

DOCTOR WHO 3

Episode 9

By

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BLUE REVISIONS

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1 INT. DANCE HALL/EXT. DANCE HALL - NIGHT 11

1

MARTHA and JOAN, held at gunpoint -

But hidden away, behind some ONLOOKERS, TIM hears...

VOICES

...escape...

And spellbound, he opens the watch - PRAC LIGHT -

Fast - BAINES is suddenly filled with the scent,
intoxicated, lifts his head up (not specifically looking
at Tim, more overwhelmed) -

BAINES

- it's him - !

- fast - JENNY lifts her head, sniffs deep -

- fast - the LITTLE GIRL - lifts her head, sniffs deep -

- and CLARK too, sniffs, hisses -

- in that second, MARTHA grabs hold of Jenny. Twists her
round, so that Martha's standing behind Jenny, gripping
on to her by her hair, holding the gun, pointing it at
Baines -

MARTHA

All right! One more move and I shoot -

- and Tim shuts the watch, fast, shocked - the Family not
seeing him, turning to Martha -

BAINES

Oh, the maid is full of fire!

MARTHA

And you can shut up - !

She fires the gun -

FX: BOLT across the room - Martha aiming into empty
space, SMALL PRAC EXPLOSION on the wall where the bolt
hits - But it's enough to get the Family's attention.

CLARK

Be careful, Son of Mine. All of this
was done for you, to live forever, don't
get yourself hurt.

Baines points his gun at Martha & Jenny.

BAINES

I could shoot you down.

(CONTINUED)

1 CONTINUED:

1

MARTHA

Try it. We'll die together.

BAINES

Would you really pull the trigger? You look too scared.

MARTHA

Yeah, scared, and holding a gun, good combination! D'you want to risk it?

And Baines lowers his gun.

MARTHA (CONT'D)

Doctor, get everyone out, there's a door at the side, over there, go on, do it - Mr Smith, I mean you!

SMITH

But I don't.. I'm not...

JOAN

Do as she says - everyone! Out! Now!

And that works - panic, action - everyone runs for the side door - on Martha, desperate, holding Jenny and the gun as people blur past her - Joan taking charge -

JOAN (CONT'D)

- Mr Jackson, don't argue, they're madmen, that's all we need to know - Come on! And you, Susan, Miss Cooper, outside, all of you, out!

CUT TO:

2 EXT. DANCE HALL - NIGHT 11

2

PEOPLE running from the Dance Hall - once outside, some screaming - figures running off into the darkness, panicking -

CUT TO:

3 INT. DANCE HALL - NIGHT 11

3

Last PEOPLE running out, SMITH & JOAN holding back, Smith just staring. But he comes to his senses, seeing TIM -

SMITH

Latimer, come on, move yourself, boy, get back to the school, quickly -

And Tim runs out -

MARTHA's still holding on to JENNY - to Smith -

(CONTINUED)

3 CONTINUED:

3

MARTHA

And you, get out, just shift -

SMITH

But what about you - ?

MARTHA

Mr Smith, I think you should escort your lady friend to safety, don't you?

Smith torn... Then he takes Joan's hand, they run out -

CUT TO:

4 EXT. DANCE HALL - NIGHT 11

4

PEOPLE still scattering in all directions, b/g - TIM, standing, looking back at the Dance Hall, scared, as SMITH & JOAN run out - Smith going to him, calling across -

SMITH

Mr Hicks, warn the village, get everyone out! Latimer, get back to the school, tell the Headmaster not to allow -

But he's taking Tim by the arm, Tim pulls away, terrified -

TIM

Don't touch me! You're as bad as them!

And Tim runs away, into the night (towards the school) -

CUT TO:

5 INT. DANCE HALL - NIGHT 11

5

MARTHA shoves JENNY to one side. Backs away slowly, carefully, towards the side door, but still looking at the Family, pointing the gun, so scared. BAINES, CLARK, LITTLE GIRL more confident now, sneering, Jenny joining them.

MARTHA

Don't try anything... I'm warning you... or Sonny Boy gets it...

BAINES

She's almost brave, this one.

JENNY

I should have taken her form. Much more fun. So much spirit.

MARTHA

...what happened to Jenny? Is she gone?

(CONTINUED)

5 CONTINUED:

5

JENNY

She is consumed. Her body's mine.

MARTHA

D'you mean she's dead?

JENNY

Oh yes! And she went with precious little dignity. All that screaming!

But the Family have been holding Martha's eyeline, so she doesn't see -

A SCARECROW rearing up, right behind her - grabs her -

BAINES

Get the gun!

The scarecrow grapples for the gun - gets it - allowing Martha to twist round -

- and she legs it out of the door -

CUT TO:

6 EXT. DANCE HALL - NIGHT 11

6

- MARTHA comes running out - SMITH & JOAN standing, dazed, other VILLAGERS way off in b/g, staring, lost -

MARTHA

Don't just stand there! Move!! God, you're rubbish as a human, come on!!

- and she's running - Smith and Joan follow -

CUT TO:

7 EXT. COUNTRY LANE - NIGHT 11

7

TIM's running, so scared. In the distance, he hears the sound of the alien laser, firing - he runs on -

CUT TO:

8 EXT. VILLAGE - NIGHT 11

8

SMITH, JOAN & MARTHA, running, then pausing. The sound of distant gunfire behind them. Martha exhausted, but:

MARTHA

...now d'you believe me?

SMITH

(furious)

I know what I saw. Your connivance!

(MORE)

(CONTINUED)

8 CONTINUED:

8

SMITH (CONT'D)

You're in league with them. The same tricks, the same language, the same fantastic stories!

MARTHA

Oh, and what about guns that can make people disappear? Was that a story? Or did that just happen, right in front of you?

JOAN

I think perhaps you should listen to her, John.

SMITH

You can't believe her!

JOAN

I don't know, but... Those people were certainly inhuman. They killed Mr Chambers, right in front of us. They... *dissolved* him.

MARTHA

(quieter)

This whole life of yours. It's made up. *That's* the fantasy. All we need to do is find that fobwatch, then we can turn you back.

JOAN

Into what?

MARTHA

The Doctor.

JOAN

And what would he do?

MARTHA

Save us.

SMITH

Why, what's so special about him? Is he better than me? He'd stop people from dying, is that it?

MARTHA

Yes.

SMITH

Then the death of Mr Chambers is all my fault?

Terrible silence.

(CONTINUED)

8 CONTINUED: (2)

8

Then Smith, quiet, bitter, turns, strides away, fast.

Beat, then Joan & Martha follow.

CUT TO:

9 EXT. DANCE HALL - NIGHT 11

9

BAINES, CLARK, JENNY & LITTLE GIRL outside the Dance Hall, a grouping of SCARECROWS behind them - the Family enjoying being out in the open, now - as Baines fires, twice -

FX: TWO random LASER BOLTS shoots from the gun -

(No reverse of FX shot, just -) CUT TO VILLAGERS, in the distance, running, screaming into the night -

BAINES

(loving it)

Go on then, all of you, run! Oh, this is super! We've been hiding for too long, this is *sport*!

JENNY

I can smell the schoolteacher, he's gone back to his academy.

CLARK

But we detected his essence, separate from the man, how is that?

LITTLE GIRL

That servant, Martha. She knew all about it.

BAINES

And what do we know about her?

Jenny closes her eyes; concentrates; on CU, faintly, the PRAC GREEN LIGHT washes over her.

JENNY

This body has traces of memory... Was once her friend. Martha would go walking. Every day... To the west. And she'd never take company.

(light fades, eyes open)

Husband of Mine. Follow the maid's scent, go to the west. Find out what she was keeping secret.

CLARK

Soldiers!

(CONTINUED)

9 CONTINUED:

9

Two scarecrows lollop after him, as he heads off -

BAINES
As for you, Mother of Mine.
(takes her arm, like a
gentleman)
Let's go to school.

And they walk off.

CUT TO WIDER, Mother, Son, then the Little Girl and their
escort of deranged scarecrows, like some awful carnival,
heading off...

CUT TO:

10 EXT. SCHOOL - NIGHT 11

10

SMITH, JOAN & MARTHA run towards the school -

CUT TO:

11 INT. SCHOOL ENTRANCE HALL - NIGHT 11

11

SMITH runs in - goes to a hand-held school bell. And
starts to ring, it, furiously - MARTHA & JOAN following -

MARTHA
What are you doing?!

SMITH
Maybe one man can't fight them. But
this school teaches us to stand
together!
(yells)
Take arms! Take arms!

MARTHA
You can't do that -

SMITH
You want me to fight, don't you?
(yells)
Take arms! Take arms! *Take arms!!*

HUTCHINSON runs in, dishevelled, just shucking on his
blazer -

HUTCHINSON
I say, sir! What's the matter?

SMITH
Enemy at the door, Hutchinson! Enemy at
the door!

(CONTINUED)

11 CONTINUED: 11

And he keeps ringing, ringing, ringing, wild, the strident metal clang of the bell -

CUT TO:

12 EXT. SCHOOL - NIGHT 11 12

The hand-bell ringing out across the night. The bizarre grouping of BAINES, JENNY & LITTLE GIRL, with SCARECROWS, approaching. Baines delighted:

BAINES

They're sounding the alarms!

JENNY

I wouldn't be so pleased, Son of Mine. These bodies are silly and hot, they can damage and die, that's why we need the Time Lord. But this civilisation teaches its children to kill.

BAINES

Indeed, they'll have guns. Perhaps a little caution... Sister of Mine. You're such a small little thing. Find a way in, spy on them.

And the Little Girl giggles. Skips off towards the side of the school, still clutching her balloon. A strange child, heading off into the night...

CUT TO:

13 INT. ARMOURY - NIGHT 11 13

An armoury - a cupboard of rifles - being opened. HUTCHINSON is in charge, handing out guns -

Fast shots, hard cuts - BOYS grabbing rifles - arming them - Hutchinson a good leader -

Children going to war.

SMITH striding from one to the other, on edge, MARTHA at his side, desperate -

SMITH

Excellent! I want a sentry on every door! Morris, secure the courtyard, Redford, you maintain position over the stableyard, faster now, that's it -

MARTHA

You can't do this - Doctor! Mr Smith! They're just boys! You can't ask them to fight - they don't stand a chance -

Smith stops - right at her -

(CONTINUED)

13 CONTINUED:

13

SMITH

They are cadets, Miss Jones, trained to defend the King and all his citizens and properties -

MARTHA

But this is *insane*, they're just *kids* -

ROCASTLE

What in thunder's name is this?!

Bellowed, with all of a Headmaster's authority, to bring everyone to a halt. Boys stand to attention. Silence.

ROCASTLE strides into the Hall, with PHILLIPS & A TEACHER.

ROCASTLE (CONT'D)

Before I devise an excellent and endless series of punishments for each and every one of you, could someone explain, very simply, and immediately, what exactly is going on?

SMITH

Headmaster. I have to report. The school is under attack.

ROCASTLE

(thinks he's mad)

Really? Is that so? Perhaps we should have a word, in private -

SMITH

I promise you, I was in the village, with Matron, and... it's Baines, sir, Jeremy Baines, and Mr Clark, from Oakham Farm, they've gone mad, sir, they've got guns, they've already murdered people in the village, I saw it happen -

ROCASTLE

Matron? Is that so?

JOAN

I'm afraid it's true.

ROCASTLE

Murder? On our own soil?

JOAN

I saw it, yes.

ROCASTLE

Then perhaps you did well, Mr Smith.

(MORE)

(CONTINUED)

13 CONTINUED: (2)

13

ROCASTLE (CONT'D)
But what makes you think the danger's
coming here?

SMITH
(hard to explain)
...they said, uh...

JOAN
Baines threatened Mr Smith, sir. Said
he'd follow him. We don't know why.
It's madness, sir.

ROCASTLE
Very well. You boys, remain on guard.
Mr Snell, telephone the police -

The teacher runs off -

ROCASTLE (CONT'D)
And Mr Phillips, with me. We shall
investigate.

He's heading for the door -

MARTHA
No, but it's not safe out there -

ROCASTLE
Mr Smith. It seems your favourite
servant is giving me advice. You will
control her, sir.

Rocastle and Phillips head out.

CUT TO Martha -

MARTHA
Gotta find that watch -

And she runs off -

Joan torn - but she follows -

CUT TO:

14 INT. SCHOOL CORRIDOR - NIGHT 11

14

MARTHA, then JOAN run along -

Passing, but not seeing, TIM. Huddled in a dark corner.
Clutching the watch. Scared, shivering, holding on
tight.

CUT TO:

15 INT. SCHOOL CORRIDOR #2 - NIGHT 11

15

If possible, a small door eases open; or just appearing out of the shadows... the LITTLE GIRL. With balloon.

WIDE SHOT, a long, empty corridor. And the Little Girl skips along, staying in the dark.

CUT TO:

16 EXT. SCHOOL - NIGHT 11

16

ROCASTLE and PHILLIPS walk out of the school.

Facing them: BAINES & JENNY and ALL THE SCARECROWS.

INTERCUT WITH: a good distance back, BOYS at the windows, watching. Amongst them: SMITH. A helpless spectator.

ROCASTLE

So. Baines. And one of the cleaning staff, there's always a woman involved. Am I to gather some practical joke has got out of hand..?

BAINES

Headmaster, sir! Good evening, sir! Come to give me a caning, sir, would you like that, sir?

ROCASTLE

Keep a civil tongue, boy -

PHILLIPS

Now come on, everyone, I suspect alcohol's played its part in this, let's all just calm down. Gads, it's freezing out here! And who are these friends of yours, Baines? In fancy dress?

BAINES

D'you like them, Mr Phillips? I made them myself, sir! I'm ever so good at science, sir! Look -

During this he's sauntered over to a SCARECROW -

And now yanks at his arm. Which comes off! Nothing but straw stuffing inside. Baines throws the arm at Rocastle & Phillips; Rocastle wise enough to be disturbed, now.

BAINES (CONT'D)

S'called molecular fringe animation, sir! Fashioned in the shape of straw men. My own private army, s'ever so good, sir!

(CONTINUED)

16 CONTINUED:

16

ROCASTLE

(quieter)

Baines, step apart from this company and come inside with me...

BAINES

No sir, you sir, you, will send out Mr John Smith. That's all we want, Mr John Smith and whatever he's done with his Time Lord consciousness, then we're happy to leave you alone.

ROCASTLE

...you speak with someone else's voice, Baines. Who would that be?

BAINES

We are the Family of Blood.

ROCASTLE

Mr Smith said there had been deaths.

BAINES

Yes sir! And they were good, sir!

ROCASTLE

I warn you. This school is armed.

BAINES

All your little tin soldiers! But tell me... will they thank you?

ROCASTLE

I don't understand.

Baines strolls closer, careful, sly; almost hypnotic.

BAINES

What do you know of history, sir? What d'you know of next year?

ROCASTLE

You're not making sense.

BAINES

1914, sir. Because the Family has travelled far and wide, looking for Mr Smith, and ohh, the things we've seen.

(closer)

War is coming, sir. In foreign fields. A war of the whole wide world, with all of your boys falling in the mud. Do you think they will thank the man who taught them this was glorious?

(CONTINUED)

16 CONTINUED: (2)

16

Rocastle's quiet, furious, Baines sauntering back to Jenny.

ROCASTLE

Don't you forget, boy. I've been a soldier. I was in South Africa. I've used my dead mates as sandbags and fought with the butt of my rifle when the bullets ran out, and I would go back there tomorrow for King and Country -

BAINES

Oh, etcetera -

And he just turns round and fires -

FX: BOLT from the gun -

FX: - hits Phillips, who screams, disappears.

Rocastle shattered, now, truly out of his depth -

ROCASTLE

But he's..? How did you..?

BAINES

Run away, Headmaster. Run back to the school. And *send us Mr Smith!!*

Said, pointing the gun at Rocastle - who can't help it, he breaks into a run, terrified, helpless - back to the school -

Baines and Jenny really *laughing* at him, even applauding, the scarecrows shuddering with them, in imitation.

CUT TO:

17 INT. ARMOURY - NIGHT 11

17

ROCASTLE runs in. Slams the door. Leans on it. Ashamed to be scared in front of the BOYS, all facing him. The TEACHER has returned, stands with SMITH.

ROCASTLE

Mr. Phillips, the Bursar, has been murdered. Mr Smith. Can you tell me why?

SMITH

Honestly, sir, I've no idea.
(of the teacher)
And the telephone line's been disconnected. We're on our own.

(CONTINUED)

17 CONTINUED:

17

ROCASTLE

If we have to make a fight of it, then
make a fight we shall.

(more vigour)

Hutchinson! We'll form a barricade
within the courtyard! Fortify the
entrances! Build our defences!

Gentlemen, in the name of the King, we
shall stand against them!

CUT TO:

18 EXT. COURTYARD - NIGHT 11

18

BOYS, well drilled, run, scatter across the courtyard
(which has a set of doors as an entrance) -

Building defences. Sandbags being piled up.

Rifles being prepared.

And the Vickers Gun, being carried to the centre of the
courtyard, the centre of their defence. Boys carrying in
the ammunition.

INTERCUT ALL THIS with ROCASTLE, centre, yelling out:

ROCASTLE

Sandbags along the north and west!
Williams, you take charge! Pemberton,
load the spare magazines with bullets!
Ashington, we need water for the Vickers
Gun, see to it! Faster, all of you!

ALSO INTERCUT - all overlapping - with SMITH, yelling:

SMITH

Remember your training.
Take the magazine cut-off out! Lockley,
when firing commences, you're in charge
of the gathering, Thwaites, you keep the
new magazines coming, stand to the left,
remember -

Though as Smith shouts, his voice becomes less and less
certain. Looking around him. Boys going to war.

CUT TO a window, inside, unseen: the LITTLE GIRL watches.

CUT TO:

19 INT. SCHOOL CORRIDOR - NIGHT 11

19

HUTCHINSON & BOYS running along - long, echoing corridors
at night - Hutchinson calling out -

(CONTINUED)

19 CONTINUED:

19

HUTCHINSON
Barricade the kitchens, and secure the
passageway to the stables -

But he stops - boys run on - seeing -

Hidden in the shadows, TIM, crouched on the floor.

HUTCHINSON (CONT'D)
You little coward...

He grabs hold of him, pulls him out.

HUTCHINSON (CONT'D)
You'll do your duty, Latimer. With the
rest of us!

And he hauls him back down the corridor -

CUT TO:

20 INT. SCHOOL SMITH'S STUDY - NIGHT 11

20

Already ransacked by the Family, now with MARTHA rooting
through stuff, searching, frantic. JOAN standing back,
watching; she's holding the journal...

MARTHA
I know it sounds mad! But when the
Doctor became human, he took the alien
part of himself, and stored it inside
the watch - I mean, it's not really a
watch, it just looks like a watch -

JOAN
And 'alien' means...? Not from abroad, I
take it?

Martha stops. More gentle:

MARTHA
I'm sorry, but... The man you call John
Smith. He was born on another world.

JOAN
A different *species*?

MARTHA
Yeah.

JOAN
Then tell me.
(of the journal)
In this fairy tale... who are you?

(CONTINUED)

20 CONTINUED:

20

MARTHA

Just a friend, I'm not... I mean, you haven't got a rival! Much as I might... I'm just his friend.

JOAN

And... human, I take it?

MARTHA

Human, don't worry!

(resumes searching)

And more than that, I don't just follow him around, I'm training to be a doctor - not an alien Doctor, a proper doctor, doctor of medicine.

JOAN

Well that's certainly nonsense. Women might train as doctors, but hardly the skivvy. And hardly one of your colour -

MARTHA

Oh d'you think?

She faces Joan, smiling, smart, holds up her own hand -

MARTHA (CONT'D)

Bones of the hand. Carpal bones, proximal row, scaphoid, lunate, triquetral, pisiform, distal row, trapezium, trapezoid, capitate, hamate, then the metacarpal bones, extending into three distinct phalanges, proximal, middle and distal -

JOAN

You read that in a book -

MARTHA

Yes! To pass my exams!

(quieter, kind)

Can't you see? All of this is true.

Joan staring; starting to believe.

Then, shouts from off, military commands from Rocastle.

JOAN

...I must go.

MARTHA

But if we find the watch, we can stop them -

(CONTINUED)

20 CONTINUED: (2)

20

JOAN

The boys are going to fight. I might
not be a doctor, but I'm still their
nurse. They need me.

Joan - taking the journal - hurries out, upset.

CUT TO:

21 EXT. SCHOOL - NIGHT 11

21

BAINES, JENNY & SCARECROWS, hearing the military shouts.

BAINES

They've got an army, so have we -
(yells into the night)
Soldiers! *Soooooldiiiiiiiers!*

CUT TO:

22 EXT. COUNTRY LANE - NIGHT 11

22

EIGHT MORE SCARECROWS shamble on their way...

CUT TO:

23 EXT. COUNTRY LANE #2 - NIGHT 11

23

And EIGHT MORE SCARECROWS, lolloping towards the
school...

CUT TO:

24 EXT. FIELD - NIGHT 11

24

EIGHT MORE SCARECROWS, shambling on their mission. An
army gathering...

CUT TO:

25 EXT. SCHOOL - NIGHT 11

25

BAINES & JENNY watching, delighted -

From far off, EIGHT MORE SCARECROWS lurching out of the
night (no multiplication FX; done as cutaways).

BAINES

The Ship's been animating, we've plenty
more Straw Jacks. War comes to England,
a year in advance.

CLARK OOV

Son of Mine, Wife of Mine...

The voice is telepathic. Baines & Jenny automatically
stiffen, close eyes; the GREEN PRAC LIGHT on their faces.

(CONTINUED)

25 CONTINUED:

25

BAINES V/O
Father of Mine, what have you found?

CUT TO:

26 INT. BARN - NIGHT 11

26

CLARK with the GREEN PRAC LIGHT-wash on his face. But his eyes are open, and he's grinning.

CLARK
His Tardis! The Doctor can't escape.

CUT TO THE TARDIS, 2 SCARECROWS at its side, pawing it.

CUT TO:

27 EXT. SCHOOL - NIGHT 11

27

BAINES & JENNY eyes closed, in the PRAC GREEN LIGHT.

BAINES V/O
We have another weapon. You know what to do, Father of Mine...

And the PRAC LIGHT fades, they open their eyes.

BAINES
More soldiers!

And in the distance, from a different direction: MORE SCARECROWS, coming out of the night.

CUT TO:

28 INT. SCHOOL ENTRANCE HALL - NIGHT 11

28

BOYS run through, carrying rifles -

On JOAN. Who's changed into Matron's uniform, just tidying it, nervous; battle dress. But she's been crying; tries to hold it back, as she lays out her medical equipment on a table near a window, hides her distress as SMITH runs in -

SMITH
- you boys, you're with Armitage and Thwaites, they know the drill -

He sees her. Walks towards her.

SMITH (CONT'D)
Joan, it's not safe in here -

JOAN
I'm doing my duty, just as much as you.

(CONTINUED)

28 CONTINUED:

28

SMITH

Perhaps if you moved away from the window. Out of the line of fire. Here...

He helps her to move her stuff, during this. Small smile:

JOAN

Fine evening we've had together.

SMITH

(small smile)

Not quite as planned.

JOAN

Tell me about Nottingham.

SMITH

I'm sorry?

JOAN

That's where you were brought up. Tell me about it.

SMITH

Well... It lies on the River Leen, with its southern boundary following the course of the River Trent, which flows from Stoke to the Humber -

JOAN

No, but that sounds like an encyclopedia. Where did you live?

SMITH

Broadmarsh Street. Adjacent to Hockley Terrace, in the district of Radford Parade -

JOAN

But more than the facts. When you were a child... where did you play? All those secret little places, the dens and hideaways that only a child knows, tell me about them.

Close on Smith, struggling... and he can't. And Joan's scared, close to tears.

JOAN (CONT'D)

Tell me, John. Please tell me.

SMITH

...I won't be tested.

(CONTINUED)

28 CONTINUED: (2)

28

JOAN

Why can't you tell me..?

SMITH

How can you think I'm not real? When I look at you. When I kissed you. Was that a lie?

JOAN

No. No it wasn't, no.

SMITH

But this Doctor, he sounds like some romantic lost prince. Would you rather that? Am I not enough?

JOAN

That's not true. Never.

Shouts from off, Rocastle's commands.

SMITH

I've got to go.

JOAN

Martha was right about one thing, though. Those boys, they're children, and John Smith wouldn't want them to fight - never mind the Doctor, I mean the John Smith I was getting to know. He knows it's wrong. Doesn't he..?

SMITH

...what choice do I have?

And suddenly, he kisses her. More shouts from off. Then they separate, and he can't even look at her, runs away.

CUT TO:

29 INT. SCHOOL SMITH'S STUDY - NIGHT 11

29

MARTHA throws a whole pile of stuff over. Gives a stifled *gahhh!*, furious. Runs out -

CUT TO:

30 INT. COURTYARD - NIGHT 11

30

Lots of action - BOYS running to and fro - TIM with the ammunition, at the Vickers Gun, HUTCHINSON ready to man the gun. He's calling across to BOYS:

HUTCHINSON

Get those bags piled up, filth, they're going to be the difference between life and death for us!

(CONTINUED)

30 CONTINUED:

30

TIM
Not for you and me.

HUTCHINSON
What are you babbling about?

TIM
We go to battle. Together.

CU Tim - CUT TO -

Fast, blurred images, sc.8/46, the Front Line -

CUT BACK TO Tim, staring.

TIM (CONT'D)
We fight alongside. I've seen it. But
not here, not now.

Hutchinson quieter; actually listening to him.

HUTCHINSON
...what's that supposed to mean?

TIM
So that means... You and I both survive
this. But how?

He takes the watch from his pocket.

TIM (CONT'D)
Maybe I saw those things for a reason.
Maybe I was given this... So I could
help...
(leaps up)
I'm sorry -

He runs off back into the school.

HUTCHINSON
Latimer! You filthy coward!

TIM
Oh yes! Every time, sir!

CUT TO:

31 EXT. SCHOOL - NIGHT 11

31

BAINES & JENNY, surrounded by SCARECROWS, hearing -

LITTLE GIRL OOV
Brother of Mine, Mother of Mine...

They lift their heads, close their eyes, PRAC GREEN
LIGHT...

CUT TO:

32 INT. SCHOOL CORRIDOR - NIGHT 11

32

Deserted, except for the LITTLE GIRL, and balloon. She's got eyes closed, face bathed in PRAC GREEN LIGHT.

LITTLE GIRL V/O
There's something. In the air.
Something Time Lord...

BAINES OOV
Find it, Sister of Mine...

PRAC LIGHT fades, Little Girl skips down the corridor...

CUT TO:

33 INT. SCHOOL CORRIDOR #2 - NIGHT 11

33

Deserted, except for TIM. Huddled on the floor, clutching the fobwatch, rocking to and fro, as though willing it to speak, muttering:

TIM
...what do I do, what do I do, what do I do, what do I do..?

VOICES
...beware...

TIM
Beware of what?

VOICES
Her.

Tim looks up. Right down the far end of the corridor - as great a distance as possible - THE LITTLE GIRL. Standing there, staring, holding her balloon.

And she *sniffs*.

Tim scared, but brave, stands. Neither moves, keep the distance between them:

TIM
Keep away.

LITTLE GIRL
Who are you?

TIM
I saw you. At the dance, with that...
Family, you're one of them.

LITTLE GIRL
What are you hiding?

(CONTINUED)

33 CONTINUED:

33

TIM

Nothing.

LITTLE GIRL

What have you got there?

TIM

Nothing.

LITTLE GIRL

Show me. Little boy.

TIM

(brave)

I reckon... Whatever you are, you're still in the shape of a girl. How strong is she, d'you think? Does she really want to see -

(holds up watch)

- *this* - ?!

He's holding it towards her, like a weapon, and he opens it. PRAC WHITE LIGHT from inside -

FAST ZOOM INTO the CU LITTLE GIRL - shocked - seeing -

CUT TO CU the Doctor, as 8/36 - at his strongest - to CAMERA - and even CLOSER, his face, his power - INTERCUT FAST with images from Ep.3.X sc.105, the Doctor as the God of Destruction, surrounded by fire and flame -

SUDDEN CUT BACK TO the Little Girl. Terrified! And she turns and runs -

CUT TO:

34 EXT. SCHOOL - NIGHT 11

34

CU BAINES & JENNY & PRAC GREEN LIGHT - but suddenly *shocked* out of it - light gone - sharing the Little Girl's trauma -

BAINES

Time Lord!

JENNY

Inside the device!

BAINES

Everything he is. Concealed away. In the hands of a schoolboy.

(recovering his
swagger)

But now we know. That's all we need to find, the boy, and the watch, what are we waiting for?!

(MORE)

(CONTINUED)

34 CONTINUED:

34

BAINES (CONT'D)
(yells)
Attaaaaack - !

And the SCARECROWS lurch forward -

CUT TO:

35 EXT. COURTYARD - NIGHT 11

35

BOYS ready, rifles in hand, the Vickers Gun crew centre. NB, BOYS OVER 16 with rifles; just TWO BOYS with rifles are noticeably younger, maybe 12 years old, hoisting their guns up, looking so young. The other younger boys ready to supply ammo. ROCASTLE in command, SMITH beside him.

ROCASTLE
Stand to!
(to Vickers crew)
At post!

The BOYS tense up even further, ready to fire, terrified.

All staring at the doors to the courtyard. As it begins. The thumping, the banging from outside. Trying to break open the doors. Relentless, never stopping, the bang, bang, bang...

Fingers tightening on triggers...

Suddenly - an interior door slams open, MARTHA runs out - goes straight to Smith -

MARTHA
You've got to stop them - they're just boys, you got to get them out -

SMITH
I am not the Doctor!

MARTHA
I don't mean him, I mean John Smith!
You've gotta stop them, you!

ROCASTLE
Mr Smith, I've warned you, remove that insolent girl!

Smith grabs her, fierce, pulls her inside -

MARTHA
- you've got to listen - get off! -
you've just got to listen - !

(CONTINUED)

35 CONTINUED:

35

ROCASTLE
Enemy in front!

All the boys face the doors again. As the bang-bang-banging gets worse... the doors starting to give...

CUT TO:

36 INT. SCHOOL ENTRANCE HALL - NIGHT 11

36

SMITH practically throws MARTHA back inside -

MARTHA
- but if you told those boys to retreat,
they'd do it! I'm begging you, I'm just
begging you, don't do this -

SMITH
(furious, close)
The Doctor, in those stories, he fights,
doesn't he? The great warrior! Well
isn't this him?

And he storms back outside -

CUT TO:

37 EXT. COURTYARD - NIGHT 11

37

The doors, banging, banging -

SMITH runs to his position. Grabs the rifle off ONE OF
THE YOUNG 12 Y/O ARMED BOYS, hisses -

SMITH
Get inside. I said, get in!

The boy runs off, scared -

It's all Smith can do, the token gesture, as he readies
his gun. Takes aim at the doors.

The doors, banging, banging, the crossbar jolting...

ROCASTLE has his hand in the air (not armed himself).

ROCASTLE
Steady... Find the biting point...

Which means, the tension in the trigger just before
firing. Fingers tighten in triggers...

The tension on all the faces...

The crossbar breaks/falls - doors burst open -

The doors burst open -

(CONTINUED)

37 CONTINUED:

37

The doorway filled with twisted SCARECROWS -

ROCASTLE (CONT'D)

Fire!

The boys fire -

- gun after gun after gun -

- Hutchinson fires the Vickers Gun, the rattle of bullets -

Smith makes to fire, but finds he can't. He just can't.
He tries to concentrate against the huge, vast noise.

CUT TO MARTHA & JOAN in a window. Staring, horrified.

SCARECROWS twist and fall -

- flakes of straw fill the air, floating, drifting,
somehow beautiful in the carnage -

As scarecrows fall, more appear in the doorway, charging
on like brainless things -

But the focus isn't on them; it's on those firing:

Smith staring, gun still held up, but...

He looks round. Sees the BOY firing, near him.

The boy is screaming, his face red with rage. And fear.

Slow time now, as Smith looks around the courtyard, all
noises becoming distant, muffled.

Smith sees the faces. Rocastle, yelling.

HUTCHINSON on the Vickers Gun - teeth clenched,
shuddering with the gun's power - the good soldier -

And then, the boys. Some of them are intoxicated by it,
intense, roaring.

Some are fumbling, clumsy in battle, scared.

Some are terrified to the point of tears.

And then the SECOND YOUNGER BOY. Who's holding his gun,
but just crying, helpless, desperate.

And the scarecrows keep on tumbling, twisting, falling,
straw floating all around.

And slowly, Smith lowers his gun...

He doesn't know who he is any more.

And then, cutting across, back into real time -

(CONTINUED)

37 CONTINUED: (2)

37

ROCASTLE (CONT'D)

Cease fire!

A terrible silence.

Nothing of the scarecrows is left, just ripped clothes and piles of straw. Dust and straw in the air, now settling.

And now, all the boys, lowering weapons, look doubtful, dazed. It was a slaughter. What have they done..?

Smith is horrified.

Hutchinson is panting, white, holding it together.

Rocastle slowly walks out towards the remnants of the scarecrows. And even he's dazed.

ROCASTLE (CONT'D)

Just straw. Like he said. Straw.

The news spreads around the boys. Relief, hysteria, some laughing, relieved.

HUTCHINSON

Then no one's dead, sir. We killed...
No one.

A look of relief from Rocastle, also.

There's a noise from outside. Footsteps on gravel -

ROCASTLE

Stand to!

Meaning, get ready to fire again - he runs back to his position - frantic reloading, the click-click-click of weapons - all the BOYS lift their guns again, even those who were upset, still doing their duty.

Footsteps, the open doors full of night, inviting danger...

And then the LITTLE GIRL appears. Skips into the doorway. Holding her balloon. Stands there. Smiling.

Hold; the incredulous boys, pointing their guns at a child. Then, glances all around. What to do..?

Then Rocastle recovers, coming to his senses...

ROCASTLE (CONT'D)

You, child! Get out of the way,
quickly, get into the school, you don't
know who's out there.

(MORE)

(CONTINUED)

37 CONTINUED: (3)

37

ROCASTLE (CONT'D)
(steps forward)
It's the Cartwright girl, isn't it?
Come here, come to me...

But behind him, Martha steps out of the school.
Controlling herself - trying to keep calm; the
courtyard's so tense, it feels like a shout would start
the firing again. Joan follows her out, though stays
back.

MARTHA
Mr Rocastle, please. Don't go near her.

ROCASTLE
You were told to be quiet.

MARTHA
Just listen to me. She's part of it.
Mr Smith..?

SMITH
...she was... She was with Baines, in
the village.

MARTHA
Matron. Tell him.

JOAN
I think... I don't know, I think you
should stay back, Headmaster.

ROCASTLE
She's a girl. She's no more than what,
twelve years old..?
(approaches the girl)
Now you just come with me.

SMITH
I really don't think you should -

ROCASTLE
Mr Smith. I've seen many strange things
this night. But there is no cause on
God's Earth that would allow me to see
this child in the field of battle, sir.

And he's a few feet away from her. Reaches out his hand.

ROCASTLE (CONT'D)
Come with me.

LITTLE GIRL
You're funny.

(CONTINUED)

37 CONTINUED: (4)

37

ROCASTLE

That's right. Now take my hand.

LITTLE GIRL

So funny.

And smiling, she lifts up her gun -

FX: she FIRES A BOLT, and Rocastle disappears, screaming.

The boys look on, shocked.

LITTLE GIRL (CONT'D)

Now who's going to shoot me? Any of
you? Really?

Boys dazed, blinking, no one knows what to do - despite
Rocastle's death, they still can't quite believe what
they saw. All rules are off. And then...

A quiet voice, still keeping it unnaturally calm:

SMITH

Put down your guns.

HUTCHINSON

But sir. The Headmaster...

SMITH

I'll not see this happen. Not any more.
That is an order. Put down your guns.

And one by one - not all together, all disordered - they
lower their guns, put them to the floor. All still
keeping an eye on the Little Girl.

SMITH (CONT'D)

You will retreat. In an orderly
fashion. Back into the school.
Hutchinson, lead the way.

HUTCHINSON

But sir -

SMITH

I said, lead the way -

And BAINES leaps into the courtyard doorway, savage -

BAINES

Go on then, *ruuuuuuuuun* - !

And he fires -

FX: ONE, TWO, THREE BOLTS lancing out -

(CONTINUED)

37 CONTINUED: (5)

37

PRAC EXPLOSION on the wall - but above head height, he's just scaring them -

But it's instant panic - at last the boys are just boys, and they run like kids, terrified, into the school - all a blur - running, stumbling - chaos -

Martha runs to Smith - grabs him -

MARTHA

Come on - !

And she pulls him, they're running -

CUT TO BAINES, laughing, as JENNY joins him, and from behind them, more SCARECROWS run - at their fastest - into the school, in pursuit -

CUT TO:

38 INT. SCHOOL CORRIDOR - NIGHT 11

38

BOYS run, terrified -

Behind them, the SCARECROWS, their shambling run -

CUT TO:

39 INT. STAIRS LEADING TO DORM - NIGHT 11

39

TIM running up the stairs -

CUT TO:

40 INT. SCHOOL CORRIDOR #2 - NIGHT 11

40

SMITH running, with MARTHA & JOAN, but he's still taking care of BOYS, hurrying them through an internal door -

SMITH

Quickly, this way, all of you, out through the garage - !

CUT TO:

41 INT. SCHOOL GARAGE - NIGHT 11

41

An empty, dark space - SMITH, MARTHA, JOAN & BOYS run through, open the door to the outside - and they herd the BOYS out - throughout dialogue, boys whipping through frame -

SMITH

Out you go, quick as you can -

MARTHA

- don't go to the village, it's not safe -

(CONTINUED)

41 CONTINUED:

41

SMITH
- go to the railway station at Market
Cross, it's only two miles across
country - and you, ladies -

JOAN
Not till we've got the boys out -

CUT TO:

42 INT. SCHOOL ENTRANCE HALL - NIGHT 11

42

The LITTLE GIRL stands there - as SCARECROWS hold
captured BOYS as prisoners, BAINES & JENNY grab boys, one
by one, shove them in front of the Little Girl for
identification -

JENNY
One of these boys has got the watch -
this one?

LITTLE GIRL
No.

And that boy's thrown back to the scarecrows - Baines
pushes the next boy forward -

BAINES
This one - ?

LITTLE GIRL
No.

JENNY
This one?

LITTLE GIRL
No -

CUT TO:

43 INT. SCHOOL CORRIDOR - NIGHT 11

43

HUTCHINSON & TWO BOYS, captured by SCARECROWS, being
forced back down the corridor towards the Entrance Hall,
struggling, kicking -

HUTCHINSON
Get off me! I said get off - !

But the scarecrows are strong, pull him along -

CUT TO:

44 OMITTED

44

*

45 INT. SCHOOL ENTRANCE HALL - NIGHT 11

45

*

BAINES shoves HUTCHINSON in front of the LITTLE GIRL
(other discarded BOYS huddled on the floor, b/g,
terrified, JENNY & SCARECROWS standing over them) -

BAINES
This one, is that him?

LITTLE GIRL
No.

BAINES
Then we can kill this lot -

And he swings his gun round - at Hutchinson -

CUT TO:

46 INT. SCHOOL DORM - NIGHT 11

46

TIM stands centre, takes a deep breath - like this *hurts* -
And he opens the watch, holds it up high, like a beacon,
its PRAC LIGHT shining between his fingers -

CUT TO:

47 INT. SCHOOL ENTRANCE HALL - NIGHT 11

47

BAINES, with his gun, at HUTCHINSON, But -

He looks up, sharp - and JENNY, and the LITTLE GIRL -

BAINES
That's him!

JENNY
Upstairs -

BAINES
Come on - !

And they run out - SCARECROWS following -

The BOYS left behind, dazed.

HUTCHINSON
Well don't just stand there - outside,
come on, out - !

And they run -

CUT TO:

48 OMITTED

48

*

49 INT. SCHOOL DORM - NIGHT 11 49 *

TIM closes the watch -

Then heads out of the window, Baines's old escape route -

CUT TO:

50 INT. STAIRS LEADING TO DORM - NIGHT 11 50

BAINES & JENNY run upstairs -

CUT TO:

51 INT. SCHOOL DORM - NIGHT 11 51

- BAINES and JENNY burst in -

The room's empty.

CUT TO:

52 INT. SCHOOL GARAGE - NIGHT 11 52

Boys gone, just SMITH, MARTHA & JOAN, as Smith runs back to the interior door, leading to the school -

SMITH

- now I insist, the pair of you, just go, if there's any more boys inside, I'll find them -

Said, opening the door -

The doorway FULL OF SCARECROWS, reaching out -

Smith slams it shuts! Locks it!

SMITH (CONT'D)

I think... retreat!

And all three leg it, to the outside -

CUT TO:

53 EXT. SCHOOL - NIGHT 11 53

SMITH, MARTHA & JOAN run out -

WIDE SHOT of the SCHOOL EXTERIOR. The strangest of sights, the collapse of this old institution; the shapes of BOYS running in all directions, like animals, into the night.

CUT TO:

54 EXT. LANE ALONGSIDE SCHOOL - NIGHT 11 54

NB, with the SCHOOL visible in b/g, though a good distance away - SMITH, MARTHA & JOAN running - when, from far off -

CLARK OOV
Doctor! Doc-taaaa - !

Bellowing across the night. Smith slows. Looks round...

Far off: in front of the school itself, CLARK with SCARECROWS, surrounding their prize.

The TARDIS.

CUT TO:

55 EXT. SCHOOL - NIGHT 11 55

CLARK, SCARECROWS & TARDIS - with BAINES, JENNY & LITTLE GIRL walking out of the school, towards them, grinning. (NB, Smith, Martha & Joan way off, can't be seen.) They call out in all directions:

CLARK
Come back, Doctor! Come home! Come and claim your prize!

BAINES	JENNY
Out you come, Doctor!	Time to end it, now! Come
That's a good boy! Come	out, Doctor, come to us!
to the family!	

CUT TO:

56 EXT. LANE ALONGSIDE SCHOOL - NIGHT 11 56

SMITH staring. MARTHA going to him, gentle, JOAN scared. (All hidden by some wall, hedge..?)

MARTHA
You recognise it, don't you?

SMITH
...never seen it in my life.

MARTHA
D'you remember its name..?

JOAN
I'm sorry, John, but you wrote about it.
The box, you dreamt of a blue box.

SMITH
I'm not...

(CONTINUED)

56 CONTINUED:

56

And now, he starts to break down. Tearful. A plain and ordinary reaction, and so human.

SMITH (CONT'D)

I'm John Smith. That's all I want to be. John Smith. With his life. And his job.

(to Joan)

And his love. Why can't I be John Smith? Isn't he a good man?

JOAN

(tearful)

Yes, yes he is.

SMITH

Why can't I stay?

MARTHA

(so sad)

It's called the Tardis.

SMITH

And what am I, then? Nothing? Just nothing? I'm just a story?

And he can't bear it. He runs away.

CUT TO:

57 EXT. SCHOOL - NIGHT 11

57

BAINES, JENNY, CLARK, LITTLE GIRL & SCARECROWS, around the Tardis.

JENNY

Humans think they're so advanced. But they scatter like rats.

BAINES

(of the Tardis)

Soldiers, guard this thing -

(to Jenny)

Onwards, Mother of Mine! One final stage, and we won't have to hunt. The Doctor, Mr Smith, the boy and the watch... they will come to us!

CUT TO:

58 EXT. WOODS - NIGHT 11

58

TIM runs, runs, runs through the woods -

*

CUT TO:

*

59 EXT. COUNTRY LANE - NIGHT 11

59

SMITH - recovering - MARTHA & JOAN running - Joan stops -

JOAN
This way - !

SMITH
We've got to keep going -

JOAN
I think I know somewhere we can hide -
just listen to me for once, John, now
follow me!

And they head off in a different direction -

CUT TO:

60 EXT. WOODS - NIGHT 11

60

HUTCHINSON, cradled at the base of a tree, all curled up, terrified. And he's crying.

Then he's terrified - a noise - he scrabbles back -

But it's TIM. Standing over him. He's quiet, calm, seems so much older, already knowing what has to happen.

TIM
I knew you'd survive.

HUTCHINSON
(ashamed)
Go away.

TIM
You had to. For the visions to come
true.

HUTCHINSON
Stop talking like that.

TIM
It told me...

He holds out the watch, its casing closed.

TIM (CONT'D)
Hold it. Go on, just hold it.

Hutchinson, wary, does so.

TIM (CONT'D)
What can you hear?

Nothing.

(CONTINUED)

60 CONTINUED:

60

TIM

I thought so. Like... it's just meant for me. If the watch had stayed where it was, we'd all be dead by now. It's like it knew, like it wanted me to carry it.

And he's so certain, that Hutchinson believes him, now.

HUTCHINSON

...what for?

TIM

You were right. I have been a coward. I was so scared of him. But now it's time to do my duty.

He starts to walks away -

HUTCHINSON

Where are you going?

TIM

Hutchinson. In a few years, we'll be fighting again. In the mud and the dark. Will you trust me?

HUTCHINSON

I don't know what you mean.

TIM

Will you trust me?

HUTCHINSON

...yes.

That's all Tim needs; he walks away.

CUT TO:

61 EXT. CARTWRIGHTS' COTTAGE - NIGHT 11

61

JOAN, running, leads SMITH & MARTHA towards a small, comfortable cottage. As they slow down...

JOAN

Here we are. Should be empty. Oh! Long time since I ran that far!

MARTHA

But who lives here?

JOAN

If I'm right... no one.

She tries the door. It opens.

(CONTINUED)

61 CONTINUED:

61

They head in...

CUT TO:

62 INT. CARTWRIGHTS' COTTAGE - NIGHT 11

62

An ordinary 1913 family home. A bit Marie Celeste, a cup of tea perched on the arm of a chair, a newspaper open on the floor, where it fell. A child's rocking horse.

JOAN, MARTHA, SMITH enter cautiously.

JOAN

Hello?

(beat)

No one at home. We should be safe.

MARTHA

Whose house is it, though?

JOAN

The Cartwrights. That little girl at the school, she's Lucy Cartwright. Or she's taken Lucy Cartwright's form. And if she came home this afternoon, if the parents tried to stop their little girl... They were vanished.

(picks up the tea)

Stone cold.

(beat)

How easily I can accept these ideas.

Smith sits down, weary.

SMITH

I must go to them. This 'family'.
Before anyone else dies.

JOAN

But you can't! Martha, there must be something we can do.

MARTHA

Not without the watch.

SMITH

But you're this Doctor's companion,
can't you help?!

(takes his anger out
on her)

What else are you good for?! What
exactly d'you do for him? Why does he
need you?

(CONTINUED)

62 CONTINUED:

62

MARTHA

(quiet)

Because he's lonely.

Which stops Smith dead.

SMITH

...and that's what you want me to
become?

He sits again, despairing.

Hold the pause, then - a knock at the door. All scared,
frozen. Then Martha makes to go -

JOAN

What if it's them?

MARTHA

I'm not an expert, but I don't think
scarecrows knock.

CUT TO:

63 EXT. CARTWRIGHTS' COTTAGE - NIGHT 11

63

MARTHA opens the door -

And TIM's standing there. Polite, formal. He holds out
the watch.

TIM

I brought you this.

CUT TO:

64 INT. SPACESHIP - NIGHT 11

64

BAINES swaggering in, loving this, JENNY, CLARK & LITTLE
GIRL with him. Baines throwing levers, stabbing buttons.

BAINES

Power up! Fully armed and ready.
Mother and Father and Sister of Mine,
prepare the armaments.

They all get busy, pressing controls; lights on consoles
illuminate, the sound of power building.

BAINES (CONT'D)

I doubt that England is ready for this.
Fix targets. And counting down...

CUT TO:

65 INT. CARTWRIGHTS' COTTAGE - NIGHT 11

65

SMITH scared, facing...

MARTHA, holding out the watch. A distance away, trying not to antagonise him, but... JOAN watching, TIM looking grave. All quiet, controlled, so tense:

MARTHA
Hold it. Just hold it.

SMITH
I won't.

MARTHA
Please. Just hold it.

TIM
It told me to find you, it wants to be held.

JOAN
(to Tim)
But if you had the watch all this time, why didn't you return it?

TIM
Cos it was waiting, and... Cos I was so scared. Of the Doctor.

JOAN
Why?

TIM
Because I've seen him. And he's like fire. And ice. And rage. He's like the night and the storm and the heart of the sun -

SMITH
(upset)
Stop it -

TIM
- he's ancient and forever, he burns at the centre of time, and he can see the turn of the universe -

SMITH
Stop it, I said stop it -

TIM
- and he is wonderful.

Silence.

Hold. Long time.

(CONTINUED)

65 CONTINUED:

65

Then Joan, quiet, hesitant...

JOAN
I've still got this...

From her nurse's apron: the JOURNAL.

SMITH
That's just stories.

JOAN
We know that's not true. Perhaps
there's something in here -

- a massive *CRUMP!* of an explosion from outside, the
whole room shakes -

MARTHA
What the hell - ?

- a second *CRUMP!*, the room shakes -

They run to the window -

CUT TO:

66 EXT. COUNTRYSIDE - NIGHT 11

66

WIDE SHOT, including the horizon.

FX: TWO BOLTS, like burning, white shooting stars, arc
across the skyline, heading downwards...

FX: and on the horizon, the bloom of two explosions.

CUT TO:

67 INT. SPACESHIP - NIGHT 11

67

BAINES laughing, JENNY, CLARK & LITTLE GIRL - fun time!

BAINES
Oh this'll flush him out, this'll do it -
super, super fun - !

And he stabs the controls -

CUT TO:

68 INT. CARTWRIGHTS' COTTAGE - NIGHT 11

68

In the window: SMITH, MARTHA, JOAN, TIM, all horrified.
CRUMP!, the noise of another hit, in the distance -

JOAN
They're destroying the village.

(CONTINUED)

68 CONTINUED:

68

Then Smith turns, suddenly - grabs the watch off Martha - runs to the centre of the room -

JOAN (CONT'D)

- John, don't -

But he doesn't open it. Just holds it tight. Breathes deep. The others staring. And he can hear it...

The faint babble of voices. He's relieved; he's despairing.

TIM

Can you hear it?

SMITH

...like he's asleep. Waiting to be woken.

TIM

Why did he speak to me?

SMITH

Oh, low level telepathic field, you were born with it, just an extra synaptic engram, causing... Is that how he talks?

MARTHA

(small smile)

That's him. All you have to do is open it, and he's back.

A *CRUMP!* from outside.

Joan, in b/g, looks out of the window, distressed. Then she turns to the journal. Reads it, properly this time (NB, as unnoticed as possible).

Facing Martha, Smith's no longer smiling.

SMITH

You knew all this. And yet you watched, while Joan and I...

MARTHA

I didn't know how to stop you. He gave me a list of things to watch out for, but that wasn't included!

SMITH

Falling in love. That didn't even occur to him?

MARTHA

No.

(CONTINUED)

68 CONTINUED: (2)

68

SMITH

Then what sort of man is that? And now
you're asking me to die?

A *CRUMP!* from outside, closer, ornaments rattle.

MARTHA

It was always gonna end, though - the
Doctor said, the Family's got a limited
lifespan, that's why they need to
consume a Time Lord. Otherwise, three
months, and they die. Like mayflies, he
said. I just had to wait three months,
then open the watch.

SMITH

So your job was to execute me.

MARTHA

But people are dying out there! They
need him. And... I need him. Cos
you've got no idea what he's like, I've
only just met him, it wasn't even that
long ago, but... He's everything, he's
just everything to me, and he doesn't
even look at me but I don't care, cos I
love him to bits, and I hope to God he
won't remember me saying this -

CRUMP! PRAC FX: a trickle of dust falls from the
ceiling.

TIM

It's getting closer.

Then Smith's desperate; almost like a kid, pleading -

SMITH

I should have thought of it before!
(the watch)
I can give them this! Just the watch!
Then they can leave, and I can stay as I
am!

Both strong, now -

MARTHA

You can't do that!

SMITH

They want the Doctor, they can have him!

MARTHA

He'd never let you do it!

(CONTINUED)

68 CONTINUED: (3)

68

SMITH
He's not here, is he?! If they get what
they want, then -

And then, quiet, calm, cutting across them; and Joan has
never been more certain, more in control.

JOAN
Then it all ends in destruction.
(of the journal)
I never read to the end. But those
creatures would live forever. To breed
and conquer. War, across the stars.
For every child.

Silence. Then with such dignity:

JOAN (CONT'D)
Martha. Timothy. Could you leave us
alone?

CUT TO:

69 EXT. COUNTRYSIDE - NIGHT 11

69

REPEAT (RESIZE/FLIP?) FX SHOT from 66, bolts arcing
across the sky. The glow of explosions and fire on the
horizon.

CUT TO:

70 EXT. CARTWRIGHTS' COTTAGE - NIGHT 11

70

Both MARTHA & TIM sit on the step of the front door,
miserable. CRUMP! in the distance. And she hugs him.

71 INT. CARTWRIGHTS' COTTAGE - NIGHT 11

71

JOAN with SMITH. For all the emotions underneath, both
so dignified, so respectful.

JOAN
If I could do this instead of you, I
would. I had hoped...
(beat)
But my hopes are not important.

SMITH
He won't love you.

JOAN
If he isn't you, then I don't want him
to.
(beat)
I had one husband.
(MORE)

(CONTINUED)

71 CONTINUED:

71

JOAN (CONT'D)

He died, and I never thought I'd ever
again... And then you... You were
so...

SMITH

And it was real, I wasn't... I really
thought...

Both right on the edge. Deep breath, control it:

JOAN

Let me see.

He hands her the watch.

JOAN (CONT'D)

Blasted thing. Blasted blasted thing.
I can't even hear it. Says nothing to
me.

And then, on instinct, he reaches out...

On instinct, she returns the gesture, holding out her
hand, holding the watch...

Their hands meet centre, clasping the watch between them.

CU Smith - eyes widening, seeing -

CU Joan - eyes widening, seeing -

CUT TO:

72 EXT. CHURCH - FLASH FORWARD TO DAY X

72

Year, 1915. An archway, a church door: TIGHT ON SMITH &
JOAN, stepping out. Married, both in wedding clothes.
And so happy. Confetti filling the air, a blizzard.

CUT TO:

73 INT. JOAN & SMITH'S BEDROOM - FLASH FORWARD TO DAY X

73

Year, 1916. JOAN and SMITH happy together in the future.

Joan in bed, tired, smiling, holding...

Their baby. Smith sits on the bed. Overawed, eyes full
of tears.

She gives him the baby. He holds his child.

CUT TO:

74 EXT. COUNTRY LANE - FLASH FORWARD TO DAY X 74

Year, 1926. SMITH & JOAN - just a little older - walk along a country lane. With them, the CHILDREN, TWO GIRLS AND A BOY.

CUT TO:

75 INT. JOAN & SMITH'S BEDROOM - FLASH FORWARD DAY X 75

Year, 1963. JOHN SMITH is an old, old man, now, in bed. Growing weaker.

A figure at the bed, JOAN, is holding his hand, but she's just a voice; hold this on Smith. His speech is very weak, a whisper. But this is important:

 SMITH
They're all safe, aren't they? The children. The grandchildren. Everyone's safe?

 JOAN
Everyone's safe. And they all send their love, John.

 SMITH
Well then. It's done.
 (smiles at her)
Thank you.

He closes his eyes. And -

CUT TO:

76 INT. CARTWRIGHTS' COTTAGE - NIGHT 11 76

SMITH and JOAN snap out of the moment. Staring at each other; overwhelmed.

 SMITH
Did you see..?

She just nods, then:

 JOAN
The Time Lord has such adventures. But he could never have a life like that.

 SMITH
And yet I could...

CRUMP! The loudest of all, the room rattles.

 JOAN
What are you going to do?

(CONTINUED)

76 CONTINUED:

76

On Smith, holding the watch...

CUT TO:

77 INT. SPACESHIP - NIGHT 11

77

BAINES slamming switches - distant *crumps!* - JENNY, CLARK, the LITTLE GIRL bunched around him. He's loving it:

BAINES

We'll blast them into dust, then fuse the dust into glass, then shatter them all over again -

Saying that, he spins round -

And there's SMITH. Holding the watch. So scared.

SMITH

Just, I beg of you, stop the bombardment, that's all I'm asking, I'll do anything you want, just stop.

BAINES

Say please.

SMITH

Please.

Baines slams down switches. Grinning. The noise powers down, the sound of explosions stop.

JENNY

Wait a minute...

And she sniffs at him, deep. Then happy:

JENNY (CONT'D)

Still human.

SMITH

I can't pretend to understand, not for a second. But I want you to know, I'm innocent in all this -

Stepping forward, he stumbles - hand splays across a number of buttons - steps back -

SMITH (CONT'D)

He made me John Smith, it's not like I had any control over it -

And stepping back, he stumbles again - hand splays over more switches behind him -

(CONTINUED)

77 CONTINUED:

77

JENNY

He didn't just make himself human, he made himself an idiot.

BAINES

Same thing, isn't it?

SMITH

I don't care about this Doctor, and your Family, I just want you to go, so I've made my choice - you can have him, just take it, please, take him away -

He steps forward. Holding out the watch.

BAINES

At last.

He takes it - then grabs Smith -

BAINES (CONT'D)

Don't think that's saved your life.

And he shoves him - Smith sprawls back, across more machinery; hands splaying over buttons and controls.

BAINES (CONT'D)

Family of Mine. Now we shall have the lives of a Time Lord.

All excited, gathering round, as Baines opens the watch -

Nothing.

Baines sniffs at it.

BAINES (CONT'D)

It's empty.

SMITH

But... where's he gone?

BAINES

You tell me.

And Baines throws the watch at him, vicious -

Except, *whap!*, Smith catches it, the most perfect, casual catch. Like an expert. And he's so different, now:

SMITH

Oh, I think the explanation might be that you've been fooled by a simple olfactory misdirection, a little bit like ventriloquism of the nose, it's an elementary trick in certain parts of the galaxy -

(CONTINUED)

77 CONTINUED: (2)

77

- and casually, he puts on his old, familiar glasses -

SMITH (CONT'D)

- and it's got to be said, I don't like the look of that hydrokinometer, it seems to be indicating that you've got energy feedback all the way through the retrostabilisers and feeding back into the primary heat converters, cos if there's one thing you shouldn't have done, you shouldn't have let me press all those buttons, but, in fairness, I will give you one word of advice.

CU, right at them, and now it's THE DOCTOR saying:

THE DOCTOR

Run.

And he's gone, out -

The Family suddenly surrounded by flashing lights, a deep red wash pulsing over the whole room, alarms sounding -

CU Baines, bellowing in rage -

BAINES

Get out! *Get out - !*

CUT TO:

78 EXT. OPEN FIELD BESIDE THE WOODS - NIGHT 11

78

THE DOCTOR runs across the field -

A distance behind, the FAMILY run - and behind them -

FX: an almighty explosion - the Family thrown into silhouette, as they throw themselves to the ground.

CU BAINES on the ground. Shakes his head, dazed, gradually recovering...

CU the LITTLE GIRL, on the ground. Still clutching her balloon. But as she looks up, her eyes widen, and she's afraid. (Start her V.O. from here)

CU BAINES, on the floor, looking up. Afraid.

CU JENNY, looking up, afraid...

CU CLARK, looking up, afraid...

The Doctor stands above them. Like a God of the Night. Lit by flames from the wreckage. The dark sky above him. A huge, terrifying hero shot of his strength and power.

(CONTINUED)

78 CONTINUED:

78

Over this:

LITTLE GIRL (V.O.)
He never raised his voice. That was the
worst thing. The fury of the Time Lord.
And then we discovered why - why this
Doctor, who'd fought Gods and Demons,
why he'd run away from us, and hidden.

CU the Doctor. Staring down, terrifying.

LITTLE GIRL (V.O.) (CONT'D)
He was being kind.

CUT TO:

79 INT. MODERN CORRIDOR - DAY 12

79

The shiny futuristic corridor again, as 8/36 - THE
DOCTOR, from here dressed like himself, throws CLARK,
wrapped in chains, to the ground like a felled tree.

LITTLE GIRL (V.O.)
He wrapped my father in unbreakable
chains, forged in the heart of a dwarf
star.

The Doctor strides away without looking back -

CUT TO:

80 INT. TARDIS - DAY 12

80

FX: JENNY is staggering back towards the open TARDIS
doors, a beautiful, spinning vortex outside - PRAC WIND
blasting her - she's being pulled back by the force of it -

THE DOCTOR, at the console, blown by wind but standing
tall, ignoring it, staring, impassive.

LITTLE GIRL (V.O.)
He tricked my mother into the event
horizon of a collapsing galaxy.

FX: she falls through the door, bellowing and screaming,
falling forever into the vortex - until, foreground, the
Tardis door slams shut -

LITTLE GIRL (V.O.) (CONT'D)
To be imprisoned there forever.

The Doctor hits a switch, determined, moving on -

CUT TO:

81 EXT. FIELD - DAY 12

81

CU BAINES, his face frozen in a rictus grin. Eyes staring; his body alive, but suspended in time. Widen, to see that he's standing with arms spread out... Widen, to see that he's actually pinned up, frozen, in the position of a scarecrow, in a scarecrow's clothing -

WIDER, to see him standing in an English field. As THE DOCTOR approaches, strolling across.

CUT TO CLOSER, as the Doctor pulls down a mask over Baine's unblinking face. A scarecrow's mask (a simple cloth version, easily pulled down over the head like sacking). But his unmoving eyes are still staring out of the eyesockets...

LITTLE GIRL (V.O.)
My brother was suspended in time. And
so the Doctor put him to work, standing
over the fields of England. As their
protector.

WIDE AGAIN, and the Doctor walks away. The cawing of rooks; the scarecrow on duty, forever. Over this:

LITTLE GIRL V/O
We wanted to live forever. So the
Doctor made sure that we did.

82 EXT. HALLWAY - DAY 12

82

(NB, could be school location?) THE DOCTOR walks up to a MIRROR on the wall; a beautiful mirror, classy gold frame.

DOCTOR & REFLECTION, as he knots his tie. All seems normal and fine. Until he glances, cold, to the side. CAMERA creeping in, slowly, following his stare... the reflection behind the Doctor dark, shadowy... creeping closer until...

Deep in the reflection, a door, just open a crack: and staring through, into CAMERA, not moving: the LITTLE GIRL. A glimpse of the edge of her balloon.

LITTLE GIRL (V.O.)
As for me. Once a year, every year, he
comes back to see me. I wonder if one
day he might forgive me. But there I
am. Can you see? He trapped me inside
a mirror. Every mirror. If ever you
look at your reflection, and see
something move behind you, just for a
second... That's me. That's always me.

(CONTINUED)

82 CONTINUED:

82

And the Doctor walks away.

CUT TO:

83 INT. CARTWRIGHTS' COTTAGE - DAY 12

83

JOAN has waited all night. And now, as she hears footsteps, she's so on edge, still hoping, and yet she can't look; makes herself look out of the window, as THE DOCTOR walks into the room. So calm, so quiet:

JOAN

Is it done?

THE DOCTOR

It's done.

Pause.

JOAN

The police and the army are up at school. Parents are coming, to take their boys home. I should go, they'll have so many questions, though I'm not sure what to say -

And finally, she turns -

She sees him. She's so lost, so shy.

JOAN (CONT'D)

Oh. You look the same. Goodness! You must forgive my rudeness, I find it difficult to look at you. Doctor. I must call you Doctor.

(quiet)

Where is he? John Smith?

THE DOCTOR

He's in here somewhere.

JOAN

Like a story.

(pause)

Could you change back?

THE DOCTOR

Yes.

JOAN

Then... will you?

THE DOCTOR

No.

JOAN

I see. Well then.

(MORE)

(CONTINUED)

83 CONTINUED:

83

JOAN (CONT'D)

(pause)

He was braver than you, in the end.
That ordinary man. You chose to change,
but he chose to die.

THE DOCTOR

Come with me.

JOAN

I'm sorry?

THE DOCTOR

Travel with me.

JOAN

...as what?

THE DOCTOR

My companion.

She's upset, like he's toying with her.

JOAN

Oh, but that's not fair. What must I
look like to you, Doctor? I must seem
so very small.

THE DOCTOR

No, but we could start again. I'd like
that. You and me, we could try, at
least. Cos everything that John Smith
is and was, I'm capable of that too -

JOAN

I can't.

THE DOCTOR

Please come with me.

JOAN

I *can't*.

THE DOCTOR

But why not?

JOAN

John Smith is dead. And you look like
him.

The Doctor steps forward.

THE DOCTOR

But he's here. Inside. If you look in
my eyes...

But she refuses to, though she holds her head high.

(CONTINUED)

83 CONTINUED: (2)

83

JOAN
Answer me this. Just one question,
that's all, but... If the Doctor had
never visited us, if he'd never chosen
this place, on a whim...

And now, she looks at him.

JOAN (CONT'D)
Would anyone here have died?

Absolute silence. The Doctor steps back.

Hold the silence.

JOAN (CONT'D)
You can go.

Then he turns. And walks away.

Joan stands there, dazed, grieving.

She sees the journal. He's left it for her.

She goes and picks it up. Hugs it to herself.

And starts to cry.

CUT TO:

84 EXT. BEAUTIFUL LANDSCAPE - DAY 12

84

The TARDIS now perched in the most huge, beautiful,
pastoral setting possible, wide open grass and sky. THE
DOCTOR is walking back towards it, MARTHA already there,
waiting nearby, back in modern clothes.

THE DOCTOR
Right then. Molto bene!

MARTHA
...how was she?

THE DOCTOR
Time we moved on.

MARTHA
If you want, I could go and -

THE DOCTOR
Time we moved on.

They head to the doors, the Doctor getting his key out.

MARTHA
Um. Meant to say.
(MORE)

(CONTINUED)

84 CONTINUED:

84

MARTHA (CONT'D)

Back there, last night, I would've said
anything to get you to change -

Both embarrassed.

THE DOCTOR

Oh yeah, course you would -

MARTHA

I mean, I wasn't really...

THE DOCTOR

No!

MARTHA

Good!

THE DOCTOR

Fine!

MARTHA

So there we are, then.

THE DOCTOR

There we are then, yes.

(beat)

And I never said. Thank you for looking
after me.

And he gives her a great big hug. Interrupted by:

TIM

Doctor! Martha!

TIM'S running towards them. They separate -

THE DOCTOR

Tim Timothy Tim!

MARTHA

Great timing.

TIM

Thought you'd be leaving. Just wanted
to say goodbye, and thanks, cos... I've
seen my future, and I know what must be
done.

(quiet)

It's coming, isn't it? The biggest war
ever.

MARTHA

You don't have to fight.

TIM

I think we do.

(CONTINUED)

84 CONTINUED: (2)

84

MARTHA

But you could get hurt.

TIM

So could you, travelling with him. Not gonna stop you though!

THE DOCTOR

Tim. I'd be honoured if you'd take this.

He reaches into his pocket, gives Tim the fob watch.

TIM

I can't hear anything...

THE DOCTOR

No, it's just a watch, now. But keep it with you. For good luck.

MARTHA

Look after yourself.

Martha grabs Tim and hugs him, kisses him on the cheek.

She goes into the Tardis. The Doctor takes a last look at Tim. Smiles.

THE DOCTOR

You'll like this bit.

He goes inside, closes the door.

FX: the Tardis dematerialises, the breeze blowing...

And Tim's laughing. He likes it! Turns and walks away...

WIDE SHOT, Tim just an ordinary boy on an ordinary day, walking through that lovely English landscape. Walking away from CAMERA, into the distance, as the V/O starts...

CUT TO:

85 EXT. BATTLEFIELD - DAY X

85

FX: WS REPEAT FROM EP.8, World War One battlefield.

DOCTOR (V.O.)

In June 1914, an Archduke of Austria was shot by a Serbian. And this then led, through nations having treaties with nations, like a line of dominos falling, to some boys from England walking together, in France, on a terrible day...

(CONTINUED)

85 CONTINUED:

85

As before - though a longer sequence now -

TIM is propping up HUTCHINSON - his leg's injured, he can't walk without help. They stumble along.

But Tim opens the watch and looks at the time.

TIM

One minute past the hour. It's now.
Hutchinson, this is the time, it's now -

From overhead there's the scream of a descending shell. Tim looks up at a POV heading right down at him, death about to hit them -

TIM (CONT'D)

Down, to the left -

HUTCHINSON

- keep going -

TIM

Hutchinson, trust me - to the left!

And Hutchinson does - they throw themselves down, left -

FX: CU EXPLOSION -

A second's darkness, then...

On Tim & Hutchinson. Lying face down. Not moving. Hold, for a few seconds, then...

Tim looks up. Then Hutchinson.

They look around. Ears still ringing. Can't believe...

TIM (CONT'D)

...we made it.

He sees the watch lying nearby, and grabs it. He's laughing.

TIM (CONT'D)

Thank you, Doctor. Thank you.
(goes to help
Hutchinson)
Come on, old chap -

HUTCHINSON

Leave me. Not gonna make it...

TIM

Oh yes you are. Didn't I promise you,
all those years ago? Now come on! Up!
And that's an order!

(CONTINUED)

85 CONTINUED: (2)

85

Both laughing, grim, Hutchinson hauls himself up, and Tim supports him.

And they stagger on, through the mud.

CUT TO:

86 EXT. PRECINCT - DAY 12

86

On the proud face of an old man in a wheelchair, OLD TIM. He's looking at the fob watch, remembering. He wears his dress uniform, with medal ribbons, a Remembrance Day poppy in his lapel.

He's at a small Remembrance Day service, taking place around a war memorial.

A FEMALE VICAR is reading the words of the poem.

VICAR

They shall grow not old, as we that are
left grow old. Age shall not weary
them, nor the years condemn. At the
going down of the sun and in the
morning. We will remember them.

Old Tim glances across at the onlookers, and the survivors. Fewer and fewer each year. And then he stops. Stares.

Scarcely able to believe his eyes...

At a great distance, there's MARTHA. She's just bought two poppies from a seller. She puts one in her buttonhole, then turns to put one in the buttonhole of THE DOCTOR.

Old Tim stares, amazed. Joyous.

They both turn to go, but as Martha walks away...

The Doctor looks across the distance.

Looks at Tim.

Old Tim is starting to cry, though happy.

And as he blinks...

The Doctor and Martha have gone.

Old Tim looks back at the memorial. In remembrance.

END OF EPISODE NINE.