,

gesturing toward the end of the tunnel where ambient light

filters in.

MARICHKA

Go, go boat.

Theo extends his hand to help Marichka into the launch.

MARICHKA

Marichka no go.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 132

7-1-07

Marichka smiles. Theo nods a thank you. And he climbs in

the boat and sets the oars. Marichka gives the boat a

shove...

Theo puts the candle into a holder and starts to row. They

glimpse graffiti on the walls, like cave paintings, as they

pass.

AT THE END OF THE TUNNEL

A breeze from outside extinguishes the candle. Theo rows -

toward the light. Passing through a metal grate which has

been cut away.

154 EXT. SEA'S EDGE - TWILIGHT 154

The launch emerges into the fog at the end of a large harbor.

Behind them, misty air cloaks the back side of the Bexhill

Fence which runs the length of shoreline, separating the

prison-city from the sea. The MUFFLED SOUNDS of the riot.

Theo rows steadily, painfully. Dead calm, but the tide is

on their side. What lays beyond is obscured by milky fog

and growing darkness.

155 EXT. OPEN SEA - DUSK 155

Theo is rowing slower now, his strength waning. The fog has

enveloped the city behind them, the riots a distant echo.

The world around them has disappeared. From somewhere off,

the sound of a BELL.

KEE

The buoy! Theo, the buoy!

Ahead of them, through the fog, patches of dull orange

sunlight. The buoy visible in the distance. Theo rows once

more, groans with the effort.

KEE (CONT'D)

What time is it?

THEO

Late.

The launch gains momentum, then slows. The sun touching the

horizon, the day ending. No sign of any boats anywhere on

the desolate sea.

KEE

They'll come back.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 133

7-1-07

The SOUND of the bell is drowned out by the WHINE of JETS

high in the sky. Followed by the ROAR of EXPLOSIONS -- POOF

POOF POOF and, behind them, a glowing light, expanding in

the fog...

Theo rests, exhausted. He feels his gut, which has been

steadily oozing from the bullet wound. His eyes drop down

to his hands, now covered in blood. Something is poking

through the ripped lining of his pea coat -- He lifts a

hundred pound note, staring at it. The sounds of the sea

gently lapping at the boat.

Kee looking around, anxious. The buoy rocking rhythmically,

splashing water... no trace of a boat.

THEO

I am sorry, Kee. I am so sorry.

KEE

We gonna make it.

He shakes his head. His eyes are watery.

THEO

I'm not gonna make it.

Kee looks at him.

THEO (CONT'D)

And I'll never know if you make it.

Theo smiles at her.

THEO (CONT' D) (CONT'D)

But I want to believe that you will.

Tears well in Kee's eyes.

KEE

I will.

THEO

Promise?

KEE

(through tears)

Fuckin' yeah. Cheedo.

THEO

Theo in pain, genuinely smiles.

-----------------------------------------------------------------------------------------------------

Screenplay-Children\_of\_Men p. 134

7-1-07

THEO (CONT'D)

(looks at the baby)

Froley. That's a fine name.

Theo musters all he's got left, reaching the oars back, wood

cutting through water, propelling the launch a little further.

He closes his eyes. HOLD as the SOUND of the surf fades

in...

THE CLOUDS PARTING -- REVEALING A RED SKY

Theo is sitting in his chair on the white sandy beach,

watching a mother and child in the blue water, laughing and

splashing in the waves. The mother is Kee but her child is

now a toddler. Then, two other woman rush down to the beach,

planting their infants on the sand, letting the foamy waves

lap at their baby's feet. Kee looks from the babies to Theo

and waves. A smile slowly comes to Theo's face. He is happy,

content.

KEE'S VOICE

(a whisper)

Theo...

BACK TO SCENE

Kee looking at Theo. He's slumped over, dead.

The launch drifting. No direction. Drifting... Drifting...

Kee is still, silent... The baby begins to CRY...

A light flickers, piercing the fog -- Kee looks up

KEE

Theo...

The fog gives way, revealing purple sky...

Cutting through the water toward them, A LIGHT, A BOAT.

The wooden vessel approaching, nets and gear -- A FISHING

BOAT. The name painted on the stern. "THE TOMORROW."

FADE OUT