

DOCTOR WHO 2

Episode X

By

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SALMON REVISIONS

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1 EXT. REPEAT FX SHOT - SPACE 1

As Series 1. The Earth, the moon. CAMERA tilts towards the planet, then zooms down, through the clouds, towards Britain, London, the Tylers' estate, Tylers' flat, into -

CUT TO:

2 INT. TYLERS' FLAT - DAY 1 1000 2

CU, CHRISTMAS BAUBLE. A hand plucks it out of its box -

JACKIE hangs the last bauble on the Christmas tree. Decorations all around the flat; not flash, just ordinary. Then Jackie picks up a parcel, puts it underneath the tree.

CU PARCEL. *To Rose, love mum xxx*

Then Jackie just sits. Looks around. Upset.

CUT TO:

3 INT. CLANCY'S GARAGE - DAY 1 1000 3

A grimy but sizeable garage. A car's on the hydraulic platform, MICKEY in overalls, working underneath it. Couple of MECHANIC lads b/g, the radio on, Christmas songs.

CU Mickey, working away, then...

A faint noise. In the distance. Like... the Tardis..?

MICKEY

Oy, turn that down! Turn it off! Steve-o, turn it off, shut up!

One of the lads turns the radio off. Mickey listens hard. Silence, then... The noise of the Tardis again, far off.

And Mickey's running!

CUT TO:

4 INT. TYLERS' FLAT - DAY 1 1001 4

JACKIE's blu-tacking Christmas cards to the wall, when she hears, far-off, the ancient grind of the Tardis.

JACKIE

Rose - !

(CONTINUED)

4 CONTINUED: 4

And she's running, out of the flat -

CUT TO:

5 EXT. TYLERS' ESTATE - DAY 1 1002 5

MICKEY's racing across the estate, excited -

CUT TO JACKIE, racing out of a ground floor door,
energised -

MICKEY

Jackie, it's the Tardis - !

JACKIE

I know, I heard it! She's alive! I
said so, didn't I, she's alive -

MICKEY

Shut up a minute -

As Jackie reaches Mickey, both listen. Looking up. The
noise is coming all around, fluctuating in and out.

JACKIE

Where is it then? He never could fly
that thing.

CU Mickey, turns round to look behind -

BCU Mickey. Shock!

FX: the Tardis, about five feet off the ground, is
spinning right towards them -

Mickey grabs Jackie, shoves her down -

FX: the Tardis spins right over their heads -

On the ground, Mickey & Jackie look up -

FX: the Tardis - lowering now, as it spins, three feet
off the ground - sails right across the road, an oncoming
car beeps, swerves, brakes -

FX: the Tardis reaches ground level, stops spinning, but
keeps going, scraping tarmac, leaving a trail of sparks -

FX: the Tardis hits a wall, *smack!*

Jackie & Mickey come running up -

The Tardis door flies open, and there's the THE DOCTOR!
Still in his old clothes. Big smile, wild, dizzy. CU,
as he looks round -

THE DOCTOR

Here we are then, London, Earth, the
Solar System, I did it!

And he walks forward, delighted, seeing -

(CONTINUED)

5 CONTINUED:

5

THE DOCTOR (CONT'D)

Jackie! Mickey! Blimey! No, hold on a minute, wait there, let me think, what was I gonna say? There was something I had to tell you, something important, what was it, hold on, shush. Oh! I know!

(arms wide)

Merry Christmas!

And he faints to the floor, unconscious.

CU Tardis door opening again - on ROSE, shaken, dishevelled, after that mad flight. She looks down, sees the Doctor, runs forward -

ROSE

What happened, is he all right?

MICKEY

I dunno, he just keeled over. But who is he? How come he's wearing that jacket, where's the Doctor?

ROSE

That's him. Right in front of you.
That's the Doctor.

JACKIE

What d'you mean, that's the Doctor?
Doctor who?

On the Doctor's face -

Cliffhanger screech, into OPENING TITLES.

CUT TO:

6 INT. ROSE'S BEDROOM - DAY 1 1400

6

CU THE DOCTOR. Asleep/unconscious, though he's calm, no sign of pain. He's now in pyjamas.

CUT TO ROSE, sitting next to the bed. Keeping vigil.

JACKIE enters, brandishing a stethoscope, hands it to Rose.

JACKIE

Here we go, Tina the Cleaner's got this lodger, medical student, she was fast asleep so I just took it. Though I still say we should take him to hospital.

(CONTINUED)

6 CONTINUED:

6

ROSE

We can't, they'd lock him up, they'd dissect him. One bottle of his blood could change the future of the human race. Now hush.

Rose listens to the Doctor's heart; boom-boom, boom-boom. Then she listens to his second heart; boom-boom, boom-boom.

ROSE (CONT'D)

Both working.

JACKIE

What d'you mean, both?

ROSE

He's got two hearts.

JACKIE

Don't be stupid.

But Rose just walks out, grim. Jackie's curious.

JACKIE (CONT'D)

Anything else he's got two of..?

ROSE OOV

Leave him alone!

Jackie walks out.

The Doctor suddenly breathes in. And as he exhales...

FX: his breath visible, a small, faint, golden cloud, curling, rising, snaking towards the window...

CUT TO:

7 EXT. TYLERS' FLAT - DAY 1 1401

7

FX: the faint golden cloud drifts out of the bedroom window.

FX: blue sky, the golden breath spiralling up, up...

CUT TO:

8 EXT. FX SHOT

8

FX: EARTH, seen from space. And the delicate golden cloud lifts up, up, away from gravity, into the darkness, gone...

CUT TO:

9 INT. TYLERS' FLAT, KITCHEN - DAY 1 1402

9

FRIDGE DOOR opens.

ROSE reaches in, gets a mini pork pie, Jackie making tea.

JACKIE

But how can he go changing his face?

ROSE

I've told you. Oo, it's been light years since I had a pork pie.

JACKIE

No, but how, though?

ROSE

He just...
 (stops, takes it
 seriously)
He absorbed the Time Vortex.

ROSE (CONT'D)

He saved my life, and then he was dying, he said he was dying. But then he sort of... whooshed. All this light and stuff, like he was exploding. Next thing you know... He's different.

JACKIE

But is that a different face or is he a different person?

ROSE

 (snaps)
How should I know?
 (pause)
Sorry.
 (pause; sadder)
Thing is. I thought I knew him, I thought me and him were... And then he goes and does this. I keep forgetting, he's not human.

(CONTINUED)

9 CONTINUED:

9

Good pause, Jackie goes to her, sighs, just rubs Rose's arm or something, like good mates. Then:

ROSE (CONT'D)

But the big question is: where did you get a pair of men's pyjamas?

JACKIE

Howard's been staying over.

ROSE

What, Howard from the market? How long's that been going on?

JACKIE

Month or so. First of all, he starts delivering to the door, I thought, that's odd, next thing you know, there's a bag of oranges -

ROSE

- is that Harriet Jones?

Rose hurries into the living room, Jackie following -

JACKIE

Oh never mind me.

CUT TO:

10 INT. TYLERS' FLAT, LIVING ROOM - DAY 1 - CONTINUOUS

10

ROSE walks in, fixed on the TV, JACKIE following.

ROSE

Why's she on telly?

JACKIE

She's Prime Minister now! And I'm eighteen quid a week better off, they're calling it Britain's Golden Age. I keep on saying, my Rose has met her.

ROSE

Did more than that. Stopped World War Three with her.

(smiling, gentle)

Harriet Jones.

On the TV (INTERCUT Rose & Jackie watching with sc.11-12).

CUT TO:

11 INT. PRESS CONFERENCE ROOM - DAY 1 1000

11

A classy podium, a smart backdrop. Flashes going off from OOV journos. HARRIET JONES faces them; the same old Harriet, but better, somehow; she's become what she always deserved to be. (First speech under sc.9 & 10 dialogue.)

HARRIET

...I don't mean this to sound like a presidential address, but the savings can be implemented by January the first. The New Cottage Hospital Scheme will be available nationwide from that date, resulting in better health care for all. Some might call it radical. I call it vital! And I hope that a great many patients will sleep soundly tonight, as a result.

In-vision now. OOV JOURNO: 'Prime Minister, what about those calling Guinevere One a waste of money?'

HARRIET (CONT'D)

/ Now that's where you're wrong. I completely disagree! If you don't mind. The Guinevere One Space Probe represents this country's limitless ambition. British workmanship, sailing out there amongst the stars.

CUT TO TV NEWS GRAPHICS, a CGI model - clearly CGI! - of Guinevere One, a standard modern-day probe-type-ship, small and simple. Moving through space. Over this:

TV VOICE

The unmanned probe Guinevere One is about to begin its final descent.

TV VOICE (CONT'D)

Photographs of the Martian landscape should be received, back on Earth, at midnight tonight.

CUT TO:

12 INT. PRESS CONFERENCE ROOM #2 - DAY 1 1200

12

Different background, logo: *British Rocket Group*. DANNY LLEWELLYN faces JOURNALISTS. He's 30, Welsh, clever, a media-savvy boffin. News graphic strapline: *Daniel Llewellyn, Guinevere Project Manager*.

(CONTINUED)

12 CONTINUED:

12

LLEWELLYN

This is the spirit of Christmas, birth,
and rejoicing, and the dawn of a new
age. And that's what we're achieving,
fifty million miles away. Our very own
miracle!

CUT TO ROSE & JACKIE, TV b/g ADR.

JACKIE

Ever been to Mars?

ROSE

Nope. God, I feel... Earthbound!
They're sending out spaceships, what
about me? I'm stuck at home.

MIX TO:

13 EXT. FX SHOTS

13

DEEP SPACE. Music, faint and tinny, Khachaturian, the
Spartacus Ballet (ie, The Onedin Line). A tiny dot moves
against the vast starscape.

CUT TO CLOSER, music swells, majestic. GUINEVERE ONE is
a standard boxy probe, solar wings, etc. And a Union
Jack. It sails through space, utterly peaceful and calm
and -

DOINK!

It hits something. Stops.

FAST PULL OUT TO WIDE. The other object isn't
immediately visible, cos it's dark metal - but it's
clearly the side of some HUGE ALIEN VESSEL (not revealed
in full yet).

A panel on the vessel slides open, white light shines
out.

Guinevere shudders, tries to hold back - but then
suddenly, *schwupp!* - it's sucked inside. Khachaturian
stops dead.

The panel slides shut, all darkness again.

CUT TO:

14 INT. SHOPPING STREET - NIGHT 1 1930

14

Big wide shot of a big wide street (or pedestrian precinct). Overhead decorations, shops full of Christmas displays. A good distance away, a four-strong BRASS BAND, all SANTAS in costume, playing mournful carols. And further away from that, a 40ft municipal Christmas tree.

Craning down to find ROSE & MICKEY, strolling.

MICKEY

What d'you need, twenty quid?

ROSE

D'you mind? I'll pay you back.

MICKEY

Call it a Christmas present.

ROSE

God, I'm all out of synch. You just forget Christmas and things in the Tardis, they don't exist. You get sort of... timeless.

MICKEY

That's fascinating, yeah. Cos I love stories about the Tardis! Come on Rose, give us another, cos I swear, I could listen to it all day, Tardis this, Tardis that.

ROSE

(laughing)

Shut up!

MICKEY

Oo, and one day, the Tardis landed in the middle of a big yellow garden! Full of balloons!

ROSE

I'm not like that!

MICKEY

You so are!

Pause, keep walking, smiling, but more serious:

ROSE

I must drive you mad. Surprised you don't give up on me.

(CONTINUED)

14 CONTINUED:

14

MICKEY

Well that's the thing, isn't it? You
can rely on me. I don't go changing my
face.

ROSE

...yeah.

And she takes his hand, keep walking. Good pause, then:

ROSE (CONT'D)

But what if he's dying?

MICKEY

Okay!

And he makes a big show of shaking her hand off. But she
grabs his hand back, smiling.

ROSE

Sorry.

MICKEY

Just let it be Christmas, can you do
that? Just for a bit? You and me and
Christmas, no Doctor, no bog-monsters,
no life-or-death.

ROSE

Okay.

MICKEY

Promise?

ROSE

Yes.

On Rose; Mickey's next speech fading away into b/g...

MICKEY

Right then! What you gonna get your
mum? I dunno, I spend more time
worrying about your mother than you do.
I'm round there all the time now, she
does my dinner on a Sunday. And talks
about you. Yap yap yap, all afternoon.
Still. We have a laugh, she's all
right, your mum. How about a pen, she's
never got a pen, you could get her a
nice pen in a box. What else? Bottle
of something. In fact, she doesn't need
a pen, let's just go to the offy,
that'll keep her happy.

(CONTINUED)

14 CONTINUED: (2)

14

DURING THIS: Mickey fades down, the brass band rising in volume; and behind that, a pressure, a danger approaching...

Rose glances across.

Her POV: a good distance away, the 4-piece brass band is facing away from Rose - not completely, just over 90 degrees to her, Santa hoods pulled up, hiding faces.

But in the second she glances across, one Santa jerks his head away, sharply - as though caught looking in Rose's direction.

Rose looks away. Thinks nothing of it.

Thinks some more. She looks back.

As Rose & Mickey walk (Mickey talking away, oblivious), she's getting a clearer eyeline on the brass band. And something, just instinct, is making Rose concentrate...

Her POV, the angle shifting round, faces becoming visible...

They're all wearing Santas masks. But they're *metal*. Coloured - rosy cheeks, white beard - but clearly, cold, glinting metal. The fixed smile. The sinister jollity.

Rose keeps walking, keeps looking...

POV tracks round (slow motion?): four Santas, metal masks, furry hoods, puffing away on trombone, 2 trumpets, a tuba.

CU Rose. Still walking. But staring.

The carol stops, all four Santas lower their instruments. Then slowly, remorselessly, all four cold Santa-faces turn round. To stare at Rose. Expressionless.

Rose chilled now. Keeps walking, keeps staring.

The closest Santa lifts its trombone.

Aimed at her.

Like a weapon.

Rose transfixed.

The Santa pulls out the trombone's slide -

(CONTINUED)

14 CONTINUED: (3)

14

And it's a flamethrower!

FX: a stream of fire blasts out of the trombone -

ROSE

Mickey - !

And she pulls Mickey out of the way -

FX: stream of fire blasts near them, hits the wall -

Screams all around, SHOPPERS panicking.

The trombone lowers, the tuba player hoists up its instrument. Points it so that the mouth is like a gun-barrel. Pointed at Rose & Mickey.

ROSE (CONT'D)

It's us, they're after us - !

One of the keys on the tuba is now a trigger. Santa fires -

FX: the tuba funnel fires, *foom* - ! *foom* - ! *foom* - ! - like mortar shells -

FX: Rose & Mickey run, shells explode around them -

Chaos, people running, screaming, shoppers legging it foreground, background, throughout all this -

Both trumpet-players lift their trumpets to their mouths -

FX: *rat-a-tat-tat* from the trumpets -

FX: Rose & Mickey run, the ground tearing up around them, being strafed -

FX: the trombone flame-thrower shoots again -

FX: the second fire-stream goes in front of Rose & Mickey - but as they screech to a halt, to miss it, Mickey's clever -

MICKEY

This way -

He grabs Rose's hand, pulls her back the way they came -

The tuba is lining up for a second shot -

On Mickey, running with Rose, but watching the tuba, knowing exactly what he's doing -

(CONTINUED)

14 CONTINUED: (4) 14

FX: tuba fires -

Mickey runs with Rose past the municipal Christmas tree -

FX: the mortar hits the base of the tree, explodes -

Mickey looks back - it worked - !

The tree begins to topple -

Towards the brass band -

HIGH ANGLE, SWOOPING DOWN on brass band -

WHOOMPH! The Christmas tree whacks down on them -

CUT TO a Santa mask - just thin metal, no substance -
knocked free, clattering on the ground.

CUT TO:

15 EXT. SIDE STREET - NIGHT 1 1934 15

ROSE & MICKEY leg it, top speed, down a side-street
(behind, in the main street, PEOPLE running, screaming).

MICKEY

What's going on, what have we done? Why
are they after us?!

CUT TO:

16 EXT. SECOND SHOPPING STREET - NIGHT 1 1935 16

POLICE CAR screeches past, sirens wailing -

ROSE & MICKEY run out into the street, right in front of
a black cab, which screeches, brakes. (Confusion all
around in b/g, more SHOPPERS running.) Rose to the
driver -

ROSE

I'm sorry, I've got to get home, Powell
Estate, end of Jordan Road -

And they clamber into the taxi, Rose getting out her
mobile -

CUT TO:

17 INT. TAXI - NIGHT 1 1936 17

ROSE & MICKEY bundle into the cab, and as it sets off -

(CONTINUED)

17 CONTINUED:

17

MICKEY

I can't even go shopping with you! We
get attacked by a brass band! And who
are you phoning?

ROSE

My mother!

MICKEY

What's she got to do with it?

ROSE

She's in danger -

CUT TO:

18 INT. TYLERS' FLAT - NIGHT 1 1936

18

JACKIE wandering round on her chunky-white-plastic-
handset, with lengths of tinsel in her hand. NB, the
Christmas tree is now bare, stacked in a corner of the
room.

JACKIE

...she turns up, no warning, I've got
nothing in, I said Rose, if

JACKIE (CONT'D)

you want a Christmas dinner of meat
paste, then so be it...

CUT TO:

19 INT. TAXI - NIGHT 1 1936

19

Driving fast. Rose livid, at the mobile:

ROSE

Get off the phone!

MICKEY

But who were those Santa things?

ROSE

I don't know, but think about it - they
were after us, what's important about
us? Nothing, except the one thing we've
got tucked up in bed - the Doctor! And
he's with mum!

CUT TO:

20 INT. ROSE'S BEDROOM - NIGHT 1 1940 20

JACKIE, on the phone, puts a cuppa next to THE DOCTOR.

JACKIE

...no, don't come round, the whole flat
is topsy-turvy, she just barges in and
litters the place, I'll come and see you
Boxing Day...

As she exits -

FX: the golden breath issues from the Doctor again...

CUT TO:

21 EXT. TYLERS' ESTATE - NIGHT 1 2000 21

TAXI pulls away b/g, ROSE & MICKEY belting across the
estate -

CUT TO:

22 INT. TYLERS' FLAT - NIGHT 1 2004 22

ROSE & MICKEY burst in, wild, JACKIE still on the phone.

ROSE

Get off the phone!

JACKIE

It's only Bev, she says hello -

ROSE

(grabs the phone)

Bev, it'll have to wait -

(clicks it off)

We've got to go. All of us, and the
Doctor, we've got to get out, it's not
safe, where can we go?

MICKEY

My mate Stan, he'll put us up -

ROSE

That's only two streets away -

(to Jackie)

- what about Mo, where's she living now?

JACKIE

I dunno, Peak District.

ROSE

Right, we'll go to Cousin Mo's -

(CONTINUED)

22 CONTINUED:

22

JACKIE

It's Christmas Eve, we're not going
anywhere! What you babbling about?

Rose to Jackie, calmer, stronger.

ROSE

Mum. Trust me. Someone's after the
Doctor. There were these things, they
looked like Santa, they had the hats and
faces, like they were using all that
Christmas stuff as a disguise, and...

(pause, quiet)

Where did you get that tree?

Slow, ominous track in to a beautiful 7ft Christmas tree
at the far end of the room. Glistening, fully decorated.

All three very hushed & still now, filled with dread:

ROSE (CONT'D)

That's a new tree. Where did you get
it?

JACKIE

I thought it was you.

ROSE

How can that be me?

JACKIE

You went shopping. Ring at the door.
And there it was.

ROSE

That wasn't me.

JACKIE

...then who was it?

Music starts, from the tree, like those musical Christmas
toys. 'Here Comes Santa Claus', Bob B Soxx, from the
Phil Spectre Christmas Album; there's no sound more
sinister.

CHUNK! The bottom tier of lights on the tree slams on.
CHUNK, next tier, *CHUNK!*, next tier, *CHING!* the star.

CU Rose, very quiet:

ROSE

You're kidding me.

(CONTINUED)

22 CONTINUED: (2)

22

FX: the tree starts to SPIN! First the bottom third, one way - the layers of branches become horizontal discs, like a giant spinning top - then the middle third spins the opposite way, then the top third, same direction as the bottom section. Branches like blades. Spinning fast, a stack of buzz-saws. The lights are in-built, so they're a blur of colour as they whip round.

FX: it lurches into action, travelling on its base, spins towards them, across the room -

FX: the coffee table's in its way, it splinters -

Literally like throwing wood into a shredder, splinters fly through the air - Rose flinching back, grabbing Jackie -

Mickey grabs a chair, runs forward -

MICKEY

Get out! Rose, get out!

FX: the spinning tree begins to shred the chair, splinters flying, Mickey juddering -

CUT TO THE HALL, Jackie running for the door, but Rose diverts to her bedroom -

JACKIE

What are you doing - ?

ROSE

The Doctor, we can't just leave him -
Mickey - !

CUT TO Mickey, abandoning the last chair leg -

FX: as Mickey runs out of the living room, the tree follows behind him, whirling on its base like a spinning top -

Mickey runs into the bedroom -

JACKIE

Leave him, just leave him -

CU Jackie horrified -

FX: the tree heads straight for that big internal glass window between living room and hall. Shatters it!

(CONTINUED)

22 CONTINUED: (3) 22

Jackie screams, dives into the bedroom -

CUT TO:

23 INT. ROSE'S BEDROOM - NIGHT 1 - CONTINUOUS 23

JACKIE dives in -

FX: doorway, tree looms large -

MICKEY slams the door shut -

FX: EXT BEDROOM, the tree spins against the door - the jolly music relentless - strips of wood start to fly -

CUT TO ROSE, with the unconscious Doctor -

ROSE

Doctor, you've got to get up, can you
hear me? Doctor! Wake up!

Together, MICKEY & JACKIE haul the flimsy wardrobe up
against the door -

Both stand holding it in place, juddering as the whole
thing starts to dismantle -

Rose runs - to the Doctor's jacket, digs in a pocket -

CU, the sonic screwdriver -

She runs back to the Doctor -

CU, she presses the screwdriver into his palm -

FX: Mickey and Jackie leap back as the wardrobe shatters,
the tree spinning in the wrecked doorway -

CU Jackie, backed against a wall. Quiet, terrified:

JACKIE

I'm gonna get killed by a Christmas
tree.

FX tree, spinning into the room -

Tracking in to the bed, Rose, the Doctor -

FX: CU blades, spinning closer -

And CU Rose as she leans in, her mouth right against the
Doctor's ear, and she whispers;

(CONTINUED)

23 CONTINUED:

23

ROSE

Help me.

And the Doctor sits bolt upright!

In one fluid movement, he's upright, and pointing the sonic right at the tree, and it's dazzling, pitch perfect -

FX: the tree flies apart from the centre, blades shoot out -

FX: *THUNK* - ! *THUNK* - ! *THUNK* - blades slam into the wall -

FX: *THUNK!* blade into the wall right next to Jackie's head.

And silence, the music stopped dead. Then, sudden energy:

THE DOCTOR

Remote control! But who's controlling it - ?

And he's leaping out of bed, grabbing a dressing gown -

CUT TO:

24 EXT. TYLERS' FLAT - NIGHT 1 2008

24

THE DOCTOR runs out on to the walkway, shucking on the dressing gown, ROSE, MICKEY & JACKIE following. The Doctor goes to the edge of the walkway, looks down:

BELOW: in the courtyard, the three remaining SANTAS from the brass band, standing together, staring up.

Their POV, the Doctor up above.

MICKEY

That's them, what are they?

ROSE

Hush.

Because she's watching the Doctor, a bit in awe of this new man. And he's cold, utterly fixed on the Santas.

Slowly, he raises up the sonic screwdriver. Like it's the most deadly weapon in the universe. Points it at them.

They stare up. The three Santas a bit agitated, now.

(CONTINUED)

24 CONTINUED:

24

CU the Doctor. Like he's about to murder them.

FX: the Santas glow blue - a teleport. They become a blur -

FX: the blur becomes a streak of light, which whooshes up into the sky. And they're gone.

The Doctor drops his poise, staggers against the wall, knackered, sweating, ill, Rose at his side.

MICKEY

They've just gone! What sort of rubbish were they? I mean, no offence, but they're not much cop if a sonic screwdriver's gonna scare them off -

THE DOCTOR

Pilot fish!

ROSE

What?

THE DOCTOR

They were just pilot fish -
(in pain)
Aaaaah -

ROSE

What is it, what's wrong - ?

THE DOCTOR

You woke me up too soon - I'm still regenerating - bursting with energy -

Sudden deep breath in, then he exhales, like it hurts -

FX: the cloud of golden breath, which evaporates.

THE DOCTOR (CONT'D)

D'you see? The pilot fish could smell it, million miles away, so they eliminate the defence - that's you lot - then carry me off, they could run their batteries off me for a couple of years -
aaaah, my head -

(agony)

I'm having a neuron implosion - ow! - I need -

Reeling, he reaches out, grabs anyone, and it's Jackie -

(CONTINUED)

24 CONTINUED: (2)

24

JACKIE

What is it, what d'you need?

THE DOCTOR

I need...

JACKIE

Just say it.

THE DOCTOR

I need...

JACKIE

Painkillers? D'you need aspirin?
Paracetamol? Codeine? I don't know,
pepto bismol? Liquid paraffin? Vitamin
C? Vitamin D? Vitamin E? Is it food?
Something simple? Like, a bowl of soup?
Soup and a sandwich? Nice bowl of soup
and a little ham sandwich?

HE DOCTOR

I need you to shut up.

JACKIE

Well he hasn't changed that much.

He stands, in pain, fighting it like mad -

THE DOCTOR

Not much time. If you've got pilot
fish, then that means - why is there an
apple in my dressing gown?

And he gets out, an apple.

JACKIE

That's Howard, sorry.

THE DOCTOR

He keeps apples in his dressing gown?

JACKIE

He gets hungry.

THE DOCTOR

What, he gets hungry in his sleep?

JACKIE

Sometimes!

Sudden pain, he sinks to his knees - Rose kneels with him -

(CONTINUED)

24 CONTINUED: (3)

24

THE DOCTOR
Brain. Collapsing! But... the pilot
fish! The pilot fish mean that
something... Something...
(right at Rose)
Something is coming.

And then he slams down, out cold.

CUT TO:

25 OMITTED

25

26 INT. ROSE'S BEDROOM - NIGHT 1 2359

26

THE DOCTOR, unconscious, but worse: pale, shivering, hot.

ROSE at his bedside. Desperate, mopping his forehead.

MICKEY appears in the doorway, grim, with his laptop.

MICKEY
I found it.

He heads off. She sighs, last look at the Doctor,
follows.

CUT TO:

27 INT. TYLERS' FLAT, LIVING ROOM - NIGHT 1 2359

27

(Damage all tidied up, now.) Mickey's plugging his
laptop - old, battered, nothing fancy - into the phone-
line. ROSE comes through, JACKIE in the kitchen. A
subdued air.

MICKEY
Jackie, I'm using the phone line, is
that all right?

JACKIE
Keep a count of it.

MICKEY
(to Rose)
Pilot fish. I've seen them on telly,
hold on, I'll show you -

He's dialling up. Jackie comes through, gives Rose a
cuppa.

(CONTINUED)

27 CONTINUED:

27

JACKIE

It's midnight. Christmas Day. Any change?

ROSE

He's worse. Just one heart beating.

JACKIE

Well someone's happy.

She means, the television. Rose looks -

CUT TO:

27A INT. NEWS STUDIO 1 - NIGHT 1 0000

27A

*

NEWSREADER #1 to CAMERA:

*

NEWSREADER #1

*

Scientists in charge of Britain's mission to Mars have re-established contact with the Guinevere One Space Probe. They expect the first transmission from the planet's surface in the next few minutes.

*

*

*

*

*

*

*

CUT TO:

*

28 INT. PRESS CONFERENCE ROOM #2 - NIGHT 1 0000

28

*

INTERCUT with ROSE, MICKEY, JACKIE in the TYLERS' FLAT.

DANNY LLEWELLYN smiling, a tad dishevelled now, in the glare of cameras.

LLEWELLYN

Yes, we're back on schedule, we've received the signal from Guinevere One, the Mars landing would seem to be an unqualified success!

JOURNO OOV: 'Is it true you lost contact earlier tonight?'

LLEWELLYN (CONT'D)

Yes, we had a bit of a scare, Guinevere seemed to fall off the scope. But it was just a blip, only disappeared for a few seconds. She's fine now, absolutely fine.

(MORE)

(CONTINUED)

28 CONTINUED:

28

LLEWELLYN (CONT'D)
We're getting the first pictures,
transmitted live, any minute now, I'd
better get back to it, thanks -

CUT TO:

29 INT. TYLERS' FLAT, LIVING ROOM - NIGHT 1 0001

29

JACKIE sits, watching the TV.

JACKIE
Pictures of Mars, they're all the same.
Just rocks and dust. Nothing compared
to what we've seen.

MICKEY
Here we go, pilot fish.

ROSE goes to him. They study the screen image: pilot
fish.

MICKEY (CONT'D)
They're scavengers. Like the Doctor
said, harmless, they're just tiny. But
the point is, the little fish swim
alongside the big fish.

ROSE
D'you mean like sharks?

MICKEY
Great big sharks. The pilot fish pick
food out of the shark's teeth, that's
how they live, like parasites. So what
the Doctor means is, we've had *them*...

Cursor on the pilot fish, clicks, the image zooms out.
Revealing a SHARK. Black-eyed, huge and heartless.

MICKEY (CONT'D)
Now we get that.

ROSE
'Something is coming.'

During this, Jackie's been listening, but also glancing
back to the telly. ADR OOV EXPERT 'And here's the image,
coming through, live, direct from the surface of Mars...'

On screen, an image: broken up in digital blocks, like a
bad Sky picture, but resolving...

(CONTINUED)

29 CONTINUED:

29

Rose & Mickey look at the computer screen, but also glance at the telly. Like they're anticipating it...

ROSE (CONT'D)

How close?

MICKY

No way of telling. But the pilot fish don't swim far from daddy.

ROSE

So it's close.

The lines of the TV screen photo are resolving, resolving...

JACKIE

Funny sort of rocks.

ROSE

...that's not rocks.

All staring now, as the image resolves...

ROSE, realising...

The image's horizontal lines resolve, resolve, resolve...

Into a FACE. An alien face. Staring into the camera. A frozen image of a face like a horse's skull, jagged, broken bone, but with 'real' red eyes and mouth; jagged broken bone-teeth. It's a CU, just a hint of clothing - a big, bulky creature, dark-red robes and tribal necklaces.

Rose moves closer, transfixed. Jackie, Mickey, staring.

CU on the ALIEN FACE...

Then it BITES! Image moves, *SNAP!*, a silent ROAR, at camera -

Rose, Mickey, Jackie, jump!

CUT TO:

29A1 INT. NEWS STUDIO 1 - NIGHT 1 0010

29A1

NEWSREADER to CAMERA:

(CONTINUED)

29A1 CONTINUED:

29A1

NEWSREADER #1

The face of an alien lifeform was
transmitted live tonight, on BBC One -

CUT TO:

29A2 INT. NEWS STUDIO 2 - NIGHT 1 0020

29A2

NEWSREADER 2 to CAMERA:

NEWSREADER #2

These remarkable images have been
relayed right across the world -

CUT TO:

29A3 INT. NEWS STUDIO 3 - NIGHT 1 0030

29A3

NEWSREADER 3 to CAMERA:

NEWSREADER #3

On the 25th of December, the human race
has been shown absolute proof that alien
life exists -

CUT TO:

EXT. TOWER BRIDGE - NIGHT 1 0150

LONDON at night; a MOTORCADE sweeps across the Bridge.

The cars glide past ARMED GUARDS, through a gate, into
the Tower of London.

CUT TO:

29B INT. TOWER OF LONDON - NIGHT 1 0152

29B

The CARS pull up, in formation, sleek, shining.

A SOLDIER opens the back door, allowing DANNY LLEWELLYN
out. He's dazed, blinking, not sure what's going on.
MAJOR BLAKE (30s, smart, in uniform) joins him -

MAJOR BLAKE

This way, sir -

Though keep dialogue low - big music sequence, all epic
and military, if not James Bond. SOLDIERS escort
Llewellyn and the Major towards the building -

CUT TO:

29C INT. SUBTERRANEAN CORRIDOR - NIGHT 1 0155 29C

SOLDIERS on duty outside the lift, as LLEWELLYN, MAJOR BLAKE and ARMED ESCORT step out. Llewellyn still blinking, looking around, like a lost kid.

They're ushered onto BUGGIES, driven by GUARDS.

The buggies drive away, down the long, wide, underground corridor. Llewellyn perched, a bit scared. His POV:

Written along one wall, in big, formal letters: 'UNIT'.

CUT TO:

30	<u>OMITTED</u>	30
AND		AND
31		31

CUT TO:

32 INT. MISSION CONTROL - NIGHT 1 0206 32

MAJOR BLAKE and ARMED ESCORT lead LLEWELLYN in. He's still gawping, looking round:

It's a big space, Houston-like. Dark, WORKERS in front of ranks of monitors, huge (FX?) screens dominating one end, with graphics, flight-plans, Mars, star charts, etc.

L. LEWELLYN

But... you've got better facilities than us! I spend all that time asking for funds, and you've built your own Mission Control. How long's all this been here?

MAJOR BLAKE

I'm sorry, all information is on a strictly need-to-know basis.

He leads him through, Llewellyn still looking all around.

CUT TO:

33 INT. CONTROL BOOTH - NIGHT 1 0207 33

Dark office overlooking Mission Control, all glass panels. A number of monitors, all with the Alien roar on a loop. MAJOR BLAKE leads LLEWELLYN inside -

MAJOR BLAKE

Mr Llewellyn, ma'am.

(CONTINUED)

33 CONTINUED:

33

Waiting for him: HARRIET JONES, with ALEX KLEIN (25, suit, sleek comms headset, black briefcase). As Blake leaves -

HARRIET

Harriet Jones, Prime Minister.

LLEWELLYN

Well, yes, I know who you are. Suppose I've ruined your Christmas.

HARRIET

Never off duty. Now, we've released a cover story, Alex has been handling that -

Alex indicates the ALIEN FACE, looped on the monitor -

ALEX

We've said it was a hoax, some sort of mask or prosthetics, we had students, hijacking the signal, that sort of thing.

HARRIET

Alex is my right-hand-man. I'm not used to having a right-hand-man. I quite like it though.

ALEX

Quite like it myself.

LLEWELLYN

I don't suppose there's any chance it was a hoax?

HARRIET

Oh, that would be nice. Then we could all go home. I don't suppose anyone's offered you a coffee?

There's a coffee filter machine, brewing away.

LLEWELLYN

Um, no.

HARRIET

Milk?

LLEWELLYN

Yes, thanks, just, milk.

(CONTINUED)

33 CONTINUED: (2)

33

HARRIET
(getting coffee)
But no, the transmission was genuine.
And this would seem to be a new alien
species - at least, not one we've
encountered before.

LLEWELLYN
You seem to be talking about aliens as a
matter of fact.

HARRIET
There is an Act of Parliament banning my
autobiography.

MAJOR BLAKE enters, urgent:

MAJOR BLAKE
Prime Minister?

HARRIET
I'm with you...

She hurries out, others follow -

CUT TO:

34 INT. MISSION CONTROL - NIGHT 1 0209

34

MAJOR BLAKE leads HARRIET, LLEWELLYN and ALEX down to one
of the front desks, operated by SALLY JACOBS (25,
clever).

MAJOR BLAKE
Miss Jacobs can explain.

HARRIET
We haven't been introduced. Harriet
Jones, Prime Minister.

SALLY
Yes, I know who you are. Um, so. It
turns out, the transmission didn't come
from the surface of Mars. Guinevere One
was broadcasting from a point five
thousand miles above the planet.

MAJOR BLAKE
In other words, they've got a ship, and
the probe is on board.

(CONTINUED)

34 CONTINUED:

34

LLEWELLYN

But... if they're not from the surface,
then... they might not be from Mars
itself, maybe they're not actual
Martians.

MAJOR BLAKE

Of course not. Martians look completely
different. We think the ship was in
flight when it just came across the
probe.

SALLY

And they're moving, the ship's still in
flight now. We've got it on the Hubble
Array -

And she indicates the big screens:

An ominous blip, on the star chart, like radar, moving.

HARRIET

Moving in which direction?

SALLY

Towards us.

HARRIET

How fast?

SALLY

Very fast.

HARRIET

What was your name again?

SALLY

Sally.

HARRIET

Thank you, Sally.

On Harriet, looking up, chilled. The blip moves on...

CUT TO:

35 OMITTED

35

CUT TO:

36 OMITTED

36

37 INT. TYLERS' FLAT, LIVING ROOM - NIGHT 1 0237 37

The same blip on MICKEY's laptop, as he calls ROSE in -

MICKEY

Take a look. I've got access to the military, they're tracking a spaceship. It's big and it's fast and it's coming this way.

ROSE

Coming for what though? The Doctor?

MICKEY

Dunno, but... The big fish doesn't even know the pilot fish exist. The big fish is just hungry. Maybe it's coming for all of us.

(a bleep)

Hold on, the ship, it's transmitting -

CUT TO:

38 INT. MISSION CONTROL - NIGHT 1 0238 38

HARRIET, LLEWELLYN, MAJOR BLAKE, ALEX, SALLY, ALL look up at the big screen. In awe, as it resolves into...

CUT TO:

39 INT. BLACK BACKGROUND - NIGHT 1 39

INTERCUT with sc.38 MISSION CONTROL & sc.37, TYLERS' FLAT.

The ALIENS, to CAMERA. Four of them stand in an upright diamond shape, like Queen singing Bohemian Rhapsody. Clearer now: big, bulky bodies, swathed in tattered red robes, arms clattering with bone jewellery. Leather straps and belts, holding broadswords and whips. The LEADER - the lowest part of the diamond - talks, gnarled wooden staff in hand, voice savage, vicious, a warrior.

(CONTINUED)

39 CONTINUED:

39

ALIEN
*Gatz tak ka thaa! Ka
soo me fadroc, ka soo
me sycorax! Kash kack
palhaa me no so covna!
Bassic, codrafee pel
hutsa! Codrafee mel so
tor! So pedra cay! So
pandack! Soo massac
jalvaaan, col chack
chiff! Sycora jak!
Sycora telpo! Sycora
faa!*

ALIENS
(all furious)
*Sycora jak! Sycora
telpo! Sycora faa!*

Screen cuts dead.

As Alex gets busy on his laptop -

CUT TO INT. TYLERS' FLAT.

MICKEY
Seen them before?

ROSE
No...

CUT TO MISSION CONTROL.

MAJOR BLAKE
Translation software.

ALEX
Yes sir.

CUT TO:

40 INT. TYLERS' FLAT, LIVING ROOM - NIGHT 1 0242

40

ROSE & MICKEY watching, Rose disturbed.

ROSE
But... I don't understand what they're
saying. The Tardis translates alien
languages, in my head, all the time,
wherever I am.

MICKEY
So why isn't it doing it now?

ROSE
Must be the Doctor. Like, he's part of
the circuit, and he's... broken.

CUT TO:

41 INT. ROSE'S BEDROOM - NIGHT 1 0247

41

THE DOCTOR hot, feverish. JACKIE tending to him, sitting
by the bed, mopping his brow. Quiet, genuinely caring
for him:

(CONTINUED)

41 CONTINUED:

41

JACKIE
Come on sweetheart. What is it you
need? Tell me. What d'you need..?

CUT TO:

42 INT. CONTROL BOOTH - NIGHT 1 0300

42

HARRIET & MAJOR BLAKE, in private.

MAJOR BLAKE
I'm getting demands from Washington. The
President is insisting that he takes
control of the situation.

HARRIET
You can tell the President, and please
use these exact words, he's not my boss.
And he's certainly not turning this into
a war.

She goes to ALEX, who's on his laptop. He's playing
sc.39, the Alien speech, on a loop.

HARRIET (CONT'D)
What have we got?

ALEX
Nothing yet. Translating an alien
language is going to take time.

MAJOR BLAKE
How far off is the ship?

ALEX
About five hours.

They all look up at the wall-clock: 03.00...

CUT TO:

42A INT. ROSE'S BEDROOM - NIGHT 1 0330

42A

THE DOCTOR, sweating, shivering. Still unconscious.

CUT TO:

42B INT. NEWS STUDIO 1 - NIGHT 0335

42B

NEWSREADER 3 to CAMERA:

*

(CONTINUED)

42B CONTINUED:

42B

NEWSREADER #3

*

Despite claims of an alien hoax, it's
been reported that NATO forces are on
red alert...

CUT TO:

42C INT. NEWS STUDIO 2 - NIGHT 0340

42C

NEWSREADER 1 to CAMERA:

*

NEWSREADER #1

*

Speaking strictly off the record,
government sources are calling this our
longest night...

CUT TO:

43 INT. TYLERS' FLAT, LIVING ROOM - NIGHT 1 0400

43

Music linking this sc.43-46 sequence, and all can be
intercut with the approaching blip.

MICKEY at the laptop, tapping away on the translation
software (the same as Alex's).

He glances up, at the clock: 04.00

CUT TO:

44 INT. ROSE'S BEDROOM - NIGHT 1 0500

44

Come in on ROSE, watching the DOCTOR. MICKEY enters.

ROSE

Even his voice has changed.

MICKEY

Yep, that's out biggest problem right
now.

ROSE

How can he change his accent?

MICKEY

Well, you pick up accents, don't you?
Depending who you're with. Maybe he's
got it off you.

ROSE

But the Doctor wouldn't do this, the old
Doctor, the proper Doctor. He'd wake
up. He'd save us.

(CONTINUED)

44 CONTINUED:

44

MICKEY

You really love him, don't you?

Long, long, long silence, both unsure.

CUT TO:

45 EXT. TOWER BRIDGE - DAY 2 0600

45

LLEWELLYN sits on stone steps, tired, ragged. Feeling like it's all his fault. He looks out...

Dawn over London, a beautiful view.

CUT TO:

46 OMITTED

46

47 INT. MISSION CONTROL - DAY 2 0700

47

Quiet, calm. Some WORKERS sleeping, others just grim. SOLDIERS still on duty. MAJOR BLAKE sits alone, tired. HARRIET brings him a coffee, sits close. Secretive:

HARRIET

I don't suppose we've had a Code Nine?
No sign of the Doctor.

MAJOR BLAKE

Nothing yet.

(beat)

You've met him, haven't you? I've only seen the classified files. More like the stuff of legend.

HARRIET

He is that. But failing him...

(closer)

What about Torchwood?

MAJOR BLAKE

(shocked)

Well. Um... I don't really think...

HARRIET

I'm not supposed to know about it, I realise that. Even the United Nations doesn't know. But if ever we needed Torchwood, it's now.

MAJOR BLAKE

I can't take responsibility.

(CONTINUED)

47 CONTINUED:

47

HARRIET

I can. See to it. Get them ready.

Major Blake hurries off.

Now, alone for a moment, HARRIET allows herself to look exhausted; the weight of office. Then:

ALEX

Prime Minister?

HARRIET

(crosses to him)

Has it worked?

ALEX

Just about.

He presses play. On his laptop, sc.39 plays, and in a separate window, words scroll, which Alex reads out.

ALIEN

*Gatzaa tak ka thaa! Ka
soo me fadroc, ka soo
me sycorax! Kash kack
palhaa me no soo covna!
Bassic, codrafee pel
hutsa! Codrafee mel so
tor! So pedra cay! So
pandack! Soo massac
jalvaaan, col chack
chiff! Sycora jak!
Sycora telpo! Sycora
faa!*

ALEX

'People'... or that could be
'cattle'... 'You belong to
us, to the Sycorax' - they
seem to be called Sycorax,
not Martians - 'We own you.
We now possess your land.
Your minerals. Your
precious stones. Your
women.'

HARRIET

Your women!

ALIENS

(all furious)

*Sycora jak! Sycora
telpo! Sycora faa!*

ALEX

'You will, um, accede' - um,
no, 'surrender, you will
surrender or they will die.
Sycorax strong. Sycorax
mighty. Sycorax ...rock',
as in, the modern sense,
they rock.

During this, LLEWELLYN, SALLY, workers have slowly drawn near, others listen. Filled with dread.

LLEWELLYN

They will die. Not you will die, they
will die, who's they?

(CONTINUED)

47 CONTINUED: (2)

47

ALEX

I don't know, but it's the right
personal pronoun, it's *they*.

HARRIET

Send a message back. Tell them... This
is a day of peace on Planet Earth.
Tell them, we extend that peace, to the
Sycorax. And then tell them that this
planet is armed, and we do not
surrender.

CUT TO:

48 INT. TYLERS' FLAT, LIVING ROOM - DAY 2 0702

48

MICKEY at his laptop. Smiling to himself. He looks up.

ROSE appears, in dressing gown, drying her hair. A look
between them. A smile. *That* smile.

But then, a bleep from the laptop -

MICKEY

You'd better come and see this. Aliens
online.

CUT TO:

49 INT. MISSION CONTROL - DAY 2 0702

49

HARRIET, MAJOR BLAKE, ALEX looking up at the screen,
LLEWELLYN, SALLY, OTHERS at their desks.

SALLY

They got the message. Here comes the
response.

On the screen -

CUT TO:

50 INT. BLACK BACKGROUND - DAY 2 0702

50

INTERCUT with sc.48, Rose & Mickey watching, and sc.49,
all watching in Mission Control.

The diamond shape of the four SYCORAX appear. The
LEADER, the bottom-of-the-diamond Sycorax, stands.

He walks towards camera. Holds up his hand, all skeletal
fingers. Opens the palm out to camera. And then his
fingers just... flick. And flex.

(CONTINUED)

50 CONTINUED: 50

Little, jerky movements -

FX: flickering blue light around the fingers, like a delicate web of lines of light, a dancing pattern.

Then the image fizzles, cuts dead, gone.

CUT TO:

51 INT. MISSION CONTROL - DAY 2 0704 51

HARRIET looks round, puzzled.

HARRIET

What was that, was that a reply?

She goes to LLEWELLYN's desk to study the monitor, ALEX & MAJOR BLAKE with her. But this dialogue irrelevant...

ALEX

I don't know, looked like some sort of... energy, or...? Static?

LLEWELLYN

Almost like someone casting a spell. Maybe it's a different form of language, some sort of ideogram or pictogram, or...

...as during this, the camera tracks past their huddle, going on to SALLY. Now, staring dead ahead, blank, as...

FX: the web of blue light plays around her head. Sally staring front, like a zombie. Throw focus to behind her -

FX: another WORKER, staring ahead, the web of blue blinking, flickering around him. Whip pan over to -

FX: a third WORKER, staring, blue flicker...

CUT TO the others, realising.

LLEWELLYN (CONT'D)

What the hell..? It's the light, it's the same light -

All look round. Other WORKERS looking round, scared.

FX: about ONE THIRD of the workers are entranced, staring ahead, as the blue light flickers, cradling their heads.

Sally stands. Blank. Walks towards the door. (NB, the FX light isn't constant, only flickering as and when.)

(CONTINUED)

51 CONTINUED:

51

All the other affected stand, start to walk.

LLEWELLYN (CONT'D)

Sally? What are you doing? Sally -

He grabs hold of her arm. She doesn't resist, but keeps walking, dumb, so that her arm twists back -

HARRIET

Don't, you'll hurt her -

The SOLDIERS at the door raise guns (though one third of the soldiers are affected, are also walking).

MAJOR BLAKE

Let them pass!

ALEX

Where are they going?

CUT TO:

52 INT. TYLERS' FLAT, LIVING ROOM - DAY 2 0705

52

ROSE, now in clean clothes, hears -

SANDRA OOV

Jason! Jason, now stop it, what are you doing? Jason!

ROSE & MICKEY hurry to the door -

CUT TO:

53 EXT. TYLERS' FLAT - DAY 2 - CONTINUOUS

53

ROSE & MICKEY run out -

JASON, a neighbour, a 25 y/o lad, is walking past, in t-shirt and boxers. Blank face. Just for a second -

FX: the blue web flickers around his head.

SANDRA, his wife, is following behind, frantic.

SANDRA

He won't listen, he's just... walking,
he won't stop walking, there's that sort
of light-thing - Jason! Stop it!
Right now!

She runs past, but Rose runs forward, looks out -

(CONTINUED)

53 CONTINUED: 53

BELOW: PEOPLE walking. Dozens of them. Towards the estate. Not an army formation, but scattered across the whole area. Blank, a steady, slow walk, a good few of them surrounded by friends, family, normal people, begging them to stop.

CUT TO:

54 EXT. TYLERS' ESTATE - DAY 2 0706 54

PEOPLE march, blank faces. Old, young, men and women, a few children, some in nightclothes, some dressed. Accompanied by the normal folk, who beg, plead, rage, despair, 'stop it, just come back home, please come back.' (NB, all these people are coming from off the estate. Those already inside are just heading for the stairwells.)

FX: dancing across their heads, an occasional flicker.

CUT TO:

55 INT. MISSION CONTROL CORRIDOR - DAY 2 0706 55

HARRIET, LLEWELLYN & ALEX in the corridor, just standing back, horrified, as WORKERS walk past them, in a trance.

HARRIET

They're all heading in the same direction.

LLEWELLYN

But it's only certain people. Why isn't it affecting us..?

ALEX

(on his headset)

Prime Minister. It's happening all over the country.

CUT TO:

56 EXT. SUBURBAN STREET - DAY 2 0706 56

HIGH WIDE SHOT of the most normal street in the world. Craning down as it becomes something surreal.

From selected houses - about a third of them - PEOPLE on the zombie march. Some dressed, some nightclothes. One DAD with a Santa hat on.

FX: flicker around the heads of a DAD, 8 y/o SON, 10 y/o DAUGHTER, a family unit. MUM runs alongside, desperate.

(CONTINUED)

56 CONTINUED:

56

MUM
Alan, just stop it! Come back inside
the house! It's not funny any more!
Catrin, stop it! Jonathan! Just stop
it, please!

CUT TO:

57 EXT. CITY STREET - DAY 2 0708

57

PEOPLE on the remorseless march, in the middle of the
road, followed by normal folk, pleading. POLICEMAN on
his radio:

POLICEMAN
- as far as I can tell, they're heading
for any sort of high-rise building.
Anything with stairs, anything with
steps -

CUT TO marchers listlessly walking up a tall fire escape.

CUT TO:

58 INT. TYLERS' ESTATE STAIRWELL - DAY 2 0709

58

PEOPLE marching, a relentless tread up the stairwell.
ROSE & MICKEY standing to one side, gobsmacked.

*

ROSE
They're going up. They're all going...
up.

CUT TO:

59 INT. MISSION CONTROL STAIRWELL - DAY 2 0709

59

PEOPLE marching up the stairs. MAJOR BLAKE watching, as
LLEWELLYN pushes his way back down the stairs to report -

LLEWELLYN
They're going all the way up. They're
going to the roof -

CUT TO:

60 EXT. TYLERS' FLAT, ROOFTOP - DAY 2 0710

60

ROSE & MICKEY run out on to the roof -

PEOPLE are walking slowly towards the edge...

(CONTINUED)

60 CONTINUED: 60

SANDRA
Jason, stop! Just *stop!*

CUT TO:

61 EXT. CITY STREET - DAY 2 0710 61

More PEOPLE march b/g, but the POLICEMAN is looking up -

POLICEMAN
Oh my God, they're going right up to the
edge... They're gonna jump!

CUT TO:

62 EXT. TOWER OF LONDON ROOF - DAY 2 0711 62

The sights of London beyond. PEOPLE march towards the
edge, including SALLY. MAJOR BLAKE's watching, helpless,
as LLEWELLYN holds on to Sally's arm, though she still
edges forward.

LLEWELLYN
Sally, just listen, just stop - !

CUT TO the foremost MARCHER, who walks to the edge...

And stops.

FX: the light flickers round his head.

CUT TO:

63 EXT. CITY STREET - DAY 2 0711 63

Normal FOLK in the street, with the POLICEMAN, looking
up:

(FX?) PEOPLE stand in a line at the edge of the rooftops.
Eerie, like statues. Just waiting.

POLICEMAN
They've stopped. They've all stopped.
They're just standing there. Right on
the edge.

CUT TO:

64 EXT. TOWER OF LONDON ROOF - DAY 2 0711 64

LLEWELLYN with MAJOR BLAKE, all the MARCHERS near the
edge, as he realises, horrified:

(CONTINUED)

64 CONTINUED: 64

LLEWELLYN
Surrender. Or they will die.

CUT TO:

65 INT. MISSION CONTROL - DAY 2 0712 65

HARRIET with ALEX, who's hearing on his headset, grim:

ALEX
It's not just the whole country. It's
the whole world.

CUT TO:

66 EXT. FX SHOT, PARIS - DAY 2 0812 66

FX: PARIS SKYLINE, the Eiffel Tower in b/g. Foreground,
those tall terraced Parisian streets. PEOPLE standing on
the rooftops, perfectly still.

CUT TO:

67 EXT. FX SHOT, SYDNEY - DAY 2 1812 67

FX: a line of PEOPLE, standing on the Harbour Bridge.
Beyond and below them: the Opera House.

CUT TO:

68 EXT. FX SHOT, EGYPT - DAY 2 0912 68

FX: a line of PEOPLE, standing on the edge of a hotel.
In the distance: the PYRAMIDS.

CUT TO:

69 INT. MISSION CONTROL - DAY 2 0713 69

HARRIET with ALEX, who's on headset and laptop.

ALEX
According to reports, it's like a third.
One third of the world's population.
That's two billion people, ready to
jump.

HARRIET
But why those people, why are they
affected..? And not us?

CUT TO:

70 EXT. TYLERS' FLAT, ROOFTOP - DAY 2 0713

70

The PEOPLE stand near the edge, calm, the normal FOLK just weeping, nearby, ROSE & MICKEY watching; Rose cold, bleak.

MICKEY

It's an invasion. Different way of invading, gotta give them that, but all the same. What do we do?

ROSE

Nothing. There's no one to save us. Not any more.

CUT TO:

71 INT. MISSION CONTROL - DAY 2 0730

71

HARRIET with MAJOR BLAKE. LLEWELLYN & ALEX at the consoles, other WORKERS and SOLDIERS now filtering back in b/g, though stunned. Alex getting more info on his headset -

ALEX

Wait a minute. There is a pattern. All these people tend to be... father and son. Mother and daughter. Sisters and brothers. Family groups, but not husbands and wives.

LLEWELLYN

Some sort of genetic link, but...

(realising, gutted)

Oh my God. It's Guinevere One. Those people, do we know what blood group they are? - no, wait a minute, have you got medical records on file? For all your staff?

ALEX

Course we have, yeah -

He goes to show Llewellyn on a monitor -

CUT TO Harriet & Major Blake, to one side, sotto:

HARRIET

What about Torchwood?

MAJOR BLAKE

Still working on it. Bear in mind, they just lost a third of their staff.

(CONTINUED)

71 CONTINUED:

71

HARRIET

But they do have what we need?

MAJOR BLAKE

Yes ma'am.

HARRIET

Then tell them to hurry up.

Llewellyn gets their attention, at a monitor -

LLEWELLYN

Here it is! Sally Jacobs, blood group,
A Positive. Who else walked out?

ALEX

Luke Parsons.

LLEWELLYN

Hold on, Luke Parsons. A Positive!

ALEX

Geoffrey Baxter.

LLEWELLYN

Baxter... A Positive, that's it,
they're all A Positive.

MAJOR BLAKE

How many people in the world are A
Positive?

LLEWELLYN

No idea. But I bet it's one third.

MAJOR BLAKE

What's so special about that blood
group?

LLEWELLYN

Nothing, but... It's my fault.

He calls up Guinevere One on a computer display,
illustrates -

LLEWELLYN (CONT'D)

Guinevere One, it's got one of those
plaques, identifying the Human Race. A
message to the stars.

(CONTINUED)

71 CONTINUED: (2)

71

LLEWELLYN (CONT'D)

I mean, you don't expect anything to come of it, but... I put on maps and music, and samples, there's wheat seeds and water... and blood. A Positive. The Sycorax have got a vial of A Positive, and, well, I don't know how, but through that -

HARRIET

They control the blood.

LLEWELLYN

I put it on board. Oh my God.

HARRIET

(sudden action)

There's only one more thing I can try. Major! With me!

Determined, bold, she strides out, the Major & Alex follow -

CUT TO:

72 INT. TYLERS' FLAT - DAY 2 0731

72

ROSE & MICKEY walk in - Rose already cold, closed-down, defeated. JACKIE in the living room. As they go through:

JACKIE

It's on telly, they're saying it's everyone. Whole planet. People just standing on the edge, there's two thousand people on the White Cliffs of Dover - look, they said it's a special announcement -

TV says: EMERGENCY BROADCAST, then -

CUT TO:

73 INT. SMART OFFICE - DAY 2 0741

73

Set against windows, part of the Government buildings. HARRIET to CAMERA, solemn.

HARRIET

Ladies and gentlemen. If I could take a moment during this terrible time. It's hardly the Queen's speech, I'm afraid that's been cancelled.

(MORE)

(CONTINUED)

73 CONTINUED:

73

HARRIET (CONT'D)
(thinks, asks off)
Did we ask about the Royal Family..?
(beat)
Oh.
(to camera)
They're on the roof.

HARRIET (CONT'D)
(deep breath)
But, ladies and gentlemen. This crisis
is... unique. And I very much fear
there might be worse to come. I ask of
you, to remain calm. But I have one
request...

She falters; loses her poise, genuinely upset:

HARRIET (CONT'D)
Doctor? Are you out there? We need
you. I don't know what to do. If you
can hear me, Doctor - if anyone knows
the Doctor, if anyone can find him. The
situation has never been more desperate.
Help us, Doctor. Please help us.

CUT TO:

74 INT. TYLERS' FLAT - DAY 2 0742

74

During Harriet's speech, Rose stands there, looks round:

Rose's POV: in her bedroom, THE DOCTOR, unconscious.

And she simply starts to cry. Hard. It all catches up
with her; her loss. Crying like a child.

ROSE
But he's gone. That Doctor's gone.
He's left me.

Crying, bitterly. And then JACKIE's there, hugs her,
holds her like she's 10 years old again. Hold on them.
Then -

SMASH - !

All the windows shatter!

CUT TO:

- 75 EXT. TYLERS' ESTATE - DAY 2 0742 75
- WIDE SHOT of the estate - *SMASH* - !
- FX: all the windows on every flat, shatter, while above,
the FIGURES still stand around the rooftops -
- CUT TO:
- 76 EXT. THE GHERKIN TOWER - DAY 2 0742 76
- The Gherkin, with tiny figures on the surrounding
rooftops - *SMASH* - !
- FX: every single window shatters, shards tumble down -
- CUT TO:
- 77 INT. MISSION CONTROL - DAY 2 0742 77
- Red lights, alarms, LLEWELLYN at the console, all WORKERS
and SOLDIERS alert, some running, a state of emergency -
- LLEWELLYN
Sonic wave! It's the spaceship, it's
hit the atmosphere -
(looks at the screen)
Here it comes.
- CUT TO:
- 78 EXT. TYLERS' ESTATE - DAY 2 0743 78
- MICKEY runs out - crunch of glass underfoot - looks up -
- CUT TO:
- 79 EXT. TYLERS' FLAT, ROOFTOP - DAY 2 0743 79
- With the MARCHERS still at the edge, SANDRA and all the
other normal folk look up, in horror. A deep rumble...
- CUT TO:
- 80 EXT. CITY STREET - DAY 2 0743 80
- The street deserted now. The POLICEMAN looks up...
- HIGH SHOT, looking down on the awestruck PC. As a shadow
falls across him...
- CUT TO:

81 EXT. TYLERS' FLAT - DAY 2 0743 81

ROSE - recovering now - and JACKIE run out to join MICKEY. They look up. Horrified.

CUT TO:

82 EXT. TYLERS' ESTATE - DAY 2 0743 82

FX: WIDE SHOT, looking up. FIGURES lining the rooftops, like sentinels, as the SYCORAX SHIP slides across the sky.

And it's massive. Miles in diameter. Circular. It's not sleek and hardware-ish, it's more medieval; dark, twisted metal, curves and spikes, like something forged in Hell.

CUT TO:

83 EXT. AREIAL VIEW - DAY 2 0743 83

FX: from above the SYCORAX SHIP, looking down, as it slowly glides over London, obscuring landmarks below...

CUT TO:

84 EXT. SUBURBAN STREET - DAY 2 0743 84

HIGH SHOT, PEOPLE looking up, in awe.

CUT TO:

85 EXT. WESTMINSTER - DAY 2 0743 85

FX: the SYCORAX SHIP fills the sky, as it eases over the Houses of Parliament (Big Ben surrounded by scaffolding).

CUT TO:

86 EXT. TYLERS' FLAT - DAY 2 0743 86

ROSE, MICKEY, JACKIE looking up.

FX: the belly of the SYCORAX SHIP literally fills the entire sky. And with a mighty hum of engines, it slows to a halt.

And Rose is determined once more, runs inside -

CUT TO:

87 INT. ROSE'S BEDROOM - DAY 2 0744

87

ROSE runs in, pulls bedsheets off THE DOCTOR, MICKEY & JACKIE following her in -

ROSE

Mickey, we're gonna carry him - mum, get your stuff, and get some food, we're going.

MICKEY

Where to?

ROSE

The Tardis. It's the only safe place on Earth.

JACKIE

What we gonna do in there?

ROSE

Hide.

JACKIE

Is that it?

ROSE

Mum, look in the sky, it's a great big alien invasion and I don't know what to do, all right?

(of the Doctor, upset)

I travelled with him, and saw all that stuff, but when I'm stuck back at home, I'm useless. All we can do is run, and hide, and I'm sorry. Now move!

CUT TO:

88 INT. MISSION CONTROL - DAY 2 0746

88

HARRIET, MAJOR BLAKE, ALEX run in, LLEWELLYN waiting -

LLEWELLYN

They're transmitting. On screen -

CUT TO:

89 INT. BLACK BACKGROUND - DAY 2 0746

89

The SYCORAX, in their diamond formation.

INTERCUT sc.88: HARRIET, LLEWELLYN, MAJOR BLAKE, ALEX stand front, in a group, looking up, Alex on his palm-pilot, which now contains the translation software.

(CONTINUED)

89 CONTINUED:

89

SYCORAX LEADER
*Fecane so fadros-
pallujikaa pel das pel
hominick?*

ALEX
'Will the, um... tribal
leader' - that's just
'leader' I suppose - 'will
the leader of this world
stand forward?'

Harriet takes one step forward. Brave:

HARRIET
I am proud to represent this planet.

SYCORAX LEADER
Soo cal foraxi!

ALEX
That means, um... 'Come aboard'.

HARRIET
Well how do I do that?

FX: Harriet, Llewellyn, Major Blake & Alex glow blue -

FX: mid-shot, those in the slow blue glow, looking round.

LLEWELLYN
What's happening...?

HARRIET
I rather imagine this is called a
teleport.

FX: as sc.24, the blue glow becomes a blur of light,
whoosh, it streaks up through the ceiling -

They're gone. Workers & soldiers horrified!

CUT TO:

90 INT. SYCORAX SHIP - DAY 2 0748

90

FX: blue glow, and HARRIET, LLEWELLYN, MAJOR BLAKE and
ALEX materialise. They look round, startled, blinking.

The space is immense. Like a dark, Gothic amphitheatre,
no techno-spaceship-stuff. Much in darkness, with
burning torches on the walls. Huge, torn, red banners
hanging down. The amphitheatre benches - on which
scattered groups of Sycorax sit, lots of them (FX?) like
Roman senators - curve around the floor level, where
Harriet & team are.

(CONTINUED)

90 CONTINUED:

90

Opposite, a good distance away on floor level, the diamond-formation of SYCORAX.

The SYCORAX LEADER stands, unclips his helmet...

LLEWELLYN
(excited, sotto)
It's a helmet, look, it's not his face,
it's only a helmet, they might be like
us...

Helmet comes off, revealing the bony, savage SYCORAX
FACE. (And he now removes his gloves also.)

LLEWELLYN (CONT'D)
...or, not.

SYCORAX LEADER
Padskaa!

Harriet looks at Alex, who's still stunned, in awe.

HARRIET
Padskaa?

ALEX
Sorry, um... 'Welcome.'

SYCORAX LEADER
Ka, jalvaaan!

ALEX
'Now, surrender'.

SYCORAX
Jalvaaan! Jalvaaan!

They look up -

FX: above them, at a huge height, like a cathedral, a 360
degree GALLERY, from which HUNDREDS of SYCORAX look down.
All wild, furious, waving staffs and primitive
broadswords, the rattle of bones from their clothing and
jewellery. All screaming, *jalvaaan, jalvaaan, jalvaaan!*

The humans look so small.

CUT TO:

91 EXT. TYLERS' ESTATE - DAY 2 0747

91

FX: the SYCORAX SHIP filling the sky, FIGURES standing
silhouetted on the rooftops; a strange new world.

(CONTINUED)

91 CONTINUED:

91

Below, looking tiny, ROSE & MICKEY struggle, carrying THE DOCTOR. A distance back, JACKIE's struggling with holdalls, plastic bags, food, drops some, tries to scoop them up -

ROSE

Mum, will you just leave that stuff and give's a hand?

JACKIE

It's food, you said, we need food -

ROSE

Leave it!

Jackie keeps some bags but dumps most, runs to help -

CUT TO:

92 INT. SYCORAX SHIP - DAY 2 0748

92

HARRIET, LLEWELLYN, MAJOR BLAKE, ALEX face the SYCORAX. The SYCORAX LEADER stands forward. In front of him, a free-standing dais. The technology is all dark, twisted metal, but clearly, on top: a big, deadly switch. The Leader threatens his hand over the switch.

SYCORAX LEADER

*Soo jalvaan... Col
rastac cast bakthaa.
So gatzaa kel vastrati!*

ALEX

'You will surrender... Or I will release the final, uh, curse. And your people will jump.'

Llewellyn steps forward. Trying to be calm.

LLEWELLYN

If I can speak.

MAJOR BLAKE

Mr Llewellyn, you're a civilian -

LLEWELLYN

No, I sent out the probe, I started it, I made contact with these people. This whole thing is my responsibility.

(faces the Sycorax)

With respect, sir. I created the Guinevere One. I wanted to reach out in friendship. The Human Race is taking its first step towards the stars, but we're like children, compared to you. Children who need help.

(MORE)

(CONTINUED)

92 CONTINUED:

92

LLEWELLYN (CONT'D)

Children who need compassion. I beg of
you, now. Show that compassion.

The Sycorax Leader takes a whip from its belt, lashes out -

FX: *CRACK* - ! - the tip of the whip extends in a bolt of
jagged lightning, which hits Llewellyn -

FX: *ZAP!* He screams, shudders, electrified -

And bits of crispy skeleton fall to the floor.

MAJOR BLAKE

That man was your prisoner! Even your
species must have Articles of War
forbidding the -

Sycorax Leader whips - *CRACK* - !

FX: *ZAP!* Major Blake screams, shudders, skeleton.

Harriet puts a hand on Alex's arm, protecting him. Deep
breath. Then she stands forward. So scared, so brave.

HARRIET

Harriet Jones. Prime Minister.

SYCORAX LEADER

Tass, conafee tedro soo.

ALEX

Yes, we know who you are.

The Leader threatens, his hand over the switch.

SYCORAX LEADER

*Jalvaan, col chack
chiff.*

ALEX

Surrender, or they will die.

HARRIET

If I do surrender. In what way is that
better?

SYCORAX LEADER

*Cal prec hop Sycorafan
Staa so don gatrosca
foscaan. Soo pan croth
catheen. Gatrosca
vendi si venissi, col
potrosca chack chiff.
(big smile)
Soo codsyla.*

ALEX

'We will summon the Sycorax
Armada and take only half of
your population. The rest
you can keep. One half is
sold into slavery, or one
third dies'.

(MORE)

(CONTINUED)

92 CONTINUED: (2)

92

ALEX (CONT'D)
(of the smile)
'Your choice'.

CUT TO:

93 EXT. TYLERS' ESTATE - DAY 2 0750

93

ROSE & MICKEY hauling THE DOCTOR through the doors,
JACKIE behind them, still carrying some bags -

CUT TO:

94 INT. TARDIS - DAY 2 - CONTINUOUS

94

ROSE & MICKEY haul THE DOCTOR through. As they carry him
up to the centre, on JACKIE, entering, looking up, round.

Her POV: WIDE SHOT, the Tardis in all its glory. Still
an amazing thing, to Jackie; still seeing it as new.

CUT TO Rose & Mickey, reaching the central platform,
laying the Doctor down.

MICKEY
No chance you could fly this thing?

ROSE
Not any more.

MICKEY
You did it before.

ROSE
I know, but it's been sort of... wiped
out of my head, like it's forbidden. If
I try it again, I think the universe
rips in half.

MICKEY
Better not then.

ROSE
Maybe not.

MICKEY
So what do we do, just sit here?

ROSE
That's as good as it gets.

Jackie joins them, unscrewing a thermos.

(CONTINUED)

94 CONTINUED:

94

JACKIE

Here we go, nice cup of tea.

ROSE

Oh, the solution to everything.

JACKIE

Now stop your moaning, I'll get the rest of the food -

Mickey takes the thermos, as Jackie hurries out.

MICKEY

Tea. It's like we're having a picnic, while the world comes to an end. Very British. Chin chin.

(of the scanner)

How does this thing work? Cos it picks up the TV, we can see what's going on out there, maybe we've surrendered - what d'you do to it?

ROSE

I dunno, it sort of tunes itself -

She presses a button. A little *chirp-chirp-chirp* noise -

CUT TO:

95 INT. SYCORAX SHIP - DAY 2 0752

95

The control-dais lights up. Plays the *chirp-chirp-chirp*.

The SYCORAX are furious.

SYCORAX LEADER

Soo heb clashvorda! Casvold!

HARRIET and ALEX scared, look up:

FX: the GALLERY of SYCORAX, angry, shaking staffs, yelling.

SYCORAX

Casvold! Soo Casvoldeera!

SYCORAX LEADER

*Stel pafraan, soo geft
sel bannati clashvorda!
Hep stapeen! Soo jank
pel fon glassac sycora!*

ALEX

It's... that noise, the bleeping, they say it's machinery. 'Foreign machinery'. They're accusing us of hiding it, of conspiring...

(CONTINUED)

95 CONTINUED:

95

The Sycorax Leader gestures to his diamond-Sycorax.

SYCORAX LEADER

Crel stat foraxi!

ALEX

Um... 'Bring it on board'.

CUT TO:

96 EXT. TYLERS' ESTATE - DAY 2 0754

96

JACKIE is racing across the estate, laden down with bags.

A distance away: the Tardis. But then...

FX: the blue teleport glow. And the Tardis vanishes into a whoosh of light, up into the sky!

JACKIE

Rose? *Rose!!*

FX: Jackie looks up. The SYCORAX SHIP, filling the sky.

CUT TO:

97 INT. TARDIS - DAY 2 0754

97

ROSE & MICKEY thinking all is normal, they've felt nothing; looking at the blank scanner, still going *chirp-chirp-chirp*

MICKEY

Keeps making that noise. Maybe it's a distress signal.

ROSE

Fat lot of good that's gonna do.

MICKEY

You gonna be a misery all the time?

ROSE

(sulky smile)

Yes.

MICKEY

Look at it from my point of view. Stuck in here with your mother's cooking.

ROSE

Where is she..?

(MORE)

(CONTINUED)

97 CONTINUED:

97

ROSE (CONT'D)
(starts down ramp)
Better give her a hand, it might start
raining missiles out there.

MICKEY
Tell her, anything from a tin, that's
fine.

Rose pauses at the door.

ROSE
Why don't you tell her yourself?

MICKEY
I'm not that brave.

ROSE
Oh, I dunno.

And a nice smile between them, across the distance.

Then Rose steps out -

CUT TO:

98 INT. SYCORAX SHIP - DAY 2 0755

98

ROSE steps out -

And a SYCORAX grabs hold of her - she screams - !

CUT TO:

99 INT. TARDIS - DAY 2 0755

99

MICKEY hears her scream -

MICKEY
Rose - !

And as he goes running -

- he flings down the thermos and cup/lid, on to the floor -

CUT TO:

100 INT. SYCORAX SHIP - DAY 2 0756

100

MICKEY runs out -

- a second's bewilderment, his POV - the ship - a SYCORAX
holding a struggling ROSE - the Prime Minister - !

(CONTINUED)

100 CONTINUED: 100

A second SYCORAX appears from behind, goes to grab Mickey -

ROSE

The door - *close the door* - !

And he spins round, just in time - as the Sycorax grabs him, he manages to pull the Tardis door shut -

CUT TO:

101 INT. TARDIS - DAY 2 0756 101

Slam, door closes. Wide shot, all is calm inside the Tardis. Distant OOV voices of Mickey, 'Leave her alone!', Rose, 'Don't fight them!', Sycorax bellowing.

CUT TO THE DOCTOR. Lying as still as death. Beside him: the fallen thermos of tea. On its side, it's glugging out the last of the liquid.

The tea spills through the grating, down...

CUT TO beneath the platform. Tea spilling through the open grille. It falls on to the bright underfloor lights.

Fizz, hiss. It begins to steam...

CUT TO:

102 INT. SYCORAX SHIP - DAY 2 0757 102

SYCORAX LEADER

Glasheeven!

Meaning, herd them together, and the SYCORAX just throw ROSE & MICKEY over to HARRIET & ALEX.

HARRIET

Rose! I've got you, oh my Lord, are you all right?

But she's not. And Harriet hugs her.

HARRIET (CONT'D)

Oh, you precious thing.

(whispers, close)

Where's the Doctor? Is he with you?

ROSE

No. We're on our own.

CUT TO:

103 INT. TARDIS - DAY 2 0758

103

CU the tea, the last dregs dripping on to the lights.
The hiss as it burns. The steam...

CUT TO above. The thermos, the last drops dripping out.
PULL BACK, to foreground the unconscious DOCTOR.

FX: steam rises up from the floor grilles. Curls in the
air. Delicately snakes towards the Doctor...

FX: still unconscious, the Doctor suddenly inhales, deep!
The steamed tea pours in to his nostrils...

CUT TO:

104 INT. SYCORAX SHIP - DAY 2 0759

104

The SYCORAX LEADER stands with his hand over the dais-
switch again, with ROSE, HARRIET, MICKEY & ALEX grouped
together opposite. The Leader indicates Rose.

SYCORAX LEADER

*Bass cahoonic. Tel
pandat su creffic
tagsalla. Bol, cofaa
so brendish.*

ALEX

'The yellow girl. She has
the clever blue box.
Therefore, she speaks for
your planet'.

HARRIET

But she can't.

ROSE

(quiet, strong)
Yes I can.

MICKEY

Don't you dare.

ROSE

Someone's got to be the Doctor.

HARRIET

They'll kill you.

ROSE

That never stopped him.

Rose steps forward, centre. Scared, but strong.

FX: the GALLERY above her, all the SYCORAX watching.

(CONTINUED)

104 CONTINUED:

104

ROSE (CONT'D)

I, um... I address the Sycorax according to Article Fifteen. Of the Shadow Proclamation. I command you to leave this world, with all the authority of... the Slitheen Parliament of Raxacoricofallapa-torious, and the, Gelth Confederacy, as, um, sanctioned by the Mighty Jagrafess and, um... The Daleks. Now leave this planet in peace.

Silence. The Leader studies Rose, as though fascinated.

Then he starts to rumble. Shakes a little. Grunts. And the other diamond-shape-Sycorax do the same. It becomes clear: they're laughing. Big, guttural whoops.

FX: above, terrible savage laughter from the GALLERY.

SYCORAX LEADER

Soo gan, gan practeel.

ALEX

'You're very, very funny'.

SYCORAX LEADER

Soo gal chack chiff.

ALEX

...'and now you're going to die'.

And the Sycorax Leader takes his whip in hand.

HARRIET

Leave her alone - !

MICKEY

Don't touch her -

Both start forward, but SYCORAX appear from the shadows behind them, hold Harriet and Mickey.

Rose stands centre as the Leader approaches, cold, measured, all contained violence, flexing the whip in his hands.

SYCORAX LEADER

*Soo tass gilfane? Met
soo vol stapeen?
Codrafee pel vash.
Codrafee non passic pel
hadra toc tane
brendissa. Codrafee
Sycora. Codrafee
gassac tel dashfellik.*

ALEX

'Did you think you were clever? With your stolen words? We have travelled in the wastelands. We care nothing for your, um, tiny legislation of land-bound species. We are the Sycorax. We stride the darkness'.

And intercut with that, Mickey, helpless, desperate:

(CONTINUED)

104 CONTINUED: (2)

104

MICKEY

Please don't hurt her. Please.

The Leader gets closer to Rose, enjoying her fear, flexing the whip, and she's terrified. Backs away. And in doing so, she's slowly stepping back towards the Tardis.

Throughout the below, Leader advances; Rose backs away...

SYCORAX LEADER

*Codrafee pel sat cos
jistaan. Cro stolto
gavic con Astrofaaa.
Bec codrakone, soo fel
nas chafeen. If so
falfass your planet
castreeck as champion,
then your world will be
gutted, fel your people
enslaved.*

ALEX

'We practice the forbidden arts. The lost rites of Astrophia. Next to us, you are but a wailing child. If you are the best your planet can offer as a champion, then your world will be gutted, and your people enslav -' hold on, that's English -

HARRIET

He's talking English.

Still backing away:

ROSE

You're talking English.

SYCORAX LEADER

I would never dirty my tongue with your primitive bile!

ROSE

But that's English!

ROSE (CONT'D)

(to the others)

Can you hear English?

MICKEY

That's English!

ALEX

Definitely English.

SYCORAX LEADER

I speak only Sycoraxic!

(CONTINUED)

104 CONTINUED: (3)

104

ROSE

...but if I can hear English... then
it's being translated... which means
it's working... which means...

And suddenly - at last, with *hope* - she turns -

FX: in one, magical, majestic shot, the CAMERA goes past Rose, tracks in towards the Tardis. Both doors open. The whole, wonderful, deep interior shining within. And standing in the doorway - still in pyjamas and dressing gown, but really, in his element -

THE DOCTOR!

THE DOCTOR

Did you miss me?

He steps forward (the Tardis doors swing shut behind him) and the Sycorax Leader roars, lashes out with the whip -

The Doctor catches the end of the whip, wraps it round his forearm, yanks, pulls it out of the Leader's hand.

THE DOCTOR (CONT'D)

You could have someone's eye out with that.

Sycorax Leader lashes out with his gnarled wooden staff -

The Doctor stops it dead, mid-blow, very strong. Pulls it off the Leader, snaps it across his knee, in two.

THE DOCTOR (CONT'D)

You just can't get the staff.

(to the Leader)

Now you. Just wait. I'm busy.

The Leader's so astonished, he steps back, towards the diamond, and the Sycorax holding Harriet and Mickey step back into the shadows, as the Doctor wanders round. He unwraps the whip, tosses it away - using the whole space as his own, happy. Rose just staring, amazed.

THE DOCTOR (CONT'D)

Nice place. Roomy. Bit dark. Cost a fortune, heating this place.

Mickey! Hello! And Harriet Jones! MP for Flydale North! Blimey, it's like This Is Your Life. Tea! That's all I needed, good cup of tea, a superheated infusion of free radicals and tannin, just the thing to heal the synapses, now -

(MORE)

(CONTINUED)

104 CONTINUED: (4)

104

THE DOCTOR (CONT'D)

(goes up to Rose)

- first things first, be honest. How do I look?

ROSE

Um. Different.

THE DOCTOR

Good different or bad different?

ROSE

Just... different.

THE DOCTOR

Am I ginger?

ROSE

No, just sort of... brown.

THE DOCTOR

I wanted to be ginger. Never been ginger. And you, Rose Tyler, fat lot of good you were! You gave up on me -

(stops dead)

Oh, that was rude. Is that the sort of person I am now? Am I rude? Rude and not ginger?

HARRIET

I'm sorry, but who is this?

THE DOCTOR

I'm the Doctor.

ROSE

He's the Doctor.

MICKEY

He is, he's the Doctor.

HARRIET

But what happened to my Doctor? Is it like a title, does it get passed on..?

He goes to Harriet; right into her eyes, intimate.

THE DOCTOR

I'm him. I'm literally him. Same man, new face. New everything.

HARRIET

But you can't be...

(CONTINUED)

104 CONTINUED: (5)

104

THE DOCTOR

Harriet Jones, we were trapped in Downing Street, and the one thing that scared you wasn't the aliens, wasn't the war, it was the thought of your mother being on her own.

And she believes him, shaken.

HARRIET

...oh my God.

THE DOCTOR

Did you win the election?

HARRIET

Landslide majority.

THE DOCTOR

Oh, fantast -

(stops dead)

No, hold on... Fantas. Fanta.

Fantazzz. Fan. Fa. F.

(wanders away)

Can't say it any more, doesn't fit the teeth. Ohh, I liked that word, what am I gonna say now? 'Brilliant'?

Brilliant, brill-ee-ant, briiiiilliant.

No. Um. 'Excellent'? 'Oh that's

excellent!' Naah. 'Superb!'

'Marvellous!' 'Molto bene!' Oh, I

don't know, let's just settle for 'very very good'. 'That's very very good,

yes, that's really very very good'. Not taking off, is it?

SYCORAX LEADER

If I might interrupt.

THE DOCTOR

Yes, sorry, hello. Big fella.

SYCORAX LEADER

Who exactly are you?

THE DOCTOR

Well, that's the question - nice ship, by the way, sturdy, good gravity, kind of rocky -

SYCORAX LEADER

(rages)

I demand to know who you are!

(CONTINUED)

104 CONTINUED: (6)

104

THE DOCTOR

(rages back)

I don't know!

Silence. And then he's light again; but always with a danger, glittering about him.

THE DOCTOR (CONT'D)

Y'see, that's the thing, I'm the Doctor, but beyond that, I just don't know, I literally do not know who I am. It's all untested. Am I funny? Am I sarcastic? Sexy? A right old misery? Life and soul? Right handed, left handed? A gambler, a fighter, a coward, a traitor, a liar, a nervous wreck? Judging by the evidence, I've certainly got a gob.

(of the dais)

And how am I going to react when I see this? A great big threatening button. A Great Big Threatening Button Which Should Not Be Pressed, Under Any Circumstances, am I right? Let me guess! It's some sort of control matrix, hold on, what's feeding it -

He drops to the floor - wham, fast! - lifts a panel at the base of the dais: inside, a half-empty vial, and a small dish of blood, from which wires sprout.

THE DOCTOR (CONT'D)

Oh now, lots of wires and lights and things, that's nice, I like that. What have we got here, blood?

Dips his finger in, licks it, stands up.

THE DOCTOR (CONT'D)

Yup. Definitely blood, Human blood, A Positive, with just a dash of iron. Bleh. But that means...

THE DOCTOR (CONT'D)

(slaps his head)

Blood control! *Blood control!* Oh, I haven't seen blood control for years! You're controlling all the A positives! Which leaves us with a great big stinking problem.

(darker, stronger)

Cos I really don't know who I am.

(MORE)

(CONTINUED)

104 CONTINUED: (7)

104

THE DOCTOR (CONT'D)

I don't know when to stop. So if I see
a great big threatening button which
should never, ever, ever be pressed,
then I just want to do *this* - !

And gleeful, savage, he slams down the button!

Rose, Harriet, Mickey, start forward -

ROSE/HARRIET/MICKEY

No - !

CUT TO:

105 EXT. TOWER OF LONDON ROOF - DAY 2 0806

105

SALLY and all the entranced WORKERS take a step forward.
One normal WORKER watching, yells -

WORKER

No - !

CUT TO:

106 EXT. TYLERS' FLAT, ROOFTOP - DAY 2 0806

106

JASON and all the OTHERS take a step forward -

SANDRA

No - !

CUT TO:

107 EXT. TOWER OF LONDON ROOF - DAY 2 0806

107

SALLY and OTHERS at the edge - but they pause -

FX: the blue web of light blinks around Sally's head...
Then disappears.

She blinks, looks around, dazed. As do all the others.
Normal again.

CUT TO:

108 EXT. TYLERS' FLAT, ROOFTOP - DAY 2 0806

108

FX: light blinks around JASON's head, then gone.

He looks round, dazed, normal.

JASON

What the hell am I doing up here?

(CONTINUED)

108 CONTINUED:

108

SANDRA

Get away from the edge!

And he does. Everyone steps back, confused.

Sandra runs to Jason, overjoyed, hugs him.

JASON

What's going on? What was that -
(looks up)

What the hell is that thing?!

CUT TO:

109 INT. SYCORAX SHIP - DAY 2 0806

109

ALL horrified -

ALEX

You killed them!

THE DOCTOR

Oh shut up! Don't be so stupid!
Blimey, this rudeness thing is way out
of control, sorry. Whoever you are.

(to the Leader)

But what d'you think, big fella? Are
they dead?

For once, the Sycorax Leader is thrown.

SYCORAX LEADER

We allow them to live.

THE DOCTOR

Allow! You've no choice!

(to the humans)

That's all blood control is, a cheap bit
of voodoo, scares the pants off you, but
that's as far as it goes. It's like
hypnosis! You can hypnotise someone to
walk like a chicken or sing like Elvis,
but you can't hypnotise them to death.
The survival instinct is too strong.

SYCORAX LEADER

Blood control was just one form of
conquest. I can summon the Armada and
take this world by force.

THE DOCTOR

Yes, you could, yes, you could do that,
course you could...But WHY?! I mean,
just look at these people. These Human
beings.

(CONTINUED)

109 CONTINUED:

109

THE DOCTOR (CONT'D)

Consider their potential. From the day they arrive on the planet, and blinking step into the sun, there's more to see than can ever be seen, more to do than, no, hold on, sorry, that's the Lion King. But the point still stands. Leave them alone.

SYCORAX LEADER

Or what?

THE DOCTOR

Or I *challenge* you.

And he easily takes a broadsword from a nearby Sycorax. Stands there. A warrior.

FX: the GALLERY of Sycorax erupts into sound, bellowing.

THE DOCTOR (CONT'D)

Ohh, now that's struck a chord. Am I right? That the sanctified rules of combat still apply?

SYCORAX LEADER

You stand as this world's champion?

THE DOCTOR

Thank you. I don't know who I am, but you've just summed me up. Now d'you accept my challenge or are you just a *crannak pel cassackree salvack*?

The Leader insulted! Roars! Swings his broadsword -

Which the Doctor meets with his sword, a solid *CHUNK!*, and FX sparks - these aren't poncey weapons, they're big, heavy, chunky, sword-and-sorcery blades.

THE DOCTOR (CONT'D)

For the planet!

SYCORAX LEADER

For the planet!

And the Leader attacks - blades swing - *chunk, chunk, chunk!*

The Doctor fights back - *chunk - chunk - chunk - !*

It's a proper, strong, physical fight - lively, but none of that balletic-leaping-about. Raw and dangerous.

(CONTINUED)

109 CONTINUED: (2)

109

All the Sycorax bellow and scream, loving it. Rose, Harriet, Mickey & Alex group together, cowering back, but enthralled by the fight.

Play reactions throughout off Rose, terrified for the Doctor; but sort of loving it, too.

Then the Doctor has the advantage, forcing the Leader back with every *chunk!* In between blows, through gritted teeth:

THE DOCTOR

Thing is, I still don't know who I am.
Am I a fighter? Am I a swordsman? Am I
an expert? Am I the sort of man who
could happily slaughter you, have you
thought of that? What if I'm a killer?

But then the Sycorax rallies, fights back - *chunk, chunk, chunk!* - the Doctor suddenly losing. Forced back. A bit feeble. And now full of doubt.

THE DOCTOR (CONT'D)

...or, what if I'm not?
(*chunk!*)
Actually, I don't think I am.
(*chunk!*)
Definitely not a killer, no.
(*chunk!*)
Which, if you think about it, is a good
thing.
(*chunk!*)
But not right now.

He stumbles, really losing it now, falls back -

The Sycorax Leader swings his sword -

The Doctor scrambles out of the way -

ROSE

Look out - !

THE DOCTOR

Yes, that helps, shouting 'look out',
wouldn't have thought of it otherwise,
thanks -

The Leader keeps the advantage, forcing the Doctor back -
the *chunk* of swords, the Doctor getting weaker -

The Doctor's being backed towards the grimy, dark-metal
wall - he glances round -

(CONTINUED)

109 CONTINUED: (3)

109

THE DOCTOR (CONT'D)
Bit of fresh air?

He swings out with his fist -

There's a big, round, distinctive wall-control behind him, he slams it -

A thick door hisses open behind him, daylight floods in -

The Doctor runs out -

CUT TO:

110 EXT. WING OF THE SPACESHIP - DAY 2 0809

110

THE DOCTOR runs out on to -

The huge, dark-metal wing of the ship. The sky a blazing blue all around. Breeze blowing.

The SYCORAX LEADER charges out, continues the fight, the Doctor backing away, *chunk, chunk, chunk!*

FX: HIGH SHOT, as they fight on the wing, above the Earth, with the City of London below.

FX: WIDE SHOT, the wing, the rest of the ship, the duel.

ROSE, HARRIET, MICKEY, ALEX and some SYCORAX appear in the doorway, enthralled, Rose wanting to run forward, but -

THE DOCTOR
Stay back! Invalidate the challenge and
he wins the planet -
(*chunk!*)
Oh you're just *nasty*. I'm only wearing
slippers.

The Doctor rallies - both clashing swords -

They both come close, in that pressing-both-swords-together-at-the-hilt-while-eye-to-eye-thing that happens in swordfights. Both furious. Both wild.

Then the Sycorax leader shoves the Doctor back -

- the Doctor stumbles, falls flat on his back -

CU the Doctor's head, slamming on to the metal floor.

CU the Doctor's sword arm, clutching the sword, slamming outstretched across the metal surface.

(CONTINUED)

110 CONTINUED:

110

The Sycorax leader triumphant, swings down -

An awful metal *scchunk* - !

CU the Doctor, turns his head to his right, sheer disbelief -

FX: the Doctor's severed hand, and the sword, tumble mid-air, over the edge of the wing! (Neatly severed; no blood.)

Silence. All the Humans in the doorway, shocked, revolted.

The Sycorax Leader steps back from the prone Doctor, arrogant, laughing, prepared to take his time, now.

The Doctor stands up, dazed.

He looks at his arm. It just ends in a pyjama/dressing gown sleeve. No hand. (No blood.)

THE DOCTOR (CONT'D)

You cut my hand off.

On Rose. Sudden tears, shocked.

THE DOCTOR (CONT'D)

...and now I know what sort of man I am. I'm lucky. Cos quite by chance, we're still within the first fifteen hours of my regeneration cycle, which means I've still got just enough residual cellular energy to do this -

He holds up his empty-sleeve-arm.

FX: with a faint trace of the golden cloud, a pink, solid, wriggling blob appears out of his sleeve, a blob which stretches, expands and fills the shape of... a hand. A brand new hand, alive and flexing its fingers.

All in the doorway open-mouthed.

Even the Sycorax leader is chilled.

SYCORAX LEADER

Witchcraft.

THE DOCTOR

Time Lord.

(CONTINUED)

110 CONTINUED: (2)

110

And Rose spins round, grabs a sword off the nearest Sycorax - throws it to the Doctor -

ROSE

Doctor!

And his brand-new hand catches it.

THE DOCTOR

Oh, so I'm still the Doctor, then?

ROSE

No arguments from me!

THE DOCTOR

(to the Leader)

And d'you wanna know the best bit? This new hand. It's a *fighting* hand!

And he's gleeful, brilliant, as he launches at the Sycorax Leader - *chunk, chunk, chunk* - forces him across the wing -

The Leader now on the defensive, the Doctor unstoppable -

One massive swing - *CHUNK!!* - and the Sycorax Leader's sword goes flying out of his hand, the Leader falls back -

FX: he's on his back, his head over the edge of the wing, the expanse of London below.

The Doctor stands over him. His sword at the Sycorax Leader's neck. Both exhausted, heaving for breath.

THE DOCTOR (CONT'D)

I win.

SYCORAX LEADER

Then kill me.

THE DOCTOR

I'll spare your life, if you'll take this champion's command. Leave this planet. And never come back. What do you say?

SYCORAX LEADER

...yes.

THE DOCTOR

Swear on the blood of your species.

(CONTINUED)

110 CONTINUED: (3)

110

SYCORAX LEADER

I swear.

Pause. then a big smile.

THE DOCTOR

There we are then! Thanks for that.
Cheers, big fella.

The Doctor spikes his sword into the metal surface,
leaves it standing. Then turns back to those in the
doorway, leaving the Sycorax Leader behind him. He's all
smiles as he saunters back across the wing.

And they're smiling too.

HARRIET

Bravo.

ROSE

That says it all. Bravo.

THE DOCTOR

Not bad for a man in his jim-jams. Very
Arthur Dent, now there was a nice man.
Hold on, what have I got in here..?

From a dressing gown pocket, he pulls out a satsuma.

THE DOCTOR (CONT'D)

Satsuma! That friend of your mother's,
he does like his snacks. But doesn't
that just sum up Christmas? You go
through all those presents, and right at
the end, tucked away at the bottom,
there's always one stupid old satsuma.
I mean, who wants a satsuma? What are
you gonna do with a satsuma?

And suddenly, behind him, in one fast move, the Sycorax
Leader is rising - charging - raising the Doctor's sword
above his head - about to slice down on the Doctor's back -

Those in the doorway barely have time to react -

And without blinking, without even looking round, the
Doctor hurls the satsuma towards the doorway -

- where it hits the side of the door, another one of
those big, round, distinctive wall-controls -

FX: a flap in the wing hinges down, right underneath the
feet of the Sycorax leader - he slides down, off -

(CONTINUED)

110 CONTINUED: (4)

110

FX: he falls to his death, down on to London.

The Doctor keeps walking, doesn't look back, hard as nails.

THE DOCTOR (CONT'D)
No second chances. I'm that sort of man.

CUT TO:

111 INT. SYCORAX SHIP - DAY 2 0812

111

HIGH ANGLE, the view from the GALLERY, as THE DOCTOR, ROSE, MICKEY, HARRIET and ALEX stride back in, victorious.

FX: the GALLERY of SYCORAX looking down, in silence, cowed.

The Doctor looks up. At his most powerful.

THE DOCTOR
By the ancient rites of combat, I forbid you to scavenge here, for the rest of time. And when you go back to the stars and tell others about this planet. When you tell them about its riches. Its people. Its potential. When you talk of the Earth, then make sure that you tell them this.

THE DOCTOR (CONT'D)
(pause)
It is defended.

Hold on the Doctor. And then...

FX: the blue glow surrounds the Doctor, Rose, Harriet, Mickey, Alex, and the Tardis - and they are gone.

CUT TO:

112 EXT. TYLERS' ESTATE #2 - DAY 2 0813

112

A wide, empty piece of wasteland, the estate nearby.

FX: a whoosh of blue light from the spaceship-filled sky, and THE DOCTOR, ROSE, MICKEY, HARRIET, ALEX and the Tardis appear. All blink, look around.

ROSE
We're back home.

(CONTINUED)

112 CONTINUED:

112

MICKEY

It's Bloxham Road, we're just off
Bloxham Road, we're just round the
corner. We did it!

THE DOCTOR

Wait a minute, wait a minute -

He's looking at the sky.

FX: the belly of the ship above. Then a thrum of
engines, and slowly, it starts to lift, gradually
accelerating.

All below, a wind sweeps across them, papers and dust in
the air, but they start to laugh, clap, yell.

MICKEY

Go on my son! Oh yes!

ROSE

And don't come back!

MICKEY

It is defended!

FX: the spaceship lifts away, disappearing.

Rose & Mickey hug, Rose even gives Alex a hug. With them
in b/g, a quiet moment for Harriet and the Doctor:

HARRIET

My Doctor.

THE DOCTOR

Prime Minister!

HARRIET

Absolutely, the same man.

And she hugs him. Then, quiet:

HARRIET (CONT'D)

Are there more of them out there?

THE DOCTOR

Oh, not just Sycorax, hundreds of
species, thousands of 'em. And the
Human Race is drawing attention to
itself, every day, you're sending out
probes and messages and signals. This
planet, it's so noisy.

(MORE)

(CONTINUED)

112 CONTINUED: (2)

112

THE DOCTOR (CONT'D)

You're getting noticed. More and more.
You'd better get used to it.

(sees -)

Ohh, talking of trouble -

From a distance, JACKIE comes running, yelling -

JACKIE

Rose! Oh my God, Rose!

ROSE

He did it, mum! He's the Doctor, and he
did it!

CUT AWAY TO: Alex, receiving a message on his headset...

Jackie's still running up to them. The Doctor, Rose,
Mickey go a distance towards her, which separates them
from Harriet, who just stays where she is, watching,
quietly disturbed by the Doctor's words

ROSE (CONT'D)

And you did it too, mum! It was the
tea! Fixed his head!

THE DOCTOR

That's all I needed! Cup of tea!

JACKIE

I said so!

ROSE

And look at him!

JACKIE

Is it him though, is it really the
Doctor - ? Oh my God, that's the
bleedin' Prime Minister!

THE DOCTOR

Come here!

And Jackie reaches them - swept off her feet by the
Doctor in a great big hug - Rose & Mickey laughing.

CUT TO Harriet, a distance away. As Alex tells her:

ALEX

It's a message from Torchwood. They
say, they're ready.

(CONTINUED)

112 CONTINUED: (3)

112

Harriet looks at the Doctor, Rose, Mickey, Jackie, all laughing. And this is the worst moment of her life:

HARRIET

Tell them to fire.

Alex walks away, out of shot, to give the instruction. Harriet's so sad, as she looks up. The sky is now empty. She glances again at the others, sees them laughing. Then looks back to the sky. Waiting for what's coming.

And then...

FX: from far off on the horizon, coming from way outside London, a MASSIVE BEAM OF LIGHT, shooting up into the sky -

The Doctor looks round, horrified -

FX: from the other side of London, another BEAM -

The Doctor, Rose, Mickey, Jackie turn, seeing -

FX: from a third side, a BEAM OF LIGHT -

On Harriet. Looking up. Knowing that from this point, everything will change.

CUT TO:

113 EXT. FX SHOT, AERIAL VIEW OF LONDON - DAY 2 0815

113

LONDON, seen from a good few miles above. Five BEAMS OF LIGHT lance up from 5 points equidistant around the edge of the city.

The five beams converge at a central point. And from that meeting point (like the Death Star firing), a truly powerful BEAM of white, boiling light blasts out -

CUT TO:

114 EXT. FX SHOT, EARTH

114

The BEAM shoots out into space -

CUT TO:

115 EXT. FX SHOT, SPACE

115

The SYCORAX SHIP is gliding away into the void.

The BEAM slams into it.

(CONTINUED)

115 CONTINUED: 115

The ship explodes.

CUT TO:

116 EXT. TYLERS' ESTATE #2 - DAY 2 0815 116

THE DOCTOR, ROSE, MICKEY, JACKIE, looking up, horrified -

FX: in the sky, the white cloud of a distant explosion.

ROSE

What happened, what was that?

But the Doctor looks round. At Harriet. She can hardly meet his stare, guilty. And he *knows*.

Silence. The Doctor walks forward. Slow, controlled. Rose, Mickey, Jackie stay back, watching. Alex is now a good distance away from both Harriet and the Doctor. So the Time Lord and the Prime Minister are alone, as they face each other, keeping a distance apart. Harriet upset, but determined; the Doctor has never been more dangerous.

THE DOCTOR

You killed them.

HARRIET

I had to.

THE DOCTOR

That was murder.

HARRIET

That was defence. It's adapted from alien technology, a ship that fell to Earth, ten years ago.

THE DOCTOR

You scavenged it.

HARRIET

We made best use.

THE DOCTOR

But they were *leaving*.

HARRIET

You said it yourself, they'd go back to the stars, they'd tell others about the Earth.

(MORE)

(CONTINUED)

116 CONTINUED:

116

HARRIET (CONT'D)

And I'm sorry, but you're not always here, Doctor, you just come and go. It happened today, Mr Llewellyn, and the Major, they were murdered, they died, right in front of me, and you were sleeping. In which case... We must defend ourselves.

She glances at Rose, who's just staring; so disappointed. Then back to the Doctor. Very quiet:

HARRIET (CONT'D)

I really am sorry.

THE DOCTOR

Britain's Golden Age.

HARRIET

It comes at a price.

THE DOCTOR

I gave them the wrong warning. I should've told them to run, as fast as they can, run, and hide. Because the monsters are coming. The Human Race.

HARRIET

Those are the people I represent. I did it on their behalf.

THE DOCTOR

And I should have stopped you.

HARRIET

What would that make you, Doctor? Another alien threat?

THE DOCTOR

Don't challenge me, Harriet Jones. Cos I'm a completely new man. I don't need swordfights, I'm stronger than that. I could bring down your government with a single word.

HARRIET

You're the most remarkable man I've ever met. But I don't think you're quite capable of that.

THE DOCTOR

No, you're right. Not a single word.
(MORE)

(CONTINUED)

116 CONTINUED: (2)

116

THE DOCTOR (CONT'D)
(counts on fingers)
Just six.

HARRIET
I don't think so.

THE DOCTOR
Six words.

HARRIET
Stop it.

THE DOCTOR
Six.

And her silence is a challenge in itself. They both look at each other, both strong, neither able to back down.

And then the Doctor begins to walk. Slowly, carefully...

Towards Alex. The Doctor keeps his eyes fixed on Harriet throughout. And though she hides it, she's scared, now. The look on his face; the ruthlessness; the power.

And carefully, staring at Harriet, the Doctor walks up to Alex. Walks up close. Eyes on Harriet.

Leans in.

And he just *whispers*:

THE DOCTOR (CONT'D)
Don't you think she looks tired?

Beat. And then he just walks away, fast, brisk, his work done, calls out to the others -

THE DOCTOR (CONT'D)
Come on! We're going.

HARRIET
(unnerved)
What did he say?

ALEX
Um, nothing really, just...

HARRIET
What did he say?

ALEX
Nothing, I don't know, um -

(CONTINUED)

116 CONTINUED: (3)

116

The Doctor is walking off, Rose, Mickey and Jackie automatically joining him, their backs to Harriet, and she's genuinely disturbed now, calls out -

HARRIET

What was it? Doctor? What did you say?
Doctor? What was that? Alex? What did
he say? Tell me what he said! Doctor!

But they keep walking.

And then, to herself, distraught:

HARRIET (CONT'D)

I'm sorry.

WIDE SHOT. Tiny figures, separating, in an empty space.
Music in, the lonely toll of a bell...

CUT TO:

117 INT. TARDIS - DAY 2 1000

117

Music - the tolling bell is the opening The Bells Of St Mary's (Bob B Soxx & Phil Spectre).

A rack of clothes. All sorts of jackets, from all sorts of centuries. A hand comes in, rifles through them.

As the song livens up, glorious, reveal THE DOCTOR. Still in pyjamas and dressing gown. He's rifling through jacket after jacket. Stay tight, keep the location hidden.

CUT TO:

118 INT. TYLERS' FLAT, KITCHEN - NIGHT 2 1900

118

Music continues - full volume, dialogue drowned, all improvised chat, nice and busy. And smiling.

JACKIE's getting the turkey out of the oven, ROSE is just draining potatoes, a cloud of steam. Jackie saying, do this, do that, Rose laughing cos Jackie hasn't got a clue.

CUT TO:

119 INT. TARDIS - DAY 2 1005

119

Music continues. Slightly wider shot, seeing a bit more.

(CONTINUED)

119 CONTINUED: 119

THE DOCTOR going through the long, curved rail of clothes. Picks out a red hussar's jacket, thinks, naah, moves on.

CUT TO:

120 INT. TYLERS' FLAT, LIVING ROOM - NIGHT 2 1910 120

Music continues. A table's been laid out in the middle of the living room (no posh dressing, it's all mix-and-matched crockery). MICKEY's carving the turkey. Badly. The edge of ROSE & JACKIE in frame, laughing, taking the piss. (Windows in b/g roughly boarded up.)

CUT TO:

121 INT. TARDIS - DAY 2 1010 121

Music continues. Still fairly tight on THE DOCTOR, putting another jacket back on the rail - then he sees, grabs -

A hanger full of clothes. *The clothes.* His new clothes.

CUT TO:

122 INT. TYLERS' FLAT, LIVING ROOM - NIGHT 2 1915 122

Music continues. On ROSE, sitting at the table, just catching the edge of MICKEY & JACKIE in frame. She's passing veg, gravy, spoons, talking, laughing, loving this.

CUT TO:

123 INT. TARDIS - DAY 2 1015 123

Music continues. MID-SHOT, THE DOCTOR steps into frame, in his new clothes. He needs to see clearly, crosses -

FX: WIDE SHOT/MATTE SHOT. It's a different Tardis room, same shape, same walls, no central console & column (painted out). A 360 degree rack of clothes circled around the central platform; above that, another hooped rail of clothes; above that, another, then another, the rails shrinking in circumference as they stack all the way up to the ceiling. The biggest wardrobe in the world. The Doctor crossing to a full-length mirror.

He looks in the mirror. He likes it.

CU, looks at his face. He likes that, too.

CUT TO:

124 INT. TYLERS' FLAT, LIVING ROOM - NIGHT 2 1916 124

The front door opens - THE DOCTOR stands there, in his new clothes, framed against the night. Smiling, loving it.

CU ROSE, in the living room, looking down the hallway;
she smiles, likes what she sees.

JUMP CUT TO THE DOCTOR, now on the fourth side of the table, in his new clothes, and a Christmas-cracker-hat. Like he's lived here all his life.

See the full table, ROSE, MICKEY, JACKIE, all sat around with Christmas dinner, all talking across each other.

CUT TO Mickey. Quietly registering Rose and the Doctor together. How much Rose is laughing.

CUT TO Rose, noticing, 'Look at that - '

All turn round, to look at the television. On screen -

CUT TO:

125 INT. PRESS CONFERENCE ROOM - DAY 2 1600 125

Music continues. HARRIET JONES is arguing with OOV journalists, stressed, upset. Flashes going off.

NEWS GRAPHICS. At the top, a small banner: *ALIEN*
INVASION. But there's a big red strapline across the
bottom of screen:

P.M. HEALTH SCARE, then smaller font: *Unfit for duty?*

HARRIET

- there's nothing wrong with my health, I don't know where these stories are coming from. A vote of no confidence is completely unjustified. Haven't we got more important things to discuss, on today of all days? I'm fine! Look at me! I'm fine!

CUT TO:

126 INT. TYLERS' FLAT, LIVING ROOM - NIGHT 2 1916 126

Music continues. Hold on THE DOCTOR, watching Harriet on screen. Sad, but with a glint of steel; he'd do it all again. Then he turns back, dismisses it, back to normal.

JACKIE's answering her white plastic cordless phone. And as she stands, music continues but dialogue rises up for:

(CONTINUED)

126 CONTINUED:

126

JACKIE

It's Bev, she says go and have a look outside.

ROSE

What for?

JACKIE

I dunno, that's all she said, go outside and look - come on! Shift!

CUT TO:

127 EXT. TYLERS' ESTATE - NIGHT 2 1920

127

Music out. WIDE SHOT as THE DOCTOR, ROSE, MICKEY and JACKIE walk out of the ground floor door, looking up, in amazement. Other separate groups of PEOPLE on the estate, including SANDRA & JASON, emerge from doorways, to look up. (Lots of windows boarded up.) From somewhere far-off, the drift of Silent Night.

Snow is falling, all around, gently drifting down.

The Doctor, Rose, Mickey, Jackie look up, and their faces are gently illuminated by flares of light.

FX: their POV, the sky above. Full of shooting stars.

ROSE

Oh that's beautiful. What are they, meteors?

THE DOCTOR

It's the spaceship. Breaking up in the atmosphere. This isn't snow, it's ash.

ROSE

Okay. Not so beautiful.

THE DOCTOR

And this is a brand new Planet Earth. No denying the existence of aliens now, everyone saw it. Everything's new.

ROSE

What about you? What are you gonna do next?

THE DOCTOR

Back to the Tardis. Same old life.

Cautious, both embarrassed at first, like old lovers:

(CONTINUED)

127 CONTINUED:

127

ROSE

On your own, or..?

THE DOCTOR

Why, don't you want to come?

ROSE

Um. Well, yeah.

THE DOCTOR

Do you, though?

ROSE

Yes!

THE DOCTOR

I just thought - cos I changed -

ROSE

Well, yeah, I thought, cos you changed, um... You might not want me any more.

THE DOCTOR

I'd love you to come.

ROSE

Okay.

MICKEY

You're never gonna stay, are you?

He's standing back a bit, quiet, accepting, sad.

ROSE

There's just... so much out there. So much to see. I've got to.

MICKEY

Yeah.

Pause, then:

JACKIE

Well I reckon you're mad. The pair of you. It's like you go looking for trouble.

THE DOCTOR

Trouble's just the bits in between. It's all waiting out there, Jackie. Everything's brand new to me, all those planets and creatures and horizons. I haven't seen them yet, not with these eyes. And it's gonna be...

(CONTINUED)

127 CONTINUED: (2)

127

Looks at Rose.

THE DOCTOR (CONT'D)

Fantastic.

And he holds out his hand to her.

ROSE

That hand of yours still gives me the
creeps.

But he just smiles. And she takes his hand, stands at
his side, Mickey and Jackie standing slightly back.

A flare from the sky, all look up.

FX: another, brighter cascade of stars.

Hold the silence, then on the Doctor and Rose, both still
looking up, illuminated. Quietly, simply:

ROSE (CONT'D)

I miss him.

THE DOCTOR

So do I.

A sad smile between them, then:

ROSE

Where are we going first?

THE DOCTOR

Ummm...

(points up)

That way. No, hold on.

(fractional change)

That way.

ROSE

That way.

THE DOCTOR

D'you think?

ROSE

Yeah. That way.

Another smile, happier now, and they look up, standing in
the snow, in the light of the stars.

END OF EPISODE