

DOCTOR WHO 2

Episode 3

By

Toby Whithouse

SHOOTING SCRIPT

7th July 2005

© BBC WALES 2005. No part of this document or its contents may be disclosed, distributed or used in any way, stored in a retrieval system, disseminated or incorporated into any other work, without the express written permission of the BBC. Any unauthorised use is strictly prohibited and will be prosecuted in courts of pertinent jurisdiction.

1 INT. MORNING. SCHOOL. CORRIDOR OUTSIDE HEADMASTER'S OFFICE. -
 DAY 5

Nina, 13, mousey, school uniform, is sat on a little plastic chair outside an office. She looks tiny. Vulnerable. The door opens and Hector Finch steps out. He is charismatic, impressive, well groomed and smooth. He regards little Nina, sitting on her plastic chair.

 FINCH
What do you want?

 NINA
The nurse sent me, sir. I was in English and I got a headache.

 FINCH
Then don't bother me, go home.

 NINA
I can't.

 FINCH
Why? Is your mother at work?

 NINA
I live in Ambrose Hall, the children's home.

Finch regards Nina, his interest pricked.

 FINCH
No parents? No one to miss you? No one at all?

 NINA
They're not bothered. There's loads of us there.

 FINCH
Now I know why Nurse sent you...
 (a sad sigh)
You poor child. Poor...
 (a little disappointed)
...thin child. Come inside.

He holds the door open for her.

 FINCH (CONT'D)
It's nearly time for lunch.

Nina shuffles in. Mr Finch closes the door behind him.

(CONTINUED)

1 CONTINUED: 1

The camera starts to pull back, retreating further and further away, leaving Nina. Through the frosted glass on the door, we can see Mr Finch's shadow. He is taking off his jacket. Suddenly it looks almost as if the shadow is expanding, but the shadow separates into what look like... wings? A chair falls over. A tiny scream.

CUT TO:

2 INT. MORNING. SCHOOL. CORRIDOR - DAY 5 2

Nina's scream is drowned in the clang of the school bell.

We are in a corridor in a run down, bog standard comprehensive school. Peeling and faded paint. Peeling and faded teachers. Noise, hustle and bustle, as the children all hurtle to their lessons.

Kenny - a very overweight and shy 14 yr old - trots along. One of life's perennial outsiders, he's learned the best way to stay out of trouble is to keep a low profile.

CUT TO:

3 INT. MORNING. SCHOOL. CLASSROOM #1 - DAY 5 3

A class of children settling behind their desks. Melissa, 14, braces, is there already, she glances up at the door as Kenny scurries to his seat.

Two boys - Luke and Faisal - are behind them. They snigger, thump Kenny in the back.

LUKE

Hey, who ordered a bouncy castle?

Laughter from the others.

MELISSA

Yeah, that's so funny, Luke.

KENNY

(used to this)

Just leave it.

LUKE

Why do you hang out with him anyway? You want to get yourself a proper man.

(puckering)

Come on, I don't mind the braces, give us a kiss.

(CONTINUED)

3 CONTINUED:

3

MELISSA

I would but your boyfriend might get jealous.

Laughter from the rest of the class. That's shut Luke up.

KENNY

Where's Mrs Mehru?

MELISSA

Not in today, we've got a supply teacher.

(nods to the door)

Here he is.

The door suddenly closes. The teacher has arrived. We follow his legs, striding across to his desk, dropping his briefcase down next to his chair.

THE DOCTOR (O.S.)

Good morning, class.

Pan up to his face. It's the Doctor! He smiles.

THE DOCTOR (CONT'D)

Are we sitting comfortably?

CUT TO

OPENING TITLES

4 INT. MORNING. SCHOOL. CLASSROOM #1 - DAY 5

4

The Doctor stands facing his class. He smiles.

THE DOCTOR

So. Physics.

Beat. He writes the word 'Physics' on the blackboard. Steps back, admires it for a moment.

THE DOCTOR (CONT'D)

Physics, eh? Tch.

(rolls the word around
for a bit)

Pppphhysics. Phy. Sics.

(very high pitched)

Physics!

(very deep bass)

Physics.

(fidgets)

I hope one of you is getting all this down.

(CONTINUED)

4 CONTINUED:

4

Kenny and the rest of the class stare back at him.

THE DOCTOR (CONT'D)

Ok, let's see what you know... Um, two identical strips of nylon are charged with static electricity and hung from a string so they can swing freely. What would happen if they were brought near each other?

One hand goes up. Milo, 14, thin, pale, bespectacled.

THE DOCTOR (CONT'D)

Yes, uh, what's your name?

MILO

Milo.

THE DOCTOR

Milo. Off you go.

MILO

They would repel each other because they have the same charge.

THE DOCTOR

Correct-amundo. A word I have never used before and hopefully never will again. Question 2. I coil up a thin piece of Nichrome wire and place it in a glass of water. Then I turn on the electricity and measure to see if the water temperature is affected. My question is this - how do I measure the electrical power going into the coil?

One hand goes up.

THE DOCTOR (CONT'D)

Someone else. No? Ok, Milo, go for it.

MILO

Measure the current and p.d. using an Ammeter and Voltmeter.

THE DOCTOR

Two to Milo!

The Doctor fixes on Milo's glassy stare. Getting faster:

THE DOCTOR (CONT'D)

Right then, Milo. Tell me.

(MORE)

(CONTINUED)

4 CONTINUED: (2)

4

THE DOCTOR (CONT'D)
In Simple Harmonic Motion and Damping,
critical damping is obtained how?

MILO
When the amplitude of the oscillations
decreases as quickly as possible without
overshooting the equilibrium position.

THE DOCTOR
True or false, the greater the damping
on a system, the quicker it loses energy
to its surroundings.

MILO
False.

THE DOCTOR
What is non-coding DNA?

MILO
DNA that doesn't code for a protein.

THE DOCTOR
65,983 x 5.

MILO
329,915.

THE DOCTOR
How d'you travel faster than light?

MILO
By harnessing a quantum tunnel with an
FTL factor of...

But then Milo freezes, like his brain has literally
crashed. Suddenly he pitches forward, like a string
holding him up has been cut, and his head thumps onto the
desk.

CUT TO:

5 INT. MORNING. SCHOOL. CORRIDOR - DAY 5

5

The Doctor, with a dazed Milo, explaining what happened
to the school nurse - white coat, cold, arrogant.

THE DOCTOR
- and then he just passed out. Snap,
like that. He's not so bad now, but
what do you think it is?

(CONTINUED)

5 CONTINUED:

5

NURSE
How should I know?

THE DOCTOR
Because... you're a nurse?

NURSE
And you're a teacher. So get back to
work. Milo! This way.

Slam! The Doctor is left staring at the closed door.

CUT TO:

6 INT. MIDDAY. SCHOOL. DINNER HALL - DAY 5

6

The children troop noisily along the counter, plates and trays in hand, as the dinner ladies slop out the lunches. The Doctor is in the queue. He wanders down the line of dinner ladies - dishing out chips, dishing out beans - all of them stern and matronly and wearing thick glasses. Finally he reaches the end...

And there's Rose, resplendent in her very fetching dinner lady uniform. Slopping out the custard, and hating every second of it. She glares at him. If looks could kill. He beams cheerily back and moves on.

CUT TO:

7 INT. MIDDAY. SCHOOL. DINNER HALL - DAY 5

7

The Doctor sat at a table with a plate of food. Rose approaches, wipes the table down as a means of getting closer to the Doctor. Voices low, surreptitious:

ROSE
Two days.

THE DOCTOR
Sorry, could you just - , there's a bit
of gravy... No, just there.

ROSE
Two days we've been here.

THE DOCTOR
Blame your boyfriend, he's the one that
put us on to this. And he was right -
boy in class, this morning, one minute
he had knowledge way beyond Planet
Earth, next minute, slam, he goes and
collapses, right in front of me.

(CONTINUED)

7 CONTINUED:

7

ROSE

I used to try that, every time I had French, you eating those chips?

THE DOCTOR

Yeah, they're a bit... different.

ROSE

(grabs one)

I think they're gorgeous, wish I'd had school dinners like this.

THE DOCTOR

Very well behaved, this place. I thought they'd all be happy slapping hoodies. Happy slapping hoodies with ASBOs. Happy slapping hoodies with ASBOs and ringtones, ohh, don't tell me I don't fit in.

ROSE

I just don't understand, why do we need to do this whole Secret Squirrel thing?

THE DOCTOR

That's half the fun.

ROSE

Fun? This uniform is 98% nylon.

A dinner lady appears. Imperious, laundered.

DINNER LADY

You are not permitted to leave your station during a sitting.

ROSE

I was just talking to this teacher. He says he doesn't like the chips.

She turns her gaze to the Doctor. He beams back.

THE DOCTOR

Hello!

DINNER LADY

The menu has been specifically designed by the Head Master to improve concentration and performance, and as such the meals are compulsory for all pupils. The teachers can do as they please. You don't like it, bring a bun.

(MORE)

(CONTINUED)

7 CONTINUED: (2)

7

DINNER LADY (CONT'D)

(to Rose)

Now get back to work. There's custard
needs serving.

She marches off.

ROSE

See? This is me. Dinner lady.

THE DOCTOR

I'll have the crumble.

ROSE

So gonna kill you.

Rose leaves, passing Kenny and Melissa, sitting at a table. Stay on them. Melissa is tucking happily into a plate of chips, while Kenny wearily works his way through a tupperware lunch box of fruit and cereal bars. Mr Wagner shimmers up to them. Like Mr Finch, he is not the archetypal, harassed-looking teacher. He is groomed, smart, New-Laboury.

MR WAGNER

Melissa. You'll be joining my class for
the next period.

MELISSA

Why's that then?

MR WAGNER

Milo's failed me, so it's time we moved
you up to the top class.

(noticing -)

Kenny. Not eating the chips?

KENNY

(miserable)

I'm not allowed, Mum says if I get down
to 11 stone, she'll take me to Euro-
Disney.

MR WAGNER

Indeed. What... fun. Melissa -

(calls across to -)

Luke, Faisal, extra class. Now!

Melissa heads off with Luke, Faisal & Mr Wagner.

As they go, they pass a table of children. They are
reading, each holding a text book - advanced mathematics,
nuclear science, quantum physics.

(CONTINUED)

7 CONTINUED: (3)

7

Their movements are perfectly synchronised. Their eyes flick down the page as they read it. They turn the page, read another. Turn it. Read another...

CUT TO the Doctor, at his table. Watching. Like a hawk. He looks up.

Above, on his balcony, MR FINCH oversees his empire.

CUT TO:

7A INT. AFTERNOON. SCHOOL. 'MATHS' CLASSROOM #2 - DAY 5 7A

More like an IT class than maths - the pupils sit at consoles, in front of screens and keyboards. Melissa's at one of them, looking a bit lost. Luke & Faisal also there. Mr Wagner's just pulled down the last blackout blind -

MR WAGNER

I'd like you to put your headphones on now, please.

At his desk he powers up his own PC. A hum...

Melissa watches as the other pupils pull their headphones on. Melissa does the same.

MR WAGNER (CONT'D)

And... let's start learning.

He stabs a button, starts the computer program.

The hum builds in volume. The children's eyes become locked onto their consoles. Melissa looks at her monitor, the flashing of the screen reflecting in her eyes. Slowly she focuses in, the dancing symbols and figures lulling her, hypnotising her... Slowly she starts to type... then faster and faster. All the children are typing, their hands blurring over the keyboards. Text begins to flash up on their screens - numbers, equations, and alien symbols - all blindingly fast.

Mr Wagner watches, delighted with his enslaved classroom.

CU Melissa, lost, a slave to the numbers.

CUT TO:

8 INT. AFTERNOON. SCHOOL. CORRIDOR - DAY 5

8

Feet striding purposefully down a corridor. Pan up to reveal Mr Finch.

A woman is trotting behind him, struggling to keep up. Whoever it is, we don't see her face yet.

FINCH

Mathematics! That's the cornerstone of our work. A bedrock in maths benefits both child and society. Not that our interest ends there. Oh no, we have what you might call a *holistic* approach to education.

Finch stops and nods fondly to a picture of Jamie Oliver - surrounded by fruit and veg - pasted to a wall.

FINCH (CONT'D)

We've found that a balanced and nutritious meal makes the children so much more... amenable. So we've introduced a new policy, school dinners are free, but they're compulsory. And delicious. No Turkey Twizzlers here! Although, I would say, Miss Smith... do try the chips.

And he's turning, smiling, to the woman -

It's Sarah Jane Smith.

SARAH JANE

I'd love to, thank you. And it's got to be said, the transformation you've brought about is amazing. I mean, maybe you're working the kids a little bit too hard, now and then, but I think good results are more important than anything.

FINCH

Exactly! Miss Smith, you're a woman of vision.

SARAH JANE

Oh, I can see everything, Mr Finch. Quite clearly.

FINCH

Let me introduce you to the staff...

(CONTINUED)

8 CONTINUED:

8

He leads her off. Sarah Jane is still smiling, the soul of innocence, but there is a wary glint in her eye now, the glint of suspicion...

CUT TO:

9 INT. AFTERNOON. SCHOOL. STAFF ROOM. - DAY 5

9

A dozen or so teachers are milling about, talking, making tea or reading the paper. The Doctor's with another teacher, at the kettle, sotto.

MR PARSONS

I've been teaching history for twenty three years, but yesterday I had a twelve year old girl giving me the exact height of the walls of Troy. In cubits. I mean, is that natural?

THE DOCTOR

And it's ever since the new Headmaster arrived.

MR PARSONS

Mr Finch and his Chosen Few. That's them, over there.

He nods over to the other side of the room. There, quite apart from the others, is a group of teachers. Like Mr Finch and Mr Wagner, there is something markedly different about them. They are young, sleek, immaculate. A sense of being slightly too perfect. They talk amongst themselves, heads together.

MR PARSONS (CONT'D)

Finch arrives, three months ago, next day half the staff get flu, never came back. Finch replaced them with that lot. Well, except for the teacher you replaced, that was just plain weird, her winning the lottery like that.

THE DOCTOR

How's that weird?

MR PARSONS

She didn't play! Said the ticket was posted through her door at midnight.

THE DOCTOR

The world is very strange.
(MORE)

(CONTINUED)

9 CONTINUED:

9

THE DOCTOR (CONT'D)

But the thing is - the kids, and Mr Finch, what have you done about it? Have you complained? Gone to the authorities, or what?

MR PARSONS

No chance, I've got a nice little pension building, I'm not causing trouble.

THE DOCTOR

Thanks. I've finished with you.

MR PARSONS

If you ask me, they want to -

THE DOCTOR

(like steel)

I said I've finished with you.

Parsons intimidated by the Doctor's stare, walks away. The Doctor stirs his tea furiously, fuming, then looks up -

And he's so happy. Transported. Because he's seen -

Sarah Jane, walking in with Mr Finch.

FINCH

Excuse me. Colleagues. A moment of your time. Allow me to introduce Sarah Jane Smith. Miss Smith is a journalist, she's writing a profile on me for the Sunday Times. I thought it might be useful for her to get the view from the trenches, so to speak. Don't spare my blushes!

They stare at him, stoney-faced. Finch goes, leaving Sarah Jane marooned. Except the Doctor is still openly gawping at her. She shifts, uncomfortable.

SARAH JANE

Hello.

THE DOCTOR

(mesmerised)

Oh, I should think so.

SARAH JANE

And you are?

(CONTINUED)

9 CONTINUED: (2)

9

THE DOCTOR
Mmm? Ah. Smith. John Smith.

SARAH JANE
(small laugh)
John Smith!

THE DOCTOR
What's wrong with that?

SARAH JANE
Nothing. I used to have a friend who
sometimes went by that name.

THE DOCTOR
It's a very common name.

SARAH JANE
He was a very uncommon man.
(offers hand)
Nice to meet you.

THE DOCTOR
(shakes her hand)
Nice to meet you! Yes! Very nice, more
than nice. Brilliant.

SARAH JANE
So, have you worked here long?

THE DOCTOR
No, it's only my second day.

SARAH JANE
You're new then?
(low)
So what do you think of the school? I
mean this new curriculum, and so many
children getting ill, doesn't it strike
you as odd?

The Doctor loves this; she's still so clever.

THE DOCTOR
You don't sound like someone just doing
a profile.

SARAH JANE
Well. No harm in a little
investigation, while I'm here.

THE DOCTOR
No, good for you. Good for you! Ohh,
good for you, Sarah Jane Smith.

(CONTINUED)

9 CONTINUED: (3) 9

And the bell rings -

CUT TO:

10 INT. AFTERNOON. SCHOOL CORRIDOR - DAY 5 10

The corridor flooded with noisy children. Reveal the single, still figure of the Doctor. He is dazed, reeling from his encounter. He puts his hand to his head, closes his eyes and takes a breath.

CUT TO:

11 OMITTED 11

12 INT. AFTERNOON. SCHOOL. KITCHEN - DAY 5 12

The dinner ladies are carefully manoeuvring a huge vat through the back door of the kitchen. They are wearing overalls, little face masks and gloves. They're treating the vats as if they contained plutonium. The head dinner lady from sc 7 is supervising.

Rose is keeping half an eye on this as she cleans out a huge metal baking tray, or something equally as glamorous. Her mobile rings. She looks around, surreptitiously takes it out.

ROSE

What have you got?

CUT TO:

13 INT. AFTERNOON. CYBER CAFE - DAY 5 13

Mickey is in a internet cafe, sat in front of a screen.

Cut between the two.

MICKEY (O.S.)

Confirmation, I got into the police records. Just like I said, three months ago, massive UFO activity, the police logged over 40 calls. Lights in the sky, all of that.

ROSE

Did they get any photos?

MICKEY

Dunno, cos then it gets all classified, it's secret.

(CONTINUED)

13 CONTINUED:

13

ROSE

Thought you could get into anything.

MICKEY

Yeah, it's some new system, keeps
locking me out.

On screen, a strong logo: *TORCHWOOD*. And *ACCESS DENIED*.

MICKEY (CONT'D)

But that just proves it, there's
definitely something going on, I was so
right to call you home.

ROSE

Yeah. Suppose.

(smiling)

I thought maybe you called me home just
to...

MICKEY

What..?

ROSE

Just to call me home.

MICKEY

What? Did you think I'd just invent an
emergency?

ROSE

Well... Could've done.

MICKEY

(smiling, intimate)

Listen. That's the last thing I'd do.
Cos every time I see you, an emergency
just gets in the way -

At the other end of the kitchen, one of the vats slips
off its runners and tips against one of the dinner
ladies. The lid has come loose and some of the contents
splash out onto the dinner lady, the front of her
overalls and her exposed neck. She lets loose an ear-
piercing scream, and starts clawing at her neck.

ROSE

I gotta go -

MICKEY

Rose, what is it, what - ?

But he's fuming, cut off! Again!

(CONTINUED)

13 CONTINUED: (2)

13

In the kitchen, the other dinner ladies rush to help - the woman is still screaming, still desperately trying to scrape the liquid off her skin. The others quickly pick her up and bundle her away into an office, slamming the door shut after them. Rose rushes over, starts dialing on her mobile. The office re-opens and the head dinner lady steps out.

DINNER LADY

What are you doing?

ROSE

Calling an ambulance.

DINNER LADY

No need, she's quite all right -

Suddenly from inside the little office, is what sounds like a muffled explosion, enough to send some cutlery and containers clattering to the floor in the kitchen. Then, silence. Just the sound of the little smoke alarm beeping in the office behind the closed door.

DINNER LADY (CONT'D)

It's fine. She does that.

The dinner lady steps quickly back into the little office. Rose looks back at the vats. What *is* that stuff?

CUT TO:

14 INT. AFTERNOON. SCHOOL. CORRIDOR OUTSIDE 'MATHS' CLASSROOM #2 - DAY 5

The bell still ringing, the kids from Mr Wagner's class emerge, noisy, happy. Melissa comes out, Kenny's waiting.

KENNY

Melissa, we had to do a thing about rainfall in Nova Scotia, you can copy my notes -

MELISSA

(beaming)

I can't, we're doing this most incredible project! I've got to go and do some extra work with Luke and Faisal, it's the best thing ever! Isn't that right, Luke?

Luke & Faisal are following her out, all best mates -

(CONTINUED)

14 CONTINUED:

14

LUKE
It's brilliant! It's like it brings
Maths to life! Kenny, you gotta try it,
if you worked a bit harder, you could
join in, see you!

The three head off together. Kenny's puzzled, left
alone. And then, he hears...

Was that... a growl..?

Cautious, he looks into the empty classroom.

CUT TO:

14A INT. AFTERNOON 'MATHS' CLASSROOM #2 - DAY 5

14A

Kenny looks in, spooked, hearing...

A snuffle, a crack of bones. From the back of the class.
In plain daylight, something hidden, between the back row
of desks and the wall...

Kenny, still at the front, crouches down, looks...

Right at the back, through all the chair and desk legs, a
black shape. Shuddering. Breathing like an animal. And
then, still at a distance, through all the wooden legs -

FX - a terrible BAT FACE turns, fast, looks at Kenny - !

Kenny yelps - stands -

And suddenly, at the back of the class -

Mr Wagner stands - a fast, muscular bolt-upright motion,
and then perfectly still. Staring at Kenny. A faint
smile.

MR WAGNER
This isn't your classroom, Kenny.
You're not wanted here. Now run along.

And Kenny runs for his life!

CUT TO:

14B EXT./INT. SCHOOL - DAY 5/NIGHT 5 14B

Time lapse. Kids, kids, kids, to and fro, going home, gone, the place speeding from full to empty, day to night...

CUT TO:

15 INT. NIGHT. SCHOOL. CORRIDOR - NIGHT 5 15

The corridors are dark, deserted.

CUT TO:

16 INT. NIGHT. SCHOOL. CLASSROOM #1 - NIGHT 5 16

In a classroom, a torch shines through a window from outside. A figure appears, its hands feeling around the frame. A chisel, a hammer. Clunk. The window is eased open and Sarah Jane Smith peers in.

CUT TO:

17 INT. NIGHT. SCHOOL. CORRIDOR - NIGHT 5 17

The firedoors in mid-corridor creak open, but it's Mickey, Rose and the Doctor that peep out.

ROSE

Weird, seeing a school at night. Just feels wrong. When I was a kid, I thought the teachers all slept in the school.

THE DOCTOR

Right then, team.

(beat)

I hate people who say 'team'. Gang. Comrades. Anyway. Rose! Go to the kitchen, get a sample of that oil. Mickey, the new staff are all Maths teachers, go and check out the Maths department. I'm gonna look in Finch's office, meet back here in ten minutes.

The Doctor marches off.

ROSE

You gonna be all right?

MICKEY

Me? Please. Infiltration and investigation, I'm an expert in this.

(CONTINUED)

17 CONTINUED: 17

He walks off.

Rose waits.

Mickey pops back.

MICKEY (CONT'D)

Where's the Maths Department?

ROSE

Down there, turn left, through the fire doors, on the right.

MICKEY

Thank you.

And off he goes, Rose setting off the other way.

CUT TO:

18 INT. NIGHT. SCHOOL. CORRIDOR - NIGHT 5 18

The Doctor is padding quietly down the corridor. He stops, pauses, hearing...

A deep flapping, like giant wings, far off...

Then silence.

CUT TO:

19 INT. NIGHT. SCHOOL. CORRIDOR - NIGHT 5 19

Sarah Jane is creeping down a corridor, a T junction ahead.

Moonlight spills through a window, splashing the shadow of a tree on a wall behind her.

FX: the shadow bobs and bows in the breeze. Sarah Jane doesn't see another shape emerge from it... A figure... A winged figure...

She turns a corner and quickly jumps back, flattening herself against a wall. Mickey wanders past - looking around him nervously - and on down the corridor. Sarah Jane watches him go... who the hell is he? Quietly she slips off in the direction he came from.

CUT TO:

20 INT. NIGHT. SCHOOL. KITCHEN - NIGHT 5 20

Rose opens the lid of a big vat of oil. She's got a little jar ready, uses a spoon from the kitchen, and with the utmost care takes a dollop of the liquid.

A shadow scutters past the window. The flap and crack of huge black wings.

Rose startled -

But then nothing, it's gone.

CUT TO:

21 INT. NIGHT. SCHOOL. CORRIDOR - NIGHT 5 21

Sarah Jane has reached Finch's office. She's about to pick the lock (with a professional-looking device)...

Hears something. She looks down the corridor. There's a shadow, approaching from around a corner.

CUT TO:

22 INT. NIGHT. SCHOOL. CORRIDOR - NIGHT 5 22

The Doctor is walking towards Finch's office. Ahead there is the sound of running feet. He stops dead, trying to locate the direction of the sound... There it is. He starts to run.

CUT TO:

23 INT. NIGHT. SCHOOL. CLASSROOM #3 - NIGHT 5 23

Quickly, quietly, Sarah Jane hurries into a classroom. She looks around, spots a door at the back, a cupboard.

CUT TO:

24 INT. NIGHT. SCHOOL. CUPBOARD - NIGHT 5 24

Sarah Jane slips inside. Ouch. It's cramped, there's something else in here. She fumbles with her torch, switches it on and for a moment it's as if the world has stopped turning.

The TARDIS. She's staring at the bloody TARDIS. The shock sends her staggering back, falling against the shelves.

(CONTINUED)

24 CONTINUED: 24

She tears the cupboard door open and scrambles back out -

CUT TO:

25 INT. NIGHT. SCHOOL. CLASSROOM #3 - NIGHT 5 25

- thump! - into someone. She yelps, scrambles back, fumbles with the torch and shines it into the figure's face. The Doctor covers his eyes, squinting. He smiles.

THE DOCTOR

Hello, Sarah Jane.

Shock is too small a word. Eventually she finds her voice.

SARAH JANE

It's you. Oh, Doctor. Oh my God. It's you, isn't it..?

She reaches up, goes to touch his cheek, but can't quite.

SARAH JANE (CONT'D)

You've regenerated.

THE DOCTOR

About half a dozen times since we last met. I think the universe is getting tougher.

SARAH JANE

You look... incredible.

THE DOCTOR

(soft)

So do you.

SARAH JANE

I've got old. We can't all go changing our faces. Although you could lose the sideburns.

THE DOCTOR

I like them. Not sure about the teeth, what d'you think of the teeth - ?

But she won't let him lark about:

SARAH JANE

I thought you'd died. I waited for you and when you didn't come back, I thought you must have died.

(CONTINUED)

25 CONTINUED:

25

THE DOCTOR
I lived. Everyone else died.

SARAH JANE
What do you mean?

THE DOCTOR
Everyone died, Sarah.

Beat. Sarah Jane looks at him. *Is it him? Is it really?*

SARAH JANE
I can't believe it's you...

There is a scream from somewhere else in the school;
someone in distress, in danger.

SARAH JANE (CONT'D)
Ok, now I can.

CUT TO:

26 OMITTED
AND
27

26
AND
27

28 INT. NIGHT. SCHOOL. KITCHEN - NIGHT 5

28

At the sound of the scream, Rose's head snaps up.

CUT TO:

29 INT. NIGHT. SCHOOL. CORRIDOR - NIGHT 5

29

The Doctor and Sarah Jane are running down a corridor in
the direction of the scream.

SARAH JANE
Just like old times, eh?

He reaches out, takes her hand as they run.

THE DOCTOR
It is now.

They reach a junction of corridors. The Doctor and Sarah
Jane arrive from one direction, Rose from another. They
all skid to a halt. The Doctor instinctively drops Sarah
Jane's hand like a smoking gun.

ROSE
Did you hear that? Who's she?

(CONTINUED)

29 CONTINUED:

29

SARAH JANE

Who's she?

THE DOCTOR

Sarah Jane, Rose. Rose, Sarah Jane.

SARAH JANE

Oh, I get it. Hi. Nice to meet you, Rose.

(nudges the Doctor)

You can tell you're getting older, your assistants are getting younger.

ROSE

Hey, I'm not his *assistant*.

SARAH JANE

No?

(to the Doctor)

Get you, Tiger.

ROSE

But who is she? What's going on?

But the Doctor has darted off, Sarah Jane following.
Rose, completely perplexed, runs after.

CUT TO:

30 INT. NIGHT. SCHOOL. CLASSROOM #4 - NIGHT 5

30

The Doctor, Rose and Sarah Jane clatter into a classroom.
A cupboard is open. Scattered over the floor are what
look like packets of filter coffee, which Mickey is
hurriedly piling back into the cupboard.

MICKEY

Sorry, it was only me, you told me to
investigate so I started looking through
some cupboards. And all of these fell
out on me.

ROSE

What are they? Oh my God, they're...
rats. Dozens of rats. Vacuum packed
rats!

THE DOCTOR

And you decided to scream?

MICKEY

It took me by surprise.

(CONTINUED)

30 CONTINUED:

30

THE DOCTOR
Like a little girl.

MICKEY
It was dark! I was covered in rats!

THE DOCTOR
9, maybe 10 years old. I'm seeing
pigtails, frilly skirt.

ROSE
Hello, can we focus? Has anyone noticed
anything strange about this? Rats? In
a school?

SARAH JANE
Well, *obviously*, they use them in
Biology lessons, they dissect them. How
old are you, haven't you reached that
bit yet?

ROSE
'Scuse me, no one dissects rats any
more, they have't done that for years.
Where are you from, the Dark Ages?

THE DOCTOR
Anyway! Moving on! Everything started
when Mr Finch arrived, we should go and
check his office -

CUT TO:

31 INT. NIGHT. SCHOOL. CORRIDOR - NIGHT 5

31

The Doctor and Sarah Jane stride down the corridor, Rose
and Mickey catching up -

ROSE
I don't mean to be rude or anything, but
who exactly are you?

SARAH JANE
Sarah Jane Smith. I used to travel with
the Doctor.

ROSE
Well he's never mentioned you.

THE DOCTOR
Ohh, I must've done. Sarah Jane!
Mention her all the time.

(CONTINUED)

31 CONTINUED: 31

ROSE
Hold on, sorry. Never.

SARAH JANE
What, not even once? He didn't mention
me *once*?

Mickey sniggers, slaps the Doctor on the shoulder.

MICKEY
Oh mate. The missus and the ex. Welcome
to every man's worst nightmare.

CUT TO:

32 OMITTED 32

33 INT. NIGHT. SCHOOL. FINCH'S OFFICE - NIGHT 5 33

CU sonic screwdriver, whirring against the lock of the
office door. It clicks, open...

The Doctor eases open the door a fraction. Looks up.
Stops. Rose, Mickey, Sarah Jane, bunched around him,
just behind him. Hushed:

ROSE
What is it, what's in there?

THE DOCTOR
You know how you used to think all the
teachers slept in the school..? Well.
They do.

Rose, Mickey, Sarah Jane look up...

Hanging upside down from the ceiling; alien bat
creatures, their wings wrapped around their bodies.

The Doctor, Rose, Sarah Jane and Mickey back silently out
of the room, softly closing the door.

CU one of the creatures, hanging, absolutely still...

Then it hisses! Wings unfurl!

CUT TO:

34 EXT. NIGHT. STREET OUTSIDE THE SCHOOL - NIGHT 5 34

Mickey runs to a halt -

(CONTINUED)

34 CONTINUED:

34

MICKEY

I'm not going back in there! No way,
not ever! There's bat-people hanging
from the ceiling!

As the Doctor, Rose & Sarah Jane catch up -

THE DOCTOR

I've got to go back in, I need the
Tardis, I've got to analyse that oil
from the kitchen.

SARAH JANE

I might be able to help you there...
Come with me. I've got something to
show you.

CUT TO:

35 EXT. NIGHT. STREET - NIGHT 5

35

POV the inside of a car boot. Sarah Jane opens it, with
the Doctor, Rose, Mickey gathered round. And the Doctor
whoops with joy -

THE DOCTOR

K9!

Or at least it was. He's looking decidedly worse for
wear. Some of his outer casing has rusted or fallen away,
exposing wires. The little sensor from his visor has
fallen off, as has one of his ears.

MICKEY

What is *that*?

THE DOCTOR

Rose Tyler, Mickey Smith, allow me to
introduce K9. Well, K9 mark III, to be
precise.

MICKEY

He's a robot dog! You had a robot dog!
Oh man, the Doctor had a robot dog!
Hey, K9 - that's like 'canine', like a
dog!

THE DOCTOR

Oh that's amazing! Canine, I never
thought of that!

MICKEY

Seriously?

(CONTINUED)

35 CONTINUED:

35

THE DOCTOR
Mickey the idiot.

ROSE
Why does he look so... disco?

THE DOCTOR
Oy. He's of his time.
(to Sarah Jane)
What happened to him?

SARAH JANE
One day, just - phhutt. Nothing.

THE DOCTOR
Didn't you try and get him repaired?

SARAH JANE
It's not like getting parts for a Mini
Maestro. Besides, the technology inside
him could rewrite human science, I
couldn't show him to anyone. Didn't
think of that, did you?

THE DOCTOR
(to K9, koochy-coo
voice)
What has the nasty lady done to you...?

Rose rolls her eyes, walks round to the car door, exiting
the frame. Sarah Jane and Mickey exchange glances. He
shrugs, follows Rose. The Doctor hasn't even noticed.

Once again the POV shifts. We are watching the same
scene from above. Rose climbing into the car, the others
following her. A flapping sound...

FX: a wing passes foreground.

FX: from below. A full moon. And across that, the fast
blur of silhouettes, winged aliens in flight...

CUT TO:

36 INT. NIGHT. CAFE - NIGHT 5

36

A greasy spoon, though as sizeable as possible. Not
busy, some baggy eyed lorry drivers sipping tea.

Rose and Mickey are queuing at the counter, waiting for
coffees. Rose can't help but look over at the Doctor and
Sarah Jane, sitting at a table, in the window. They are
catching up, laughing, animated. Mickey clocks this.

(CONTINUED)

36 CONTINUED:

36

MICKEY

What's impressive is that it's been nearly an hour since we met her and I still haven't said "I told you so".

ROSE

I'm not listening to this.

MICKEY

Though I have prepared a little 'I was right' dance that I can show you later.

Cafe-woman hands over coffee, says 'two quid', Rose pays.

MICKEY (CONT'D)

All this time you've been giving it "he's different", but the truth is he's just like any other bloke.

ROSE

You don't know what you're talking about.

MICKEY

Maybe not. But if I were you, I'd go easy on them chips.

CUT TO:

37 EXT. NIGHT. CAFE - NIGHT 5

37

POV looking down, seeing the Doctor & Sarah Jane sitting together in the window.

Reveal: Finch on the roof, looking down. Standing, imperial, calm, dignified. Waiting. Watching. Elegantly, he flexes his shoulders...

FX: his mighty wings spread out. Finch stands there, an angel of the night. He looks up:

FINCH

Come to me. Come to me.

FX: a bat-creature swoops down, crouches beside him.

FX: a second joins him, a third, a fourth.

And Finch keeps observing. Below, the Doctor & Sarah Jane's voices slightly distorted by the distance & the alien ears.

(CONTINUED)

37 CONTINUED:

37

SARAH JANE
...I stayed around UNIT for a while.
Like a ghost. Then they all got retired
and replaced. After Harry died, I just
stopped going back...

CUT TO:

38 INT. NIGHT. CAFE - NIGHT 5

38

The Doctor and Sarah Jane at the table in the window.
The Doctor is rummaging through K9's innards, using his
work to just avoid the darker stuff:

SARAH JANE
Thought you might turn up. For Harry's
funeral. I looked for you.

(pause)

I thought of you on Christmas Day, this
Christmas, just gone. Great big
spaceship overhead, I thought, bet he's
up there.

THE DOCTOR
Right on top of it, yep.

SARAH JANE
And Rose?

THE DOCTOR
She was there too.

SARAH JANE
How's she coping with it all?

THE DOCTOR
She's fine, she's good, yeah.

SARAH JANE
And... how did I cope?

THE DOCTOR
(grins)
D'you need to ask? You were brilliant -
is this a coffee ring? Did you put a
mug of coffee on him?

SARAH JANE
I'm only wondering, because...

Sarah Jane takes a breath.

(CONTINUED)

38 CONTINUED:

38

SARAH JANE (CONT'D)

You didn't come back. You just dumped me back on Earth. Was it something I did?

THE DOCTOR

I told you, I was called back home, and in those days, humans weren't allowed. I had no choice.

SARAH JANE

I waited for you to come back.

THE DOCTOR

Oh, you didn't need me. You were getting on with your life.

SARAH JANE

You were my life.

(beat)

You know what the most difficult thing was? Afterwards. Coping with what happens next. With what *doesn't* happen. You took me to the furthest reaches of the Galaxy, showed me supernovas and intergalactic battles, then dropped me back on Earth. How could *anything* compare to that? How could I go back to washing up, working, talking to people about their boyfriends and babies after that?

THE DOCTOR

But I don't understand. All the things you saw... d'you want me to *apologise* for that?

SARAH JANE

No, but... We get a taste of that... *splendour*. And then we have to go back to... this.

THE DOCTOR

But look at you, you're investigating. You found that school! You're doing what we always did.

SARAH JANE

Yeah, but most times the investigation comes to nothing. Turns out to be a weather balloon. And I go back home. And sit there. And maybe sometimes I drink a bit too much.

(MORE)

(CONTINUED)

38 CONTINUED: (2)

38

SARAH JANE (CONT'D)

(pause)

You could've come back.

THE DOCTOR

If I did. If I kept on thinking about
all the people I've met... If I thought
about you.... I can't.

SARAH JANE

Why not?

Silence between them, aching. Then:

SARAH JANE (CONT'D)

It wasn't Croydon. Where you dropped me
off. It wasn't Croydon.

THE DOCTOR

Where was it?

SARAH JANE

Aberdeen.

THE DOCTOR

Right. That's next to Croydon, isn't
it?

Sarah Jane and the Doctor laugh. Suddenly there is a
click and a whir from K9, like a PC starting up. Static
from his voice box, a splutter.

THE DOCTOR (CONT'D)

Ok, now we're in business...

(calls over)

Rose! Give's the oil.

Rose and Mickey hurry over, she hands the Doctor the
little jar of oil she took from the kitchen -

CUT TO:

38A EXT. NIGHT. CAFE - NIGHT 5

38A

POV from above, in the window: the Doctor, Rose, Sarah
Jane, Mickey, gathering around K9.

CUT TO FINCH on the rooftop, the final Krillians swooping
in to cluster around him. His brood.

CUT TO:

38B INT. NIGHT. CAFE - NIGHT 5

38B

The Doctor's got the jar of oil, open.

ROSE

I wouldn't touch it, that dinner lady
got all scorched.

But the Doctor dips his finger in. No problem.

THE DOCTOR

I'm no dinner lady. And I don't often
say that.

ROSE

Give's a go...

She takes it, dips her finger in. No ill effect.

At the same time, the Doctor's dabbing the oil on to K9's
sensor, the one between his eyes. K9 crackles into life.

THE DOCTOR

Here we go, come on boy, wake up...

K9

Oil. Ex-ex-ex-extract.
Ana/ana/analysing.

MICKEY

Listen to him! That's a voice?!

SARAH JANE

Careful. That's my dog.

K9

Confirmation of analysis: substance is
Krillian oil.

THE DOCTOR

...they're Krillians.

ROSE

Is that bad?

THE DOCTOR

Very. Think how bad things could
possibly be and add another suitcase
full of bad.

SARAH JANE

What are Krillians?

(CONTINUED)

38B CONTINUED:

38B

THE DOCTOR

They're a composite race. Like, your culture is a mixture of traditions from all sorts of countries, people you've invaded, or been invaded by, you've got bits of Viking, bits of France, bits of whatever. The Krillians are the same, an amalgam of the races they've conquered. But they take physical aspects as well, they cherry pick the best bits from the people they destroy. That's why I didn't recognise them. The last time I saw Krillians they looked like us except they had really long necks.

ROSE

What are they doing here?

THE DOCTOR

It's the children. They're doing something to the children.

CUT TO:

39 EXT. NIGHT. CAR PARK OUTSIDE CAFE - NIGHT 5.

39

Finch watches the ground beneath him, the other Krillians crouched around him, like a murder of crows.

Down on the ground, Mickey and Sarah Jane make their way back to Sarah Jane's car. Mickey struggling to carry K9.

MICKEY

So what's the deal with the tin dog?

SARAH JANE

The Doctor likes travelling with an entourage. Sometimes they're humans, sometimes they're aliens, sometimes they're tin dogs. What about you? I get Rose, but where do you fit in the picture?

MICKEY

Me? I'm their Man in Havana, I'm their Technical Support, I'm...

(beat)

Oh my God. I'm the tin dog.

POV from above again. Finch turns his stare, to find -

(CONTINUED)

39 CONTINUED:

39

The Doctor and Rose walking out of the cafe. Their dialogue sharp as if they were just a few feet away.

ROSE

How many of us have there been?
Travelling with you.

THE DOCTOR

Does it matter?

ROSE

Yes it does. If I'm just the latest in
a long line.

THE DOCTOR

As opposed to what..?

ROSE

I thought you and me were... I
obviously got it wrong.

THE DOCTOR

What have I done wrong now?

ROSE

You don't get it, do you? I've been to
the year 5 billion, but *this*... this is
really seeing the future. You just
leave us behind!

On the roof, Finch tenses - a tiny silent signal to the
others, and they ready themselves... They unfurl their
wings, a low growl...

ROSE (CONT'D)

Is that what you're gonna do to me?

THE DOCTOR

No. Not to you.

Beat, quieter; she's almost scared.

ROSE

But Sarah Jane. You were that close to
her once, and now, you never even
mention her. Why not?

THE DOCTOR

I don't age. I regenerate. But humans
decay, you wither and you die. Imagine
watching that happen to someone you...

(CONTINUED)

39 CONTINUED: (2)

39

He stops. Rose is suddenly aware that her heart has started to pound and her voice has dried to a whisper.

ROSE

What, Doctor? Say it.

On the roof, Finch raises a hand. The Krillians poise themselves, ready to strike...

FINCH

On my command...

The Doctor looks right at Rose.

THE DOCTOR

You can spend the rest of your life with me, but I can't spend the rest of mine with you. I have to live on. Alone. That's the curse of the Time Lords.

Those last words make the Krillians recoil, scuttling back across the roof. Even Finch falters slightly, stepping back from the edge of the roof.

FINCH

Time Lord.

It's as though the Doctor hears it - looks up -

FINCH (CONT'D)

Time Lord!

And the Krillians take flight!

The Doctor sees - Rose sees -

Black shapes, hurtling through the night, towards them -

Mickey & Sarah Jane look up, see it, Mickey starts to run -

MICKEY

Doctor - !

POV swooping down on the Doctor -

And with a whoosh, a blur of bat-shapes flits above the Doctor - barely brushing him - he flinches -

Then stands upright again, they're gone.

His POV: the blur of bat-shapes against the moon, flying away from him, into the night, gone.

(CONTINUED)

39 CONTINUED: (3)

39

SARAH JANE
Was that the Krillians?

ROSE
But... they didn't touch you, they just
flew off, what did they do that for?

The Doctor disturbed, looking up. Far off, in the night,
the distant call of strange creatures.

CUT TO:

40 EXT. MORNING. SCHOOL GATES - DAY 6.

40

The next morning. The children pour through the gates.
Another school day begins.

Standing at the school gates: the Doctor, Rose, Sarah
Jane, Mickey. Facing front. The Right Stuff. Grim,
unstoppable.

ROSE
So what's the plan?

THE DOCTOR
You and Sarah Jane go to the Maths room.
Crack open the computer, I need to see
the hardware inside, you might need
this.

He takes out the sonic screwdriver. Unthinking, he hands
it to Sarah Jane. Rose is left, empty hand in mid-air.

THE DOCTOR (CONT'D)
Mickey. Surveillance. I want you
outside. Anything happens, call Rose on
the mobile.

MICKEY
Just stand outside?

SARAH JANE
(car keys)
Take these. You can keep K9 company.

THE DOCTOR
Don't forget to leave the window open a
crack.

MICKEY
He's metal.

(CONTINUED)

40 CONTINUED:

40

THE DOCTOR
I didn't mean for him.

ROSE
What are you going to do?

THE DOCTOR
It's time I had a word with Mr Finch.

CUT TO:

41 OMITTED

41

41A INT. MORNING. SCHOOL CORRIDOR - DAY 6

41A

Kids, kids, going to and fro, kids, kids, kids.

Finch walks through them. Stops, sensing...

He looks up. Further down the corridor: the Doctor,
standing in the middle of the corridor, the children
swirling around him. They lock eyes.

CUT TO:

41B INT. MORNING. SCHOOL. GYM - DAY 6

41B

Somewhere deserted. No man's land. The gym. The Doctor
and Finch face each other.

THE DOCTOR
Who are you?

FINCH
My name is Brother Lassar. And you?

THE DOCTOR
The Doctor. Since when did Krillians
have wings?

FINCH
This has been our form for nearly 10
generations now. Our ancestors invaded
Bessan, and the people there had these
rather lovely wings.
(he grins)
They made a million widows in one day,
just imagine.

THE DOCTOR
Now your shape's almost human.

(CONTINUED)

41B CONTINUED:

41B

FINCH

Just a personal favourite, that's all.
My Brothers remain mostly batform.

THE DOCTOR

They look human.

FINCH

A simple morphic illusion. The true
Krillian lies underneath.

THE DOCTOR

I saw them, last night.

FINCH

And I heard you. Time Lord. I always
thought you such a pompous race.
Ancient, dusty senators. So frightened
of change, and chaos. And now they are
all but extinct. Only you. The last.
A relic.

THE DOCTOR

Saves a fortune at Christmas. This plan
of yours, what is it?

FINCH

(genuine surprise)
You don't know..?

THE DOCTOR

That's why I'm asking.

FINCH

You're the Lord of Time. Show me how
clever you are. Work it out.

THE DOCTOR

If I don't like it... Then it will
stop. Understand that, Brother Lassar.
It will stop.

FINCH

Fascinating, your people were peaceful
to the point of indolence. But you seem
to be something new. Would you declare
war on us, Doctor?

The Doctor's quiet, so weary.

THE DOCTOR

I'm so old now. I used to have so
much... mercy.

(MORE)

(CONTINUED)

41B CONTINUED: (2)

41B

THE DOCTOR (CONT'D)

(pause)

You get one warning. That was it.

FINCH

But we're not even enemies. Soon, you
will embrace us.

THE DOCTOR

...what's that supposed to mean?

FINCH

The next time we meet. You will join
with me. As a Brother. I promise you.

The Doctor's certainty falters, as Finch walks away.

CUT TO:

42 INT. MORNING. SCHOOL. CLASSROOM #5 - DAY 6

42

A classroom we haven't been into before, with only one PC
terminal at the front. Sarah Jane's using the sonic
screwdriver on the computer, though it's not opening up.
Rose beside her. Both frosty.

SARAH JANE

It's not working...

ROSE

Give it to me -

Rose takes the sonic, a slight shove of Sarah Jane, out
of the way, gets to work on the computer's casing.

SARAH JANE

Used to work first time, in my day.

ROSE

Well, things were a lot simpler, back
then.

A tense silence.

SARAH JANE

Rose. Can I give you a bit of advice?

ROSE

Whether I like it or not.

SARAH JANE

I know how *intense* a relationship with
the Doctor can be. And I don't want you
to feel that I'm intruding, but -

(CONTINUED)

42 CONTINUED:

42

ROSE

I don't feel threatened by you, if that's what you mean.

SARAH JANE

Right. Good.

ROSE

Life with him involves a lot of running around. He can't hang about waiting for you, worried in case you break your hip.

SARAH JANE

I'm not interested in picking up where we left off, I'm really not.

ROSE

No? With the big sad eyes and the robot dog, what else were you doing last night?

SARAH JANE

I was just saying, how hard it was, adjusting to life back on Earth. And at least I had a degree, and a job, I was educated... Whereas you've got, um... Nothing.

ROSE

Thing is, when you two met, they'd only just got rid of rationing. No wonder all that space stuff was a bit much for you.

SARAH JANE

Hey. I had no problem with the space stuff. I saw things you wouldn't believe.

ROSE

Try me.

SARAH JANE

Mummies.

ROSE

I've met ghosts.

SARAH JANE

Robots. Lots of robots.

ROSE

Slitheen, in Downing Street.

(CONTINUED)

42 CONTINUED: (2)

42

SARAH JANE
Daleks.

ROSE
I've met the Emperor.

SARAH JANE
Anti matter monsters!

ROSE
Gas mask zombies!

SARAH JANE
Real living dinosaurs!

ROSE
A real living werewolf!

SARAH JANE
The Loch Ness Monster!

ROSE
Oh you're just making it up now.

SARAH JANE
I did!

ROSE
Seriously?

SARAH JANE
I swear. Bad breath like you wouldn't believe.

Rose staring. But then, suddenly, she smiles. And Sarah Jane smiles too.

ROSE
God. Listen to us. It's like me and my mate Shareen, the only time we fell out was over a man. And we're arguing over the Doctor!

SARAH JANE
He doesn't deserve us.

ROSE
And that's the truth.
(beat)
Sorry.

SARAH JANE
Me too.

(CONTINUED)

42 CONTINUED: (3)

42

ROSE

With you, did he do that thing where he'd explain something at 90 miles an hour, and you'd go "what?", and he'd look at you like you just dribbled on your shirt?

SARAH JANE

(laughs)

Oh God, all the time. Does he still stroke bits of the TARDIS?

ROSE

Yes! Yes, he does! I'm like "do you two want to be alone?"

Both laughing now. The Doctor looks in through the door.

THE DOCTOR

How's it going?

Seeing the Doctor right now just makes Rose and Sarah Jane laugh even harder.

THE DOCTOR (CONT'D)

What? Listen, I need to find out what's programmed inside that computer -

This just makes them laugh even more. The Doctor fidgets in the spotlight, uncomfortable.

THE DOCTOR (CONT'D)

What? Stop it.

Rose and Sarah Jane are now helpless with laughter.

CUT TO:

43 INT. MORNING. SARAH JANE'S CAR - DAY 6

43

Mickey settles into Sarah Jane's car. K9 is on the passenger seat, still covered in his picnic rug.

MICKEY

'Surveillance'... You ask me, it's just another way of saying 'go sit at the back of the class with the safety scissors and glitter'.

(beat)

That'll be me talking to a metal dog then.

CUT TO:

44 OMITTED

AND

45

44

AND

45

46 INT. MIDMORNING BREAK. SCHOOL. HEADMASTER'S OFFICE - DAY~~46~~

The Chosen Few are in Finch's office. Wagner, the school nurse, the dinner ladies. They're drinking tea, opening little lunch boxes. What could be more normal?

Wagner is holding what looks like a tin of crackers. He pulls out a vacuum packed rat, offers it to another teacher.

MR WAGNER

Rat?

MR GIBBONS

No, thanks. I'm trying to cut down on processed stuff.

He holds up another little paper bag. There's something alive inside, scratching and squirming, trying to escape.

MR GIBBONS (CONT'D)

I've gone organic.

DINNER LADY

I don't know how you can eat those.

MR WAGNER

(unwrapping one)

Dunk them in your tea, they're really nice.

DINNER LADY

Is there any of that kid from yesterday left?

NURSE

(burps)

Just his glasses.

MR GIBBONS

Check the fridge, I think there's a bit of that Ofsted inspector behind my Yakult.

The door opens, Finch enters.

FINCH

Brothers.

(MORE)

(CONTINUED)

46 CONTINUED:

46

FINCH (CONT'D)

We must initiate the final phase. Get the children inside and seal the school. Convert every classroom. Our time has come, my brothers. Today, we shall become Gods.

CUT TO:

47 EXT. MIDMORNING BREAK. PLAYGROUND - DAY 6

47

Children bustling around in the playground. A crackle and whistle from the tannoy. The children look up.

TANNOY

Your attention please. All pupils to class immediately. And will all members of staff please congregate in the staff room immediately.

Melissa turns to Kenny, thrilled.

MELISSA

Breaktime's finished early! Isn't that *fantastic*?!

She hurries off, leaving Kenny standing.

Aerial shot, the playground. The children scatter, they *run* into the school, pouring through the doors like water draining away into gutters, leaving the tiny figure of Kenny standing in the centre of the playground, suddenly alone.

CUT TO:

48 INT. MIDMORNING BREAK. SCHOOL. STAFF ROOM - DAY 6

48

The old guard of teachers wait in the staff room, bewildered. The door opens and Finch steps in, the rest of the Chosen Few file in behind him - Wagner, the other maths teachers, the nurse, the dinner ladies.

MR PARSONS

What is it now, Mr Finch, what's going on?

FINCH

Slight change to the timetable. We're having an early lunch.

CUT TO:

49 INT. MIDMORNING BREAK. SCHOOL CORRIDOR - DAY 6 49

As one of the Chosen Few pulls the door shut, we get a glimpse of wings and claws, and the horrified faces of the old teachers. After that, we just hear the screams.

CUT TO:

50 INT. MORNING. SCHOOL CORRIDOR/CLASSROOM #5 - DAY 6 50

Kids at the classroom doorway, Rose blocking it off.

ROSE

No, this classroom's out of bounds,
you've all got to go - where've they got
to go?

THE DOCTOR

I dunno, South Hall.

ROSE

Go to the South Hall!

She shuts the door on them.

The Doctor's sonicking the computer, Sarah Jane at his side.

THE DOCTOR

Can't shift it!

SARAH JANE

Thought the sonic screwdriver could open anything.

THE DOCTOR

Anything except a deadlock seal, Finch saw me coming. There's got to be something inside here, what are they teaching those kids..?

CUT TO:

51 INT. MORNING. SCHOOL CORRIDOR - DAY 6 51

Lines of children file in to their lessons. One into Mr Wagner's classroom, one into the room next to it with Mr Gibbons, and so on. The last of their children in, the teachers nod to each other and close their respective doors - Clunk. Clunk. Clunk. The children are gone, snatched from the world, they belong to the teachers now.

(CONTINUED)

51 CONTINUED: 51

CUT TO Kenny, the only one outside, terrified.

CUT TO:

51A INT. MORNING. SCHOOL. HEADMASTER'S OFFICE - DAY 6 51A

Finch at his computer. The screen with a layout of the school, and the words SECURITY OVERRIDE.

FINCH
Close the school.

And he presses a key -

CUT TO:

52 EXT. MORNING. PLAYGROUND - DAY 6 52

THUNK! - the door slams shut.

CUT TO:

53 EXT. MORNING. SCHOOL - DAY 6 53

Every door around the school - THUNK! THUNK! THUNK!

CUT TO:

54 EXT. MORNING. SARAH JANE'S CAR - DAY 6 54

From the car, Mickey peers through the windscreen as -
THUNK! - the main entrance doors slam shut.

CUT TO:

55 OMITTED 55

56 INT. MORNING. SCHOOL. CLASSROOM #4 - DAY 6 56

Melissa and the others sit at their desks; just normal tables and a white-board here.

Mr Wagner powers up the computer at his desk.

Click, whirr, and at the front of the class the whiteboard dissolves into a glowing flat screen.

The children's eyes become locked onto their whiteboard and once again the figures, sequences and codes start to flash and dance on the screen. The kids are hypnotised. They mutter, intoning the numbers.

CUT TO:

57 INT. MORNING. SCHOOL CORRIDOR - DAY 6 57

Kenny hares down a corridor. In every classroom, the children sit, locked into a trance. Hypnotised. Lost. It is freakish, an image from a nightmare. Class after class after class after class.

CUT TO:

58 INT. MORNING. SCHOOL. MAIN ENTRANCE/SARAH JANE'S CAR - DAY 6 58

Kenny scrambles into the deserted foyer. He's running for his life. The foyer doors are locked. He wrenches on the handles. Desperate, Kenny hammers on the glass.

CUT TO Mickey - he can see Kenny, yelling and pounding on the glass doors. He gets out of the car.

CUT TO:

59 INT. MORNING. SCHOOL. CLASSROOM #5 - DAY 6 59

The Doctor, Rose and Sarah Jane look at their whiteboard, which is flickering with calculations.

SARAH JANE

You wanted the programme. There it is.

THE DOCTOR

Some sort of code...

The sequence is about a dozen lines long. The first six lines or so are locked, the remaining figures are spinning through a thousand different digits, letters, symbols -some recognizable, some alien. Ping! Another figure locked. The Doctor reads the sequence so far. He pales.

THE DOCTOR (CONT'D)

No... No, they can't be...

CUT TO:

60 EXT. MORNING. OUTSIDE SCHOOL ENTRANCE - DAY 6 60

Kenny is still hammering on the glass. Mickey is trying to wrestle the door open from his side.

MICKEY

I can't open it - !

KENNY

They've taken them all.

(CONTINUED)

60 CONTINUED:

60

MICKEY

What?

KENNY

They've taken all the children.

A shiver runs down Mickey's spine. He runs off -

CUT TO:

61 INT. MORNING. SARAH JANE'S CAR - DAY 6

61

Mickey whips the blanket off K9, tries to get him working - pushing some buttons, wagging his ears.

MICKEY

Come on, I need some help, *come on...*!In frustration he pounds his fist on K9's head. Clunk.
Buzz.

K9

Systems restarting. All primary drives
functioning.

MICKEY

You're working! Ok, no time to explain,
we need to get inside the school. Have
you got, I don't know, a lock picking
device?

K9

We are in a car.

MICKEY

Maybe a drill attachment?

K9

We are in a car.

MICKEY

Fat lot of good you are.
(suddenly an idea)
Wait a sec. We're in a car.

He gets out, yells at Kenny in foyer.

MICKEY (CONT'D)

GET BACK!

CUT TO:

62 INT. MORNING. SCHOOL. CLASSROOM #5 - DAY 6

62

The Doctor is still watching the calculations flash and blur on the screen. He looks white, shocked.

THE DOCTOR

The Skasas Paradigm. They're trying to crack the *Skasas Paradigm*.

SARAH JANE

The whatsis whatsit?

THE DOCTOR

The God Maker. The Universal Theory. Crack that equation and you've got control over the building blocks of the universe. Time and space and matter, yours to control.

ROSE

What, and the kids are like a giant computer?

THE DOCTOR

More than that. The God Maker needs imagination to crack it. They're not just using the children's *brains* to break the code, they're using their... *souls*.

There is a soft clunk as the door closes behind them. They turn. It's Finch.

FINCH

Let the lesson begin.

He smiles and stretches out his wings.

CUT TO:

63 INT. MORNING. SCHOOL. FOYER - DAY 6

63

Kenny is hiding behind a pillar. His eyes widen - pan around - we can see why. Mickey is driving Sarah Jane's car straight at the doors of the school!

SMASH!

An explosion of glass and metal. The car careers into the foyer, brakes squealing.

CUT TO:

64 INT. MORNING. SCHOOL. CLASSROOM #5 - DAY 6

64

Finch moves towards them, slowly. His wings unfurled, he looks almost like an angel.

FINCH

Think of it, Doctor. With the Paradigm solved, reality becomes clay in our hands, we could shape the universe. And improve it.

THE DOCTOR

Oh yeah, the whole of creation with the face of Mr Finch. Call me old fashioned, I like things as they are.

FINCH

You act like such a radical, and yet all you do is preserve the old order. But think, Doctor. Think of the changes that could be made, if this power were used for *good*.

THE DOCTOR

(snorts)

What, by someone like you?

FINCH

No. Someone like you.

Finch is barely a few feet away from them now, his wings spreading a shadow that all but engulfs the Doctor, Rose and Sarah Jane. Finch's eyes blaze, his voice desperate, a genuine, heartfelt appeal.

FINCH (CONT'D)

The Paradigm gives us power, but you could give us wisdom. Become a God! At my side. Imagine what you could do, think of the civilisations you could save... Perganon, Ascinta, your *own* people, Doctor... Standing tall. The Time Lords, reborn.

Those last words hit the Doctor like a truck, the force of them shudder through him.

SARAH JANE

Doctor, don't listen to him...

(CONTINUED)

64 CONTINUED:

64

FINCH
(turns to Rose and
Sarah Jane)
And you could be with him throughout
eternity. Young and fresh. Never
wither, never age, never die.

Finch turns back to the Doctor, his voice soft, gentle.

The whiteboard has grown brighter; the numbers are now
reflected across the Doctor's face, as he stares, lost...

FINCH (CONT'D)
Their lives are so fleeting. So many
goodbyes. How lonely you must be,
Doctor. I'm offering you the power to
do limitless good. Surely it is your
duty to accept.

THE DOCTOR
I could save everyone... I could stop
the war...

SARAH JANE
No.

He's still transfixed; she stands behind him, close.

SARAH JANE (CONT'D)
The universe has to move forward, bad
things have to happen, civilisations
have to fall. Pain, and loss, and
grief, they define us as much as
happiness, or love. If it's a world...
or a relationship... Everything has its
time. And everything ends.

The Doctor stares into the numbers. the symbols play
across his face...

And then he swings round, with an angry yell, grabs a
chair -

Throws it into the whiteboard!

FX explosion, a shattering of glass -

Finch reels back - and the Doctor, Rose & Sarah Jane are
running -

CUT TO:

65 OMITTED

65

66 INT. MORNING. SCHOOL CORRIDOR - DAY 6

66

The Doctor, Rose and Sarah Jane run down the corridor -

Further back, Finch appears in the classroom doorway. He tips back his head and lets loose a sound straight from a nightmare - a horrible, ear-piercing, and utterly inhuman shriek. A call to arms.

CUT TO:

66A INT. MORNING. SCHOOL CORRIDOR - DAY 6

66A

The scream carries over -

In a row, three classroom doors open - Wagner, Gibbons and another Maths teacher step out -

FX: they morph into true Krillians -

FX: they fly down the corridor, screeching -

CUT TO:

67 INT. MORNING. SCHOOL. CORRIDOR - DAY 6

67

Mickey and Kenny run out into the corridor from another - as the Doctor, Rose and Sarah Jane come running -

MICKEY

What's going on - ?

A screech -

Mickey looks down the corridor and sees a sight that makes his blood run cold.

FX Krillians, as many as possible, swarming down the corridor, Finch leading the attack -

Mickey and Kenny run - !

ICONIC SHOT: the Doctor, Rose, Sarah Jane, Mickey and Kenny run for their lives down an endless corridor, behind them - Finch and FX Krillians, flapping, diving, swooping, screeching.

CUT TO:

68 INT. MORNING. SCHOOL. CORRIDOR - DAY 6

68

They all screech round the corner -

(CONTINUED)

68 CONTINUED:

68

It's a dead end.

Finch and FX Krillians catch up. (Finch lands?) FX Krillians hover, about to move in for the kill.

KENNY

Are they my teachers?

THE DOCTOR

Yes. Sorry.

KENNY

(triumphant)

I knew it!

Finch stands forward, FX Krillians around him.

FINCH

We need the Doctor alive. As for the others... You can feast.

The Krillians flap forward -

Suddenly - ZAP! From behind them a laser blasts out, striking a Krillian in the back. He crashes to the ground.

FINCH (CONT'D)

Brother!!

Trundling out of the shadows, it's -

SARAH JANE

K9!!

K9

Engaging defence capabilities, mistress.

THE DOCTOR

I knew he could still do it!

K9

Suggest that you engage running mode, master.

THE DOCTOR

Come on!

The Doctor makes a break for it, back up the corridor, the others following -

(CONTINUED)

68 CONTINUED: (2) 68

FX wings flapping all around the Doctor, Rose, Mickey, Sarah Jane, Kenny, K9's red blaster shooting out -

CUT TO:

69 INT. MORNING. SCHOOL. CLASSROOM #6 - DAY 6 69

The Doctor, Sarah Jane, Rose, Kenny and Mickey dive into what looks like a chemistry lab. The Doctor slams the door shut, zaps it with his screwdriver.

CUT TO:

70 INT. MORNING. SCHOOL. CORRIDOR - DAY 6 70

FX Krillians and Finch swarm around K9 -

K9

Maximum defence mode!

PRAC FX - K9 spins on the spot, fast, and as he revolves -

FX beams shoot out of his nose, in a circle -

FX Krillians screech and flap and panic!

CUT TO Finch, yelling down the corridor:

FINCH

I'll get you, and your little dog!

CUT TO:

71 INT. MORNING. SCHOOL. CLASSROOM #6 - DAY 6 71

Rose being kind to Kenny -

ROSE

It's ok, sweetheart, I know it's a lot to take in and you've seen some really shocking stuff, but -

KENNY

I'm fine, don't worry. Before we moved here we lived on the Isle of Man.

ROSE

Say no more.

CUT TO:

71A INT. MORNING. SCHOOL. CORRIDOR - DAY 6 71A

FX - K9's laser begins to fail. He trundles backwards -

(CONTINUED)

71A CONTINUED:

71A

K9
Power supply failing.

FX Krillians and Finch free to pass, they swoop down the corridor -

CUT TO:

71B INT. MORNING. SCHOOL. CLASSROOM #6 - DAY 6

71B

Fair bit of speed, all panicky, edgy -

SARAH JANE
If it's children they need, they must
have their own, why use humans?

THE DOCTOR
Cos Krillian lifeforms can't handle the
oil - that oil they put in the dinners,
it works as a conducting agent, makes
the kids cleverer -

ROSE
But that oil's on the chips, I've been
eating them.

THE DOCTOR
What's 59 times 35?

ROSE
2065. Oh my God!

THE DOCTOR
There you go! You see, the oil's fine
with us. But the Krillians have changed
their physiology so often, the oil from
their own planet is now toxic to them -
(to Rose, urgent)
How much was there in the kitchens?

ROSE
Barrels of it.

Sudden slam at the door, the ripping of wood -

CUT TO:

71C INT. MORNING. SCHOOL. CORRIDOR - DAY 6

71C

FX Krillians and Finch swoop and batter at the door -

CUT TO:

71D INT. MORNING. SCHOOL. CLASSROOM #6 - DAY 6

71D

The door shuddering, shredding -

THE DOCTOR

Ok, we need to get to the kitchens,
Mickey -

MICKEY

What now? Hold the coats?

THE DOCTOR

Get all the children unplugged and out
of the school.

SARAH JANE

How do we get out of here though?

KENNY

The teachers, they're like bats.

THE DOCTOR

Yeah, thanks for that.

KENNY

Bats are blind, aren't they.

THE DOCTOR

As bats.

KENNY

But they've got really amazing hearing
as well. So...

Kenny bangs his elbow into the fire alarm -

CUT TO:

72 INT. MORNING. SCHOOL. CORRIDOR - DAY 6

72

Suddenly the fire alarm starts to blare. The Krillians
screech and flap in agony -

The Doctor, Rose, Sarah Jane, Mickey & Kenny run out of
the classroom, down the corridor -

CUT TO Finch, in pain. He runs his hand down the wall of
the corridor, searching for something... *There.*

He pulls his hand back, curls it into a fist and punches
through the wall. When his hand reappears it is
clutching a bunch of wires. He yanks them out, snapping
them like spaghetti. The fire alarm dwindles and dies.

(CONTINUED)

72 CONTINUED:

72

FINCH

After them!

The Krillians take flight -

CUT TO:

73 INT. MORNING. SCHOOL. CORRIDOR - DAY 6

73

The Doctor, Sarah Jane, Rose, Mickey, Kenny race down the corridor. Mickey peels off down a second corridor -

ROSE

Good luck!

K9's in the corridor -

THE DOCTOR

Come on boy!

He scoops K9 up, runs with him -

CUT TO:

74 INT. MORNING. SCHOOL. 'MATHS' CLASSROOM #2 - DAY 6

74

Mickey bursts through the door into the maths classroom. The kids are still hooked up to their computers, typing away blindly.

MICKEY

Ok, listen everyone, we've got to get out of here.

Nothing. Mickey clicks his fingers in front of Melissa's eyes. No response.

CUT TO:

75 INT. MORNING. SCHOOL. KITCHEN - DAY 6

75

The Doctor and the others burst through the doors. He rushes over to the vats, in the centre of the kitchen.

THE DOCTOR

They've been deadlock sealed. Finch must have done it. I can't open them!

K9

The vats are an industrial plastic composite, master. They would not withstand a direct hit from my laser.

(CONTINUED)

75 CONTINUED:

75

THE DOCTOR

Right, everyone out of back door. K9,
stay with me.

Sarah Jane, Rose and Kenny run to the far end of the
kitchen.

CUT TO:

76 INT. MORNING. SCHOOL. 'MATHS' CLASSROOM #2 - DAY 6

76

Mickey is standing over the main computer console. He
can only stare, completely out of his depth. Desperate,
he looks around. Something catches his eye...

All the cables and wires lead to his console, from which
comes just one wire... which leads to... hang on.. a plug
socket! A simple plug socket! With a 13 amp plug!

Mickey pulls the plug from the wall. The screen dies,
and the children start to blink, come around.

CUT TO:

77 INT. MORNING. SCHOOL. CLASSROOMS - DAY 6

77

In every class the children come to themselves; blink at
each other, bewildered, bleary-eyed.

CUT TO:

78 INT. MORNING. SCHOOL. 'MATHS' CLASSROOM #2 - DAY 6

78

Mickey can't believe it, he's done it again!

MICKEY

Man, I am *on fire* today...

(to the children)

Ok, listen. All of you! It's all
kicking off, we need to get going.

CUT TO:

79 INT. MORNING. SCHOOL. CORRIDOR - DAY 6

79

Finch and the Krillians swoop and screech down the
corridor, and -

FX: morph into their human form. Mr Wagner, the
teachers, the nurse, dinner ladies. And they keep
running, furious -

CUT TO:

80 INT. MORNING. SCHOOL. KITCHEN - DAY 6

80

K9

Suggest you vacate the building, master.

THE DOCTOR

What? I'm not going without you. Just shoot from the door -

K9

My batteries are failing, master. For maximum impact, I must be stationed directly beside the vat.

THE DOCTOR

But... you'll be trapped inside.

K9

That is correct.

THE DOCTOR

I can't let you do that.

K9

I regret, there is no alternative.

The Doctor hears footsteps -

THE DOCTOR

Goodbye, old friend.

K9

Goodbye, master.

THE DOCTOR

You good dog.

The Doctor runs out -

The doors swing open with a crash. Finch steps in, the Chosen Few follow.

FINCH

Now, let us feast on the last of the Time Lords.

CUT TO:

81 OMITTED

81

82 EXT. MORNING. SCHOOL. YARD BEHIND THE KITCHEN - DAY 6

82

The Doctor secures the back door with his screwdriver.

(CONTINUED)

82 CONTINUED:

82

SARAH JANE
Where's K9?

THE DOCTOR
We need to run.

SARAH JANE
(horrified)
Where is he, what have you done-?

THE DOCTOR
Come on!

He grabs her hand, pulls her away -

CUT TO:

83 INT. MORNING. SCHOOL. KITCHEN. - DAY 6

83

Finch and the Staff have spread out across the kitchen.
Then out of the shadows trundles K9.

FINCH
Look, it's that dog with the nasty bite.
Not so powerful now, are you?

K9 trundles right up to the vat. Fires a shot.

BOOM! The vat is blasted apart, the liquid splattering
all over the Krillians.

There is a moment of stunned silence as the Krillians
stand there and stare in disbelief at the oil dripping
off them.

Then the screams start, as the oil starts to burn. It
literally scorches through them, smoke coming off their
bodies as their flesh starts to burn.

Finch and the others claw at their necks and hands and
faces, trying to scrape the oil away. Finch turns a
furious, dying eye on K9.

FINCH (CONT'D)
You... *bad*... dog.

K9
Affirmative.

CUT TO:

84 EXT. MORNING. SCHOOL. PLAYGROUND - DAY 6

84

Mickey is by the door, herding the kids into the playground. The last ones run through, Mickey races out -

He runs towards the Doctor, Rose & Sarah Jane -

KA-BOOM!

The school explodes. The doors are blown off their hinges, the windows blasted out. A mushroom cloud of black smoke billows up into the air.

Silence. Stunned shock. All looking at the wreckage. And then... It sinks in. The kids begin to laugh, clap, cheer, do little dances. Overjoyed!

A snow storm of paper starts to fall gently around them. The children are all laughing and clapping, still cheering as they watch the school burn, holding out their hands to catch the tattered paper flakes fluttering down like the first day of winter.

Kenny stands, his eyes searching through the crowd. Melissa spots him, pushes through to find him. And then when they finally find each other, they are shy, gauche.

MELISSA

Alright.

KENNY

Alright.

MELISSA

(eventually, a grin)

Can't leave you alone for five minutes.

The Doctor and Sarah Jane watch, the fire dancing in their eyes.

SARAH JANE

K9.

THE DOCTOR

I'm sorry.

SARAH JANE

That's all right. He was just a daft metal dog. Stupid, really...

(CONTINUED)

84 CONTINUED: 84

But she starts to cry. The Doctor reaches out, but she shrugs him off. Rose watching, sorry for them both.

FADE TO:

85 EXT. AFTERNOON. WRECKAGE - DAY 6 85

The school is gone. All that's left is piles of rubble and charred remains of walls and doorways. Utter devastation. Except for the TARDIS. Its paint-work a little blackened with the smoke, but otherwise untouched and glorious. Sarah Jane picks her way through the carnage towards it. The Doctor waits for her on the threshold.

THE DOCTOR

Cup of tea?

He pulls the doors closed behind her as she steps inside -

CUT TO:

86 INT. AFTERNOON. TARDIS - DAY 6 86

Sarah Jane looks up, takes it all in.

SARAH JANE

You've decorated.

THE DOCTOR

D'you like it?

SARAH JANE

I do. Yeah. Preferred it as it was, but... it'll do.

ROSE

I love it.

SARAH JANE

Hey you, what's 47 times 369?

ROSE

No idea. It's gone now, the oil's faded.

SARAH JANE

But you're still clever. More than a match for him.

ROSE

You and me both. Doctor..?
(meaning, ask her)

(CONTINUED)

86 CONTINUED:

86

THE DOCTOR

We're about to head off, but... You
could come with us.

There is a beat as she takes this in. But... no.

SARAH JANE

I can't do this any more. And besides,
I've got a much bigger adventure ahead.
Time I went and found a life of my own.

MICKEY

Can I come?

Everyone looks at him.

MICKEY (CONT'D)

(to Sarah Jane)

Not with you, I mean -

(to the Doctor)

with you. Cos... Sarah Jane, all that
time you spent travelling with the
Doctor. D'you ever wish you hadn't
gone?

SARAH JANE

Not for a second.

MICKEY

Well there we are. I've had enough
sitting at home, just helping out. I'm
not the tin dog. I want to see what's
out there.

SARAH JANE

Go on, Doctor. Sarah Jane Smith, Mickey
Smith, you need a Smith on board.

THE DOCTOR

Okay. I could do with a laugh.

MICKEY

Rose? That ok?

ROSE

(not exactly punching
the air)

No. Great. Why not.

The awkwardness of that moment hangs in the air.

(CONTINUED)

86 CONTINUED: (2)

86

SARAH JANE
I'd better go. Got to get the train,
since you blew up my car. I'd forgotten
how much it costs, being around you.
(turns to, smiles)
Rose.

And they hug. Quiet whisper:

ROSE
What do *I* do? Do I stay with him?

SARAH JANE
Yes. Some things are worth getting your
heart broken for.

Rose steps back.

SARAH JANE (CONT'D)
Find me. If you need to one day. Find
me.

Rose nods, she understands.

CUT TO:

87 EXT. AFTERNOON. WRECKAGE - DAY 6

87

The Doctor and Sarah Jane step back out into the
wreckage. They smile, awkward, rock on their feet.

SARAH JANE
It's daft, but I haven't ever thanked
you for... that time. Whatever happened
afterwards, it was worth it.

THE DOCTOR
Something to tell the grandkids.

SARAH JANE
Yeah, I, er, think it'll be someone
else's grandkids now.

THE DOCTOR
Yes, sorry, I didn't get a chance to
ask, you haven't... there hasn't been
anyone... you know...?

(CONTINUED)

87 CONTINUED:

87

SARAH JANE
(smiles, shakes her
head)

There was this one guy, I travelled with
him for a while. He was a tough act to
follow.

The Doctor smiles. He indicates the Tardis.

THE DOCTOR
Last chance.

SARAH JANE
I know. Goodbye, Doctor.

THE DOCTOR
Oh, it's not 'goodbye', I'll -

Sarah Jane holds her hand up.

SARAH JANE
Say it. Please, this time, say it.

Beat. The Doctor nods. He walks to her. They hug.

THE DOCTOR
Goodbye. My Sarah Jane.

The Doctor steps back, looks at her for a moment, then
disappears into the TARDIS. He doesn't see the wince of
pain from Sarah Jane as the door closes.

The grind of ancient engines. The Tardis fades away...

Revealing, perched on the rubble -

SARAH JANE
K9!

K9
Mistress.

SARAH JANE
But... you were blown up.

K9
The master rebuilt me. My systems are
much improved with new omniflexible
hyperlink facilities.

SARAH JANE
He replaced you with a brand new model.

(CONTINUED)

87 CONTINUED: (2)

87

K9
Affirmative.

SARAH JANE
Yeah. He does that.

And she laughs.

SARAH JANE (CONT'D)
Come on, you. Home. We've got work to
do.

And negotiating a clear path through the rubble, off they
go.

End titles.