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INT. PHOTO. DAY.

A photo of Pete Tyler, a man in his early thirties. He looks great: capable and strong.

ROSE (V.O.)
Peter Alan Tyler, my Dad. The most wonderful man in the world. Born 15th. September, 1954.

CUT TO:

INT. JACKIE'S BEDROOM. DAY (1992.)

This is the mid-Nineties. JACKIE, younger than we've seen her, has the photo album out, and calls Little Rose, who's about six years old, over to see it.

JACKIE
Come here Rose. Who's that? Yes, that's your Daddy. You weren't old enough to remember when he died. 1987. The 7th of November. D'you remember what I told you? The day Stuart Hoskins and Sarah Clark got married.

She points to a photo of Pete and her, happy together.

JACKIE (CONT'D)
We were so happy together, me and him. He was always having adventures. He would have loved to have seen you now.

On Little Rose, taking that in seriously.

CUT TO:

INT. TARDIS. DAY. (NOW.)

On ROSE, grown up now, explaining to the DOCTOR.

ROSE
That's what my Mum always says. So I was thinking... could we? Could we go and see my Dad, when he was still alive?

THE DOCTOR
Where's that come from, all of a sudden?

ROSE
All right, if we can't, if it
breaks the laws of time or
something, then... never mind, just
leave it.

THE DOCTOR
No, I can do anything. I'm more
worried about you. Are you sure
about this?

ROSE
Yeah. I want to see him.

THE DOCTOR
Okay.

He slams down a big lever to change course.

THE DOCTOR (CONT'D)
Your wish is my command. But be
careful what you wish for...

On ROSE: kind of nervous.

CUT TO:

EXT. THE SPACETIME VORTEX.

The TARDIS changes course to spin off towards Earth.

CUT TO:

MAIN TITLES.

INT. REGISTRY OFFICE. DAY. (1982.)

PETE is getting married to JACKIE. A REGISTRY OFFICER is
officiating.

REGISTRY OFFICER
I, Peter Alan Tyler, take you,
Jacqueline Andrea Suzette
Prentice...

PETE
I, Peter Alan Tyler, take you,
Jacqueline Susan... Suzette...
Anita?

JACKIE shakes her head, sighing. PETE looks sheepish.

JACKIE
Oh just carry on, it was good
enough for Lady Di.

The DOCTOR and ROSE stand in a quiet corner at the back, the DOCTOR smiling at PETE'S haplessness, ROSE a little crestfallen at the first sight of her Dad.

ROSE
I thought he'd be taller.

CUT TO:

OMITTED

CUT TO:

OMITTED

CUT TO:

INT. JACKIE'S BEDROOM. DAY. (1992.)

Flashback again. JACKIE is in full flight to Little Rose about Pete's greatness.

JACKIE
He died so close to home. But I wasn't there, nobody was. It was a hit and run driver. We never found out who. I hope he can't sleep at night, I hope he never slept again.

She restrains herself, not wanting to scare Little Rose.

JACKIE (CONT'D)
Pete was dead when the ambulance got there. By the time I saw him...

She decides against filling in those nasty details.

JACKIE (CONT'D)
I only wish there'd been someone there for him.

CUT TO:

OMITTED

CUT TO:

OMITTED

CUT TO:

OMITTED

CUT TO:

INT. TARDIS. DAY. (1986.)

ROSE finishes her request.

ROSE

I want to be that someone. So he
doesn't die alone.

THE DOCTOR

The 7th of November?

ROSE

1987.

The DOCTOR slams down another lever -

CUT TO:

EXT. SUBURBAN STREET - DAY (1987 FROM HERE ON.)

An ordinary tarmac space, no one around. THE DOCTOR & ROSE step out of the Tardis. She looks around:

ROSE

This is so weird. The day my
father died. I thought it would be
all sort of grim and stormy, it's
just an ordinary day.

THE DOCTOR

The past is another country. 1987
is just the Isle of Wight.

(pause)

Sure about this?

ROSE

Yeah.

And she leads the way.

EXT. THE TYLER ESTATE. DAY.

THE DOCTOR and ROSE walk along.

Their POV: the Tyler Estate in 1987. Socialist Worker posters on the wall saying No Third Term For Thatcher with cartoons of missiles and Ronald Reagan. Rave posters with smiley faces on them. One of them has 'Bad Wolf' written over it. Somebody's talking in a call box, with a queue of two behind them, one in cycling shorts. The hair and the make-up!

Somewhere distantly a radio is playing 7th November 1987 pop music.

The Doctor takes Rose's hand as they get closer...

ROSE

This is it, Jordan Road. He was late, he'd been to get this wedding present, a vase, mum always said, that stupid vase. He got out of his car. Crossed the road...

A battered old car pulls up on the other side of the road.

ROSE (CONT'D)

Oh God. This is it.

The DOCTOR and ROSE stand on the pavement, watching. Still holding hands. PETE leaps out of the car, in an orange t-shirt, white jacket with rolled up sleeves and 501s, carrying his wedding gift: a vase. He's intending to run across the road to the Tyler Estate. He's not paying attention.

Round the corner, far too fast, skids a stupid 1987 boy racer car with too many exhausts and go faster stripes.

It's right on top of PETE, instantly.

Freeze: on PETE, just turning his head, a terrible despair on his face: he's going to die.

Freeze: on the driver, just a kid, Matt, staring in horror.

Matt throws an arm up to shield his face.

ROSE has to look away. We hear the thump.

The vase hits the ground and shatters.

Matt's car speeds on, departing the scene of the crime.

ROSE, turns, looks, bursts into tears and runs.

CUT TO:

EXT. THE TYLER ESTATE. DAY.

Nearby. We hear the sounds of an arriving ambulance. ROSE and the DOCTOR are slumped against a wall, ROSE drying her tears.

ROSE

It's too late now. By the time the ambulance got there, he was dead.

She looks imploringly at the DOCTOR.

ROSE (CONT'D)
He can't die on his own. Can I try
again?

The DOCTOR'S heavy-hearted, knows this is trouble, but he's going to say yes.

CUT TO:

EXT. THE TYLER ESTATE. DAY.

We see PETE'S battered old car arriving once more, as before.

The DOCTOR and ROSE hide around the corner, a short distance behind their selves from the previous visit.

THE DOCTOR
Right, that's the first you-and-me.
It's a very bad idea, two sets of
us being here at the same time.
Just be careful they don't see us,
wait till she runs off and he
follows, then go to your Dad.

ROSE nods, numb, tense, anticipating.

PETE'S car comes to a halt on the other side of the road. He unclips his seatbelt and starts to open the door.

ROSE
I can't do this.

THE DOCTOR
You don't have to do anything you
don't want to. But this is the
last time we can be here.

ROSE gets her courage together.

PETE gets out of the car.

The deadly car races around the corner. All exactly as before.

ROSE starts to shake her head.

She rushes forward, past her and the DOCTOR'S previous selves, and leaps -

In front of the speeding car -

Matt throws his arm up, like last time.

THE DOCTOR (CONT'D)
Rose! No!

ROSE shoves PETE backwards. The two of them fall out of the way of the car.

The vase rolls, unshattered. The car roars past and away around the next corner.

The previous DOCTOR and ROSE stare, shocked, then... they vanish!

The DOCTOR runs up, horrified now -

And then all is quiet.

He looks around, knowing that something weird and terrible has happened... but what? Everything seems normal. His gaze fixes on ROSE, furious.

ROSE is oblivious. She's helping PETE up. She can only stare at him.

ROSE
I did it. I saved your life!

PETE
Blimey, see the speed of him?
D'you get his number?

ROSE
But I really did it! Oh my God,
look at you, you're alive! That
car was gonna kill you!

PETE
Give me some credit, I did see it
coming, I wasn't gonna walk under
it, was I? I'm not that daft!

They look at each other, ROSE still bouncing with joy.

ROSE
I'm Rose.

PETE
Oh that's a coincidence, that's my
daughter's name.

A big smile from ROSE.

ROSE
It's a great name. Good choice.
Well done.

We see that the DOCTOR is glaring at them, blazingly angry, containing himself.

PETE looks awkward.

PETE
Well... I better shift. I'm late
for a wedding.

ROSE can't let him go. She steps into his way.

ROSE
Is that... Sarah Clark's wedding?

PETE
Yeah. Are you going?

ROSE
... Yeah!

PETE
Do you and your boyfriend need a
lift?

ROSE looks happily over to the DOCTOR -

Who looks furious.

CUT TO:

INT. TYLERS' FLAT. DAY.

PETE lets them in, puts the vase down -

PETE
There we go, sorry about the mess,
if you want a cup of tea, the
kitchen's just down there, on the
left, milk's in the fridge, well it
would be, wouldn't it, where else
would you put milk? Mind you,
there's always the windowsill
outside, I always thought, if
someone invented a windowsill with
special compartments, like one for
milk, one for yoghurt, you could
make money out of that, sell it to
students and things, I should write
that down - anyway, never mind
that, 'scuse me a minute, gotta go
and change -

ROSE stops just inside the room, staring at how different it is. The difference is, PETE lives here. There are bowling trophies on the mantelpiece; half-made DIY projects; piles of unsold health drinks; detergent in boxes.

ROSE
All the stuff Mum kept. His stuff.
She had it all packed away in boxes
in the cupboard, she used to show
me, when she'd had a bit to drink.
(MORE)

ROSE (CONT'D)
 And here it is, on display. Where
 it should be.

She goes and picks up a trophy.

ROSE (CONT'D)
 Third prize at the Bowling. First
 two got to go to Didcot. Health
 drinks! Tonics, mum used to call
 them, he made money selling this
 Vitex stuff, he had all sorts of
 jobs, he was so clever.

She picks up a rolled sheaf of plans.

ROSE (CONT'D)
 Solar power! Mum said he was going
 to do that. Now he can!

She looks to the DOCTOR again, worried that he's so angry.

ROSE (CONT'D)
 Okay, look: I'll tell him you're
 not my boyfriend.

The following is quiet, both trying not to let PETE overhear.

THE DOCTOR
 When we first met, I said: 'travel
 with me in space'. You said no.
 But when I said 'time machine'- !
 Is this why you went with me?!

ROSE
 This wasn't some big plan. I just
 saw it happening, and I thought 'I
 can stop it'.

THE DOCTOR
 I did it again. I picked another
 stupid ape. I should have known:
 it's not about showing you the
 universe. It never is. It's about
 the universe doing something for
 you.

ROSE
 So it's okay when you go to other
 times and you save people, but not
 when it's me saving my Dad?

THE DOCTOR
 I know what I'm doing and you
 don't! Two lots of us being there
 made that a vulnerable point.

ROSE
 But he's alive -

THE DOCTOR

My entire planet died, my whole family, do you think it never occurred to me to go back and save them?

ROSE

But it's not like I changed history. Not much. I mean, he's never gonna be a world leader, he's not gonna start World War Three or anything.

THE DOCTOR

Rose, there is a man alive in the world, who wasn't alive before. An ordinary man. That's the most important thing in creation, an ordinary man. The whole world is different, because he's alive.

ROSE

What, would you rather him dead?

THE DOCTOR

I'm not saying that -

ROSE

Oh, I get it. For once, you're not the most important man in my life!

THE DOCTOR

D'you think I'm not? Let's see you do without me, then. Give me the key.

ROSE

What key?

THE DOCTOR

The Tardis key. If I'm so insignificant, give it back!

ROSE

All right then, I will!

She shoves the key at him -

THE DOCTOR

You've got what you wanted, so that's goodbye then -

He makes for the door, she gets between him and it.

ROSE

You don't scare me! I know how sad you are! You'll be back in a minute!

(MORE)

ROSE (CONT'D)
Or you'll hang around the Tardis
waiting for me, and I'll make you
wait a long time!

He just steps past her and out of the door, furious.

She stares after him, not quite believing this has happened.

PETE pops his head back in.

PETE
Boyfriend trouble?

CUT TO:

EXT. STREET. DAY.

A sign on one door says: 'Gone to wedding.' The street empty and quiet, everyone at the ceremony.

The DOCTOR is marching out, furious.

We see him from an alien point of view, which goes along with a horrible, frightening noise. That seems to be hovering just above him.

He remains unaware.

CUT TO:

INT. THE TYLER'S FLAT. DAY.

PETE, now in his wedding suit, picks up the vase, ready to head out. ROSE is tidying up old newspapers.

PETE
Scuse me, d'you mind, what are you
tidying up for?

ROSE
Sorry, force of habit.

PETE
Don't worry about him, couples have rows all the time.

ROSE
We're not a couple. Why does everyone think we're a couple?
(slumps)
I think he's left me.

PETE
A pretty girl like you? If I was going out with you -

ROSE is horrified.

ROSE
Stop right there.

PETE
I'm just saying -

ROSE
I know what you're saying, and
we're not going there, at no point
are we going anywhere near there.
You aren't even aware that there
exists. I don't want to think
about there, and believe me,
neither do you. There, for you, is
like the Bermuda Triangle.

PETE
Blimey, you know how to flatter a
bloke.

ROSE
I'm just saying.
(beat)
Are we off then?

Sure of that, she carefully puts her arm through his. He
stares at her in surprise.

PETE
So one minute I can't come near,
next minute we're all pals. Are
you ever gonna make sense?

ROSE
Doubt it.

PETE
I'd take you back to the looney bin
where you belong. But it's weird, I
keep on thinking, haven't I seen
you somewhere before...?

ROSE goes back to feeling awkward again as they head for the
door.

CUT TO:

OMITTED

CUT TO:

EXT. TERRACED STREET. DAY.

A street near the Tyler estate. A series of quick shots of ordinary people doing ordinary things, viewed from the alien points of view, like they're prey. Their chittering becomes louder.

A wino in an alleyway sips from his can.

A Teenage Mum attaching clothes to a rotary washing line.

A man gardening.

CUT TO:

INT. CAR. DAY.

PETE is driving ROSE along. The car radio is playing 'The Number One Song in Heaven' by Sparks. ROSE can't help looking at her Dad with interest, just staring at him.

ROSE
So what work are you doing now?

PETE
(enthused)
Oh, now, brilliant idea, you know Henderson's Tower?

ROSE
No.

PETE
Exactly! It's going to be the next Rubik's Cube, only this is from Basingstoke. I met this guy at the horses, he's cutting me in on the copyright.

ROSE
But I've never heard of Henderson's Tower.

PETE
You will do!

ROSE
But I haven't, which means... it's not gonna work.

PETE
If it doesn't, I'm penniless.

ROSE
But... I thought you were a proper business man, that's what I was told.

PETE

I wish! I do a bit of this and that. I scrape by.

ROSE

Right

(realising the truth)

I must've heard wrong. So, really, you're a bit of a Del Boy.

(thinks he won't get the reference)

I mean you're a real chancer -

PETE

I know who Del Boy is. 'You plonker, Rodney!'

ROSE

Anyway, try something else. It isn't going to work.

PETE

Oh, shoot me down in flames. You're not related to my wife, by any chance?

ROSE hadn't thought.

ROSE

Oh. My. God. She'll be at the wedding.

PETE

What, Jackie, d'you know her?

ROSE

Sort of.

PETE

Are you two mates then?

ROSE

We... talk. Sometimes.

PETE

Oh yeah? What's she told you about me?

ROSE

She said you were brilliant. That she'd picked the most fantastic man in the world. Someone who made her feel special, every day.

PETE

Must be a different Jackie, she'd never say that.

ROSE looks awkward again. She knows the reason, that PETE was dead. But she can't say that.

The radio suddenly starts playing 2005 pop, a familiar tune that couldn't be from anywhere else.

PETE (CONT'D)
That Acid House stuff goes right over my head.

ROSE
But... that song isn't out yet...

PETE
Good thing an' all.

She reaches for her mobile.

ROSE
I'm... just going to check my messages.

PETE
How d'you mean, messages?

He sees how small the phone is and switches off the radio.

PETE (CONT'D)
Is that a phone?

She hits a button.

ROSE
Yeah.

PLUMMY SCOTS VOICE (FROM PHONE)

Watson, come here, I want you.

It keeps repeating.

ROSE stares at the phone, getting worried.

PETE looks to her, but we look to the rear view mirror, where, unseen by him, a car is looming up behind them. It's the boy racer car that didn't kill PETE.

CUT TO:

EXT. ROAD. DAY.

We zoom in on the deadly car, and see that, at the wheel, Matt throwing an arm up to shield his face, replaying the action of the accident

Pete's car, ahead, goes round a corner.

And Matt's car vanishes, fading out.

CUT TO:

EXT. PLAYGROUND. DAY.

A playground nearby an urban church (we hear bell rehearsals), with a handful of kids playing on swings and roundabouts, including, one in wedding clothes, YOUNG MICKEY.

We switch to the invading point of view with the alien noise. There are several of them, watching the children from different angles.

They start to move in on them.

CUT TO:

EXT. SUBURBAN STREET. DAY.

The DOCTOR heads towards the TARDIS, some way from the Tyler estate.

He's observed by the alien point of view.

He turns, for the first time realising that something is watching him. But it's gone.

He gets out his key, goes to the TARDIS and opens the door.

Big shock: he finds nothing inside. It's an empty box.

Inside, he looks round desperately, puts his hands on the walls, can't believe it. A moment of sheer horror for him: his home is gone.

And then it sinks in, something is terribly wrong.

THE DOCTOR
Rose.

He sprints off back towards the estate.

CUT TO:

EXT. PLAYGROUND. DAY.

YOUNG MICKEY is on the swing. Other kids play on the roundabout. An Alien POV moves towards the roundabout. Young Mickey looks across and the kids on the roundabout have just gone vanished.

Young Mickey looks frantically around from where he's swinging. The kids next to him on the swing has vanished.

Young Mickey looks over his shoulder and the kid pushing his swing has gone. Now it's just Young Mickey swinging alone. All the other kids have vanished. He stares in horror, jumps off the swing and runs for his life.

CUT TO:

EXT. CHURCH. DAY.

Wedding cars are pulling up outside this urban church, people going inside, and others like BEV, SUZIE. BEV and SUZIE are fruity single Mums in ra-ra skirts.

SUZIE
I'll give it three weeks.

BEV
I'm only here for the Babycham.
Mind you, weddings, best place to
find a husband, it said so in
Cosmopolitan.

The father of the groom, SONNY, fifties, a big, respectable pillar of the community, emerges from the church, talking into a vast mobile phone.

SONNY
(into phone)
Don't worry, half the guests
haven't turned up! You're better
off not being here, it's a disaster
in the making.
(listens)
No, in this case 'knocked her up'
is a phrase I would use!

Static from the phone fades into...

PLUMMY SCOTS VOICE (FROM PHONE)

Watson, come here, I want you.

SONNY
(into phone)
Hello? Who is this?

It keeps repeating. SONNY looks puzzled, starts hitting buttons.

STUART, the bridegroom, finds him.

STUART
Dad, get inside! We can't see the
bride before the wedding. It's bad
luck!

SONNY

Now you worry. It was bad luck when you met her! 2am outside a nightclub, and this is the longest hangover of your life! I'm telling you, this day is cursed!

CUT TO:

EXT. TERRACED STREET. DAY.

We're back with the same quick shots of ordinary people doing ordinary things, viewed from the alien points of view:

The WINO looks up from his can -

An alien POV moves towards him.

And he's gone. The can rolls along the ground.

The TEENAGE MUM comes out with a new basket of clothes for her washing line, starts to attach them -

The Alien POV again. And she's gone, the washing line left spinning.

The GARDENER trimming the hedge -

The POV moves in.

And he's gone with a snap of the shears.

CUT TO:

EXT. CHURCH. DAY.

SUZIE and BEV are looking towards the road, where a limousine is heading towards the church.

SUZIE

Here comes the bride.

BEV

Poor thing, imagine marrying Stuart Hoskins.

SUZIE

Well we've both been there. And we both thought better of it!

CUT TO:

EXT. TERRACED STREET. DAY.

YOUNG MICKEY runs for his life. We hear a quiet chittering in the distance.

CUT TO:

EXT. CHURCH. DAY.

SARAH CLARKE, a heavily pregnant young bride, steps out of the car in 1987 wedding regalia: big hair and shoulder pads!

BEV
(high praise)
Now that's what I call a meringue!

SARAH
It's not too much?

SUZIE
'Too much!'

BEV
It's your wedding dress! How could anything ever be too much?

SUZIE
Stuart's dad said, go round the block, cos there's people missing, loads of 'em, he said.

SARAH
How d'you mean, missing?

BEV
There's no Dave, no Sunita, no Bee -

SUZIE
There's no one from the Lamb and Flag, and your Aunty Jean hasn't turned up either, it's weird, she's always on time -

SARAH
Where are they then - ?
(looks round)
Oh my train's detached again, I knew I should have used velcro, Jackie! Give's a hand!

Out of the limo behind SARAH steps JACKIE, in her Maid of Honour gear, and an extraordinary perm.

JACKIE
I'm here, stop your bellyaching!
Bev, take Rose a sec, will you?

She lifts Baby Rose, in a carrier, out from the back seat.
Big on the baby: it's Rose!

BEV
Ohh, isn't she pretty?

JACKIE
She's a little madam, that's what
she is!
(looks towards road)
I need more hands! Where's her
useless article of a Dad got to?

CUT TO:

INT. CAR. DAY.

PETE, driving, turns the car into the street where the church is.

PETE sees Matt's car heading right for him on a collision course.

PETE spins the wheel in sheer panic.

ROSE
Dad!

CUT TO:

EXT. CHURCH. DAY.

The car swerves and comes to a stop.

PETE and ROSE jump out, looking around. There's nothing there.

PETE
It was that car, same one as
before, where did it go? It was
there, right in front of us,
where's it gone...?

ROSE
It just sort of... vanished

He stares at ROSE.

PETE
You called me Dad?! What did you
say that for?

ROSE can't answer.

JACKIE arrives, carrying Baby Rose in her carrier.

JACKIE
Oh, wonderful!

ROSE stares at her as she lays into PETE.

JACKIE (CONT'D)
Here he is, the accident waiting to happen! You'd be late for your own funeral and it nearly was!

PETE
No damage done.

JACKIE
Oh, and who's this? [TO ROSE.] What are you looking at with your mouth open?!

ROSE can only be honest.

ROSE
Your hair.

JACKIE
What?

ROSE
I've never seen it like -

She corrects herself, not wanting to give herself away.

ROSE (CONT'D)
I mean - It's lovely, your hair's lovely.
(quiet, amazed)
And that... baby. That must be... your baby.

PETE
She does this a lot.

JACKIE
[TO PETE.] Another one of yours, is she?

PETE
Why do you always think the worst?!
She saved my life!

JACKIE
That's a new one. What was it last time-?

PETE
I didn't even know her! She was a cloakroom attendant!

ROSE is quite surprised.

ROSE

What do you mean, a cloakroom
attendant, who was?

PETE

I was helping her look for my
ticket. There were three
dufflecoats all the same. Somehow
the rack collapsed. We were under
all this stuff -

ROSE

Were you playing around?!

JACKIE

Hoi. What's it got to do with you
what he gets up to?

ROSE

What does he get up to?

JACKIE

You'd know!

PETE

Because I'm that stupid. I play
around, then bring her to meet the
missus. You silly cow!

Which makes ROSE stare.

JACKIE

But you are that stupid!

PETE

Can we keep this for back home,
just for once?

JACKIE

What, with the rest of the rubbish?
You bring home cut price detergents
and tonic water and Betamax tapes
and none of it works, I'm drowning
in your rubbish.

(to Rose)

What did he tell you, did he say
he's this big businessman? 'Cos
he's not, he's a failure - born
failure, that one!

PETE

Jackie, I'm making a living. It
keeps us fed, doesn't it?

JACKIE

Rose needs a proper father, not one
who's playing about like a big kid.

This is now turning into a really big row, and ROSE can't stand it any more.

ROSE
Stop it. You're not like this.
You love each other.

Which makes them both stop and look at her, bemused.

JACKIE
You never used to like them mental,
Pete. Or I don't know, maybe you
did.

She marches off.

PETE
Jackie, wait, listen -

JACKIE
If you're not careful there'll be a
wedding and a divorce on the same
day.

She heads back off towards the church. PETE grabs the vase from the car and points at ROSE.

PETE
Wait here, give me a couple of
minutes with the missus - tell you
what, straighten the car up. And
don't cause any more trouble!

And he's off after JACKIE. Leaving ROSE looking lost and not sure she should follow.

CUT TO:

INT. CHURCH. DAY.

It's a big urban church.

We move across the wedding party: Aunts, Uncles, Rebellious Teens, all dressed for a wedding, all big hats and 1987 suits, waiting for the bride.

SONNY stands with STUART.

STUART
It's weird, there's so many people missing. Uncle Steven, Aunty Lynn, all of the Baxters, where are they? D'you think something's gone wrong?

SONNY
Maybe it's a godsend, gives you time to think.
(MORE)

SONNY (CONT'D)

You don't have to go through with it, not these days. Live in sin for a bit, see how it works out, go on, I won't mind.

STUART

Dad: married, suitcases, Pontins Camber Sands, all today.

SONNY

And in ten years time, you'll say: 'if only I could turn the clock back!'

He stops, looks nervous for a second.

SONNY (CONT'D)

Is it me, or did it just get cold?

CUT TO:

EXT. CHURCH. DAY.

SARAH is getting a Young Vicar to experimentally tug on her now-refastened train, BEV & SUZIE with her.

SARAH

That's it. She'll hold now.

BEV

Until tonight. That's when you want it ripping off!

SUZIE

Blimey, it's freezing, all of a sudden...

JACKIE, with Baby Rose, is still arguing with PETE, who's still got his vase.

JACKIE

I'm not listening, it's the dufflecoats all over again.

PETE

Sometimes a dufflecoat is just a dufflecoat.

He stops her turning away, and composes himself for a moment then gets to the heart of this.

PETE (CONT'D)

Jackie. Things will get better. I promise.

She'd like to melt at that. But she can't.

JACKIE

I'm just tired, Pete. I've had enough of all your daft schemes. I don't know where the next meal's coming from.

PETE

I'll get it right, love. I promise you, one day soon, I'll get it right.

YOUNG MICKEY comes sprinting round the corner.

YOUNG MICKEY

Monsters! Gonna eat us!

SUZIE

(laughs)

Oh isn't he sweet, what sort of monsters, sweetheart? Is it aliens?

CUT TO:

EXT. CHURCH. DAY.

A little distance behind ROSE, we see the figure of the DOCTOR, running desperately towards her.

THE DOCTOR

Rose! Get into the church!

But he's too far away for her to notice him. He manages a big bellow.

THE DOCTOR (CONT'D)

Rose!

Which she does hear. She turns with a big smile of relief, she knew he'd come after her!

She turns round and sees a floating shape materializing overhead. She stares. And screams.

We see what's looming over her.

It's a REAPER.

Its shape keeps shifting, juddering, superimposed on itself like something out of Jacob's Ladder, shrieking its alien sound.

ROSE turns to run.

The REAPER closes in. But then -

The DOCTOR grabs her and carries her along with his momentum, out of the creature's reach.

CUT TO:

EXT. CHURCH. DAY.

SUZIE sees the DOCTOR and ROSE pelting towards them, the impossible figure of the REAPER behind them. The DOCTOR is yelling at them.

THE DOCTOR
Get into the church!

The group look startled.

REAPERS swoop down on them and send them running in all directions.

SUZIE
My God. What are they?! What are they?!

A rout, lots of scrambled shots, handheld chaos.

The DOCTOR arrives, starts grabbing at people, shoving them towards the church. But people are running in all directions with REAPERS picking them off.

THE DOCTOR
Inside!

STUART and SONNY appear at the church doorway, along with a few other guests.

STUART
Sarah!

He runs to help her, past the DOCTOR'S angry grasp.

THE DOCTOR
Stay in there!

SONNY runs out -

SONNY
What the hell is going on - ?

And a Reaper descends, consumes him, gone.

PETE has grabbed JACKIE, with the baby in her carrier, and, shielding them, is heading for the church doorway. BEV, with YOUNG MICKEY, runs with them.

The Young Vicar has seen a REAPER diving at STUART and SARAH and leaps into its way, making it turn, letting the couple get inside, the last ones.

The Young Vicar is grabbed by the REAPER instead.

The DOCTOR steps into the church doorway, with everyone else behind him. He's forcing them back inside the church.

THE DOCTOR

In!

He swings round to see -

The REAPERS speeding towards the door.

Everyone else leaps back.

But he stares at the creatures, very afraid, but controlling it, getting a good look at them.

The REAPERS arrive at high speed at the doorway.

The DOCTOR slams the door on them.

The REAPERS stop at the door, bellowing.

CUT TO:

INT. CHURCH. DAY.

The DOCTOR leans on the door, and turns to face the traumatised wedding party. PETE'S looking after JACKIE and Baby Rose. He looks at ROSE, astonished.

STUART's picked up the mobile phone (which Sonny left in the church), hits buttons.

All around, noises, everyone clamouring.

JACKIE

(in background)

What the hell were those things,
what's going on? It's a joke
right, someone's playing some sort
of joke -

BEV

(in background)

They were like -
(pause)

It's Judgement Day, it's the end of
the world, that's what it must be -

THE DOCTOR

They can't get in. Old walls and
doors. If they're from outside
time... ok, the older something is,
the stronger it is. What else?

The shadow of a REAPER passes a window. And we hear the REAPER sounds louder. The DOCTOR springs into action.

THE DOCTOR (CONT'D)
Check the other doors. Move!

The others do, but JACKIE grabs the DOCTOR.

JACKIE
What's happening?! What are they?!

THE DOCTOR
There's been an accident with time.
A wound in time. I think they're
like bacteria, taking advantage,
streaming in from outside.

JACKIE
What's that mean, 'time', what are
you jabbering on about, 'time' - ?

THE DOCTOR
Oh I might've known you'd argue.
Jackie, I'm sick of you
complaining, I haven't got time for
this -

JACKIE
What are you on about? How d'you
know my name? I've never met you
in my life -

THE DOCTOR
No, and you never will, if I don't
sort this out - now if you don't
mind, I've waited a long time to
say this -
(right at her, stern)
Jackie Tyler. Do as I say. Go and
check the doors!

JACKIE
(scared)
Yes sir.

She runs off. The Doctor's a bit chuffed:

THE DOCTOR
Should've done that ages back.

STUART steps forward.

STUART
My dad was out there, he sort of...
vanished. With those things. Is
he...?

THE DOCTOR
I'm sorry.

STUART
Oh my God.

THE DOCTOR
You can mourn him later. Right now
we've got to concentrate on keeping
ourselves alive.

STUART
My dad -

THE DOCTOR
(sharp)
There's nothing I can do for him!

STUART
No, but he had this telephone
thing, cost him a fortune, I can't
get it to work, I keep getting this
voice -

He hands the mobile to the Doctor.

PLUMMY SCOTS VOICE (FROM PHONE)

Watson, come here, I want you.

THE DOCTOR
That's the very first phone call,
Alexander Graeme Bell. I don't
think the telephone's gonna be much
use.

STUART
But someone must've called the
police!

THE DOCTOR
The police can't help you now, no
one can.

CUT TO:

EXT. CHURCH. DAY.

An empty police car, its doors open, stands in the middle of
a road.

The streets are empty. A woman and a man run from REAPERS.

ALL UNDER THIS:

THE DOCTOR (V.O.)
Nothing in this universe can harm
those things. Time is damaged, and
they've come to sterilize the
wound.

Children's bikes, pushchairs, lie unattended in the streets
where the children have vanished.

THE DOCTOR (CONT'D)
By consuming everything inside.

CUT TO:

INT. CHURCH. DAY.

ROSE can't stop herself. She goes straight to the DOCTOR.
We see PETE watching her, interested.

ROSE
Is this because...

She can't say it with PETE this close.

ROSE (CONT'D)
Is this my fault?

The DOCTOR looks darkly at her. Yes.

On ROSE, like she's been slapped in the face.

CUT TO:

INT. CHURCH ANTE-ROOM. DAY.

PETE is barricading a door.

The DOCTOR enters and looks out of a window.

PETE
There's smoke coming up from the
city. But no sirens. I don't
think it's just us, those things
must be over the whole city. I
dunno. The whole world.

But the DOCTOR isn't listening. Outside, there's the sound
of a car. The DOCTOR watches as the boy racer car goes past
on the road outside, Matt still at the wheel, still raising
and lowering his arm.

The DOCTOR looks horrified, realising something.

PETE'S coming over to the window, but the car has vanished.

PETE (CONT'D)
Was that a car?

THE DOCTOR
It's not important. Don't worry
about it.

He leaves quickly, leaving PETE puzzled.

CUT TO:

INT. CHURCH. DAY.

ROSE sits alone. She shivers as the shadow of a REAPER makes its way past a big old window.

PETE approaches her.

PETE
(gently)
Rose... This mate of yours... What
did he mean, this is your fault

ROSE
Dunno. Just... everything.

PETE
I gave you my car keys.

ROSE
...so?

PETE
You don't give your keys to a
complete stranger. But it's like I
trusted you. Moment I met you. I
just did. A wound in time he
said...
(pause; closer)
You called me Dad.

All she can do is stare at him; and he's scared too.

PETE (CONT'D)
I know it's impossible, but...
Everything that's happening is
impossible. And look at you. I
can see it. My eyes. Jackie's
attitude. You sound like her when
you shout.

He reaches to wipe a hair back from her brow, and stops, not sure if he's allowed to.

She grabs his hand and holds it against her face.

PETE (CONT'D)
 You are! My Rose. Grown up!

ROSE
 Dad. My Dad. My Daddy!

The last being said in a terrible outpouring of grief and love as she crumples into embracing him.

CUT TO:

INT. CHURCH. DAY.

Away from the others, the DOCTOR is feeling his way along the wall - the noise of Reapers from outside - mind whirring, desperate, trying to work something out, when:

STUART
 'Scuse me, Mister, um...?

STUART and SARAH are standing there, quiet, meek:

THE DOCTOR
 Doctor.

STUART
 Sorry to keep bothering, but... You seem to know what's going on.

THE DOCTOR
 I give that impression, yeah.

STUART
 I just wanted to ask, I mean... I don't know what's happening and I think I'm gonna wake up soon cos it's all just barmy, but the thing is -

SARAH
 Can you save us?

The DOCTOR stops, considers them properly, kind:

THE DOCTOR
 Who are you two, then?

STUART
 Stuart Hoskins

SARAH
 Sarah Clark. Sarah Hoskins.
 Almost.

THE DOCTOR
 And one extra, boy or girl?

SARAH

Dunno, I don't want to know.
Though everyone says she's a girl,
cos of the way she's sitting.

THE DOCTOR

So where did you meet, you two, how
did all this get started?

STUART

Outside the Beatbox Club, down in
the precinct, two in the morning.

SARAH

Street corner, I'd lost my purse,
didn't have money for a taxi.

STUART

I took her home.

THE DOCTOR

Then what? Asked her for a date?

SARAH

Wrote his number on the back of my
hand.

STUART

Never got rid of her since. My dad
said...

(beat)

My dad said a lot of things.

SARAH

I don't know what this is all
about, and I know we're not
important - Stu just works in the
printer's, and I've only got dental
nursing -

THE DOCTOR

Who said you're not important?
Listen to me. I've travelled to
all sorts of places, I've done
things you can't imagine. But
you... Street corner, two in the
morning, getting a taxi home, I've
never had a life like that. You
don't know how important that is.

(big smile)

Yes, I'll try and save you. I'll
try my best, okay?

CUT TO:

INT. CHURCH ANTE-ROOM. DAY.

PETE and ROSE are sitting together, in private now. ROSE has been crying.

PETE

I'm a Dad. I mean, I'm already a Dad, but... Rose grows up and she's you! That's wonderful. I mean, I suppose I thought... That you'd be a bit useless. With my useless genes and all. But look at you!

PETE

I mean, how did you get here?

ROSE

D'you really want to know?

PETE

Yeah.

ROSE

Time machine.

PETE

Time machine?

ROSE

Cross my heart.

PETE

(laughing)

Time machine!

ROSE

(laughing)

I know!

PETE

Blimey. D'you all have time machines where you come from?

ROSE

No. Just the Doctor.

PETE

What are you doing here? Did you know those things were coming?

ROSE

No.

PETE

Then - ? God, I dunno, my head's spinning. What's the future like?

ROSE
Not so different.

PETE
What am I like? Have I gone grey?

ROSE quickly shakes her head.

PETE (CONT'D)
What, am I bald? Don't tell me I'm bald!

PETE understands now that she's fending off these questions.

PETE (CONT'D)
Hold on. Something went wrong?
And it's your fault?

ROSE doesn't know what to say. PETE lets her off the hook.

PETE (CONT'D)
So, if your mate isn't your boyfriend - and I have to say I'm glad, cos being your Dad an' all, I think he's a bit old for you - have you got a bloke?

ROSE
No. I did. But -

YOUNG MICKEY enters, running in pursued by JACKIE.

JACKIE
Mickey!

ROSE finds herself looking right into the eyes of the younger version of her boyfriend.

He suddenly grabs ROSE, holds on to her for comfort.

ROSE is boggled, tries not to touch him.

PETE
You know him?

ROSE
I just... didn't recognise him in a suit.
(to Mickey)
Now let go of me, sweetheart.
(to herself)
And I'm always saying that.

JACKIE eases YOUNG MICKEY away from ROSE.

JACKIE
He just grabs whatever's passing and holds on for dear life.
(MORE)

JACKIE (CONT'D)
God help his poor girlfriend if he
ever gets one.

PETE
(to Jackie)
Me and her were just talking-

JACKIE
Oh yeah, talking. World comes to
an end, what do you do? Cling to
the youngest blonde!

She exits to take MICKEY back to Bev. PETE makes a decision
and makes to follow at speed, but ROSE stops him.

ROSE
You can't tell her.

PETE
Why?

ROSE
I mean: I really don't want you to
tell her.

PETE
Has this got something to do with
this mistake of yours? You don't
want people to know -

ROSE
Where I come from, Jackie doesn't
understand the timer on a video
recorder.

PETE
But I showed her that last week!

ROSE gives him a look.

PETE (CONT'D)
Point taken.

CUT TO:

INT. CHURCH. DAY.

The DOCTOR is talking to Baby Rose in her carrier.

THE DOCTOR
Now then, Rose, you're not going to
bring about the end of the world,
are you? Are you?

Enter ROSE. The DOCTOR looks awkwardly at her, a difficult
conversation. But both want to talk.

THE DOCTOR (CONT'D)
 Jackie gave her to me to look
 after. How times change.

ROSE
 I'd better be careful. I think I
 just imprinted myself on Mickey
 like a mother chicken.

She reaches out for the baby, but the DOCTOR grabs her hand.

THE DOCTOR
 No!

The sounds of the REAPERS outside suddenly increase.

THE DOCTOR (CONT'D)
 Don't touch the baby, you're both
 the same person, that's a paradox.
 And we don't want a paradox, not
 with those things outside.
 Anything new, any sort of time
 disturbance, makes them stronger.
 A paradox might let them in.

ROSE
 I can't do anything right, can I?

THE DOCTOR
 No you can't, since you asked, so -
 (like she's thick)
 Don't touch the baby!

ROSE upset, close to tears, tries not to show it to him.

ROSE
 I'm not stupid!

THE DOCTOR
 Could've fooled me.

Silence. Then, calmer, feeling guilty:

THE DOCTOR (CONT'D)
 All right, look. Sorry. I wasn't
 really going to leave you.

ROSE
 I know.

THE DOCTOR
 Between you and me. I haven't got
 a plan. No idea. No way out.

ROSE
 You'll think of something.

THE DOCTOR

The entire Earth is being sterilised. This, and a few places like it, are all that's left of the human race. We might hold out for a while, but nothing can stop those creatures. They'll get through in the end, the walls aren't that old. And there's nothing I can do to stop them. There used to be laws that stopped this kind of thing from happening. My people would have stopped this. But they're gone. And now I'm going the same way.

ROSE

(upset)

I didn't know. If I'd realised...

THE DOCTOR

Just... tell me you're sorry.

She means it now, all the anger gone.

ROSE

I am. I'm sorry.

He puts his hand on her face and breaks into the most wonderful smile, accepting that honest regret completely.

THE DOCTOR

Okay.

ROSE is bowled over by that. She smile's back.

The DOCTOR closes his eyes, takes her in his arms.

ROSE is very happy for a moment to be held.

But then she realises that there's something warm in his breast pocket.

ROSE

Doctor, have you got... something hot...

She reaches inside his jacket and -

Gasps as she throws something very hot out. It skitters across the floor and lands in a corner, glowing red hot.

It's the TARDIS key.

THE DOCTOR

The Tardis key.

The DOCTOR stares at it for a moment, wondering. Then he realises.

He pulls off his jacket, and uses it to grab the key off the floor.

THE DOCTOR (CONT'D)
It's telling me it's still
connected to the TARDIS!

CUT TO:

INT. CHURCH. DAY.

The DOCTOR is pacing up and down in front of the crowd, holding the key in a piece of cloth.

THE DOCTOR
The inside of my ship was thrown
out of the wound, but we can use
this to get it back. And once I've
got my ship, I can mend everything!
I need a bit of power, anyone got a
battery..?

STUART holds up the chunky mobile phone battery.

STUART
This one big enough?

THE DOCTOR
Fantastic!

STUART
Good old dad. There you go -

The Doctor takes it, holds the sonic screwdriver up against it, whirrs away.

THE DOCTOR
Just need to charge up. Then we
can bring everyone back. We can
save the world!

CUT TO:

INT. CHURCH. DAY.

The noise of the REAPERS outside. Restless and growing.

Inside, the crowd is intently watching the DOCTOR as he fiddles - pressing the sonic screwdriver against the key, trying to find the right harmony.

JACKIE is sitting with BEV. She's got Baby Rose back, and she's glaring across the room -

At where PETE has just sat down beside ROSE.

PETE

You never told me why you came here in the first place. If I had a time machine, I wouldn't think 1987 was anything special. Not in Britain, anyway.

ROSE looks instantly guilty and worried.

ROSE

We just ended up here.

PETE

Lucky for me. If you hadn't been there to save me -

ROSE

(fast, bright)

That was just a coincidence, that was just really good luck, it was really amazing, right?

PETE looks disbelieving at her. She looks away. Now he knows he's right.

PETE

So, in the future, are me and her indoors still together?

ROSE

Yeah.

PETE

Do you still live with us?

ROSE

Yeah.

PETE

Am I a good Dad?

That sounds so plaintive that ROSE can't help but lie. It takes her a moment to get her thoughts together to make it all up. But then -

ROSE

You... told me a bedtime story every night, when I was small. You were always there, you never missed one.

She gets into it. Her dreams for years.

ROSE (CONT'D)

And you took us for picnics. In the country. Every Saturday.

(MORE)

ROSE (CONT'D)

You never let us down. You were
there for us all the time. Someone
I could always rely on.

PETE would love to believe it. But he can't.

PETE
That's... not me.

They hear a slow version of the TARDIS materialisation sound and look across to where the DOCTOR is now standing holding the key, at the height where the TARDIS lock would be.

The TARDIS interior, and then its exterior, start to form around the key.

He lets go and the key hangs there in mid-air, supported by the slowly materialising TARDIS.

THE DOCTOR

Right, no one touch the key, have you got that? Don't touch it. Anyone touches that key, they'll be.... well, zap, all right? Just leave it be, and everything's gonna turn out okay. We're getting out of here. All of us. Stuart. Sarah! You're getting married, just like I said!

CUT TO:

EXT. CHURCH. DAY.

The emptiness around the church is broken by the sudden fading in of Matt's car. Inside it, MATT is still repeating his gesture. The car vanishes again.

CUT TO:

INT. CHURCH. DAY.

The DOCTOR and ROSE are sitting on chairs with a bottle of communion wine and two glasses, waiting, watching the TARDIS forming.

PETE waits also, troubled, with a glass of his own.

ROSE
When time gets sorted out -

The DOCTOR knows PETE can hear, so answers carefully.

THE DOCTOR
The wound gets healed, everything back to normal.
(MORE)

THE DOCTOR (CONT'D)
Everyone will forget this happened.
And don't worry, cos the... thing
you changed will still be...
changed, y'know. Just as you
wanted it.

PETE raises his voice, without turning to them.

PETE
You mean, I'll still be alive.
Although I'm meant to be dead.

He turns to them, and sees from the look on their faces that it's true.

PETE (CONT'D)
That's why I've never done anything
with my life. Because it didn't
mean anything. It wasn't leading
to anything.

THE DOCTOR
Doesn't work like that.

PETE
Rubbish. I was so useless I
couldn't even die properly! And
now it's my fault that it's the end
of the world!

ROSE
It's my fault.

The expression on her face brings PETE up short.

He doesn't see that JACKIE, carrying the baby, is approaching behind him.

PETE
No, love. I'm your Dad. It's my
job for it to be my fault.

JACKIE stares.

JACKIE
Her Dad? How are you her Dad?

PETE turns to her.

PETE
It's time you knew, love.

JACKIE
You what? Oh that's disgusting!
How old were you, twelve?

PETE
Jacks, just listen. This is Rose -

JACKIE

Rose?! How sick is that?! Did you give my daughter a second hand name? How many are there, d'you call them all Rose?!

PETE

Oh for God's sake, look! When I say Rose -

He plucks baby Rose out of JACKIE'S arms and shows her to her, then holds her by ROSE.

PETE (CONT'D)

It's the same Rose, don't you see?!

He plonks her down into ROSE'S arms.

PETE (CONT'D)

She's the same -

THE DOCTOR

No don't - !

But ROSE has automatically caught hold of baby Rose.

A REAPER materializes, inside the church shrieking.

The DOCTOR grabs the baby from ROSE and hands it back to JACKIE.

The REAPER descends towards them.

THE DOCTOR (CONT'D)

I'm the oldest thing in here!
Everyone get behind me!

The crowd run to obey him.

The REAPER fixes on the DOCTOR.

And leaps at him.

ROSE

Doctor!

The REAPER envelops him and he's gone.

ROSE (CONT'D)

Doctor!

The REAPER leaps at the crowd, which parts, screaming.

The REAPER collides with the Tardis key.

And vanishes, destroyed in a blast of energy.

The ship vanishes too.

The key falls to the floor, clink clink clink...

And lies there.

Silence. Everyone stares. That was their last chance.

ROSE (CONT'D)
Doctor...?

She grabs the key, hoping that it'll be hot. But -

ROSE (CONT'D)
It's cold. The key is cold.

It takes her a moment to take it in.

ROSE (CONT'D)
Oh my God, he's dead.

PETE goes to comfort her, but she steps away. She can't accept it, can't deal with it. He hugs her anyway, and she gives in, holding onto him.

ROSE (CONT'D)
It's all my fault. Both of you.
All of you! The whole world!

The power supply stutters and dies. The lights go out. From outside the building, we can even more clearly hear the noise of the REAPERS, moving in.

The crowd gather together instinctively, looking around, waiting for the attack. Hushed, still:

SARAH
What's happening..?

STUART
They're getting stronger.

BEV
This is it.

BEV
There's nothing we can do. No one to help. It's the end.

CUT TO:

CUT TO:

OMITTED

CUT TO:

OMITTED

CUT TO:

OMITTED

INT. CHURCH ANTE-ROOM. DAY.

PETE is pouring himself communion wine, his hands shaking.

We can hear the sounds of the REAPERS outside, and the quiet, scared chatter of the crowd inside the church.

And then, over that, the sound of a car.

PETE looks up. He goes to the window.

Outside, Matt in his boy racer car is still repeating his actions.

PETE realises what he has to do.

CUT TO:

INT. CHURCH. DAY.

PETE comes back into the church, with a strange smile. To STUART & SARAH:

PETE
 Stu, Sarah, the wedding's still on,
 okay?

And he keeps on walking, to ROSE:

PETE (CONT'D)
 The Doctor really cared about you.
 He didn't want you to go through it
 again, not when there might be
 another way. But now there isn't.

ROSE
 What are you talking about?

PETE
 The car that should have killed me
 , love. It's here. It's come for
 me.
 (weak smile)
 See, I'm not so daft after all.
 The Doctor worked it out way back,
 soon as he saw the car, but he
 tried to protect me. Still. He's
 not in charge any more. I am.

ROSE understands what he means, and is horrified.

ROSE
No.

JACKIE comes over (she hands the baby to BEV).

PETE
It' another way to heal the wound.
It has to be.

ROSE
You can't...

He puts his hand to her face.

PETE
Who am I, love?

ROSE
My Daddy.

JACKIE
What d'you mean..?

PETE
Jackie, look at her. She's ours.

ROSE makes eye contact with JACKIE.

And JACKIE knows it's true.

JACKIE
Oh God. Oh God.

ROSE reaches out. And JACKIE takes her in her arms.

JACKIE (CONT'D)
Pete, I -

PETE
I'm meant to be dead, Jackie.
You're gonna get rid of me. Peace
at last.

JACKIE
Don't say that.

PETE
For once in your life, trust me.
It's gotta be done. You've got to
survive, cos you've got to bring up
our daughter. You old nag.

And he gives her a kiss.

Then turns to ROSE.

PETE (CONT'D)
I never read you those bedtime
stories, or took you on those
picnics. I was never there for
you.

ROSE
You would have been.

PETE
But I can do this for you. I can
be a proper Dad to you now.

ROSE
It's not fair.

PETE
I had all these extra hours, no one
else in the world has ever had
that. On top of that, I get to see
you. And you're beautiful. How
lucky am I? So come on. Do as
your dad says.

ROSE hesitates. Then, her eyes blinded by tears, she grabs
the vase, before she can think about it.

PETE gently takes the vase from ROSE, vastly proud of her and
sure of this.

PETE (CONT'D)
So. You gonna be there for me,
love?

CUT TO:

EXT. CHURCH. DAY.

Saint Etienne's 'Hobart Paving' murmurs onto the soundtrack.

In slow motion, PETE, carrying the vase, and starts to run
towards the road, where the car's still materialising.

REAPER run at him as JACKIE and ROSE walk out of the church,
styand in the doorway. JACKIE gives BABY ROSE to ROSE.

The REAPERS turn to them instead.

CUT TO:

INT. CHURCH. DAY.

The music continues. Flashback to ROSE and JACKIE saying
goodbye to PETE. Heads together, intimate, a family.

PETE
Thanks for saving me, love.

ROSE
Thank you for saving all of us.

CUT TO:

EXT. CHURCH. DAY.

The music continues, onto its chorus, 'Don't forget to catch me.'

Close on PETE as he sprints towards Matt's car, holding the vase.

PETE
Oh God. Oh God.

The REAPERS have begun to close in on ROSE and JACKIE and the baby. ROSE stands there, brave: she won't move.

CUT TO:

INT. JACKIE'S BEDROOM. (1992.)

The music continues. As before, JACKIE telling the story to Little Rose.

JACKIE
He died, and I was so close. But not close enough.

CUT TO:

EXT. CHURCH. DAY.

The music continues. PETE runs straight at the car. Matt throws his arm up for the last time.

PETE
Goodbye, love.

Close on ROSE, as a REAPER rears up right in front of her. She closes her eyes.

ROSE
Goodbye, Dad.

CUT TO:

EXT. CHURCH. DAY.

Darkness. The music has stopped.

The sound of the car hitting PETE, exactly as before.

The vase hits the road and smashes.

The only differences from the first time are that we're in a different location and PETE, lying in the road, is in his wedding suit.

The REAPERS flash out of existence.

CUT TO:

OMITTED.

CUT TO:

EXT. CHURCH. DAY.

ROSE still has her eyes closed. She can't bear to open them.

Until a hand grasps her shoulder. She looks up.

No Jackie; just the DOCTOR, looking down at her. Sad, proud, aware of what's happened.

DOCTOR
Go to him. Quick.

ROSE runs to her Dad.

The DOCTOR follows more slowly. All around is normal.

Matt gets out of his car, looking shattered.

PETE looks up at ROSE, just for a second, with what looks like recognition in his eyes. She takes his hand. A hint of a smile from him.

Then he's gone.

CUT TO:

INT. JACKIE'S BEDROOM. DAY. (1992.)

As before, JACKIE is telling Pete's story to Little Rose, but with changes -

JACKIE
The driver was just a kid. He stopped, he waited for the police. It wasn't his fault. For some reason, Pete just ran out.

She strokes Little Rose's hair.

JACKIE (CONT'D)
People say, there was this girl.

JACKIE
She sat with Pete while he was
dying. She held his hand. Then
she was gone. We never found out
who she was.

CUT TO:

EXT. CHURCH. DAY.

On ROSE, slowly putting a hand to her mouth, shaking.

The absolute full moment of grief, as never felt before.

People are coming out of the church now, looking at the
accident from a distance. They include SONNY, many of the
others who we've seen taken by the REAPERS.

SONNY gently stops SARAH from running out, a nice gesture:
hold on, let me see what's going on.

ROSE sees JACKIE coming out of the church, looking puzzled,
just starting to question people about what's going on.

ROSE only has a moment. She bends down to her Dad's body,
and kisses his forehead.

ROSE (V.O.)
Peter Alan Tyler, my Dad. The most
wonderful man in the world.

She looks up, and there's the DOCTOR. A good distance behind
him stands the Tardis. She goes to him and takes his hand.

ROSE (CONT'D)
Died the 7th of November, 1987.

The DOCTOR leads her towards the TARDIS; she does not look
back.

THE END.