

DOCTOR WHO 3

Episode 1

By

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1 EXT. CITY STREET - DAY 2 0845

1

Rush hour, hundreds of people, but all reduced to a long-lens blur foreground & background, to focus on: MARTHA JONES, walking along. 23, facing another day at work, just another face in the crowd. Hold on this.

Then her mobile rings, she recognises the number, and she's already smiling as she answers -

MARTHA
You're up early! What's happening?

CONTINUED, INTERCUT WITH -

CUT TO:

2 INT. TISH'S FLAT - DAY 2 0845

2

Bedroom, TISH JONES, 24, running round - a mess, clothes everywhere. She's always late. All on the move:

TISH
It's a nightmare, cos Dad won't listen, and I'm telling you, Mum is going mental, swear to God, Martha, this is epic, you've got to get in there and stop him -

MARTHA
Well how do I do that?

TISH
Just tell Dad he can't bring her -

Beep on the phone -

MARTHA
Hold on, that's Leo, call you back -

She clicks the phone -

CUT TO:

3 INT. LEO'S FLAT - DAY 2 0845

3

Small bedsit. LEO JONES, 21, bit of a lad, on his mobile. In b/g, his GIRLFRIEND & 6 month old BABY. On the move:

(CONTINUED)

3 CONTINUED:

3

LEO

Martha, if Mum and Dad start kicking off, tell 'em I don't even want a party, I didn't even ask for one, they can give me the money instead -

MARTHA

Yeah, but why do I have to tell them, why can't you?!

(beep)

Hold on, that's Mum, call you back -

CUT TO:

4 INT. FRANCINE'S KITCHEN - DAY 2 0846

4

Nice semi-detached. FRANCINE JONES on the phone, 47, slim, professional, packing her briefcase, all on the move:

FRANCINE

I don't mind your father making a fool of himself in private, but this is Leo's twenty-first, everyone's going to be there, and the entire family is going to look ridiculous -

MARTHA

Mum, it's a party, I can't stop Dad bringing his girlfriend -

(beep)

Hold on, that's Dad, call you back -

CUT TO:

5 INT. CLIVE'S STREET - DAY 2 0846

5

CLIVE JONES, 49, getting into nifty second-hand sportscar - it's way too young for him, very mid-life-crisis.

CLIVE

Martha, now tell your mother, Leo is my son, and I'm paying for half that party, I'm entitled to bring who I like -

MARTHA

I know, but think what it's going to look like for Mum, if you're standing there with Annalise -

CLIVE

What's wrong with Annalise?

(CONTINUED)

5 CONTINUED:

5

ANNALISE jumps into the car. All 21 years of her.
Dressed like a Big Brother eviction night.

ANNALISE
Is that Martha? Say hi!
(leans over)
Hi Martha! Hii-iii!

MARTHA
...hiiii Annalise.

ANNALISE
Big kisses! Lots of love! See you at
the party babes!
(to Clive)
Now take me shopping, big boy.

Clive & Annalise, big smoochy kiss -

Martha revolted! Oh! As she holds the phone away -

A MAN steps out in front of her, making her stop -

THE DOCTOR
Like so!

And with a big smile, he takes his tie off. Holds it up.

THE DOCTOR (CONT'D)
D'you see?

And with that, he runs off.

Martha shrugs it off. Nutter. She walks on. Her phone rings. Defiant, she beeps it off. Not worn down by any of this; she keeps her humour, head held high.

FX: REVERSE, Martha walking away from CAMERA, but in the distance, storm clouds gathering. Lightning, far off.

CUT TO:

6 EXT. HOSPITAL - DAY 2 0855

6

SIGN saying ROYAL HOPE HOSPITAL. Big, central building, modern (but not too new), one central tower block with many extensions leading off. MARTHA heading inside.

Behind her, a MOTORCYCLE COURIER is also walking towards the Hospital, fast, marching along. He just clips her as he overtakes her, but keeps on walking.

MARTHA
Oy! Watch it, mate!

(CONTINUED)

6 CONTINUED:

6

He turns back. Stares at her. Faceless. Something unnerving in his absolute stillness.

Martha a bit spooked.

Then he walks on, striding away. Martha unsettled, though she shakes it off, continues on her way.

CUT TO:

7 INT. LOCKER ROOM - DAY 2 0905

7

Small space, grey metal lockers. MARTHA shucking on her white coat; she's a medical student. She closes her locker -

FX: small zig zag of static electricity, from the locker to her hand.

She just gives an 'ow', but it's nothing, she heads out.

CUT TO:

8 INT. FEMALE WARD - DAY 2 1000

8

FLORENCE FINNEGAN in bed, 70, frail, a bit genteel.

FLORENCE

I was all right till this morning, then... Oh, I don't know, I woke up, I was all dizzy again, it was worse than when I came in.

REVEAL her bed surrounded by MEDICAL STUDENTS, including MARTHA, and MORGESTERN, specky lad, and JULIA SWALES, 23, Martha's mate. All led by MR STOKER, 55, suit, puffed up.

MR STOKER

Pulse is slightly thready, let's see what Britain's finest might suggest, any ideas? Morgenstern?

MORGESTERN

Uh, dizziness could be a sign of early onset diabetes -

MR STOKER

Hardly early onset, if you'll forgive me, Miss Finnegan, any more ideas, Swales?

(CONTINUED)

8 CONTINUED:

8

JULIA

Um. Could recommend a CT scan -

MR STOKER

- and spend all our money, Jones?

MARTHA

Um. We could take bloods and check for
Meniere's disease -

MR STOKER

Or we could simply ask the patient, what
did you have for dinner last night?

FLORENCE

I had the salad.

MR STOKER

And the night before?

FLORENCE

Salad again.

MR STOKER

And salad every night for the past week,
contrary to my instructions. Salt
deficiency, that's all. Simple, honest
salt.

JUMP CUT TO:

9 INT. WARD CORRIDOR, NEAR LIFT - DAY 2 1005

9

(NB, the WARDS & CORRIDORS are on Floor 6.) MR STOKER
striding along, the MEDICAL STUDENTS following like
ducks, including MARTHA, JULIA & MORGENSTERN.

MR STOKER

Hippocrates himself expounded on the
virtues of salt. Recommended the
inhalation of steam from sea-water.
Though no doubt, if he'd been afflicted
with my students, his oaths might have
been rather more colourful.

Martha glances as they pass the MOTORCYCLE COURIER - stay
on him as they sweep into the next ward -

The courier turns to face the lifts. The lift door opens -

Standing inside: A SECOND MOTORCYCLE COURIER. Identical.
He joins the first, both walk off in unison.

(CONTINUED)

9 CONTINUED:

9

Like soldiers.

CUT TO:

10 INT. MALE WARD - DAY 2 1010

10

MR STOKER leads the MEDICAL STUDENTS - MARTHA, MORGESTERN, JULIA & others - to another bed, a NURSE joining them.

MR STOKER

Now then, Mr Smith, a very good morning, and how are you today?

REVEAL, in bed: the MAN from sc.5, in pyjamas.

THE DOCTOR

Oh, not so bad. Still a bit, y'know. Blehhh.

MR STOKER

John Smith, admitted yesterday with severe abdominal pains - Jones, why don't you see what you can find? Amaze me.

Martha moving forward, but puzzled:

MARTHA

Well it wasn't very clever running round outside, was it?

THE DOCTOR

Sorry?

MARTHA

On Chancellor Street, this morning. You came up to me and took your tie off.

THE DOCTOR

Really? What did I do that for?

MARTHA

I don't know, you just did.

THE DOCTOR

Not me, I was here, I was in bed, you can ask the nurses.

MARTHA

That's weird, cos it looked like you, have you got a brother?

(CONTINUED)

10 CONTINUED:

10

THE DOCTOR
Nope, not any more. Just me!

MR STOKER
As time passes and I grow ever more infirm and weary, Miss Jones..?

MARTHA
Sorry, um. Right...

She puts the stethoscope to left of his chest. *Ba-boom-ba-boom-ba-boom*. But under that, an echo..? She looks up at the Doctor, puzzled. He just gives a big smile.

She moves the stethoscope over, to his right side. A second heartbeat, *ba-boom-ba-boom-ba-boom*.

Martha looks up, astonished, right into the Doctor's eyes.

And he gives her the smallest wink.

MR STOKER
I weep for future generations, but are you having trouble locating the heart, Miss Jones?

Moment broken - Martha steps back, covers it:

MARTHA
Um, I don't know. Stomach cramps..?

MR STOKER
That's a symptom, not a diagnosis, and you rather failed basic techniques by not consulting first with the patient's chart -

He picks up the Doctor's clipboard, on the end of the bed -

FX: blue zig-zag of electricity between Stoker's hand and the metal clip of the clipboard - he drops it -

MR STOKER (CONT'D)
Ouch!

MARTHA
That happened to me this morning.

MORGENSTERN
I had the same off the door handle.

(CONTINUED)

10 CONTINUED: (2)

10

JULIA
And me, in the lift.

MR STOKER
Only to be expected, there's a thunderstorm moving in, lightning being a form of static electricity, as first proven by, anyone?

THE DOCTOR
Benjamin Franklin.

MR STOKER
Correct.

THE DOCTOR
My mate Ben! That was a day and a half, I got rope burns off that kite. And then I got soaked!

MR STOKER
...quite.

THE DOCTOR
And *then*, I got electrocuted!

MR STOKER
Moving on.
(muttering to nurse)
I think, a visit from Psychiatric.

The students leave, Martha looking back for a second, intrigued. The Doctor just beams at her.

CUT TO:

11 EXT. HOSPITAL - DAY 2 1100

11

FX: GREY CLOUDS fill the sky overhead. A bolt of lightning.

CUT TO:

12 INT. STAFF KITCHEN, HOSPITAL - DAY 2 1220

12

At the windows: rain coming down outside, hard.

It's one of those narrow corridor-like staff kitchens, just off the general wards; functional, cupboards, kettle. MARTHA on her mobile, JULIA beside her, making coffee.

(CONTINUED)

12 CONTINUED:

12

MARTHA

No, listen, I've worked out a plan, we tell Annalise that the buffet tonight is 100% carbohydrate, and she won't turn up!

CONTINUED, INTERCUT WITH:

CUT TO:

13 EXT. CITY STREET - DAY 2 1220

13

INTERCUT WITH STAFF KITCHEN.

TISH walking along, on her mobile. It's damp and rainy, though nowhere near as bad as the rain around the hospital.

TISH

I wish you'd take this seriously, that's our inheritance she's spending. On fake tan! Tell you what, I'm not that far away, I'll meet you for a sandwich, we can draw up a battle plan -

MARTHA

What, in this weather? I'm not going out, it's pouring down.

TISH

Come on, it's not that bad -

And on that, Tish turns a corner -

FX: a good mile away, dark clouds and heavy rain over the Hospital, noticeably heavier.

TISH (CONT'D)

Oh, take it back. God, that's weird. The storm's right on top of you. I can see it, from here, it's right on top of the hospital.

MARTHA

Well I'm definitely not going out then.

TISH

No, I'd stay inside if I were you, it just looks... weird.

MARTHA

Yeah, but anyway, I've got a plan, this is what we do -

(CONTINUED)

13 CONTINUED:

13

And Martha turns away from the window, faces the door -

THE DOCTOR, in pyjamas & dressing gown, hurries past - a glance at Martha, he seems worried, but then he's gone -

MARTHA (CONT'D)

- we tell Dad and Annalise to get there early, about seven thirty, and we get Leo there at the same time so we can do all that birthday stuff, but we tell Mum to get there for about eight thirty, nine, and that gives me time to have a word with Annalise, and maybe I could tell her... What?

That, at Julia, who's staring beyond Martha, at the window.

JULIA

...the rain.

MARTHA

It's only rain.

TISH OOV

(quiet)

Martha. Have you seen the rain?

MARTHA

Why's everyone fussing about rain?

Said, turning round to the window. And Martha stops dead.

FX: the window. The rain on the glass is running UP.

JULIA

...it's going up.

TISH OOV

The rain is going up.

Martha & Julia walk forward, gobsmacked...

FX: REVERSE from the opposite side of the window, tracking in on Martha & Julia, water running up the glass...

CUT TO CITY STREET, Tish still on the phone - the rain normal about her - but she's just gaping, and other PEOPLE beginning to stop and stare...

(CONTINUED)

13 CONTINUED: (2)

13

FX: the Hospital in the distance, ominous grey clouds circling right overhead, rain flying upwards, hugging close to the building, an unnatural sight.

FX: Trish's POV, bolts of lightning all around the Hospital - and again, they're going up, ground to sky -

CUT TO the Staff Kitchen -

FX: flashes of lightning, close to the window, and then -

FX: *slam!* - the window fills with solid bright white light -

Martha & Julia throw their hands up, blinded -

And all hell breaks loose! Like an earthquake - with the window staying a bright, constant white, the whole room shakes violently - with a *whumph!*, Martha & Julia thrown left! - *whumph!* - right! - *whumph!* - left again - !

The cupboards fly open, stuff flying out, then being flung in the opposite direction - like a ship at sea, in a storm -

Martha & Julia drop to the floor, CAMERA down with them.

And then... It stops.

Calm. Silence. Hushed:

MARTHA

What the hell was that..?

JULIA

You all right?

MARTHA

Think so, yeah.

And they stand, cautious. Shaking off broken crockery.

MARTHA (CONT'D)

Felt like an earthquake, or..?

JULIA

Martha. It's night.

Through the window: PITCH BLACK.

JULIA (CONT'D)

But... It was lunchtime...

(CONTINUED)

13 CONTINUED: (3)

13

REVERSE through the window, looking in on Martha, as she slowly walks forward, to look out. Her mind is screaming. But she contains it; she's got to.

MARTHA

It's not night.

JULIA

But it's got to be, it's dark...

Julia walks forward, to join Martha. Then she just stares.

FX: THEIR POV, outside the window. The surface of THE MOON. With the Earth beyond, suspended in the night sky.

MARTHA

We're on the Moon.

JULIA

...can't be.

MARTHA

We're on the Moon. We're on the bloody Moon.

CUT TO:

14 EXT. FX SHOT

14

WIDE SHOT. The surface of the Moon. With the ROYAL HOPE HOSPITAL sitting there. The central tower, and all its extensions. At its base, bits of road, tarmac & cement, are ripped off, where the building was gouged out of the ground; but otherwise, everything's intact.

CUT TO:

15 EXT. HOSPITAL - NIGHT 2 1223

15

FX SHOT: CLOSER on the MAIN TOWER - most windows lit, the last few lights flickering on. Windows filling with people, hundreds of silhouettes, as they approach the glass.

CUT TO:

16 EXT. WINDOWS - NIGHT 2 1223

16

(NB, all Moon scenes now designated NIGHT, though time-of-day is continuous with the same DAY 2.)

CUTTING even CLOSER to the main building -

(CONTINUED)

16 CONTINUED:

16

SHOT of FEMALE WARD WINDOW, looking in. PATIENTS & STAFF start to fill the window, staring out, awestruck, hands against the glass, unable to believe what they're seeing...

SHOT OF MALE WARD WINDOW, looking in. PATIENTS & STAFF slowly approaching the window, staring out...

SHOT OF MR STOKER'S OFFICE WINDOW, looking in. MR STOKER walking up to the glass, open-mouthed...

FX: REVERSE, the surface of the Moon. Undeniable!

And then...

One WOMAN starts to scream.

Then another WOMAN. Then a MAN.

Then the whole MALE WARD WINDOW full of PEOPLE, panicking.

Then the FEMALE WARD WINDOW, PEOPLE screaming, some sobbing, some wailing, some praying, absolute hysteria, scared witless by that terrible, impossible view.

CUT TO:

17 EXT. HOSPITAL - DAY 2 1225

17

TISH terrified - running, running, running -

Until she's stopped by a POLICEMAN.

TISH

Oh my God. Oh my God...

FX SHOT, REVERSE on Tish & others on the edge of a HOLE. A great big crater, gouged out of the ground, where the Hospital used to be, surrounded by buildings on either side. A fountain of water from a broken water pipe.

FX SHOT: EVEN WIDER, the City surrounding the HOLE.

CUT BACK TO TISH, escaping the POLICEMAN, into her mobile:

TISH (CONT'D)

Martha, can you hear me? Martha? Are you there? *Martha??!*

(CONTINUED)

17 CONTINUED:

17

And she's walking past a big blue box.

CUT TO:

18 INT. HOSPITAL WARD CORRIDOR A - NIGHT 2 1225

18

PANIC! MARTHA running down the corridor - JULIA, already crying, but following - and all around -

PATIENTS, VISITORS, STAFF, running left and right, SNATCHED GLIMPSES OF: a WOMAN sitting on the floor, rocking to and fro - two WOMEN hugging, crying, desperate - a MAN in hospital gowns just yelling 'Help me!' like a maniac -

Martha runs to another window -

FX: same view, the Moon, the Earth in the sky.

Martha runs on, Julia following - pushing past FLORENCE, bewildered, in her nightie but clutching a patent black handbag, still genteel in the madness -

FLORENCE

- have you seen Mr Stoker - ?

MARTHA

I'm sorry, I can't -

- Martha pushes on -

CUT TO:

19 INT. MALE WARD - NIGHT 2 1226

19

MARTHA runs in - heading for the window -

- there's one OLD MAN cowering in bed, another two MEN on the floor, crying - and THE DOCTOR at his bed; as Martha runs past, he draws the curtains round, out of sight -

MARTHA

All right, now everyone, back to bed, we've got an emergency, but we'll sort it out, don't worry -

And Martha & Julia reach the window.

FX: same view, Moon, Earth. Quiet again:

MARTHA (CONT'D)

It's real, it's really... real. Hold on -

She goes to open the window -

(CONTINUED)

19 CONTINUED:

19

JULIA
Don't! We'll lose all the air!

MARTHA
They're not exactly airtight. If the air was gonna get sucked out, it would've happened straight away, but it didn't, so how come?

And the screens are pulled back from around the bed -
The Doctor, fully dressed!

THE DOCTOR
Very good point! Brilliant, in fact, what was your name?

MARTHA
Martha.

THE DOCTOR
And it was Jones, wasn't it? Right then, Martha Jones, question is: how are we still breathing?

JULIA
(crying)
We can't be.

THE DOCTOR
But obviously, we are, so don't waste my time - Martha, what have we got, is there a balcony on this floor, or a verandah, or...?

MARTHA
By the patients' lounge, yeah.

THE DOCTOR
Fancy going out?

MARTHA
Okay.

THE DOCTOR
We might die.

MARTHA
We might not.

THE DOCTOR
Good! Come on -
(at Julia)
Not her, she'd hold us up.

(CONTINUED)

19 CONTINUED: (2)

19

And he's running out - Martha following -

- but she looks back at Julia, who's pathetic, weeping. Martha makes her choice. She goes with the Doctor.

CUT TO:

20 EXT. PATIENTS' LOUNGE, VERANDAH - NIGHT 2 1230

20

CAMERA outside, looking in. It's an ordinary patients' lounge, cheap chairs, old telly. In the CORRIDOR beyond: glimpses of panic, a WOMAN sobbing on the floor, PEOPLE running past, screams. But fading in b/g: on THE DOCTOR & MARTHA, as they approach the windows, cautious. The room's got French windows opening on to an area of concrete - nothing posh, just a low-walled open concrete verandah.

The Doctor tests the handle... Looks at Martha, both take a deep breath... And the Doctor opens the door...

And, nothing, no outrush of air. They exhale. Step out.

MARTHA

We've got air. How does that work?

THE DOCTOR

Just be glad it does.

FX: CAMERA TRACKING FORWARD over the verandah, to see the Moon's surface beyond. (FX REPEAT the view during dialogue.)

Hold the silence, the two of them looking out, then, quiet:

MARTHA

I've got a party tonight. My brother's twenty first. Oh, my mother's gonna be...

For a second, she could cry. Stops herself. Pause.

THE DOCTOR

You okay?

MARTHA

Yeah.

THE DOCTOR

Sure?

(CONTINUED)

20 CONTINUED:

20

MARTHA

Yeah.

THE DOCTOR

D'you want to go back in?

MARTHA

No way. Cos... I mean, we could die, any minute, but all the same...

(smiles)

It's beautiful.

THE DOCTOR

D'you think?

MARTHA

How many people want to go to the Moon?
And here we are.

THE DOCTOR

Standing in the earthlight.

Pause, both still looking out. Calm, but more serious:

MARTHA

What d'you think happened?

THE DOCTOR

What do you think?

MARTHA

Extraterrestrial. Got to be. I dunno, few years ago, that would've sounded mad, but these days... that spaceship flying into Big Ben. Christmas. And those Cybermen things, that battle in the sky...

(beat)

I had a cousin, Adeola. She worked at Canary Wharf. Never came home.

On the Doctor, looking at her, realising.

THE DOCTOR

I'm sorry.

MARTHA

Yeah.

THE DOCTOR

I was there, in the battle, it was...

Long silence. He's still raw.

(CONTINUED)

20 CONTINUED: (2)

20

MARTHA

I promise you, Mr Smith, we'll find a way out. If we can travel to the Moon, then we can travel back, there's got to be a way.

THE DOCTOR

It's not Smith. That's not my real name.

MARTHA

Who are you, then?

THE DOCTOR

I'm the Doctor.

MARTHA

Me too, if I ever pass my exams. What is it then, Dr Smith?

THE DOCTOR

Just the Doctor.

MARTHA

How d'you mean, just the Doctor?

THE DOCTOR

Just, the Doctor.

MARTHA

What, people call you "the Doctor"?

THE DOCTOR

Yep.

MARTHA

Well I'm not. Far as I'm concerned, you've got to earn that title.

He squats down to the floor, searching -

THE DOCTOR

I'd better make a start then, let's have a look, there must be some sort of...

He finds a stone chipping, stands, chuck it over the edge -

FX: vwop!, it's like the stone passes through an invisible membrane, which wobbles, ripples blue, then fades.

(CONTINUED)

20 CONTINUED: (3)

20

THE DOCTOR (CONT'D)
Forcefield. Keeping the air in.

MARTHA

But if that's... say, it's like a bubble, sealing us in. That means, this is all the air we've got. What happens when it runs out?

THE DOCTOR

How many people in this hospital?

MARTHA

Dunno, thousand?

THE DOCTOR

One thousand people, suffocating.

MARTHA

Why would anyone do that?

A *thrrrrmmmmmm* in the air - both looking round -

THE DOCTOR

Ask 'em yourself. Heads up!

FX: THREE SPACESHIPS fly overhead, appearing from behind and above the Hospital roof. They're like tubes, but massive upright tubes - they stay upright always, no need to be aerodynamic - the size of office blocks, studded with levels and lights, all very functional and military.

Martha automatically grabs hold of the Doctor as they watch -

FX: the three ships start to descend, half a mile away -

CUT TO:

21 EXT. WINDOWS - NIGHT 2 1233

21

As sc.18, CAMERA looking in - FEMALE WARD, PEOPLE now running back to the windows, urgent, to stare out -

CUT TO MALE WARD, some PEOPLE crying at the glass, more running up to join them, awestruck, to see the ships. Including MORGESTERN; a bit of a geek, he loves it!

CUT TO MR STOKER'S WINDOW. STOKER stares out, in shock.

CUT TO:

22 EXT. FX SHOT - NIGHT 2 1233

22

FX: THE THREE MASSIVE TUBES descend on to the surface.

FX: CU the foremost TUBE, dust blowing up around its base as it settles.

FX: third TUBE lowering, with the HOSPITAL visible half a mile away in b/g.

CUT TO:

23 EXT. PATIENTS' LOUNGE, VERANDAH - NIGHT 2 1234

23

THE DOCTOR & MARTHA right on the edge, looking out.

FX: seen from a distance, the Doctor & Martha's POV; at the base of the foremost TUBE, a white panel slides up, a door opening. A ramp slides down.

FX: figures - too small to be seen clearly - march out, in a line, very military. They head down the ramp -

FX: onto the moon's surface. March towards the hospital.

MARTHA

Aliens. That's... aliens. Real, proper aliens.

THE DOCTOR

Judoon.

CUT TO:

24 INT. MR STOKER'S OFFICE - NIGHT 2 1234

24

CAMERA ext, looking in. MR STOKER at the glass, so scared. But he's got a little pair of binoculars (for the golf course). With a shaking hand, he lifts them up.

FX: STOKER's POV, though still distant: yomping across the Moon, a long line of JUDOON. Burly, tough figures in black, heads in black helmets. And armed. Like stormtroopers.

FLORENCE

Mr Stoker..?

FLORENCE is in the doorway, frail, clutching her handbag.

FLORENCE (CONT'D)

I'm sorry. I didn't know who else to ask. But can you help me..?

(CONTINUED)

24 CONTINUED:

24

Stoker's wild and bitter, a mad little laugh.

MR STOKER

Oh! I think we've gone beyond aspirin,
Miss what-was-it?

FLORENCE

Finnegan.

MR STOKER

Names! What does it matter? What are names now, when something unnameable is marching towards us? Across the *Moon!* Two more years, I thought, just two more years, then retire to Florida. But there's Florida, in the sky, I can see it!

(suddenly quiet)

My daughter. She's still in university. I'm never going to see her again.

FLORENCE

But I need help, Mr Stoker.

MR STOKER

I can't do anything!

FLORENCE

Oh, I think you can.

And the TWO MOTORCYCLE COURIERS enter, stand beside her. Florence a lot colder, now, though still polite.

FLORENCE (CONT'D)

You see, there are great tests to come. And terrible deeds. Some of them my own. But if I'm to survive this, then I need you.

MR STOKER

I'm sorry, but... what do you two want? It's a bit late to sign for something!

FLORENCE

These are my lovely boys. I prefer not to get my hands dirty.

MR STOKER

What are you talking about?

FLORENCE

Blood. Specifically, yours.

(CONTINUED)

24 CONTINUED: (2)

24

She snaps her fingers -

The two Couriers stride forward - grab Mr Stoker -

MR STOKER

- what are you doing? What the hell - ?
Get off me, let go of me -

But each is holding one of his arms, facing Florence. Stoker trapped, terrified, as Florence walks closer, musing:

FLORENCE

You see, I was only salt deficient because I'm so very good at absorbing it. And now I need a some fire in my veins. Who better than a consultant, with blood full of salty fat and vintage wine and all those Michelin-star sauces?

MR STOKER

Who are you..?

FLORENCE

Oh, I'm a survivor, Mr Stoker. At any cost. And look!
(from her handbag:) I even brought a straw.

And she holds up a stripy, bendy straw. A terrible smile.

CU Mr Stoker, as he screams his last.

CUT TO:

25 INT. HOSPITAL FOYER - NIGHT 2 1237

25

Plain reception area, spacious; chairs, Information Desk, a little shop. Mezzanine level above. PEOPLE gathered in small, terrified groups, some just huddled on the floor. The level of hysteria is rising, all staring at the doors.

FX: looking out of the doors, PITCH BLACK beyond, with JUDOON marching towards them -

FX: *vwop!*, the invisible membrane is just outside the doors, the blue ripple around each JUDOON as they yomp forwards -

- and enter reception. People shrinking back, a WOMAN screaming now, others crying, whimpering, a MAN begging,

(CONTINUED)

25 CONTINUED:

25

don't kill me, don't kill me. Only MORGESTERN is wide-eyed, fascinated - scared, but loving it.

FX: duplicate number of Judoon, as -

They stamp in, spread out, taking control of the foyer, the JUDOON CAPTAIN standing centre -

THE JUDOON are big & brutish, stocky, thickset, in uniforms of studded black leather panels; the lower half is a leather skirt, like Roman centurions; hefty boots below. Heads are covered with shiny black helmets, in the strangest shape, like the thick head juts forward, on to the chest, then twists up at the end. It's hard to work out, until the JUDOON CAPTAIN twists a clasp at his neck - the hiss of depressurisation - and lifts off his helmet.

The head of a RHINO. A humanoid Rhino. Grey leathery skin. Snout curving down, then up into a horn; helmets modelled around this (all other Judoon keep helmets on).

JUDOON CAPTAIN

Bo! Sco! Fo! Do! No! Kro! Blo!
Co! Sho! Ro!

On command, all the Judoon raise weapons -

Morgenstern steps forward, brave.

MORGESTERN

Um. We are citizens of Planet Earth.
We welcome you in peace -

The Captain strides forward, slams him up against the wall. Then the Captain holds up a mini-torch device. He shines white PRAC LIGHT down Morgenstern's throat -

MORGESTERN (CONT'D)

No, don't hurt me, I was trying to help,
I'm sorry, don't hurt me, please don't
hurt me -

The Captain holds up the device, presses a button. Morgenstern's voice plays back, high-pitched, fast, 'Nodonthurtmeiwastryingtohelpimsorryplease - '

The Captain jams the device into a nozzle on his own chest. A whirr, he shudders, then, a deep guttural voice:

(CONTINUED)

25 CONTINUED: (2)

25

JUDOON CAPTAIN

Language assimilated. Designation:
EarthEnglish. You will be catalogued.

The Captain holds up a second device, another small hand-held tube, shines it on Morgenstern's forehead. PRAC
BLUE LIGHT - *wip-wip-wip!* noise -

JUDOON CAPTAIN (CONT'D)

Category: Human.

And he takes hold of Morgenstern's hand, flips the device round - the other end is a thick magic marker, and he draws an X on the back of Morgenstern's hand. To his troops:

JUDOON CAPTAIN (CONT'D)

Catalogue all suspects!

Judoon stride forward - people shrink back. But all the Judoon have one of the second devices, use it to shine blue light on someone's forehead, *wip-wip-wip!* - then each JUDOON says 'Human,' draws an X on the back of the hand.

All around the room, a MAN, a WOMAN, OLD MAN, KID, MAN #2, scared, but cooperating, as they're branded like cattle.

CUT TO MEZZANINE LEVEL. THE DOCTOR & MARTHA creeping out to look down, unseen. Their POV:

FX: HIGH SHOT, DUPLICATION OF JUDOON, moving through PEOPLE, cataloguing them, *wip-wip-wip!*, 'Human', draw X. Hushed:

THE DOCTOR

Look down there, you've got a little shop. I like a little shop.

MARTHA

Never mind that, what are Judoon?

THE DOCTOR

They're like police. Well, police-for-hire, more like interplanetary thugs.

MARTHA

And they brought us to the Moon?

THE DOCTOR

Neutral territory.
(MORE)

(CONTINUED)

25 CONTINUED: (3)

25

THE DOCTOR (CONT'D)

According to Galactic Law, they've got no jurisdiction over the Earth. So they isolated us. That rain, and the lightning, that was them, using an H2O Scoop.

MARTHA

What are you on about, Galactic Law?
Where d'you get that from?

But he's shifting round, to get a better viewpoint, and still stay out of sight; she follows.

MARTHA (CONT'D)

If they're police, are we under arrest?
Are we trespassing on the Moon or something?

THE DOCTOR

No, but I like that! Good thinking.
Wish it was that simple. If they're making a catalogue, that means they're after something non-Human. Which is very bad news for me.

MARTHA

Why?

He just looks at her.

MARTHA (CONT'D)

...no. You're kidding me.
(pause)
Don't be ridiculous.
(pause)
Stop looking at me like that!

THE DOCTOR

Come on then -

He's heading back to the stairs. And - damn him! - she follows.

CUT TO FLOOR LEVEL, the CAPTAIN calls out:

JUDOON CAPTAIN

Troop Five, Floor One! Troop Six, Floor Two! Identify Humans and find the transgressor! Find it!

CUT TO:

26 INT. STAIRWELL - NIGHT 2 1240

26

JUDOON yomp up the stairs - big heavy boots stomping, they're brutish thugs, unstoppable -

CUT TO:

27 INT. WARD CORRIDOR B - NIGHT 2 1243

27

THE DOCTOR & MARTHA run out of the stairwell - a sign saying FLOOR 6 - and down the corridor -

PEOPLE have sunk into themselves in misery, huddled on the floor. The Doctor & Martha hop round & over them, fast -

CUT TO:

28 INT. FIRST FLOOR CORRIDOR - NIGHT 2 1243

28

FLOOR 1 SIGN. The doors at one end *slam!* open - JUDOON march in -

People scream! Stand, run, panicking - genuine, raw fear -

But as they run one way, more JUDOON burst through the opposite end - the JUDOON CAPTAIN yelling:

JUDOON CAPTAIN
Prepare to be catalogued!

MORGENSTERN's behind him - ignored by the Captain -

MORGENSTERN
Just do what they say! All they want to do is shine this light- thing, it's all right, they're not gonna hurt us, just listen to them -

But people are trapped in the middle of the corridor, not listening, terrified, some crouching down, begging -

One MAN picks up a chair, swings it at the nearest Judoon - it just breaks over his back, harmless.

JUDOON CAPTAIN
Charge: physical assault. Plea: guilty.
Sentence: execution.

And he lifts up his big, heavy gun -

FX: a strong, thick, vicious red beam blasts out -

(CONTINUED)

28 CONTINUED:

28

FX: MAN screams, wrapped in red light, burns into nothing.

All the people screaming now, desperate. And the Judoon advance. Grab people, one by one, begin the process, light, forehead, *wip-wip-wip!*, 'Human', X. Morgenstern, helpless:

MORGENSTERN

You didn't have to do that.

JUDOON CAPTAIN

Justice is swift.

CUT TO:

29

INT. NURSES' STATION, WARD CORRIDOR - NIGHT 2 1244

29

The NURSES' STATION is the central part of the corridor, a wider open space with a big counter/desk, admin, etc. THE DOCTOR sonicking the computer, MARTHA just running up -

MARTHA

They've reached the third floor - what's that thing?

THE DOCTOR

Sonic screwdriver.

MARTHA

Well if you're not gonna answer me properly.

THE DOCTOR

It really is! It's a screwdriver! And it's sonic! Look!

MARTHA

What else have you got? Laser spanner?

THE DOCTOR

I did, but it was stolen by Emily Pankhurst, that cheeky woman -

(of the computer)

What's wrong with this computer?! The Judoon must have locked it down. Judoon Platoon, upon the Moon.

(feverish)

Cos, I was just travelling past, I swear, I was just wandering, I wasn't looking for trouble, honestly, I wasn't.

(MORE)

(CONTINUED)

29 CONTINUED:

29

THE DOCTOR (CONT'D)

But I noticed plasma coils around the Hospital - like, that lightning, that's a plasma coil, it's been building up for two days now - so I checked in, I thought something was going on *inside*. Turns out, the plasma coils were the Judoon, up above.

MARTHA

But what are they looking for?

THE DOCTOR

Something that looks Human, but isn't.

MARTHA

Like you, apparently.

THE DOCTOR

Like me, but not me.

MARTHA

Haven't they got a photo?

THE DOCTOR

Might be a shape-changer.

MARTHA

Well whatever it is, can't you just leave the Judoon to find it?

THE DOCTOR

If they declare the Hospital guilty of harbouring a fugitive... They'll sentence it to execution.

MARTHA

All of us?

THE DOCTOR

Oh yes. But if I can find this thing first...

(of the screen)

Oh d'you see?! They're thick, Judoon are thick, they're so completely thick, they've wiped the records! That's clever!

MARTHA

What are we looking for?

(CONTINUED)

29 CONTINUED: (2)

29

THE DOCTOR

I don't know, say, any patient admitted in the past week with unusual symptoms.

(whirrs away)

Maybe there's a back-up...

MARTHA

You keep working, I'll go and ask Mr Stoker, he might know -

And she runs off -

CUT TO:

30 INT. MR STOKER'S OFFICE CORRIDOR - NIGHT 2 1245

30

A quieter corridor, leading off the main stretch, no people around. MARTHA hurries down, knocks on the door -

MARTHA

Mr Stoker...?

And she enters without waiting -

CUT TO:

31 INT. MR STOKER'S OFFICE - NIGHT 2 - CONTINUOUS

31

MARTHA hurries in. And stops dead.

Her POV: the TWO MOTORCYCLE COURIERS standing stock still, behind Stoker's desk. She looks down...

Legs, jutting out from behind the desk. Mr Stoker's.

And then - and she stares, can't take this in -

FLORENCE rises up from behind the desk. A terrible glint in her eye. A chilling smile. Her lips are very red. She's holding a straw, which is now dark red. And a drop of blood falls from it.

FLORENCE

Ohh, kill her.

One Courier starts forward -

Martha runs - !

CUT TO:

32 INT. MR STOKER'S OFFICE CORRIDOR - NIGHT 2 - CONTINUOUS 32

MARTHA runs out, slams the door shut, runs down to -

(CONTINUED)

32 CONTINUED:

32

THE DOCTOR, just ambling down the corridor, smiling -

THE DOCTOR
I restored the back-up -

MARTHA
I found her!

THE DOCTOR
You did what?

PRAC FX: *WHAM!* - Stoker's door goes flying -

THE MOTORCYCLE COURIER strides out into the corridor.

And the Doctor grabs Martha's hand.

THE DOCTOR (CONT'D)
Run.

And they do -

CUT TO:

33 INT. WARD CORRIDOR B - NIGHT 2 - CONTINUOUS

33

THE DOCTOR & MARTHA run down the corridor, leap over
PEOPLE - not holding hands for long, cos it's easier not
to -

THE MOTORCYCLE COURIER runs, fast -

The Doctor & Martha run into the stairwell -

CUT TO:

34 INT. STAIRWELL - NIGHT 2 - CONTINUOUS

34

THE DOCTOR & MARTHA run down the stairs -

Above them, the MOTORCYCLE COURIER runs down, fast -

The Doctor & Martha stop - below them:

JUDOON, yomping up the stairs -

The Doctor charges through the Floor 5 door -

CUT TO:

35 INT. 5TH FLOOR CORRIDOR - NIGHT 2 - CONTINUOUS

35

THE DOCTOR & MARTHA run out on to Floor 5 -

(CONTINUED)

35 CONTINUED:

35

Long, endless corridors, as long as possible; not a ward floor, this is a more technical area, deserted, empty and echoing. The Doctor & Martha run, run, like a nightmare -

Behind them, the MOTORCYCLE COURIER bursts on to Floor 5. And he runs, really runs, like Robert Patrick in Terminator 2, a proper, lethal, focused run, belting along, vicious -

The Doctor & Martha swing round a corner -

CUT TO:

36 INT. 5TH FLOOR CORRIDOR #2 - NIGHT 2 - CONTINUOUS

36

Another nightmarish long stretch - THE DOCTOR & MARTHA running as fast as they possibly can -

- THE MOTORCYCLE COURIER turning the corner, belting along, inhuman, unstoppable -

- catching up -

- The Doctor & Martha running -

- Courier speeding up, a running machine -

- just feet away from them -

- and the Doctor grabs Martha, swings her round into a sudden turn down a side-corridor -

CUT TO:

37 INT. X-RAY ROOM - NIGHT 2 - 1248

37

- though the nature of the room isn't clear as THE DOCTOR & MARTHA run in, just glimpses of the location in the heat of action, as he slams the door, sonics it shut -

- but he doesn't stop - fast - shoves Martha towards the sealed-off-staff area (either behind lead-panels, or a separate room with glass partition looking into the room).

THE DOCTOR

When I say now, press the button -

MARTHA

I don't know which one -

THE DOCTOR

Then find out!

(CONTINUED)

37 CONTINUED:

37

He leaves her, runs to the overhead CAMERA -

CUT TO OUTSIDE THE ROOM, the MOTORCYCLE COURIER slams at the doors, it's locked. But he's relentless, stands back, as far away as possible, then runs and *hurls* himself at the door - a genuine, massive *smack* - !

Inside, the overhead camera is on a moveable arm - the Doctor sonics it so that it becomes even more mobile, swings down to his level on a metal arm -

- Martha's found an instructions manual, reads, frantic -

- Motorcycle Courier *hurls* itself again - *smack* - !

- CU the hinges on the door beginning to give -

- the Doctor's now got the moveable arm right in front of him - he jams the sonic screwdriver right into the camera,

so it's sticking out the top of it - and he's holding the camera at his chest, facing the door, like a gun -

- the Courier launches himself at the door again -

- *wham!* - the door falls down flat -

- the Courier stands tall in the doorway -

THE DOCTOR (CONT'D)

Now!

Martha slams down on the button -

FX: FLASH! The whole picture flares black & white, the Doctor's skeleton visible, the Courier with no bones, just solid mass - then back to normal, and...

The Courier topples, stiff, like a statue - and as it falls, reveal the sign X-RAY DEPARTMENT behind it.

Silence. Martha still scared, behind her screen/partition. (If it's a separate room, then this over a mic:)

MARTHA

...what did you do?

THE DOCTOR

Increased the radiation by 5000%.

Killed him dead.

(CONTINUED)

37 CONTINUED: (2)

37

MARTHA

But.. isn't that gonna kill you?

THE DOCTOR

Naah, it's only Rontgen radiation, we used to play with Rontgen bricks in the nursery. It's safe for you to come out, I've absorbed it all.

Martha steps out, still staring, as the Doctor begins to shake and shudder, a little twitching dance -

THE DOCTOR (CONT'D)

...all I need to do is expel it, say, if I concentrate and shift the radiation out of my body and into one spot - say, my left shoe -

And his little dance is focusing on his left foot -

THE DOCTOR (CONT'D)

Ooh! Ah! There we go, easy does it! Out, out, out, ooh, that itches, ow, ouch, hold on -

And he whips off his shoe (and sock, all in one), shoves it in a yellow-plastic lined waste/sharps bin -

THE DOCTOR (CONT'D)

Done!

MARTHA

You're completely mad.

THE DOCTOR

You're right, I look daft with one shoe.

And he whips off his right shoe & sock, bins them.

THE DOCTOR (CONT'D)

Barefoot on the Moon!

MARTHA

(of the Courier)

So what's that thing, where's he from, the Planet Zovirax?

The Doctor kneels down beside it.

THE DOCTOR

Just a Slab, they're called Slabs.

Basic slave drones, d'you see...

(MORE)

(CONTINUED)

37 CONTINUED: (3)

37

THE DOCTOR (CONT'D)

(squeezes its arm)

Solid leather, all the way through.
Someone's got one hell of a fetish.

He goes back to the X-RAY CAMERA, removes the sonic -

MARTHA

But it was that woman, Miss Finnegan, it
was working for her.

THE DOCTOR

My sonic screwdriver!

He holds it up; a crispy frazzle at one end.

MARTHA

She was one of the patients, but... Mr
Stoker, she killed him

THE DOCTOR

It burnt out the sonic screwdriver!

MARTHA

She had this straw, like some sort of
vampire -

THE DOCTOR

I love my sonic screwdriver!

MARTHA

Doctor!

THE DOCTOR

Sorry.

And he chuckles the sonic away, over his shoulder. Smiles:

THE DOCTOR (CONT'D)

You called me Doctor.

MARTHA

Anyway! Miss Finnegan is the alien, she
was drinking Mr Stoker's blood.

THE DOCTOR

Funny time to take a snack, you'd think
she'd be hiding, unless... No! Yes!
That's it! Wait a minute... Yes!
Shape-changer, *internal* shape-changer!
(MORE)

(CONTINUED)

37 CONTINUED: (4)

37

THE DOCTOR (CONT'D)
She wasn't drinking blood, she was
assimilating it -

CUT TO:

38 INT. WARD CORRIDOR B - NIGHT 2 1250

38

FLORENCE steps out into mid-corridor, calm.

CUT TO JUDOON bursting in at the far end -

JUDOON CAPTAIN
Prepare to be catalogued!

As sc.28, people scream, run -

But as the pattern repeats, FLORENCE is confident, just
standing there. Waiting for her verdict.

CUT TO:

39 INT. X-RAY ROOM - NIGHT 2 1250

39

THE DOCTOR energised, mid-theory -

THE DOCTOR
- if she can assimilate Mr Stoker's
blood, she can mimic the biology.
She'll register as Human!

CUT TO:

40 INT. WARD CORRIDOR B - NIGHT 2 1251

40

FLORENCE calm, as the JUDOON CAPTAIN stands in front of
her, shines the light on her forehead - wip-wip-wip!

JUDOON CAPTAIN
Human.

He marks an X on the back of her hand, stomps on.

More panic in b/g, people scared, being tested, but
Florence cradles her hand, the precious X. Smiling.

CUT TO:

41 INT. X-RAY ROOM - NIGHT 2 1251

41

THE DOCTOR
- we've got to find her, and show the
Judoon - come on - !

(CONTINUED)

41 CONTINUED:

41

And they run out -

CUT TO:

41A INT. HOSPITAL CORRIDOR - NIGHT 2 1252

41A

*

A MOTORCYCLE COURIER steps into shot. Stands still. Turns carefully from side to side, as though scanning. The shiny visor giving nothing away.

Hold. Then it walks on...

REVEAL: THE DOCTOR & MARTHA, further down the corridor, hiding behind a trolley, crouching down. (Although the Slab's walked off, they're tense, waiting for it to have gone a good distance.) Hushed:

THE DOCTOR

That's the thing about Slabs, they always travel in pairs.

MARTHA

And what about you?

THE DOCTOR

What about me what?

MARTHA

Haven't you got back-up? You must have a partner or something.

THE DOCTOR

Humans! We're stuck on the Moon, running out of air, with Judoon and a bloodsucking criminal, and you're asking personal questions - come on -

He's just rising up, cautiously, stepping out - on Martha, following, a beat behind -

MARTHA

Oh I like that, 'Humans'! I'm still not convinced you're an alien -

CUT TO:

*

42 INT. 5TH FLOOR CORRIDOR #2 - NIGHT 2 1252

42

TIGHT ON THE DOCTOR & MARTHA, as they step out -

Right in front of THREE JUDOON. The lead Judoon holds up his device, shines a light on the Doctor's forehead. Wip-wip-wip - but then - wooooooooooooo!

(CONTINUED)

42 CONTINUED:

42

JUDOON

Non Human!

MARTHA

Oh my God, you really are!

The Doctor grabs Martha's hand -

THE DOCTOR

And again.

And they run -

The Judoon stay where they are, lift up their guns -

FX: three streams of vicious red from the barrels -

FX: The Doctor & Martha duck left, onto a stairwell, as the red beams stream past them, just missing -

PRAC FX: explosion at the far end of the corridor, where the beams hit.

The Judoon stomp in pursuit (though they're lumbering beasts, the Doctor & Martha are much faster) -

CUT TO:

43 INT. STAIRWELL - NIGHT 2 1253

43

THE DOCTOR & MARTHA run up, up, up, desperate -

They reach FLOOR 6, charge through -

CUT TO FLOOR 5 below, the JUDOON charging through, on to the stairs, charging up -

CUT TO:

43A INT. HOSPITAL CORRIDOR - NIGHT 2 1254

43A

*

TIGHT on THE DOCTOR & MARTHA running through a door, slamming it shut - top speed, the Doctor sonics the lock - they hurry on -

*
*
*

CUT TO: *

44 OMITTED

44

AND

AND

45

45

45A INT. WARD CORRIDOR B - NIGHT 2 1254

45A

THE DOCTOR & MARTHA charge through -

(CONTINUED)

45A CONTINUED:

45A

PEOPLE now sitting against the walls of the corridor, all X'd, but lots of them are now clinging on to oxygen bottles & masks, breathing in deep, some couples swapping, sharing a mask. But no sign of any Judoon.

THE DOCTOR

They've done this floor, come on -

They run down the corridor, dodging people. But MARTHA stops, kneels by JULIA, who's helping a WOMAN with oxygen.

MARTHA

How much oxygen is there?

JULIA

Not enough for all these people, we're gonna run out.

THE DOCTOR

(to Martha)

How d'you feel, are you all right?

MARTHA

(smiles)

Running on adrenalin.

THE DOCTOR

Welcome to my world.

MARTHA

What about the Judoon?

THE DOCTOR

Great big lung reserves, it's not gonna slow them down, where's Mr Stoker's office?

MARTHA

This way -

And they run off -

CUT TO:

46

INT. MR STOKER'S OFFICE - NIGHT 2 1256

46

THE DOCTOR & MARTHA burst in -

MARTHA

She's gone, she was here...

The Doctor goes to examine MR STOKER'S body. He's wide-eyed in death, a pin-prick of blood on his neck.

(CONTINUED)

46 CONTINUED:

46

THE DOCTOR

Drained him dry. Every last drop. I was right, she's a Plasmavore.

MARTHA

What's she doing on Earth?

THE DOCTOR

Hiding, on the run, like Ronald Biggs in Rio de Janeiro.

(stands)

But what's she doing now? She's still not safe, the Judoon could execute us all - come on -

And he's running out, but -

MARTHA

Wait a minute.

And she kneels down by Mr Stoker. Gently closes his eyes.

She stands. Beat, the Doctor respecting her for that.

Then back to it, they run out -

CUT TO:

47 INT. MR STOKER'S OFFICE CORRIDOR - NIGHT 2 - CONTINUOUS 47

THE DOCTOR & MARTHA hurry out - the Doctor thinking fast -

THE DOCTOR

Think think think, if I was a wanted Plasmavore, surrounded by police, what would I do - ?

(looks round, stops)

Uh oh...

Signs at the far end, including an arrow towards MRI DEPT.

THE DOCTOR (CONT'D)

She's as clever as me. Almost.

A *crash!* from the opposite direction, they look round -

CUT TO:

48 INT. WARD CORRIDOR C - NIGHT 2 1258

48

JUDOON yomping down the corridor, the PEOPLE exhausted, pale, just shrinking back, curling up -

(CONTINUED)

48 CONTINUED:

48

JUDOON CAPTAIN
Find the Non Human! Execute!

CUT TO:

49 INT. MR STOKER'S OFFICE CORRIDOR - NIGHT 2 1258

49

No Judoon in sight yet - THE DOCTOR faces MARTHA, square-on, fast:

THE DOCTOR

Martha, I need time, stay here, you've got to hold them up -

MARTHA

How do I do that?

THE DOCTOR

Just, forgive me for this. It could save a thousand lives. And it means nothing, honestly, nothing.

And he kisses her! Good three seconds.

Then he runs off, towards the MRI SIGN. On Martha. She can't help it, she's kind of pleased.

MARTHA

...that was nothing?

CUT TO:

50 INT. CORRIDOR OUTSIDE MRI ROOM - NIGHT 2 1259

50

Another long, echoing corridor - THE DOCTOR runs -

Skids to a halt. Ahead of him: the door to the MRI room. the edges flickering with PRAC BLUE LIGHT.

And the Doctor runs towards it -

CUT TO:

51 INT. MRI ROOM - NIGHT 2 - CONTINUOUS

51

THE DOCTOR runs in -

The room is humming with power. Flickering blue light. The MRI SCANNER fills one wall, and around it -

FX: occasional arcs of blue lightning around the portal.

In the SEALED OFF OBSERVATION BOOTH, FLORENCE is standing with armfuls of wiring, rebuilding the whole thing.

(CONTINUED)

51 CONTINUED:

51

And the Doctor acts like a Human as Florence walks calmly from the booth, into the room.

THE DOCTOR

Have you seen?! There are these things, these great big Space Rhino things, I mean, Rhinos from space, and we're on the Moon! Big space Rhinos, with guns! On the Moon!

I only came in for my bunions!

(his bare feet)

Look! I mean, all fixed now, perfectly good treatment, and the nurses were lovely, I said to my wife, I'd recommend this place to anyone, but then we end up on the Moon! And did I mention the Rhinos?!

FLORENCE

Hold him.

Previously hidden from shot, MOTORCYCLE COURIER #2 steps out, grabs the Doctor, pinning his arms behind him -

CUT TO:

52 INT. WARD CORRIDOR B - NIGHT 2 1301

52

MARTHA standing centre of the corridor, brave, as -

The JUDOON appear, charging towards her -

MARTHA

Now listen, I know who you're looking for, and she's this woman, she calls herself Florence -

But the JUDOON CAPTAIN holds up the device, *wip-wip-wip!*

JUDOON CAPTAIN

Human -

But then an off-key *wip-wip-wip-wroo000000* -

JUDOON CAPTAIN (CONT'D)

Wait! Partial Non Human!

All JUDOON raise their guns, Martha scared. The Captain he shines the device on her mouth - *wip-wip-wip-wreeeeeeee!*

(CONTINUED)

52 CONTINUED:

52

JUDOON CAPTAIN (CONT'D)
Non Human element confirmed! Authorise
full scan!

He shoves Martha against the wall. All the Judoon
cluster round, and shine their testing devices on her -

JUDOON CAPTAIN (CONT'D)
What are you? *What are you?*

CU Martha, scared, but knowing it buys the Doctor time.

CUT TO:

53 INT. MRI ROOM - NIGHT 2 1302

53

THE DOCTOR being all scared and helpless, held by the
MOTORCYCLE COURIER, FLORENCE calmly walking round,
adjusting equipment. Power building, blue light
flickering.

FX: another bolt of electricity around the scanner.

THE DOCTOR
Um, that big metal thing, is it supposed
to be making that noise?

FLORENCE
You wouldn't understand.

THE DOCTOR
But.. isn't that a Magnetic Resonance
Imaging thing? Like, a ginormous sort
of magnet? I did Magnetics GCSE. Well,
I failed, but all the same...

FLORENCE
A magnet, with its settings now
increased to 50,000 tesla.

THE DOCTOR
That's a bit strong, isn't it?

FLORENCE
It'll send out a magnetic pulse that
should fry the brainstem of any living
thing within two hundred and fifty
thousand miles. Except for me. Safe
within this room.

(CONTINUED)

53 CONTINUED:

53

THE DOCTOR

But hold on, I did Geography GCSE, and I passed that one, doesn't that distance include the Earth?

FLORENCE

Only the side facing the Moon. The other half will survive. Call it my little gift.

THE DOCTOR

But... you'll have to excuse me, I'm a bit out of my depth, I've spent the past fifteen years working as a postman, hence the bunion, why would you do that?

FLORENCE

With everyone dead, the Judoon ships are mine, to make my escape.

THE DOCTOR

No, but that's weird. You're talking like some sort of alien.

FLORENCE

Quite so.

THE DOCTOR

No!

FLORENCE

Oh yes.

THE DOCTOR

You're joshing me.

FLORENCE

I am not.

THE DOCTOR

I'm talking to an alien? In hospital? What, has this place got an E.T. department?

FLORENCE

It's the perfect hiding place. Blood banks downstairs, for a midnight feast. And all this equipment, ready to arm myself, if the police should come looking.

(CONTINUED)

53 CONTINUED: (2)

53

THE DOCTOR

So... Those rhinos, they're looking for you!

She holds up her hand, the X mark.

FLORENCE

Except I'm hidden.

THE DOCTOR

Oh, right, maybe that's why they're increasing their scans.

FLORENCE

They're doing what?

THE DOCTOR

Big Chief Rhino boy, he said, no sign of Non Human, we must increase our scans up to Setting Two.

FLORENCE

Then I must assimilate again.

THE DOCTOR

What does that mean?

FLORENCE

I must appear to be Human.

THE DOCTOR

Well you're very welcome to come home and meet the wife, she'd be honoured. We can have cake!

FLORENCE

Why would I have cake?

(digs in handbag)

I've got my little straw.

THE DOCTOR

That's nice. Milkshake? I like banana.

Florence closer to him, now, studying him, clever:

FLORENCE

Quite the funny man. And yet, I think, laughing on purpose. At the darkness.

I think it's time you found some peace.

(to the Courier)

Steady him!

The Courier tilts the Doctor's head, exposing his neck.

(CONTINUED)

53 CONTINUED: (3)

53

THE DOCTOR
What are you doing?!

FLORENCE
I'm afraid this is going to hurt. But if it's any consolation, the dead don't tend to remember.

And she advances, that awful smile, the Doctor helpless.

CUT TO:

54 INT. WARD CORRIDOR B - NIGHT 2 1305

54

An X being drawn on the back of MARTHA's hand.

JUDOON CAPTAIN
Confirm: Human. Traces of facial contact with Non Human.
(to the Judoon)
Continue the search!

As the other Judoon yomp away - in the MRI direction - the Captain hands Martha a sheet of A4.

JUDOON CAPTAIN (CONT'D)
You will need this.

MARTHA
What's that for?

JUDOON CAPTAIN
Compensation.

And he yomps off. Beat, on Martha, stunned by it all. But then she runs, following the Judoon.

CUT TO:

55 INT. MRI ROOM - NIGHT 2 1306

55

WIDE SHOT, FLORENCE at THE DOCTOR'S neck, as he's held fast by the MOTORCYCLE COURIER.

FX: hellish bolts of lightning round them, from the scanner.

CU: FLORENCE wide-eyed, sucking in, with a straw at the Doctor's neck (no blood, just pressing against his skin). And the Doctor's not acting now; he's dying.

CUT TO:

56 INT. CORRIDOR OUTSIDE MRI ROOM - NIGHT 2 1307

56

THE JUDOON charge down the corridor -

Behind them, MARTHA following. But she stops for a second, heaving for breath; it's getting to her. She shakes it off, runs on, determined -

CUT TO:

57 INT. MRI ROOM - NIGHT 2 1307

57

Bam! - the JUDOON kick the door open -

As THE MOTORCYCLE COURIER lets go of THE DOCTOR. And he falls to the ground -

Dead.

FLORENCE just putting her straw away. (All around, the flicker of blue light, the power still building...)

FLORENCE

Now, see what you've done? This poor man just died of fright.

JUDOON CAPTAIN

Scan him!

The Judoon hold out their devices, point them at the Doctor's body, *wip-wip-wip* -

As MARTHA runs into the doorway, held back by a Judoon, but still able to see, as -

JUDOON CAPTAIN (CONT'D)

Confirmation: deceased.

MARTHA

No, but he can't be - let me through, let me see him -

But the Judoon stops her going in.

JUDOON CAPTAIN

Case closed.

MARTHA

(wild, desperate)

But it was her! She killed him, she did it, she murdered him -

(CONTINUED)

57 CONTINUED:

57

JUDOON CAPTAIN

Judoon have no authority over Human
crime.

MARTHA

But she's not Human!

FLORENCE

Oh, but I am, surely? I've been
catalogued.

She holds up her hand, marked with an X.

MARTHA

But she's not, she assimilated -
(suddenly realises)
Wait a minute. You drank his blood?
The Doctor's blood - !

She grabs the device off her Judoon -

And points it at Florence. *Wip-wip-wip* -

FLORENCE

I don't mind, scan all you like.

Weeeeeee!

JUDOON CAPTAIN

Non Human!

FLORENCE

What?!

JUDOON CAPTAIN

Confirm analysis!

All the Judoon hold out devices, *wip-wip-wip-weeeeeee!*
Florence panicking -

FLORENCE

But - that's a mistake, it's got to be,
I'm Human, I'm as Human as they come -

MARTHA

He gave his life so they'd find you.

JUDOON CAPTAIN

Confirm: Plasmavore! Charged with the
crime of murdering the Child Princess of
Padrivole Regency Nine -

(CONTINUED)

57 CONTINUED: (2)

57

FLORENCE

And she deserved it! Those pink cheeks and blonde curls, and that simpering voice, oh, she was begging for the bite of a Plasmavore!

JUDOON CAPTAIN

Then you confess?

FLORENCE

Confess? I'm proud of it! Slab, stop them - !

The Motorcycle Courier steps forward -

FX: in one shot, a JUDOON fires and the Courier burns with red light, vanishes -

- but Florence is running, into the booth -

JUDOON CAPTAIN

Verdict: guilty. Sentence: execution!

All the Judoon lumber into the room, formally raise guns, a firing squad, facing the glass of the booth -

Florence is jamming two circuits together, vicious -

FLORENCE

Enjoy your victory, Judoon. Cos you're going to burn with me! Burn in Hell.

FX: ALL the JUDOON GUNS fire, boiling streams of red -

FX: a hole in the window melts like wax, the beams blistering right through -

FX: FLORENCE wrapped in red light, and she burns away into nothing, screaming her last.

The Judoon lower their guns - and as they do so, Martha runs into the room, to the Doctor, distraught -

JUDOON CAPTAIN

Case closed.

FX: another arc of lightning across the room, and the 'tunnel' of the scanner is now becoming a hollow light-storm, spitting power -

MARTHA

But what did she mean, burn with me?
(MORE)

(CONTINUED)

57 CONTINUED: (3)

57

MARTHA (CONT'D)

The scanner shouldn't be doing that,
she's done something -

The Judoon Captain *wips* the scanner with his device -

JUDOON CAPTAIN

Scans detect lethal acceleration of mono-
magnetic pulse.

MARTHA

Well do something, stop it!

JUDOON CAPTAIN

Our jurisdiction has ended. Judoon will
evacuate.

MARTHA

What?! But you can't just leave it!
What's it gonna do?

JUDOON CAPTAIN

(on a comms device)

All units! Withdraw!

CUT TO:

58 INT. STAIRWELL - NIGHT 2 1310

58

JUDOON yomp down, as fast as they can -

CUT TO:

59 INT. HOSPITAL FOYER - NIGHT 2 1310

59

JUDOON yomp out (NB, not facing doors, no FX, just the
sound of the membrane *vwop!*)

PEOPLE huddled, staring, bewildered; and now, exhausted,
clinging to their masks, the oxygen tanks beginning to
run out. MORGESTERN, feeble:

MORGESTERN

But what about the air? We're running
out of air...

Judoon ignore him, march onwards.

CUT TO:

60 INT. CORRIDOR OUTSIDE MRI ROOM - NIGHT 2 - 1311

60

JUDOON yomp out in a line, heading down the corridor -

(CONTINUED)

60 CONTINUED:

60

MARTHA in the MRI doorway, yells after them -

MARTHA

You can't just go! That thing's gonna explode, and it's your fault!

But they stomp away regardless, gone.

For a second, Martha's dizzy - the air running out - but she recovers, determined, runs back into the MRI room -

CUT TO:

61 INT. MRI ROOM - NIGHT 2 - CONTINUOUS

61

FX: lightning in the scanner-tunnel, wild now -

CU the COMPUTER SCREEN - the words MAGNETIC OVERLOAD
flashing up -

*

*

MARTHA runs to THE DOCTOR, muttering, frantic -

MARTHA

C'mon, c'mon, c'mon -

And she kneels beside him; she gets to work. She applies CPR, breathes into his mouth, then pumps his chest, one, two, three, gives him mouth-to-mouth again, pumps his chest. Desperate, but clever, in control.

And this is so real; just a medical student trying to bring a man back to life, the sheer physical urgency of it.

And then she remembers!

MARTHA (CONT'D)

Two hearts!

She pumps the left side of his chest, one, two, three. Then the right side, one, two, three. Mouth to mouth. Left side, one, two, three, right side, one, two, three.

FX: WIDE SHOT, blue lightning crackling from the scanner around Martha and her patient.

Martha getting more desperate, flushed, exhausted - the air's getting thin, but doesn't think of herself; nothing will stop her saving this man.

CU OXYGEN TANK, with an old-fashioned circular dial, clearly labelled OXYGEN. The needle on the dial lowering, going further and further into the red...

*

(CONTINUED)

61 CONTINUED:

61

Close on her. Working, working, working. Saving his life.

MARTHA's running out of air - CU on her as she lifts her head up for a second, struggling, her breathing shallow - but she keeps going, manages to take one more long, deep breath in, to give to the Doctor, lowers her head down again -

*
*
*
*
*

And then...

The Doctor breathes in. Eyes flicker open. Not magically reviving; again, it's real, he's in pain, dazed.

MARTHA (CONT'D)

The scanner... She did something...

But she's failing, slumps to the floor.

Reverse positions; he summons his strength, hauls himself up and round, so he's looking over her.

MARTHA (CONT'D)

The air... I gave you the last.

And she falls unconscious.

The Doctor's blinking, trying to shake it off, looks round:

FX: the MRI scanner is now screaming with electricity.

CUT TO:

61A INT. WARD CORRIDOR B - NIGHT 2 1313

61A

PRAC Flickering blue light all around. Despite the oxygen masks, most PEOPLE unconscious, those few awake - including JULIA, slumped on the floor - looking round in despair:

FX: BOLTS OF BLUE LIGHTING zig-zagging up and down the corridor, the whole place alive with electricity -

CUT TO:

61B EXT. FX SHOT

61B

FX: WIDE SHOT of the HOSPITAL, deadly BLUE LIGHTNING zig-zagging all around the building, making the surface of

(CONTINUED)

61B CONTINUED:

61B

the air-bubble visible, all the bolts contained within the membrane, like a storm in a bottle-

CUT TO:

61C INT. MRI ROOM - NIGHT 1314

61C

FX: INSANE LIGHTNING ripping across the room as the Doctor - still in pain - uses every last reserve of energy to haul himself into the booth, MARTHA unconscious -

PRAC BLUE FLICKERING all around -

He looks at the cannibalised circuitry, reaches for his pocket - realises -

THE DOCTOR

The sonic!

He grabs a messy handful of wires and circuit boxes. In amongst the many: one thick red wire, one thick blue. But he's still dazed, head swimming:

THE DOCTOR (CONT'D)

Red or blue...?.. red or blue...

Noise screaming now, the Doctor looks across:

FX: the tunnel now ferocious, blinding lightning -

THE DOCTOR (CONT'D)

...ohh, blue.

(beat)

No!

And he rips out the red wire -

FX: the tunnel dies, light flickers away.

And the room is normal.

The Doctor breathing hard, recovering, relieved.

CUT TO:

62 INT. WARD CORRIDOR B - NIGHT 2 1320

62

PEOPLE slumped everywhere, including JULIA. Her eyes just closing, everyone else unconscious, oxygen masks just lying at their sides, the tanks now empty. And through this, THE DOCTOR - breathing hard, face pale, but never stopping - carries the unconscious MARTHA JONES.

CUT TO:

63 INT. MALE WARD - NIGHT 2 1322

63

Ward empty, as THE DOCTOR carries MARTHA in, and he makes it over to the window. His POV:

FX: in the distance, the JUDOON SHIPS are leaving, rising gently upwards.

THE DOCTOR

Come on. Please. Please...

All he can do is hope. And then...

FX: flash of lightning, travelling down, outside the window -

And then rain hits the window. Steady, constant rain. And the Doctor's smiling.

THE DOCTOR (CONT'D)

It's raining, Martha. It's raining on the Moon.

FX: the Doctor & Martha thrown into stark silhouette as the entire window blazes a bright, blinding white -

CUT TO:

64 EXT. HOSPITAL - DAY 2 1323

64

TISH, POLICE and CROWD throwing their hands up, caught in the glare of a blinding white PRAC LIGHT.

But as the light fades, and they lower their arms...

CUT TO REVERSE: and there's the Hospital, plain as day.

CUT TO:

65 EXT. HOSPITAL - DAY 2 1400

65

Organised chaos. AMBULANCES & POLICE CARS, PEOPLE passing to and fro f/g & b/g, some PATIENTS being carried on stretchers by PARAMEDICS, some in wheelchairs. A lot of them being given oxygen.

JULIA, recovered, runs to a friend, hugs her.

MARTHA just sitting on the back step of an ambulance, dazed. A paramedic gives her the all clear, Martha walks away...

She passes MORGESTERN, with POLICE.

(CONTINUED)

65 CONTINUED:

65

MORGENSTERN

...I was like an ambassador, I represented the Human Race, I told them, you can't do this, I said...

Martha hears her name being called, sees -

TISH is forcing her way past a crowd barrier -

Martha smiling, but at the same time, looking around:

HER POV: a good distance away, past the crowd barriers, THE DOCTOR, walking towards a wooden blue box. He sees her, waves, though keeps walking -

Martha distracted as Tish collides with her, huge hug -

TISH

Oh my God, I thought you were dead, what happened? It was so weird! Cos the police wouldn't say, they didn't have a clue, and I tried phoning, Mum's on her way but she can't get through, they've closed off the roads, there's thousands of people trying to get in, the whole city's come to a halt, and Dad phoned, cos it's on the news and everything, he was crying, oh my God, I've been a mess, but what happened, I mean what *really* happened, where were you?

Under this, far-off, the noise of ancient engines, grinding.

Martha looks round again.

The Doctor, and the box, have gone.

Tish's voice just fading away in b/g; hold on Martha, a good long time, looking towards the empty space, feeling somehow alone, in the middle of all these people.

CUT TO:

65A INT. MARTHA'S FLAT - NIGHT 2 1930

65A

Nice, small flat. The usual, ordinary mess, clothes scattered about (just as they'll be in ep.6). MARTHA's in a dressing gown, towel round her hair. She's in front of a mirror, just rubbing moisturiser into her face, arms, all as normal.

(CONTINUED)

65A CONTINUED:

65A

In b/g, a RADIO VOICE is talking about today's events at the Hospital.

Martha pauses. Looking at her reflection, drifting off; still playing it all through her mind. Still amazed. Still thinking of the Doctor.

Hold on her.

CUT TO:

66 EXT. CITY PUB - NIGHT 2 2040

66

Panning down from the night sky. A city centre pub, not too smart, not too rough. A banner outside, 'HAPPY BIRTHDAY LEO.' And the doors fly open -

ANNALISE comes storming out, followed by CLIVE, followed by FRANCINE in the middle of a blazing row -

ANNALISE

I am not staying in there to be insulted!

CLIVE

She didn't mean it sweetheart, she was just saying you look healthy -

FRANCINE

No I did not, I said orange!

ANNALISE

Clive, that woman is disrespecting me! She's never liked me!

FRANCINE

Oh, can't think why, after you stole my husband!

ANNALISE

I was seduced! I'm entirely innocent, tell her, babes!

FRANCINE

And then, she has a go at Martha, practically accused her of making the whole thing up -

During this, MARTHA, TISH & LEO following them out -

MARTHA

Mum, I don't mind, just leave it -

(CONTINUED)

66 CONTINUED:

66

ANNALISE

Oh, 'I've been to the Moon!', as if -
they were drugged, it said so on the
News!

FRANCINE

Since when did you watch the News? You
can't handle Quizmania!

ANNALISE

Make her apologise!

TISH

Annalise started it, she
did, I heard her -

CLIVE

I can't make her do
anything!

LEO

Tish, don't make it worse -

FRANCINE

You make me suffer,
you're an expert in
that!

TISH

Come off it, Leo, what did
she buy you? Soap! A 75
pence soap!

Splitting up now, Annalise storming off one way, Clive
following, Leo following them - Francine storming off the
other way, Tish following her -

ANNALISE

I'm never talking to
your family again!

FRANCINE

Have a nice party, Clive!
Go on, cavort with your
little piece, make a fool of
yourself, God knows you've
been doing it for twenty
five years, why stop now?

CLIVE

Annalise, don't you
dare! I'm putting my
foot down! This is me,
putting my foot down!

TISH

Oh Mum, don't, I asked the
DJ and he's playing that
song later, he's playing
Popcorn, like we did when we
were little, don't go...

LEO

Let her go, Dad, we
don't need her, come
back inside, come on...

Scattering into the night, with Martha left in the
doorway, exhausted, forgotten.

But then smiling. Because across the road...

THE DOCTOR. He steps back into a nearby alley, in
darkness.

Martha runs across the road -

CUT TO:

67 EXT. ALLEYWAY - NIGHT 2 - CONTINUOUS

67

MARTHA runs into the alleyway -

And there's THE DOCTOR, leaning on the tall blue box.

Pause between them. Almost embarrassed. Then:

MARTHA

I went to the Moon today.

THE DOCTOR

Bit more peaceful than down here.

MARTHA

You never even told me who you are

THE DOCTOR

The Doctor.

MARTHA

But what sort of species? And it's not
every day I get to ask that.

THE DOCTOR

I'm a Time Lord.

MARTHA

Right. Not pompous at all, then.

He laughs, gets out a new, identical sonic screwdriver.

THE DOCTOR

I just thought... Since you saved my
life, and I've got a brand new sonic
screwdriver which needs road-testing...
You might fancy a trip.

MARTHA

What? Into space? But... I can't,
I've got exams, I've got things to do,
I've got to go into town first thing and
pay the rent, and I've got my family
going mad -

She looks back round, hearing:

TISH OOV

I'm gonna get you, Annalise!!!

Martha turns back to the Doctor, with a smile.

MARTHA

Then again...

(CONTINUED)

67 CONTINUED:

67

THE DOCTOR

If it helps... I can travel in time, as well.

MARTHA

Get out of here.

THE DOCTOR

I can!

MARTHA

Oh come on. That's going too far.

THE DOCTOR

I'll prove it.

And he disappears into the box -

FX: the grind of engines, and it disappears.

Martha gobsmacked. She walks forward, into the empty space, holding out her hands, like it's an illusion.

Then she hears the engines again, darts back, in case she gets crushed -

FX: the box rematerialises.

And the Doctor steps out, brandishing his loose tie.

THE DOCTOR (CONT'D)

Told you!

MARTHA

No, but... That was this morning, but... Did you just...? Oh my God! You can travel in time! But hold on, if you could see me this morning, why didn't you tell me not to go to work?!

THE DOCTOR

Crossing into established events, strictly forbidden. Except for cheap tricks.

MARTHA

And that's your spaceship?

THE DOCTOR

It's called the Tardis. Time And Relative Dimensions In Space.

(CONTINUED)

67 CONTINUED: (2)

67

MARTHA

Your spaceship is made of wood? But there's not much room, we'd be a bit... intimate.

THE DOCTOR

Take a look.

He stands aside, to let her in. She walks forward...

CONTINUED, INTERCUT WITH:

68 INT. TARDIS - NIGHT 2 - CONTINUOUS

68

MARTHA steps inside...

And boggles. Stares up, round, at the magnificent sight.

WIDE SHOT, Martha on the ramp, THE DOCTOR beside her -

MARTHA

No, no, no...

She runs back out again -

CUT TO ALLEYWAY. She looks round the edges of the Tardis - she actually touches it, trying to take it all in.

MARTHA (CONT'D)

But it's just a box... But it's huge!
How does it do that? It's wood! It's like a box with that room just.... crammed in!

During this, cut to the Doctor, INT TARDIS, rolling his eyes, a bit 'blah blah blah.'

Martha steps back in -

MARTHA (CONT'D)

It's bigger on the inside!

THE DOCTOR

Is it? I hadn't noticed.

And he runs to the console, full of energy, stabbing buttons, Martha following, cautious, up the ramp -

MARTHA

...but... Is there a crew? Like, the navigator and stuff, where's everyone else?

(CONTINUED)

68 CONTINUED:

68

THE DOCTOR

It's just me.

MARTHA

All on your own?

THE DOCTOR

Well, sometimes I have... guests. I mean, sort of friends, travelling alongside me. I had, there was, um, recently, friend of mine. Rose, her name was Rose, and, um... We were together, and... anyway.

MARTHA

Where is she now?

THE DOCTOR

With her family. Happy! She's fine, she's... Not that you're replacing her!

MARTHA

Never said I was.

THE DOCTOR

Just, one trip. To say thanks, you get one trip, then back home, I'd rather be on my own.

MARTHA

(cheeky, smiling)

You're the one who kissed me.

THE DOCTOR

That was a genetic transfer!

MARTHA

And if you will wear a tight suit.

THE DOCTOR

Now, don't.

MARTHA

And then travel all the way across the universe to ask me on a date.

THE DOCTOR

Stop it!

MARTHA

For the record, I'm not remotely interested. I only go for Humans.

(CONTINUED)

68 CONTINUED: (2)

68

THE DOCTOR

Good! Now then, let's have a look -

He runs round the console, his back to her, and on Martha, for a second; looking at him, deflated, sighs; damn!

THE DOCTOR (CONT'D)

Close down the Gravitic Anomalyser.
Fire up the Helmic Regulator. And finally... the handbrake!

(to Martha)

Ready?

MARTHA

No!

He takes hold of a big console lever, grinning:

THE DOCTOR

And off we go!

Slams the lever -

The whole room shakes, a violent jolt, Martha thrown, holds on to the console for dear life -

MARTHA

Blimey! It's a bit bumpy!

THE DOCTOR

(reaches across)

Welcome aboard, Miss Jones.

Still holding on, she shakes his hand, across the console.

MARTHA

My pleasure, Mr Smith.

And the Doctor gives the biggest smile, slams switches, throws levers, in his element. Martha loving it.

CUT TO:

69 FX SHOT

69

The Tardis hurtles on its way, through the blue vortex, to destinations unknown.

END OF EPISODE ONE