

# **DOCTOR WHO 2**

## **Episode 10**

**By**

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**SHOOTING SCRIPT  
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Fast, handheld, urgent - a MAN is running, running, running - grabbed shots of feet, legs, clambering over rubble -

And then he stops dead. Stares. Ahead of him:

The TARDIS.

A good distance away, sitting in the middle of an urban wasteland. Derelict warehouses all around.

And the man is overwhelmed, could almost cry. He stumbles towards it. Gets close. Deep breath. Steadies himself.

Holds out a hand. Touches the Tardis. Ohhh...

Snapped out of it by -

ROSE OOV  
Doctor! Doctor!

THE DOCTOR OOV  
Look out!!

Distant voices echoing round, from one of the warehouses. The man starts running, running, running, towards it -

CUT TO:

Decaying, plaster falling off the walls. Stark sunlight streaming in. The MAN runs up stairs, across landings, up more stairs, all the while following the voices -

'Doctor!' 'Stop him!' - echoing all around, like a nightmare -

CUT TO:

The MAN reaches the top landing. Heaving for breath. The offstage noises stop dead. Unnaturally quiet. Spooky.

He's on a landing. Ahead of him: three doorways on the right-hand wall, three on the left; doorways, but no doors, they've been stripped away. There's only one solid door, facing the man, at the far end.

(CONTINUED)

3 CONTINUED:

3

There's a scrabbling noise. From behind the far door..?

The man walks towards it. Scared. He hears a low growl, stops. But he steels himself. Approaches the door...

Closer and closer...

He reaches out. Opens the door...

And there is a MONSTER!

A vicious, ugly bastard! Bares its teeth, CU  
ROAAAARRRRR!!!

And the picture blips, a line of static, resolves into -

CUT TO:

4 INT. ELTON'S BEDROOM - DAY 1 1700

4

CAMCORDER FOOTAGE. The MAN - ELTON - to CAMERA, gleeful:

ELTON

That's what it did, it went  
ROAAAARRRRR!!! And if you think that  
was the most exciting day of my life...  
wait till you hear the rest!  
(leans in, excited)  
Oh boy!

Over this, the cliffhanger screech, into -

OPENING TITLES

CUT TO:

5 INT. ELTON'S BEDROOM - DAY 1 1701

5

CAMCORDER. ELTON POPE is a nice, ordinary, bloke - not a twat, no funny voice or daft clothes. Just plain, honest and polite. His bedroom's nice, simple, not jokey or cluttered.

ELTON to CAMERA:

ELTON

Anyway, right, so there I was, with that  
thing going ROAAAARRRRR -

CUT TO:

6

**INT. WAREHOUSE LANDING - DAY - FLASHBACK 1 1709**

6

The creature goes *ROOOAAAARRRR*, ELTON shrinks back, terrified -

THE DOCTOR appears behind the creature. Holding a pork chop. Tempting it, like it's a naughty dog. And the creature turns round, to him, a low growl, tempted...

THE DOCTOR

Here boy, eat the food, c'mon, look at the lovely food, isn't that nice, ohh, isn't it, isn't it? Yes it is!

(to Elton)

Get out of here, quickly -

(to the creature)

Aaaassaboy, there we go, ooza lika porkie choppie den?

(to Elton)

I said RUN!

With such force, that Elton jerks into action, scampers back down the corridor - but as he reaches the stairs -

ROSE comes charging up, with a steaming blue bucket of water! Pushing past Elton with a warrior-like -

ROSE

Daaaaaaaaaaaaah - !

And she throws the water all over the creature! It screams! Shudders! More wild than before -

THE DOCTOR

Wrong one! You've made it worse!

ROSE

You said blue!

THE DOCTOR

I said NOT blue!!

The creature bellows, Rose runs off through the right hand doorway, the creature chases, the Doctor slams his door shut. And the landing's empty.

Elton's just blinking. Noises off: roars, smash, oops!

And then... (NB, the pair of right & left doorways closest to Elton are DOORS 1. Middle pair of doorways: DOORS 2. Furthest pair of doorways: DOORS 3.)

(CONTINUED)

6 CONTINUED:

6

The Doctor runs through DOORS 3, right to left, yelling, the creature roaring after him.

Then Rose runs through DOORS 2, left to right, screaming, the creature roaring after her.

Then the Doctor & Rose run through DOORS 1, right to left, both yelling, while the creature runs through DOORS 3, left to right, roaring.

Then simultaneously: the Doctor, DOORS 3, left to right; creature, DOORS 2, right to left; Rose, DOORS 1, left to right.

Then the creature runs back through DOORS 2, left to right, but stops centre, 'waaaah!', about turns, runs back left, as Rose, yelling, runs right to left through DOORS 2, chasing the creature with a steaming red bucket of water.

Creature, screaming, chased by Rose, yelling, run left to right through DOORS 3.

Creature, screaming, chased by Rose, yelling, run right to left through DOORS 2.

Creature, screaming, chased by Rose, yelling, run left to right through DOORS 1, followed by the Doctor -

But he stops dead. Middle of the corridor. Looks at Elton.

THE DOCTOR (CONT'D)

Hold on. Don't I know you?

And *that* scares Elton! He runs away, down the stairs -

CUT TO:

7

**EXT. URBAN WASTELAND - DAY - FLASHBACK 1 1715**

7

A good few minutes later. ELTON still catching his breath. Exhausted, ashamed. And then he hears it, from afar...

The sound of the Tardis.

He closes his eyes, anguish. He's lost them. Over that:

ELTON OOV

You can't imagine it. The Doctor's machine. The most beautiful sound in the world.

(CONTINUED)

7 CONTINUED:

7

Hold on Elton. He's failed.

CUT TO:

8 **INT. ELTON'S BEDROOM - DAY 1 1704**

8

CAMCORDER. ELTON to CAMERA.

ELTON

Anyway! That wasn't the first time I met the Doctor, and it certainly wasn't the last, oh no. I just put that bit at the top cos it's a good opening. But this is the story of me, and my encounters with alien life forms. Be warned! Cos it's gonna get

(leans forward)

scaaaaary.

(sits back)

I need a remote control-thing for the zoom, I have to lean forward. Like,

(leans forward)

scaaaaary,

(sits back)

like that. But don't worry, it's not just me sitting here talking, ohhh, there's danger -

CUT TO quick image of sc.66 - CU Ursula, screaming in terror, CU Elton, yelling, horrified, 'Leave her alone!' -

ELTON (CONT'D)

There's beautiful ladies -

CUT TO Rose from sc.67, stepping out of the Tardis -

ELTON (CONT'D)

There's aliens -

CUT TO SC.66 the Abzorbaloff, roaring -

ELTON (CONT'D)

There's even more beautiful ladies -

CUT TO SC.60, CU Jackie at her most sexy, 'Why don't you go and slip into something more comfortable...?'

ELTON (CONT'D)

There's a powerful man -

CUT TO SC.42, Victor Kennedy, 'We meet at last.'

(CONTINUED)

8 CONTINUED:

8

ELTON (CONT'D)  
And there's even a song!

CUT TO SC.40, Elton's little band playing.

ELTON (CONT'D)  
So! First things first. My name is Elton, not to be confused with, obviously. My mother's favourite song was Daniel, by Elton John. Although, why she didn't call me Daniel, I'll never know -

WOMAN OOV  
Elton, I'm going to the shops!

ELTON  
Yeah, busy thanks!

WOMAN OOV  
Anything you need?

ELTON  
Lightbulbs! Sixty watt bayonet!

WOMAN OOV  
Okey doke. See you later.

ELTON  
I'm busy!  
(to camera)  
Um, right, Elton, blah blah blah, born 1973 -

CUT TO:

9

**EXT. TERRACED STREET - DAY - FLASHBACK 2 1100**

9

CAMCORDER. ELTON on an ordinary street, CAMERA hand-held (but not too wonky). Elton to CAMERA:

ELTON  
This is where I grew up. Ta daa!  
Trumpets! Stadium Terrace, just off Bridge Parade, Bexley Heath. Oh, that's Ursula on camera -

URSULA's hand appears, waves in front of the lens.

URSULA OOV  
Hello!

(CONTINUED)

9 CONTINUED:

9

ELTON

My good friend, Ursula Blake. On my brand new camera, isn't it good?

URSULA OOV

I have to point out, I'm not trained in this, I hope it's working -

ELTON

Ursula. Not about you. Anyway! That was the family home, down there, Number 56 -

CAMERA swings round to a distant house.

ELTON (CONT'D)

We can't go in. I did try, but there's two women live there now. Bit severe. Never mind.

CAMERA swings back to Elton. More serious:

ELTON (CONT'D)

But that's where it all started. Cos that's where I first met the Doctor. I must've been, what, three or four years old...

CUT TO:

10

INT. POPES' HOUSE - NIGHT - FLASHBACK 3 2359

10

CHILD'S POV - don't see the child (Elton) at all.

Blurry, impressionistic images. Low camera angle coming out of the bedroom. Looking down the stairs. The mystery of downstairs at night, when you're a kid. Heading down...

In the downstairs hall. Heading towards the living room.

Pushing open the living room door...

POV darting left, right - only one lamp on, the room's quite dark - and then finding, centre of the room -

THE DOCTOR.

And he looks down at CAMERA - at the young Elton - so sad. So infinitely grave and wise and sad.

CUT TO:

11

**EXT. TERRACED STREET - DAY - FLASHBACK 2 1102**

11

CAMCORDER. HAND-HELD, CU ELTON staring off at his old house. Lost in thought, sad, no bravado. Hold, then quietly:

URSULA OOV

So what happened?  
(no reply)  
Elton? Tell me. What was it, why was he there?

ELTON

Don't know. Still don't know. All those years ago.

Hold on Elton, staring off, upset.

CUT TO:

12

**INT. ELTON'S BEDROOM - DAY 1 1707**

12

CAMCORDER. ELTON to CAMERA -

ELTON

Anyway! Many years passed. Left school, got a job, transport manager for Rita Logistics, modest little haulage company, perfectly normal life, and then! It all went mad! Two years ago, I was out in town, bit of late-night shopping-

CUT TO:

13

**EXT. CITY STREET - NIGHT - FLASHBACK 4 1942**

13

ELTON ambling along, laden with plastic bags. SHOPPERS all around, all normal.

ELTON V/O

I was stocking up, new t-shirts, bit of food, something for Drew's birthday, couple of CDs, nothing special, all the usual stuff. And all of a sudden...

PRAC FX: three big explosions, around Elton!

Panic! Screaming! People running!

Elton just standing there, gobsmacked, staring... because, a distance away, but marching towards him...

(CONTINUED)

13 CONTINUED:

13

SIX SHOP WINDOW DUMMIES. With guns!

CUT TO:

14 **INT. ELTON'S BEDROOM - DAY 1 1708**

14

CAMCORDER. ELTON to CAMERA.

ELTON

Shop window dummies! Come to life!

CUT TO:

15 **EXT. CITY STREET - NIGHT - FLASHBACK 4 1945**

15

ELTON running - still holding all his bags - confusion all around - PEOPLE running, screaming, BODIES on the floor - a black cab screeches to a halt -

Grabbed, hand-held shots of DUMMIES.

PRAC FX: DUMMIES fire -

CUT TO:

16 **INT. ELTON'S BEDROOM - DAY 1 1709**

16

CAMCORDER. ELTON to CAMERA.

ELTON

I survived, obviously. And next day, what did the government say? Freak storm! Gas leak! Plastic shrinkage! I don't think so. Anyway, life goes on, twelve months later, I'm back in town, I went up west, needed a new suit, something nice and smart, when I hear this plane overhead...

CUT TO:

17 **EXT. CITY STREET - DAY - FLASHBACK 5 1402**

17

HIGH ANGLE on ELTON, walking along, SHOPPERS all around.

But Elton stops. Hearing a plane. Looks up.

And CU Elton, utterly gobsmacked.

CUT TO STOCK FOOTAGE FROM EP.1.4 - the SLITHEEN SHUTTLE hitting BIG BEN!

CUT TO:

18

**INT. ELTON'S BEDROOM - DAY 1 1710**

18

CAMCORDER. ELTON to CAMERA.

ELTON

Well that was a shocker! And what does the government blame it on? Russian stealth craft. I mean, Russians, how long since it's been Russians?! But it wasn't over yet! Cos then! Christmas Day!

CUT TO:

19

**INT. ELTON'S BEDROOM - DAY - FLASHBACK 6 0742**

19

CHRISTMAS MORNING. A few paper chains, a little tree, but not much. ELTON in bed.

ELTON V/O

- I'm in bed, fast asleep, nice and cosy, quarter to eight in the morning, when all of a sudden -

PRAC FX: the windows explode! *Ptscccchhh!*

CUT TO:

20

**INT. ELTON'S BEDROOM - DAY 1 1711**

20

CAMCORDER.

ELTON

Like, *ptscccchhh!*

CUT TO SC.19, NEW ANGLE CU on windows exploding -

CUT TO ELTON to CAMERA -

ELTON (CONT'D)

- and I'm stuck in bed, cos there's glass everywhere, and I've got nothing on my feet, took me five minutes to reach my boots, I had to invent this rudimentary pulley system, and by the time I'd done that -

CUT TO:

21

**INT. ELTON'S BEDROOM - DAY - FLASHBACK 6 0745**

21

CHRISTMAS DAY. Shot from outside the broken window, HIGH ANGLE on ELTON, in t-shirt, boxers & boots, as he slowly approaches the window, in awe, looking up...

FX: ELTON's POV, the SYCORAX SHIP filling the sky.

CU HIGH ANGLE slowly creeping in on Elton. HERO SHOT; his expression overawed. But also, joyous; it's so beautiful.

CUT TO:

22

**INT. ELTON'S BEDROOM - DAY 1 1712**

22

CAMCORDER. ELTON to CAMERA.

ELTON

And that's when it all started happening. That's how I met Ursula -

CUT TO SC.28, Ursula, 'His name is the Doctor'.

ELTON (CONT'D)

That's how I met Victor Kennedy -

CUT TO SC.51, Victor, furious, 'You stupid man!'

ELTON (CONT'D)

That's how I met Jackie Tyler -

CUT TO SC.63, Jackie, raging, 'Get out of here!'

ELTON (CONT'D)

And that's how I finally met the Doctor. And realised the truth.

CUT TO SC.10, the blurry POV of the infinitely sad Doctor. Hold and hold, in the way that it lingers in Elton's head...

CUT BACK TO Elton. Looking off, lost in thought, sad.

CUT TO:

23

**INT. ELTON'S BEDROOM - NIGHT 1 0110**

23

CAMCORDER. An interruption - Elton's reviewed the tape, and decided he needs to explain himself more. Night, Elton bleary, in t-shirt & boxers, to CAMERA:

(CONTINUED)

23 CONTINUED:

23

ELTON

I should say. This isn't my whole life, it's not all spaceships and stuff. I'm into all sorts of things, I like football. I like a drink. I like Spain. And if there's one thing I really, really love, then it's Jeff Lynne and the Electric Light Orchestra -

JUMP CUT TO - CAMERA at a different angle (Elton might not realise it's on). He's having a little dance to himself, like you do. Not silly, just fun. Music: Mr Blue Sky.

CUT TO:

24 INT. ELTON'S BEDROOM - DAY 2 1600

24

CAMCORDER. NEW DAY for ELTON's story, change of clothes, fresh start, new energy, slightly different camera angle.

ELTON

So! Great big spaceship hanging over London, imagine the theories! Internet went into meltdown!

CUT TO:

25 INT. ELTON'S BEDROOM - DAY - FLASHBACK 7 1400

25

BOXING DAY, Christmas decorations still up.

PRAC FX: SPARKS & SMOKE from ELTON's computer, he's shocked!

CUT TO:

26 INT. ELTON'S BEDROOM - DAY 2 1601

26

CAMCORDER. ELTON to CAMERA.

ELTON

But something was going on. Oh yes. Call it a sixth sense. I kept on digging. And then one day, on some obscure little blog, it was like, chance in a million -

CUT TO:

27

**INT. ELTON'S BEDROOM - NIGHT - FLASHBACK 8 2300**

27

WEEKS AFTER CHRISTMAS, decorations down. ELTON in lamplight, studying his computer, seeing...

On screen: *My Invasion Blog*. A grabbed photo. CU the Doctor, at night, smiling, snow in the air (Christmas Night, after the end of *The Christmas Invasion*).

Elton staring. Amazed. Scared.

ELTON V/O

It was him. That man again. But the photo was new, it was taken on Christmas Day, Christmas just gone, and he looked exactly the same.

CUT TO:

28

**EXT. PARK - DAY - FLASHBACK 9 1400**

28

CU URSULA.

URSULA

His name is the Doctor.

CUT TO WIDER. Chilly, bleak park. ELTON sits at one end of a bench, Ursula the other, like a meeting of spies. She wears glasses; a bit woolly-hat-ecologist, but nice.

ELTON

Doctor what?

URSULA

Just, the Doctor. That's all anyone knows. But Christmas Day, I was taking photos all over the place, I went mad with it all, spaceships and lasers and everything, we all went to Trafalgar Square that night, cos everyone was celebrating, just being alive, and I snapped him in passing, that's all. He was just some bloke. I didn't realise he was significant, until Mr Skinner pointed it out.

ELTON

Who's Mr Skinner?

URSULA

Oh, there's a few of us. The inner sanctum. All studying this Doctor.

(CONTINUED)

28 CONTINUED:

28

ELTON

But I've seen him, the Doctor, I swear to you, I saw him when I was a kid. In my house, downstairs.

URSULA

Don't tell me. He looked exactly the same then, as he does now.

ELTON

Yes!

And they move a bit closer, little laugh, excited.

ELTON (CONT'D)

Oh my God, you believe me!

URSULA

You're not the first! There's so many stories, all saying the same thing. That this Doctor is somehow... eternal. Walking the Earth, and never ageing, like the Wandering Jew.

(beat)

Are we allowed to say Wandering Jew, these days?

ELTON

Dunno. Sounds a bit dodgy.

URSULA

Well then. Flying Dutchman.

ELTON

Oh, careful, you'll have the Dutch complaining!

And they both laugh, giggling away. Friends!

CUT TO:

29

INT. ORDINARY STREET - DAY - FLASHBACK 9 1430

29

ELTON & URSULA walking along, chatting away, smiling.

ELTON V/O

So that's how I met Ursula. All thanks to the Doctor. Turns out, we read all the same sites, and she only lived half an hour from me, she was like a proper mate -

CUT TO:

30

**INT. ELTON'S BEDROOM - DAY 2 1604**

30

CAMCORDER. ELTON to CAMERA, quiet, distant.

ELTON

...poor Ursula.

CUT TO SC.66, CU Ursula, screaming -

CUT TO ELTON, to CAMERA. Silent, sad.

JUMP CUT TO an hour later, slight change of CAMERA ANGLE.

ELTON (CONT'D)

But like she said, there was this little community, the select few, all with stories of the Doctor -

CUT TO:

31

**EXT. ORDINARY STREET - DAY - FLASHBACK 9 1440**

31

ELTON to URSULA, solemn, nervous:

ELTON

It would be a very great honour. If I could meet your inner sanctum.

CUT TO:

32

**INT. ELTON'S BEDROOM - DAY 2 1605**

32

CAMCORDER. ELTON to CAMERA.

ELTON

Steady.

CUT TO:

33

**INT. BASEMENT - DAY - FLASHBACKS 10 TO 14 - 1700**

33

MONTAGE. A big basement. Not gloomy; white walls, good bit of space. Decaying, but not horribly so, just flaking plaster. Old chairs and desks piled up. There's a table with kettle, cups, box of biscuits, and an old upright piano.

ELTON & URSULA sit in chairs, in a CIRCLE, improvised chat with MR SKINNER, BRIDGET & BLISS -

ELTON V/O

Anyway! This little gang used to meet up, underneath the old lock-up on Maccateer Street...

(CONTINUED)

33 CONTINUED:

33

CUT TO MR SKINNER. Tracking round him as he chats, politely. Mid-40s, a modest man, polite and tidy.

ELTON V/O (CONT'D)

Mr Skinner, first name Colin, but we always called him Mr Skinner, don't know why, we just did.

JUMP CUT TO MR SKINNER with a flip chart, on which he's written MYTHOLOGICAL STRUCTURES, the words DOCTOR, FOOL, THIEF, STRANGER, KING all scribbled and circled and cross-referenced with arrows. The others, a rapt audience.

MR SKINNER

...to me, the Doctor isn't a man, he's a collection of archetypes which the human subconscious calls into existence at times of crisis. He isn't real, but if we need him, then we *make* him real...

CUT back to the CIRCLE, tracking round BRIDGET, chatting politely; 40's, nice, mumsy, but with a keen intelligence.

ELTON V/O

Then there was Bridget, Bridget Sinclair, she lived way up north but she'd travel down, without fail, just for the meetings -

CUT TO BASEMENT in half-darkness, Bridget standing beside a slide-projector, the others facing the portable white-screen. Photos; POLICE BOXES - some real, some the Tardis, including a Tardis drawn into old Egyptian hieroglyphics.

BRIDGET

...all these different Doctors come and go, but the single constant factor is this faux-police box. It keeps cropping up, all the way through history, I think the shape represents the lodestone, perhaps even the Grail itself...

During this, on ELTON & URSULA in the dark; a little smile.

CUT back to the CIRCLE, tracking round BLISS, chatting politely; young, blonde, spacey.

(CONTINUED)

33 CONTINUED: (2)

33

ELTON V/O

Then there was Bliss, she was ever so sweet, Bliss, we all liked her, bless Bliss, we used to say -

CUT TO BLISS standing beside an easel, on which there's a big, dark, abstract, studenty oil painting. The others standing back with painting-studying faces, nodding.

BLISS

...what I'm trying to do, is sum up the Doctor, but not just sum up the Doctor, but sum up what he means to us, who he is, and what he's not, what he could represent and what he should represent and what he... never won't represent... sort of thing.

CUT back to all gathered in their CIRCLE:

URSULA

We should have a name. Y'know, as a group - if we're going to dedicate ourselves to researching this man, then we should name ourselves.

BLISS

Oh, names are very important.

URSULA

Maybe something with Doctor in the title. Like, the Doctor People. Doctor Hunters. Or, the Doctorers.

BRIDGET

Sounds a bit medical, though. We don't want someone having a heart attack, then running in here for help. I mean, we'd be stuck.

MR SKINNER

That's true. That could get nasty.

BRIDGET

He could die.

BLISS

Oh, the poor man.

BRIDGET

It's like we killed him.

(CONTINUED)

33 CONTINUED: (3)

33

MR SKINNER  
I feel responsible.

BLISS  
If only we'd listened.

Silence. A glance between Elton and Ursula: eh? Then Elton's full of energy, to liven 'em up -

ELTON  
No, cos what we need is a good, strong name, like a team, like a group, like, sort of, y'know... cos we investigate things, we could call ourselves, I dunno... the London Investigation 'N' Detective Agency. LINDA for short.

URSULA  
LINDA?

ELTON  
What d'you think?

MR SKINNER  
(smiling)  
Say it again?

ELTON  
London Investigation 'N' Detective Agency.

And the others have got a sense of humour. Elton's brought them to life, a bit. Enjoying it:

MR SKINNER  
'N'?

ELTON  
'N', like fish 'n' chips! Rock 'n' roll! Chakademus 'n' Pliers!

BRIDGET  
LINDA! Oh, I like it, it's not too solemn!

BLISS  
I like the 'N'!

ELTON  
We're the men from LINDA!

BRIDGET  
And the women!

(CONTINUED)

33 CONTINUED: (4)

33

MR SKINNER  
LINDA united!

URSULA  
Did you think of that on the spot?

ELTON  
No, I've wanted to use it for years.

And they're all having a good old chuckle now, good mates -

MR SKINNER  
I give you, LINDA!

All raise their mugs of tea, 'LINDA!', laughter.

CUT TO:

34 **INT. ELTON'S BEDROOM - DAY 2 1609**

34

CAMCORDER. ELTON to CAMERA. Wistful, in reverie.

ELTON  
Oh, they were good old days.  
(pause)  
Poor LINDA.

When Elton's sad, CUT TO a glimpse of sc.10, layering in the Doctor, looking at young Elton; so sad.

JUMP CUT TO MINUTES LATER, lively again:

ELTON (CONT'D)  
So we'd all meet up, every week. We'd talk about the Doctor for a bit, but after a while, Bridget started cooking. First of all, she brought in this little hamper of food -

CUT TO:

35 **INT. BASEMENT - DAY - FLASHBACK 15 1730**

35

ELTON, URSULA, MR SKINNER, BRIDGET, BLISS, all gathered round a table. Bridget's laid out home made quiche, some mini-blinis, and crisps & prawn dip. All digging in for a tasting. It's a success, yums and oohs in b/g:

URSULA  
Oh my God, that's gorgeous! No, really.  
Wow. Ohh, rest of you, get your hands off!

(CONTINUED)

35 CONTINUED:

35

BRIDGET

D'you really think so?

URSULA

Oh I'd pay for this! I'd go in a shop  
and pay, it's fantastic!

CUT TO:

36 **INT. BASEMENT - DAY - FLASHBACK 16 1730**

36

A WEEK LATER. ELTON, URSULA, BRIDGET, BLISS sitting in a circle, MR SKINNER reading from home-printed sheets of A4. All smiling, loving it, completely uncritical.

ELTON V/O

Next thing you know, Mr Skinner started his readings, cos he was writing his own novel -

MR SKINNER

She unbuttoned the top of her silky red blouse, and I could smell the whisky on her breath. As she took the Heckler & Koch P7M8 out of her stocking top and pointed it at me, she whispered with a throaty laugh, 'That's the last time you ride the Ghost Train, Johnny Franzetta, now say your prayers!'

(slams down paper)

To be continued!

ELTON & URSULA

Nooooo!

BLISS

You can't end it there!

BRIDGET

That's not fair!

MR SKINNER

Come back next week!

CUT TO:

37 **INT. BASEMENT - DAY - FLASHBACK 17 1730**

37

A WEEK LATER. ALL gathered around BRIDGET. She's been crying, URSULA holding her hand, MR SKINNER with a stiff, awkward arm of comfort on her shoulder.

(CONTINUED)

37 CONTINUED:

37

ELTON V/O

Time went on, we got to know each other,  
better and better...

BRIDGET

...I only started all this cos my  
daughter disappeared. But it wasn't  
aliens that took her away. Just drugs.  
She's out there, somewhere. I come down  
to London every week. Keep looking.

Now she's really crying, Ursula hugs her.

URSULA

Ohh, Bridget, my love...

CUT TO:

38 **INT. BASEMENT - DAY - FLASHBACK 18 1730**

38

A WEEK LATER. ELTON, URSULA, MR SKINNER, BRIDGET sit around, smiling. BLISS is on guitar, singing a folk-song.

BLISS

I gave my love a chicken/That had no  
bones/I gave my love a cherry/ That had  
no stones...

CUT TO 20 MINUTES LATER, BLISS and URSULA on guitars, together. Others smiling away, tapping feet, loving it.

URSULA & BLISS

I've got a brand new pair of roller-  
skates/You've got a brand-new key/I  
think that we should get together  
and/Try them on to see...

CUT TO:

39 **INT. ELTON'S BEDROOM - DAY 2 1612**

39

CAMCORDER. ELTON to CAMERA, excited.

ELTON

Then it turned out that Bridget could  
play the piano, and I confessed my love  
of E.L.O. -

CUT TO SC.23, brief glimpse of Elton dancing to Mr Blue Sky, and now he's singing along -

CUT TO ELTON, to CAMERA.

(CONTINUED)

39 CONTINUED:

39

ELTON (CONT'D)  
- next thing you know, we had a little  
band going, musical LINDA!

CUT TO:

40 INT. BASEMENT - NIGHT - FLASHBACK 19 1930

40

No stage, but at one end of the basement, chairs arranged for a non-existent audience: ELTON on microphone, URSLA & BLISS on bass guitars & backing vocals, BRIDGET on piano, MR SKINNER on a small drumkit. E.L.O.'s Don't Bring Me Down. All loving it. Glancing across at each other. Big smiles. Somehow, they sound quite good.

CUT TO:

41 INT. ELTON'S BEDROOM - DAY 2 1612

41

CAMCORDER. ELTON to CAMERA.

ELTON  
Just for fun!

CUT TO:

42 INT. BASEMENT - NIGHT - FLASHBACK 19 1931

42

Sc.40 CONTINUED. The little band playing, so enthusiastic, ELTON at his happiest. Now, the sound's bigger than just the four instruments, because that's how they feel; bigger.

Then suddenly -

Power cut. The lights go off. Darkness. All 'Ohhh!'

URSULA  
Was that us? Did we do that?

MR SKINNER  
Careful, now. Mind the cables -

*Wham - !*

The door at the far end is thrown open. A rectangle of bright light. A silhouette. A man.

All staring. All instinctively afraid.

CAMERA tracks in to the silhouette, as he calmly strides into the room, to the centre.

(CONTINUED)

42 CONTINUED:

42

ELTON V/O

And that's when it all changed. That Tuesday night in March. That's when he arrived.

VICTOR

Lights.

The lights snap back on. Revealing VICTOR KENNEDY. An arrogant bastard, expensive coat, felt collar, like he imagines himself as a gangster. In one hand, an expensive briefcase, in the other - at all times - a silver-topped cane.

ELTON V/O

That's when we met Victor Kennedy. And the Golden Age was gone.

VICTOR

We meet at last.

(mimes inverted commas)

"LINDA".

MR SKINNER's walking forward, offering a handshake -

MR SKINNER

Well, nice to meet you, sir, I hope the music wasn't too loud -

Victor holds him off with the cane -

VICTOR

No, I don't shake hands, no. Skin complaint. Eczema. Vicious. I'd blister on the spot, really, no touching, step back, thank you. Back. Little more. That's it.

ELTON

Um, sorry, don't mind my asking, but who are you?

VICTOR

Firstly, I am Victor Kennedy. Secondly, I am your salvation. You have strayed from the path of righteousness, and I have come to lead you back. Behold -

JUMP CUT TO VICTOR's laptop opening. He's seated, with Elton, Ursula, Mr Skinner, Bridget & Bliss standing around & behind him, all automatically subordinate.

And they all gasp!

(CONTINUED)

42 CONTINUED: (2)

42

On screen -

CUT TO:

43 **EXT. STREET - DAY - FLASHBACK 20 1200**

43

HIDDEN CAMCORDER FOOTAGE. THE DOCTOR & ROSE, seen from a distance - though it's clearly them - walking towards the Tardis. They're happy, don't know they're being filmed.

CUT TO:

44 **INT. BASEMENT - NIGHT - FLASHBACK 19 1935**

44

SC.42 CONTINUED, all awestruck, around VICTOR's laptop.

MR SKINNER

Oh the clarity!

BRIDGET

It's so... vivid!

BLISS

Look at him. Oh, just look.

VICTOR

You've forgotten your purpose in life, you, with your band and your cakes and your blubbing. But he still exists. The Doctor. And hold on, wait for this -

On screen, the picture goes to static -

VICTOR (CONT'D)

The picture cuts out but the sound continues. Listen. Just listen. Listen to the sound of the universe.

He presses a key, a VOLUME BAR goes up to MAXIMUM.

And they hear it. The sound of the Tardis. That strange, old, new, rising and falling cry. There's a visual representation of a sound wave on the laptop screen, though concentrate on the faces, all transported by its beauty; CUs on Ursula, Mr Skinner, Bridget, Bliss...

But Elton is poleaxed. Staggered. Has to sit.

ELTON

That's... oh, that's...

URSULA

What is it, what's wrong?

(CONTINUED)

44 CONTINUED:

44

VICTOR

Leave him alone!  
(to Elton, greedy)  
You've heard it before, haven't you?  
When? When have you heard it? Where  
were you? When?

ELTON

I'd forgotten it. Till now. But it was  
that night...

VICTOR

What night?

ELTON

I was just a kid. But that's why I went  
downstairs. It woke me up. That  
noise...

CUT TO SC.10, the blurry images again - glimpses of the bedroom, the stairs, the living room, the Doctor looking down at young Elton's POV, grave and dark - all overlaid with the mighty echoing grind of the Tardis engines -

CUT BACK TO Elton, in the basement.

ELTON (CONT'D)

But what is it? What does it mean?

VICTOR

That... is the sound of his *spaceship*.

JUMP CUT TO: VICTOR sits with his laptop on a desk, enjoying being centre-stage; the OTHERS all sit around, in a circle, hanging on his every word (only Ursula's a bit doubtful).

VICTOR (CONT'D)

The Doctor is an alien. An extra-terrestrial, literally, he comes from another world. He has two hearts. He can change his face. He is allergic to aspirin. And I have reason to believe that this box, this famous blue box, is a spaceship beyond our imagination.

URSULA

But what, does it fly?

VICTOR

No one knows.

(CONTINUED)

44 CONTINUED: (2)

44

MR SKINNER

How can a big blue box fly?

VICTOR

Exactly. That's one of many mysteries, waiting to be solved.

BRIDGET

But how d'you know so much, where'd you get all this information?

VICTOR

Torchwood!

And he spins the laptop round. Graphic: TORCHWOOD FILES.

ELTON

What's Torchwood..?

VICTOR

Oh, you amateurs. Suffice to say, Top Secret. And they're even more interested in the Doctor than you lot.

URSULA

So... d'you work for them?

VICTOR

No. I stole from them. You're in trouble, just being in the same room as me.

(points with cane)

The door is yonder, if you want to leave. Anyone? No? Anybody?

They all look tempted... but haven't got the nerve.

Victor victorious, pulls out papers from his open briefcase -

VICTOR (CONT'D)

Right then! Homework!

He goes round, handing them out.

VICTOR (CONT'D)

Using the Torchwood files, we can look at all the old databases in a completely new light, we can build up a much more detailed profile of the Doctor, I've allocated tasks, as you can see - ooh, ah, don't touch, careful, eczema - so, (MORE)

(CONTINUED)

44 CONTINUED: (3)

44

VICTOR (CONT'D)

complete your individual targets and we'll meet back here, this time next week, one step closer to finding the Doctor.

(pause)

Well don't just sit there! Move!

And everyone jumps to their feet, starts grabbing coats and bags and things. All very light & throwaway:

VICTOR (CONT'D)

Oh, and, um, Bliss, if I could have a word...? In private?

BLISS

Course you can, yeah.

VICTOR

That's a good girl. Bye bye everybody!  
Bye bye!

CUT TO:

45

**EXT. STREET NEAR BASEMENT - NIGHT - FLASHBACK 19 1940**

45

\*

The basement's in a run-down industrial area. Empty streets.

4-SHOT, ELTON, URSULA, MR SKINNER & BRIDGET walking across a wide, desolate tarmac'd area, all a bit deflated.

ELTON

Better get to work. Lots to do.

URSULA

I never thought of it as work.

ELTON

It's what we always wanted, though. To find the Doctor.

URSULA

S'pose.

A noise, far off. A woman's scream..? But the four glum souls just keep walking.

CUT TO:

46

**INT. ELTON'S BEDROOM - DAY 2 1617**

46

CAMCORDER. ELTON to CAMERA.

ELTON

So that's what happened. All of a sudden, without anyone saying so, we were working for Victor Kennedy.

CUT TO:

47

**INT. BASEMENT - DAY - FLASHBACK 21 1730**

47

VICTOR has now built himself into one end of the room. Big desk, filing cabinets, bookcases, all overflowing with photos and charts and maps and theories. A Doctor shrine. Victor sitting centre, with his cane, king of his world.

ELTON, URSULA, MR SKINNER, BRIDGET, all now at desks - small individual desks, like schools of old - transcribing taped reports, copying diagrams, etc.

ELTON V/O

And we had to admit, he was right, his methods were much more rigorous. It felt like we were getting closer and closer to the Doctor...

Elton raises his pen, to ask a question.

ELTON

Um, Mr Kennedy? We were wondering... No sign of Bliss, d'you know where she is?

VICTOR

Oh, she left a message. Didn't she tell you? Getting married or something. Stupid girl. It'll never last. Back to work!

CUT TO:

48

**INT. ELTON'S BEDROOM - DAY 2 1619**

48

CAMCORDER. ELTON to CAMERA.

ELTON

We did get lucky once -

CUT TO:

49

**INT. BASEMENT - DAY - FLASHBACK 1 1600**

49

VICTOR at his desk, ELTON, URSULA & BRIDGET standing around, but MR SKINNER's excited, waving papers -

MR SKINNER

- a police box, newly arrived, it says  
newly arrived, *today*, and it's not far!  
It's in Woolwich- !

VICTOR

Move! Move! Move!

CUT TO:

50

**INT. ELTON'S BEDROOM - DAY 2 1620**

50

CAMCORDER. ELTON to CAMERA.

ELTON

But don't get excited. That's where you  
came in. / Woolwich, police box, red  
bucket blue bucket, me so stupid,  
etcetera -

On / CUT TO the events of SC.1,2,3,6 & 7, jumping through  
images like Sky Plus on X30.

CUT TO:

51

**INT. BASEMENT - DAY - FLASHBACK 1 1800**

51

VICTOR raging, right in ELTON's face, Elton at his desk,  
URSULA, MR SKINNER & BRIDGET quailing in b/g.

VICTOR

Useless!

ELTON

I just froze!

VICTOR

You met him! And you froze! You stupid  
man!

Victor's so cross, he's got his hand raised -

ELTON

You can't hit me cos you don't touch,  
you said so, you'll have a rash and  
itching and everything!

(CONTINUED)

51 CONTINUED:

51

VICTOR  
I can use this - !

He raises his cane -

URSULA  
Use that cane on him and you'll get one hell of a smack off me. And then a good kick. Is that completely understood, Mr Kennedy?

VICTOR  
Yes indeed. Duly noted. Ursula Blake, most likely to fight back.

And he walks back to his big desk, huffy.

VICTOR (CONT'D)  
Right then! We change tack. We approach this, sideways. If we're to discover the truth about this Doctor, then we should try to find... her.

JUMP CUT TO SLIDE-PROJECTION: grabbed photo of ROSE.

BASEMENT in darkness, Victor at the slide-projector. OTHERS seated. Victor goes through photos of Rose (inc. a screen-grab of her entry into Downing Street, Ep.1.4).

VICTOR (CONT'D)  
When it comes to the Doctor's companion, the Torchwood files are strangely lacking. It seems the evidence has been corrupted, something called a Bad Wolf virus. All we've got are these photographs. But now, at least, we've got first-hand evidence - Elton!

ELTON  
Oh, it was a London accent, definitely, she's from London.

VICTOR  
So we hit the streets. With her photo. Ask around. Someone's got to know who she is.

BRIDGET  
London's a big place, I should know, my own daughter's out there -

(CONTINUED)

51 CONTINUED: (2)

51

VICTOR

Bridget. Don't make it personal. I don't like being touched both literally and metaphorically, thank you very much, I haven't got the time. Bleeding hearts, outside. But there's ten million people walking the streets of London, I'd suggest you get started.

All of you!

(bangs his cane)

Hup! And out! Get moving! *Find me that girl!*

CUT TO:

52 **EXT. STREETS NEAR FLATS - DAY - FLASHBACK 22 1600**

52

ELTON, alone, holding Rose's photo, walking forward amongst strangers, daunted by the size of his task.

ELTON V/O

And so it began. The impossible task. To scour the mean streets. To search a major capital city for an unknown girl, to hunt down that face, in a seething metropolis of lost souls, to find that one girl in ten million -

CUT TO an OLD WOMAN, looking at the photo.

OLD WOMAN

Oh, that's Rose Tyler, she lives just down there, Bucknall House, number 48, her mother's Jackie Tyler, nice family, bit odd.

And the OLD WOMAN wanders off. On Elton. Oh.

JUMP CUT TO ELTON, running!!!

CUT TO SC.23, a glimpse of Elton dancing for joy!

CUT TO:

53 **EXT. LITTLE SHOPPING PRECINCT - DAY - FLASHBACK 22 1605** 53

ELTON screeches to a halt, hearing - 'Oy! Jackie!' -

And there's JACKIE, with two black bin bags of washing, heading towards a LAUNDERETTE. (It's a small, local precinct, nothing big or smart.) Another WOMAN, across the street, giving her a wave.

(CONTINUED)

53 CONTINUED:

53

JACKIE

Hello, sweetheart! I'll see you down  
the Spinning Wheel tonight. Pub quiz!  
Get them in!

And she heads into the launderette.

Elton looks at his photo of Rose.

It's got to be... Then suddenly, frantic, Elton shoves the photo back in his jacket, strips the jacket off, rips off his shirt (t-shirt underneath) shoves the jacket back on, and clutching the shirt, heads for the launderette -

CUT TO:

54

**INT. LAUNDERETTE - DAY - FLASHBACK 22 1606**

54

Typical launderette. Just JACKIE in there, sorting out her washing, as ELTON sidles in, nervous. He goes to a dryer, shoves his jumper in, slots in money.

ELTON V/O

I'd been trained for this. Victor Kennedy's classes covered basic surveillance and espionage. Step One: engage your target. Find some excuse to start a conversation. But how was I going to do this, how??

Jackie turns to him -

JACKIE

'Scuse me love, couldn't give's a quid  
for two fifties, could you?

ELTON

Oh! Could be! Hold on, mumm...  
(gets out cash)  
Do-do-dooo... pom pom pom... there's  
ummm... ba daa!

JACKIE

Lovely, cheers.

Jackie goes back to her washer. Elton thinking madly.

ELTON V/O

Step Two. Without provoking suspicion,  
get on first-name terms with the target.

JACKIE

My name's Jackie, by the way.

(CONTINUED)

54 CONTINUED:

54

ELTON

Right! Um! Elton.

JACKIE

Oh, you don't meet many Eltons, do you?  
Apart from the obvious.

ELTON

No. Hah! Mmm.

Jackie busies herself again, Elton nervous...

ELTON V/O

Step Three, ingratiate yourself with a  
joke or some humorous device.

JACKIE

Tell you what, Elton, here we are,  
complete strangers -

(waves washing)

and I'm flashing you my knickers!

ELTON

Yes! Ha ha! Ohh.

Jackie busy, Elton thinking hard...

ELTON V/O

Stage Four. Find some subtle way to  
integrate yourself into the target's  
household.

JACKIE

Mind you, I'm only down here cos my  
washing machine's knackered, don't  
suppose you're any good at fixing  
things, are you?

CUT TO:

55

**INT. TYLERS' FLAT - DAY - FLASHBACK 22 1700**

55

ELTON (shirt back on) on the floor, holding a plug and  
screwdriver, the washing machine shoved into the middle  
of the kitchen, JACKIE standing by.

ELTON

There we are, it was the fuse! Nothing  
wrong with the machine, it's fine, all  
working.

(CONTINUED)

55 CONTINUED:

55

JACKIE

Elton, I should have you on tap! I used to have this little mate called Mickey, he did all that stuff. Gone now, bless him.

ELTON

Well if you need me, just give's a call, I'll jot down my number.

JACKIE

You do that, and I'll make us a cup of tea, go and sit down, go on - put the telly on if you want, I can't bear it silent.

Jackie busies herself, Elton walks through.

WIDE SHOT, LIVING ROOM, seeing the whole place properly. For Elton, such a victory, can't believe it. Looks round.

Framed photos of Rose, present day, as a kid, a teenager.

JUMP CUT TO JACKIE & ELTON, sitting down with a cuppa.

JACKIE (CONT'D)

It's just me, these days, rattling about. There's my daughter, but she's gone travelling. I keep her bedroom all nice and ready though, just in case she comes back.

ELTON

And her name's..?

JACKIE

Rose.

ELTON

That's a nice name, Rose.

JACKIE

It was my mum's. Bit old-fashioned really, but I like it.

ELTON

What about her dad, where's he gone? Did you give him the boot?

JACKIE

Something like that, yeah.

(CONTINUED)

55 CONTINUED: (2)

55

ELTON

Still. Who needs him, eh?

JACKIE

That's what I said.

ELTON

So, she's travelling where..?

JACKIE

Oh, y'know. All over. She's got her mobile, I get a call, now and then. Not as often as I'd like. Still, that age, who can be bothered phoning home?

ELTON

Who's she with, is it mates, or..?

JACKIE

Just mates, yeah.

ELTON

Well if I had you, making a cuppa like this, I wouldn't stray far from home.

JACKIE

Oh, you're a charmer. Say it again!

Both have a chuckle!

CUT TO:

56

INT. BASEMENT - DAY - FLASHBACK 23 1700

56

CU VICTOR, delighted -

VICTOR

Magnificent! Oh, I could touch you, except I can't!

CUT TO WIDER, ELTON with URSULA, MR SKINNER, BRIDGET.

ELTON

Look, I even got her photo on my phone, d'you want to see?

Passes his mobile to Mr Skinner.

MR SKINNER

Amazing. You've achieved Steps One to Four in the precise order, however did you manage it?

Mr Skinner passes the phone to Ursula.

(CONTINUED)

56 CONTINUED:

56

ELTON

Oh, I had to work hard, she keeps  
everything close to her chest.

URSULA

And that's hell of a chest.

BRIDGET

But how'd you move on? Step Five,  
that's the problem.

MR SKINNER

Step Five. Discovering the truth.

URSULA

'Is your daughter going out with an  
extraterrestrial?' Doesn't exactly trip  
off the tongue.

VICTOR

That's this week's homework! Step Five,  
I want a plan of attack from each of  
you! Go on! Vamoose! Work to do!

(slams his cane!)

And Elton, keep infiltrating! You will  
do anything to get that information,  
anything!

ELTON

Yes sir.

As they all grab coats and things -

VICTOR

Oh, and Bridget... Could you stay  
behind? I'd like a word in private.

BRIDGET

Um. Mr Skinner's giving me a lift.

VICTOR

I can take you to the station. I'm sure  
Mr Skinner won't mind.

MR SKINNER

Not at all. Bridget, I'll see you next  
week.

BRIDGET

Yes! See you then!

A slight awkwardness, then Mr Skinner gives her a kiss on  
the cheek. Bridget surprised, beaming.

(CONTINUED)

56 CONTINUED: (2)

56

BRIDGET (CONT'D)

Bye bye.

A last, lovely big CU on her happy face.

CUT TO:

57

**EXT. STREET NEAR BASEMENT - DAY - FLASHBACK 23 1705**

57

3-shot, ELTON, URSULA & MR SKINNER walking across the tarmac'd area. A bit sprightly.

URSULA

Now Mr Skinner, I don't mean to pry.  
But did you give Bridget a little kiss  
back then?

MR SKINNER

I think I did.

URSULA

And... if you get your way, might there  
be more little kisses between the two of  
you?

MR SKINNER

I think there might.

URSULA

I knew it!

ELTON

Oh, that's brilliant.

MR SKINNER

Now don't get excited. We'll see.

But he's smiling, so happy, as he walks along.

Faint, in the distance: a woman's scream.

CUT TO:

58

**INT. TYLERS' FLAT - DAY - FLASHBACKS 24 TO 28**

58

ELTON & JACKIE, little montage. Elton standing on a chair, to screw in a new lightbulb in the kitchen ceiling, JACKIE standing underneath with a cuppa.

ELTON fixing a living room shelf, JACKIE standing back, judging it - right a bit, left a bit....

ELTON tuning the video, JACKIE reading from the manual.

(CONTINUED)

58 CONTINUED:

58

ELTON replacing a fuse, JACKIE on hand with another cuppa.

ELTON V/O

Infiltration went well, cos Jackie kept phoning up, needing this and needing that. It was strange, the amount of things needed doing, it's like that flat was jinxed...

ELTON pokes his head under the sink. JACKIE's got a good view of his arse. Gives a little ooh to herself, lovely!

CUT TO:

59 **EXT. PARK - DAY - FLASHBACK 29 1600**

59

The bench is now ELTON & URSULA's favourite haunt.

ELTON

...she mentions her daughter all the time, but I can't make it obvious, can I? It's like the other day, we had this pasta, and I did a little riff about Italy - that's a nice country, has Rose been to Italy? But she just said yes, and that was it.

URSULA

You had pasta?

ELTON

Just a bit of lunch.

URSULA

You were mending a fuse, and she made you pasta?

ELTON

Yeah.

URSULA

Ask me, I think she fancies you.

ELTON

Naaah, don't be daft. What would she go and do that for?

URSULA

Oh, you'd be surprised.

(CONTINUED)

59 CONTINUED:

59

That, on CU Ursula, more to herself. But wistful, looking at Elton, who's looking front, not noticing.

CUT TO:

60 **INT. TYLERS' FLAT - NIGHT - FLASHBACK 30 2030**

60

ELTON on the floor, fixing another fuse.

ELTON

It's weird, these fuses, they keep on blowing, you must be near a sub-station, cos then you get power surges. Still, there we go, fixed!

And he stands -

To find JACKIE, with two glasses of wine. And a sexy top. Lights low. Soft music in b/g. No stopping her.

JACKIE

There we are. Little reward. For my favourite handyman.

ELTON

Oh, well I shouldn't really, I've got the car.

JACKIE

You can always splash out on a taxi. Or... whatever. See what happens.

ELTON

(bit nervous)

Right, yeah, um. Cheers then.

He takes a sip. While she just smiles at him.

ELTON (CONT'D)

Very nice, what's that, French?

JACKIE

S'pose so. They know how to do things, the French.

ELTON

Um, is that from Rose, then, I mean, is she in France?

JACKIE

My daughter won't be coming back tonight. Just in case you're wondering. We've got the place to ourselves.

(CONTINUED)

60 CONTINUED:

60

ELTON

...right.

On CU Elton, CUT TO quick image of SC.59, Ursula, 'I think she fancies you.'

ELTON (CONT'D)

Nice music.

JACKIE

Il Divo.

ELTON

Yeah.

JACKIE

You were saying. Power surges.

ELTON

...from the sub-station, yeah.

JACKIE

Is that why it gets so hot in here?

ELTON

Is it hot?

JACKIE

Oh, I think so. You should take your jacket off.

ELTON

No, I'm fine.

JACKIE

Oh look at you, you must be boiling -

And she does a jokey little thump of his torso, but with her wine-glass-hand, spills wine down his front.

JACKIE (CONT'D)

Oh your shirt! Oh! Look at me! Oh, I'm sorry!

ELTON

No, I'm fine, it's all right -

JACKIE

I've ruined it.

ELTON

No, honestly, it's fine -

(CONTINUED)

60 CONTINUED: (2)

60

JACKIE

Take it off, I'll put it in the wash -

ELTON

No, it's only a little drop -

So Jackie sloshes half the glass over him.

JACKIE

There now. Ruined. So... Why don't you go and slip into something more comfortable?

ELTON

I haven't got anything else.

JACKIE

That's what I call comfortable.

CUT TO:

61

**INT. TYLERS' BATHROOM - NIGHT - FLASHBACK 30 2033**

61

Tiny little bathroom, cluttered, mirror above the sink. ELTON strips off his jacket, then his shirt - no t-shirt this time, so he's bare-chested. With a lot of energy, 'Hoo!' 'Hah!', willing himself to go through with this. (Faintly, in b/g, a phone rings, is answered.)

ELTON V/O

And there I was. The ultimate Step Five! The perfect infiltration.

Target: Jackie Tyler!

JUMP CUT TO Elton, shoving toothpaste in his mouth.

JUMP CUT TO Elton, shoving his hair this way and that.

JUMP CUT TO Elton, sucking his stomach in. Pumped up! To his reflection:

ELTON

Attaboy!

And as confident as can be, he strides out -

CUT TO:

62

**INT. TYLERS' FLAT - NIGHT - FLASHBACK 30 2035**

62

ELTON walks in, full of bravado. JACKIE's sitting on the arm of a chair, facing away from him.

(CONTINUED)

62 CONTINUED:

62

ELTON

You're right! It is a bit hot! And about to get hotter!

JACKIE

...I'll see you soon. Be careful.

He only realises she's on the phone, as she puts it down. Stays facing away from him. Clearly, something's wrong. Il Divo still playing softly, 'Unbreak My Heart,' sounding genuinely sad, now.

ELTON

...everything all right?

She looks at him, sad, a bit embarrassed.

JACKIE

That was my daughter.

(sad smile)

Look at you. I'm sorry. I was just being stupid.

ELTON

Is she okay?

JACKIE

She's so far away.

Silence. Hold. And then...

JACKIE (CONT'D)

I get left here sometimes, and I don't know where she is, and anything could be happening to her, anything, and... I go a bit mad. Put your shirt back on.

ELTON

Where is she?

JACKIE

Doesn't matter. I've wasted your time. Sorry. You'd better go.

ELTON

Actually...

CAMERA TRACKS in to Elton, HERO SHOT, and over this:

ELTON V/O

And that's when it struck me.

(MORE)

(CONTINUED)

62 CONTINUED: (2)

62

ELTON V/O (CONT'D)

Funny, the things you think of, with  
your shirt off. But that's when I  
realised what was really important.

ELTON

I don't care about her. I'm not even  
gonna ask. And I will put my shirt back  
on, but just so I can go out and get us  
both a pizza. Cos I reckon, you need  
cheering up. She goes swanning off, but  
who's left to care about you? So I say,  
nice bit of pizza, let's not even  
mention Rose, let's put the telly on  
nice and loud and annoy that woman next  
door, just you and me. As mates, yeah?  
Proper mates. Oh go on, say yes!

JACKIE

(big smile)

All right then. Yes!

CUT TO:

63

EXT. STREETS NEAR FLATS - NIGHT - FLASHBACK 30 2100

63

ELTON, in his wine-stained shirt, hurrying along, pizza  
box in hand, so genuinely happy.

ELTON V/O

All of a sudden, a lot of things made  
sense. I'd got so lost in conspiracies  
and aliens and targets, I'd been missing  
the obvious. Cos I did like Jackie.  
But I liked someone else even more.

On CU Elton, hurrying along, and INTERCUT WITH -

SC.28, Elton meeting Ursula on the bench.

SC.29, Elton & Ursula, walking along.

SC.33, Elton & Ursula's little glance in the dark.

SC.35, Ursula loving the food, being so kind.

SC.51, Ursula defending him.

SC.59, Ursula looking at him, wistful.

And all layered with SC.23, Elton dancing, at his  
happiest.

(CONTINUED)

63 CONTINUED:

63

All these images, as Elton runs faster, smiling -

And then he stops dead.

Ahead of him, in a bleak, deserted street, in lamplight:  
JACKIE. Elton thrown, wary.

ELTON

...right. Let's get inside, then.  
Pizza's going cold.

Jackie steps forward. Cold. Betrayed. But so controlled. Hold the distance between them. And she's got his coat.

JACKIE

I went in your coat. For once in my life, I thought, I'll pay, I thought, he's such a nice man, he won't accept anything so I'll just slip a tenner in his pocket. And look what I found.

She holds up -

JACKIE (CONT'D)

A photograph of my daughter.

ELTON

No. It's not like that. I can explain -

JACKIE

I bet you can.

ELTON

It's not her, I wasn't being pervy or anything, I wasn't after her, I was looking for the Doctor.

JACKIE

Oh I know that. I worked that out. Cos it's never me, is it? I'm just the one who gets left behind.

ELTON

...no, but, that's how it started, but I changed my mind -

JACKIE

I don't know who you are, or what you want, but let me tell you something. About those who get left behind. Cos it's hard. And that's what you become.  
(MORE)

(CONTINUED)

63 CONTINUED: (2)

63

JACKIE (CONT'D)

Hard. But if there's one thing I've learnt, it's that I will never let her down. And I will protect them both, till the end of my life. So whatever you want, I'm warning you. Back off.

ELTON

But Jackie, I only wanted to meet him -

She's suddenly upset, small.

JACKIE

I thought you liked me.

ELTON

...I do.

But that makes her snap, rages, throws the coat at him.

JACKIE

*Get out of here! I said get out! And leave me alone!*

And then she starts to cry, can't bear him to see it -

Jackie runs away, into the night.

On Elton, standing there, alone.

CUT TO:

64 **INT. BASEMENT - DAY - FLASHBACK 31 1700**

64

ELTON at his strongest, in command.

ELTON

And she was right! It's shameful. We used that woman.

URSULA & MR SKINNER watching, impressed, VICTOR outraged.

VICTOR

I knew I couldn't trust you! You broke cover, you stupid little man, you failed Step Five -

But Victor's gobsmacked, and thrown, as for the first time, someone stands up to him:

ELTON

I don't care about Step Five!  
(MORE)

(CONTINUED)

64 CONTINUED:

64

ELTON (CONT'D)

Cos it's all gone wrong, Mr Kennedy, ever since you arrived. We used to come here, every week, and we'd have a laugh, it was nice, it was fun, we were friends. No wonder they stopped coming, there's no Bliss any more, and even Bridget, she hasn't turned up -

MR SKINNER

I've been phoning and phoning, there's no reply -

ELTON

Well who can blame her? I'm sorry, Victor, but you're on your own. Cos I'm leaving, and so are you, Mr Skinner, and you, Ursula, you're coming with me and we're going to the Golden Locust, and we're gonna have a Chinese!

URSULA

What's that got to do with it?

ELTON

I mean, you and me, together. Having a meal. If you want.

URSULA

Oh, I'd love it!

VICTOR

(desperate)

But you'll never find out! What was he doing, the Doctor, what was he doing in your house, all those years ago - ?

ELTON

I'll never know. And maybe that's for the best. Ursula, get your stuff. Mr Skinner, are you coming? Well, not to the Chinese, if you don't mind. But, just walking out, sort of thing.

MR SKINNER

I certainly am!

ELTON

Victor. Good luck. Good bye.

As Elton grabs his coat and things -

(CONTINUED)

64 CONTINUED: (2)

64

VICTOR

No, but - Mr Skinner, couldn't you stay?  
Just for a minute?

MR SKINNER

We're walking out.

VICTOR

But I kept a list, I've got numbers, for  
Bridget, old numbers, we could try to  
track her down. I'd like to help you  
find her.

MR SKINNER

Well. That's more like the old team  
spirit.

(to Elton & Ursula)

You two. Have a nice time.

URSULA

Hope you find her.

ELTON

I'll email you.

Elton & Ursula walk off, happy. In b/g...

VICTOR

Just... come a little closer...

CUT TO:

65

**EXT. STREET NEAR BASEMENT - DAY - FLASHBACK 31 1705**

65

ELTON & URSULA walk along. Happy! He holds out his  
hand, she takes it, they're both smiling.

In the distance, faint: a man's scream. Then -

URSULA

Oh, I left my phone!

ELTON

So much for the big exit.

And smiling, they both about-turn, head back...

CUT TO:

66

**INT. BASEMENT - DAY - FLASHBACK 31 1707**

66

ELTON & URSULA stride back in -

(CONTINUED)

66 CONTINUED:

66

URSULA

I'm not stopping, I just left my phone -

But they both stop dead.

Someone is sitting in Victor's seat. Apparently Victor, but the moment the door opens, he grabs a newspaper - big broadsheet - and holds it up, open, so he can't be seen.

URSULA (CONT'D)

Victor..?

VICTOR

Take your phone and go.

URSULA

Where's Mr Skinner?

VICTOR

He's gone to the toilet.

ELTON

But... we haven't got toilets, we have to use the pub on the corner.

VICTOR

Well that's where he is then.

ELTON

But, he didn't walk past us...

MR SKINNER OOV

(muffled)

...help me...

URSULA

What was that?

VICTOR

Nothing.

MR SKINNER OOV

...help meeee...

ELTON

That's Mr Skinner.

URSULA

(with dread)

Victor. Look at your hands.

Because the hands on the edges of the paper are talons.

(CONTINUED)

66 CONTINUED: (2)

66

VICTOR  
Look at the rest of me!

And he lowers the paper.

It's still Victor's face, just about, but in the body of a vile, green creature; THE ABZORBALOFF. It has wailing, lost faces embedded in its skin.

THE ABZORBALOFF  
You've dabbled with aliens. Now meet  
the real thing.

Elton & Ursula horrified.

URSULA  
Oh my God.

ELTON  
You're a... *thing*.

THE ABZORBALOFF  
This thing is better than your crude pink shapes. My true form!

One of the faces speaks -

MR SKINNER-FACE  
...what happened..? Where am I..?  
Ursula, is that you..?

URSULA  
But... That's Mr Skinner. What have you done to him?

THE ABZORBALOFF  
I have abzorbed him.

Another face speaks -

BRIDGET-FACE  
Colin? Is that you? Colin..?

MR SKINNER-FACE  
Bridget? Bridget, my love..?

URSULA  
Oh my God, that's Bridget.

BRIDGET-FACE  
Where are you..?

(CONTINUED)

66 CONTINUED: (3)

66

MR SKINNER-FACE

I'm here, Bridget. Don't worry. I'm close.

URSULA

You've absorbed them both.

ELTON

What about Bliss? Where is she?

BLISS-FACE OOV

Mmm mmm fff mm mm.

ELTON

...what?

The Abzorbaloff tilts to one side, to lift up a buttock.

BLISS-FACE OOV

I said, you really don't want to know.

The Abzorbaloff tilts back down again.

BLISS-FACE OOV (CONT'D)

Mmmmmf!!

ELTON

You've... you've absorbed them, you're some sort of Absorbathon, Absorbaling, Abzorbaloff...

URSULA

(furious)

Let them go. I'm ordering you. Let those people go.

THE ABZORBALOFF

But they taste so sweet. Just think what the Doctor would taste like! All that experience! And if I have to abzorb Jackie Tyler to find him, then so be it -

ELTON

Don't you dare!

Ursula strides forwards, grabs Victor's cane - which is just propped by the desk, next to him - threatens him -

URSULA

You're gonna let them go, if I have to beat them out of you -

(CONTINUED)

66 CONTINUED: (4)

66

THE ABZORBALOFF

(quails)

Oh but you can't hit me! Look at me!  
I'm such a slow and clumsy beast, don't  
hurt me.

URSULA

(steps forward)

Well then. Give them back.

THE ABZORBALOFF

What, like this - ?!

- with surprising speed, the Abzorbaloff lunges forward -  
grabs Ursula by her wrist -

FX: Ursula's hand and arm begin to melt into the  
Abzorbaloff's hand -

THE ABZORBALOFF (CONT'D)

Just one touch! That's all it takes!

URSULA

No! No! Noooo!

MR SKINNER-FACE

Nooo!

BRIDGET-FACE

Nooo!

BLISS-FACE OOV

Mmmf!

Elton runs forward -

ELTON

Leave her alone - !

CU Ursula. Twists round to face Elton. Suddenly still,  
and so sad.

URSULA

Don't touch me. Oh, Elton. I'm so  
sorry. You can't touch me.

ELTON

Ursula...

CU the Abzorbaloff, grinning.

THE ABZORBALOFF

Most likely to fight back, indeed!

(CONTINUED)

66 CONTINUED: (5)

66

CU Ursula, looking back at the Abzorbaloff, screaming -

FX: LONG SHOT as the whole of Ursula is sucked into the Abzorbaloff's arm, and a great big lump - like a snake swallowing a cat - quickly travels up the Abzorbaloff's arm, into its body -

FX: Ursula's face rises up as a bulge in the Azorbaloff's chest. She is still wearing her glasses.

Elton is distraught, staggers back, horrified.

ELTON

No... That's not fair...

THE ABZORBALOFF

Hmm. Tastes like chicken.

URSULA-FACE

Elton..? Elton, where are you?

ELTON

I'm here.

URSULA-FACE

I'm all right. It's still me. It feels sort of... calm.

MR SKINNER-FACE

Yes, it's... strangely peaceful.

BRIDGET-FACE

There's no pain.

BLISS-FACE OOV

Hmh!

ELTON

Please. Mr Kennedy, please. I'm asking. I'm begging you. Give her back to me.

THE ABZORBALOFF

Too late. Once abzorbed, the process is irreversible.

URSULA-FACE

But... wait a minute, now I've been abzorbed... I can read his thoughts... Oh my God. Elton! You're next! Get out of here! Now you've seen him, he can't let you go - just run, go on, never mind me, get out!

(CONTINUED)

66 CONTINUED: (6)

66

And the Abzorbaloff stands, fearsome and strong, picking up his cane, wielding it.

THE ABZORBALOFF

Oh, she's a clever one!

URSULA-FACE

Run, Elton! Run!

MR SKINNER-FACE

Save yourself, boy!

BRIDGET-FACE

Run for your life!

And poor Elton's desperate, upset, lost, steps back -

With a *rooaaarr*, the Abzorbaloff charges -

- and then instinct takes over, Elton turns, runs blindly, runs, runs, runs -

CUT TO:

67

**EXT. STREET NEAR BASEMENT - DAY - FLASHBACK 31 1712**

67

ELTON runs, runs, runs - hand held, panicky, genuine terror -

THE ABZORBALOFF chases, bellowing, monstrous, lolloping along with his cane in hand -

The empty, industrial streets offering no safety, as a man is pursued by a nightmare -

CUT TO:

68

**EXT. DEREPLICT COURTYARD - DAY - FLASHBACK 31 1713**

68

A closed-off, run down area. Windows & doors boarded up. Paving stones on the floor.

ELTON runs - but now, he's weakening, and crying, desperate, and he stumbles; not because he's clumsy, but because he's giving up. He slumps down on to the floor, pathetic, as THE ABZORBALOFF runs towards him, then slows, and approaches slowly, gloating.

THE ABZORBALOFF

Given up so soon?

(CONTINUED)

68

CONTINUED:

68

ELTON

There's no point. Where would I go?  
Everything I ever wanted...

THE ABZORBALOFF

Has been abzorbed.

URSULA-FACE

Oh Elton. Don't say that.

ELTON

But it's true.

And the Abzorbaloff comes close now, relishing the moment.

THE ABZORBALOFF

Then join her, little man. It's true,  
what they say. It is an everlasting  
peace. Come; join her, and dissolve  
into me.

And the Abzorbaloff reaches out...

Elton faces him. Not flinching. Ready.

The Abzorbaloff's hand comes closer, closer...

Elton closes his eyes.

And then...

A noise. The most beautiful sound in the universe. The grinding rise and fall of the TARDIS.

Both Elton and the Abzorbaloff turn, in amazement... A wind blows up around them...

FX: the TARDIS materialises, at its most majestic.

THE ABZORBALOFF (CONT'D)

(awestruck)

That's how it flies.

The door opens. THE DOCTOR steps out. Looks at Elton and the Abzorbaloff, then fixes on Elton.

THE DOCTOR

Someone wants a word with you.

He steps aside. ROSE walks out of the Tardis. Furious.

ROSE

You've upset my mother.

(CONTINUED)

68 CONTINUED: (2)

68

ELTON

What?! Great big absorbing creature from outer space, and you're having a go at me?

ROSE

No one upsets my mother.

THE ABZORBALOFF

At last. My greatest feast. The Doctor. Oh, just think of the knowledge I shall abzorb.

Now, the Doctor studies the Abzorbaloff.

THE DOCTOR

Interesting. Some sort of Absorbatrix, Absorbaklon, Abzorbaloff...

ROSE

Is it me, or is he a bit Slitheen?

THE DOCTOR

Not from Raxacoricofallapatorius, are you?

THE ABZORBALOFF

I spit on them! They are swine. I was born on their twin planet.

THE DOCTOR

Really? What's the twin planet of Raxacoricofallapatorius?

THE ABZORBALOFF

Clom.

THE DOCTOR

Clom?

THE ABZORBALOFF

Clom. And I shall return there, victorious, once I possess your travelling machine.

THE DOCTOR

Never gonna happen.

THE ABZORBALOFF

Oh, but you will surrender yourself to me. Or this one dies.

(MORE)

(CONTINUED)

68 CONTINUED: (3)

68

THE ABZORBALOFF (CONT'D)

(hand near Elton)

I've read all about you, Doctor. So sweet. So passionate. You'd never let an innocent man die. I will abzorb this man, unless you give yourself to me.

THE DOCTOR

Sweet, maybe, passionate, I suppose. But don't ever mistake that for nice. Do what you want.

The Abzorbaloff holds his hand right up to Elton -

THE ABZORBALOFF

He'll die.

THE DOCTOR

Go on then.

THE ABZORBALOFF

So be it.

He flexes his hand, about to touch -

But the Ursula-face takes control, strong -

URSULA-FACE

No! We can't let him - oh, Mr Skinner, Bridget, pull, for God's sake, pull! If it's the last thing we ever do! Bliss! All of us, together, come on! Pull!

CUT TO the Ursula-face, then the Mr Skinner-face, then the Bridget-face, all straining with a *gnnnnn* - !

The Abzorbaloff, thrown, staggers back -

THE ABZORBALOFF

- no, stop it, stop it -

CU Ursula-face.

URSULA-FACE

LINDA united! *Pulllllll!*

FX: the Abzorbaloff's body distorting in all directions, the grimacing faces pulling out as far as they can - and as the Abzorbaloff jerks and spasms, he drops his cane -

URSULA-FACE (CONT'D)

Elton! The cane!

Elton darts forward, brave, grabs the cane -

(CONTINUED)

68 CONTINUED: (4)

68

URSULA-FACE (CONT'D)

Break it!

And Elton snaps the cane across his knee -

FX: a dazzle of blue sparks as the cane snaps in half, tiny PRAC wires and circuits scattering from inside -

FX: LONG SHOT of the Abzorbaloff, suddenly sinking into the paving stones, melting, and spreading out -

THE ABZORBALOFF

No... No...!

Elton, the Doctor & Rose watching, grim.

ELTON

What's happening..?

THE DOCTOR

The cane created a limitation field. Now it's broken, he can't stop. The absorber is being absorbed.

ELTON

By what?

THE DOCTOR

By the Earth.

THE ABZORBALOFF

Damn you, Elton. You little man.

FX: the Abzorbaloff sinks into the floor, spreading out like a pool and thinning...

FX: CU on a paving stone, and as the green skin of the Abzorbaloff sinks in and disappears, the last thing left, for a second, is the Ursula-face, still with glasses on.

URSULA-FACE

Bye bye, Elton. Bye bye.

FX: then she sinks away, and is gone.

Silence. Just Elton, the Doctor, and Rose standing there.

ROSE

...who was she?

ELTON

That was Ursula.

(CONTINUED)

68 CONTINUED: (5)

68

He starts to cry. And on a WIDE SHOT, Rose goes to him, and hugs him, sorry for him.

Hold. Then -

CUT TO:

69 **INT. ELTON'S BEDROOM - DAY 2 1645**

69

CAMCORDER. ELTON to CAMERA. He seems older, wiser now.

ELTON

And that's it. Almost. Because the Doctor still had more to say. Turns out, it wasn't the first time he saved my life -

CUT TO:

70 **EXT. DEREPLICT COURTYARD - DAY - FLASHBACK 31 1720**

70

CU THE DOCTOR, to ELTON, kind.

THE DOCTOR

You don't remember, do you?

CUT TO:

71 **INT. ELTON'S BEDROOM - DAY 2 1646**

71

CAMCORDER. ELTON to CAMERA.

ELTON

And then he explained. That night, all those years ago, when he was in my house.

CUT TO:

72 **INT. POPES' HOUSE - NIGHT - FLASHBACK 3 2359**

72

A continuation of sc.10. The CHILD's POV, blurry images. Pushing through the living room door. Looking across...

THE DOCTOR, so tall, so sad, looking at camera.

Then the POV darts across. To the floor.

To the WOMAN, lying there. Eyes closed. Peaceful.

ELTON V/O

Because that was the night my mother died.

(CONTINUED)

72 CONTINUED:

72

Layer in these images, now, intercutting SC.72-75,  
painting the memory -

CUT TO:

73 INT. POPES' HOUSE, KITCHEN - DAY - FLASHBACK 32 1400

73

Old cine-film footage. Hand held shot of the WOMAN.  
Laughing at something, shy, waving the camera away.

CUT TO:

74 INT. ELTON'S BEDROOM - NIGHT 1 0115

74

CAMCORDER. A continuation of SC.23, ELTON and Mr Blue Sky. But Elton's just sitting near the CAMERA now, listening to the music. Lost in thought. Remembering. Sad. And it's the very end of the song, when it becomes orchestral, and beautiful.

CUT TO:

75 EXT. PARK - DAY - FLASHBACK 33 1700

75

Low sunlight, blinding the CAMERA, creating stark silhouettes. The WOMAN, and a CHILD, walking away from CAMERA, hand in hand.

Then the woman lets go, and walks on, leaving the child on his own in the dazzling light.

CUT TO:

76 EXT. DERELECT COURTYARD - DAY - FLASHBACK 31 1725

76

THE DOCTOR & ROSE sitting with ELTON on a low wall. Elton crying, though not desperate; just remembering. Rose rubbing Elton's arm, the Doctor so kind. Hold on 3-shot, a bit of distance.

THE DOCTOR

There was a shadow in your house. A living shadow, in the darkness, an elemental shade had escaped from the Howling Halls. I stopped it. But I wasn't in time to save her. I'm sorry.

CUT TO:

77 INT. ELTON'S BEDROOM - DAY 2 1648

77

CAMCORDER. ELTON to CAMERA.

(CONTINUED)

77 CONTINUED:

77

ELTON

Funny thing is, I saw the Doctor, that night, with my mum, and even as a kid, I never thought it was his fault. I trusted him, even then.

(pause)

We forget because we must.

WOMAN OOV

Elton! I've made sandwiches!

ELTON

Landlady.

(calls off)

Coming!

He steps out of frame -

CUT TO:

78

**INT. ELTON'S BEDROOM - DAY 3 1600**

78

CAMCORDER. NEW DAY. The older, wiser ELTON in different clothes, slightly different camera angle.

ELTON

So there you go. Turns out, I've had the most terrible things happen, and the most brilliant things, and sometimes I can't tell the difference, they're all the same thing. They're just me. Stephen King said once, he said, salvation and damnation are the same thing, I never knew what he meant. I do now.

(pause)

Cos the Doctor might be wonderful. But thinking back, I was having such a special time, just for a bit, I had that nice little gang -

CUT TO images of SC.40, the band playing, shots of Mr Skinner, Bridget, Bliss, when they were happy.

ELTON (CONT'D)

And they were destroyed. It's not his fault, but maybe that's what happens, if you touch the Doctor, even for a second. I keep thinking about Rose, and Jackie... how much longer till they pay the price?

(CONTINUED)

78 CONTINUED:

78

URSULA OOV

Ohh, now don't get all miserable. Come on, Elton! You've still got me.

ELTON

(smiling)

Oh yeah. Cos the Doctor said he could do one last thing. With his magic wand!

CUT TO:

79

EXT. DERELICT COURTYARD - DAY - FLASHBACK 31 1730

79

THE DOCTOR waving the sonic screwdriver over the central paving stone, ELTON and ROSE watching.

THE DOCTOR

...there's just a chance... If I can key into the absorption matrix and separate the last victim... it's too late for total reconstruction, but...

The Doctor stands.

THE DOCTOR (CONT'D)

Elton. Fetch a spade.

CUT TO:

80

INT. ELTON'S BEDROOM - DAY 3 1602

80

CAMCORDER. ELTON to CAMERA.

ELTON

And he did it again. Even then, after all that, the Doctor saved me, one last time. Here she is -

And he hoists up, on to his desk, a paving stone.

CUT TO REVERSE - 'REAL' CAMERA, NOT CAMCORDER - to see the other side of the paving stone, facing Elton.

FX: (PRAC?) URSULA's face is embedded in the paving stone, but smiling. She's still wearing her glasses. To Elton:

URSULA

Could be worse. At least I'll never age. And it really is quite peaceful, you'd be surprised.

CUT BACK TO ELTON, back of the paving stone to CAMERA.

(CONTINUED)

80 CONTINUED:

80

ELTON

It's a relationship. Of sorts. We manage. We've even got a bit of a love life -

URSULA OOV

Let's not go into that.

ELTON

And I don't care what anyone thinks, I love her.

URSULA OOV

Aaaah.

ELTON

But the thing is -

He holds up a clicker, the CAMERA ZOOMS in, a bit.

ELTON (CONT'D)

Look, I bought a remote zoom! But I wanted to say... When you're a kid, they tell you that it's all grow up, get a job, get married, get a house, have a kid and that's it. But the truth is... The world is so much stranger than that, and so much darker, and so much madder.

(pause)

And so much better.

And Elton smiles.

Tape cuts to static.

END OF EPISODE TEN