

Episode 3

Shooting Script
(Green)

10:00:00 OPENING TITLES *

10:00:00 Music in '3M0 Opening Titles' *

10:00:08 Caption Jodie Whittaker *

10:00:09 Caption Bradley Walsh *

10:00:11 Caption Tosin Cole *

10:00:13 Caption Mandip Gill *

10:00:15 Caption BBC Doctor Who *

10:00:23 Caption Series Producer Nikki Wilson *

10:00:26 Caption Director Mark Tonderai *

10:00:30 Caption Rosa Written by Malorie Blackman and Chris Chibnall *

10:00:35 Music out '3M0 Opening Titles' *

10:00:35 EXT. MONTGOMERY TOWN SQUARE - NIGHT X 1745 *

CLOSE ON: AN AMERICAN FLAG. STARS AND STRIPES.

10:00:35 Music in 'Woke up this morning with *My Mind Set On Freedom - Freedom Singers*' *

Pan down from the flag, on top of a civic building, to reveal -- *

Towards the end of a day. Quiet town square. Most people on their way home by now. Move down as a bus approaches the town square bus stop. *

10:00:41 Caption: MONTGOMERY, ALABAMA. 1943. *

10:00:43 Music in '3M1 Get out that Door' *

Pan down from the flag *

REVEAL: at the stop, a woman waiting for the bus -- black, 30, glasses, hair in a bun. Smart, reserved. This is ROSA PARKS.

The bus stops -- and the doors swing open. *As they do, the hymn on the soundtrack abruptly stops, cut short.)*

On Rosa -- looking ahead. White bus driver, BLAKE. Mean-faced, mole near his mouth. He doesn't even look at her.

Rosa hates this, but it's been a hard day. She steps on --

CUT TO:

2 10:00:45 INT. MONTGOMERY CITY BUS - NIGHT X 1745 2 *

The bus is full. At the back, all the black passengers. It's packed and some are standing, even crammed into the stepwell.

At the front, the white passengers. There are free seats in the white section.

ROSA clocks all of this -- the packed rear, the emptier front. Including, entirely clear front row seats.

10:00:58 Music out 'Woke up this morning with My Mind Set On Freedom - Freedom Singers'

Pan down from the flag

She steps up to the driver. Notices the gun in his holster on his belt. Looks up to him. He barely acknowledges her.

Rosa pays her money -- and walks on into the bus --

We're with her as she walks down the bus, past the empty seats marked WHITE -- past the few white passengers, looking at her --

Staring up at her, surprised, disgusted --

As she walks towards the section marked COLORED -- she notices the faces of the black passengers staring past her, fearful --

Rosa turns --

BLAKE is looking at her --

BLAKE
Hey you! You don't go that way.

On Rosa -- despising this.

BLAKE (CONT'D)
That way's not for coloreds.
(Beat)
Get off, go round to the back and
get on there. That's your entrance.
You know that.

Rosa looks around -- discomfort rattling through the bus. The other black passengers won't meet her eye. The white passengers stare, like she's an idiot or an animal.

She stands her ground -- coiled -- calls down --

ROSA PARKS
I don't see the need for getting
off, then back on there. Not when
there's folks standing in the
stepwell.
(Beat)
How'm I gonna squeeze on there?

On Blake. He strides down the bus, his gun bumping against his leg as he walks. He arrives at Rosa. They stare at each other. The tension rises. Blake does not like being defied by this black woman. He's physical and threatening.

BLAKE
If you ain't going through the back door, you're getting off my bus.

ROSA PARKS
Sir let me go. Please don't do that.

*
*
*

Rosa braces herself as he reaches out --

And grabs her COAT SLEEVE. (Not her arm, her sleeve.)

Pulls her -- she moves -- down the bus -- him leading her, past the white onlookers, away from the black onlookers at the back --

Such humiliation --

But as she's at the front, Rosa (deliberately) drops her purse.

ROSA PARKS (CONT'D)
Stop!

*
*

It falls -- hits the floor, at the front of the bus.

Blake looks to her, drops her coat sleeve.

The purse on the floor. Just by the empty front seat.

And ROSA SITS -- on the EMPTY FRONT SEAT which is marked WHITE.

Gasps and breaths from behind, nothing melodramatic, but enough.

Rosa looks up at Blake, who is towering over her. Doesn't move. Clear defiance of him.

Rosa reaches out -- and slowly picks up her purse. Looks up at Blake. He looks ready to kill --

ROSA PARKS (CONT'D)
You better not hit me.

JAMES BLAKE
Get out that door.

Rosa stands, descends the steps --

CUT TO:

3

10:02:14 EXT. MONTGOMERY TOWN SQUARE - NIGHT X 1746

3

*

ROSA exits the bus -- the front doors close --

She walks along the bus -- past white faces in the window --

Heading to the rear doors --

And the bus DRIVES OFF -- leaving Rosa behind.

Close in on Rosa -- fuming --

ROSA
Hey, hey hold on stop!

WIDE: on Rosa, stranded in the night-time city. The flag waving in the distance. The bus moving away from her.

10:02:42 Music out '3M1 Get out that Door'

CUT TO:

4 **10:02:40 EXT. MONTGOMERY/ALLEYWAY - DAY 1 1045** 4

10:02:40 Music in 'Do Do the Do Wop - Bob Cifford'

Blazing sunshine. A POLICE CAR cruises like a shark around Montgomery, passing the entrance to a scrappy alley. The TARDIS materialises, the energy and wind disrupting papers and litter.

10:02:47 Music in '3M2 Nearly'

CAPTION: TWELVE YEARS LATER: 1955.

10:02:57 Music out 'Do Do the Do Wop - Bob Cifford'

The DOCTOR pokes her head out the door, excitedly. Looks around. Sees the US flag. Face drops: gutted.

THE DOCTOR
Nearly.

She darts back inside --

CUT TO:

5 **10:03:11 INT. TARDIS - DAY 1 - CONTINUOUS 1045** 5

The DOCTOR runs back in, up to the console -- GRAHAM, YAZ and RYAN all poised --

YAZ KHAN
Sheffield?

THE DOCTOR
Almost. Really close.

GRAHAM O'BRIEN
So not Sheffield then.

THE DOCTOR
(muttering to the TARDIS)
You've done this deliberately,
aren't you? *

YAZ KHAN
Who're you talking to?

RYAN SINCLAIR
If it's me, I haven't touched
anything.

THE DOCTOR
I'm talking to the TARDIS --
(sternly; to the console)
Cos this is our ninth attempt --

GRAHAM O'BRIEN
Fourteenth. You can't control this
thing, can you? *

THE DOCTOR
Excuse me, Yes I can! Most of the
time. Just, sometimes, like now, it
has a mind of its own. *

YAZ KHAN
So where are we, actually?

THE DOCTOR
Earth, United States, 1955,
Montgomery, Alabama. If I'm reading
these properly. Brand new
information system still figuring
it out. *

GRAHAM O'BRIEN
1955. Elvis! Can we see Elvis? *

THE DOCTOR
I think he's in New York this week.
I could give him a call -

GRAHAM O'BRIEN
You haven't got Elvis's phone
number? *

THE DOCTOR
(so serious)
Don't ever tell anyone I lent him a
mobile phone.
(transfixed at console)
Woah, what is that? Traces of
artron energy? *

YAZ KHAN
Should we know what artron energy
is?

THE DOCTOR
It's the same type of energy the
TARDIS runs off. There really
shouldn't be traces of artron
energy here, unless they're ours,
which they're not.

YAZ KHAN
And now you wanna check it out.

10:04:09 Music in '3M3 Parks Rosa Parks'

THE DOCTOR
Yeah. I should. Quick look but
quietly history is very delicate
We stick together.

They head out. We linger on the TARDIS console. An
untranslatable reading is going wild and off the charts.

CUT TO:

6 10:04:18 EXT. MONTGOMERY/COURT SQUARE - DAY 1 1050 6 *

WIDE: The DOCTOR, RYAN, GRAHAM and YAZ walk through sunlit 1950s
Montgomery. The Doctor surreptitiously scanning the air with the
sonic, holding it at a low level, checking readings.

A police car, unseen occupants, like the truck in *Duel* -- sits,
observing everything, a threatening, brooding presence.

YAZ KHAN
Real life 1950s. Time travel is
awesome!

10:04:26 Music out '3M2 Nearly'

A white couple -- the STEELE's: wannabe well-to-do but too rough
round the edges, in their 30s -- walk past our gang. As they do,
they're staring -- and the woman drops a glove without noticing.

Ryan picks it up -- runs after them --

RYAN SINCLAIR
Scuse me --
(taps the woman's
shoulder)
Excuse me. You dropped this.

Mrs Steele gasps -- and Mr Steele turns -- and SLAPS Ryan round
the face. WHACK. That really hurts. Shocking. Ryan recoils --
stunned -- the Doctor, Yaz and Graham straight there.

RYAN SINCLAIR (CONT'D)
Hey

MR STEELE
(to Ryan)
You get your filthy black hands off
my wife.

THE DOCTOR
Woh! Stop!

YAZ KHAN
(to Steele)
Sir, stop please -- take a step
back.
(to Ryan)
You OK Ryan?

RYAN SINCLAIR
(in shock)
I was just trying to give her back
her glove.

MR STEELE
(to the Doctor)
Is this your boy?

GRAHAM O'BRIEN
(so calm and tough)
That's my grandson, actually.

MR STEELE
He's your what?
(looks at them)

GRAHAM O'BRIEN
My Grandson.

MR STEELE
You ain't from round here.

THE DOCTOR
We don't want any trouble.

MR STEELE
I don't know how it goes where you
folks are from.
(to Graham)
But your boy he'll be swinging from
a tree, with a noose for a
neckerchief, if he touches a white
woman in Montgomery.

RYAN SINCLAIR
What did you just say?!

ROSA PARKS
(appearing; interjects)
There a problem here, Mr Steele?
(to Ryan; quiet; fierce)
Step away. Go ahead, step away.

MR STEELE
These friends of yours? *

ROSA PARKS
(all charm and smiles)
No sir. Just on my lunch break.
Wondering if I can help out with
any misunderstanding.
(to Steele)
Oh, I believe your suit will be
ready tomorrow. Alterations gonna
make it look just right, sir.

Stand-off. Everyone frozen, the Doctor watching all of this --
Ryan catching his breath. Steele keeping eye contact with him --

MR STEELE
(to his wife)
Let's go Lizzie.

ROSA PARKS
(turning on Ryan; fierce)
Are you crazy? *

RYAN SINCLAIR
He slapped me --

ROSA PARKS
Don't you read the newspapers? You
know what they did to young Emmett
Till? *

THE DOCTOR
We're from out of town --

ROSA PARKS
So was Emmett Till, on vacation
from the North. Coupla words to a
white woman in Mississippi, and the
next thing they find his body in
the river.
(to Ryan)
You want that to be you?

RYAN SINCLAIR
(Beat)
No.

ROSA PARKS
Did your mother raise you up with
no manners? I'll take a no ma'am. *

RYAN SINCLAIR
No ma'am.

And Rosa takes looks at them. The four unlikely travellers.

ROSA PARKS
You all together?

THE DOCTOR
Yes. And we're very grateful, Miss--

ROSA PARKS
Mrs. Parks. Rosa Parks.

YAZ KHAN
No way!

GRAHAM O'BRIEN
You're kidding --

THE DOCTOR
(stares at Rosa; beaming)
Brilliant. Rosa Parks! Lovely to
meet you, Rosa Parks. Big fan --

ROSA PARKS
Excuse me?

THE DOCTOR
-- big fan -- of Montgomery. I am,
we are. Just visiting. Recommend
anything for tourists like us? *

Rosa looks at them: they're a bunch of lunatics.

ROSA PARKS
I recommend you get yourselves the
hell out of Alabama. Before you
find yourselves in trouble you
can't get out of.

And she walks away -- through the square. Our quartet hold for a
second, in a state of oh-my-godness, giving her some clearance
distance -- then turn to each other and squee --

YAZ KHAN
Oh my God -- can you believe it?
Actual Rosa Parks!

10:06:36 Music in '3M4 Artron Energy'

THE DOCTOR
(distracted; scanning Rosa
as she walks away)
Amazing. Also, a problem.
Registering traces of artron energy
all around her. Why is that? *

10:06:44 Music out '3M3 Parks Rosa Parks'

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CUT TO:

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7 10:06:47 EXT. MONTGOMERY/ALLEYWAY - DAY 1 1100 7 *

The TARDIS parked in the alleyway. At the end of the alley, a figure in silhouette. Looking down at the TARDIS. The figure comes forward, moving out of shadow.

MALE, 30s. Blue-collar clothes, strong, powerful. An arrogance and a swagger. KRASKO.

He walks up to the TARDIS -- stands in front of it. Kicks it with a boot. Couple of times. Like he's kicking tyres. Walks round it all the way. Comes back to the door -- so not happy.

He pulls out of his pocket a scanner dial. Very much future tech. Graphic readings, zipping all over the circular screen. Raises it up and down in front of the door, scanning the TARDIS.

KRASKO

*

No.

Tries the handle -- locked. Bangs on the door, irritated. Waits. No reply. Knocks again. Steps back, looks at it.

Then he brings out a blaster. FATOOM! A blue pulse-bolt fires out and hits the TARDIS -- or rather, bounces off its shields and dissipates! Krasko checks the device, then stares at the TARDIS in quiet fury.

KRASKO (CONT'D)
Force shields?!

CUT TO:

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8 10:07:27 INT. SLIM'S BAR - DAY 1 1110 8 *

The DOCTOR, RYAN, YAZ and GRAHAM pile into a booth in the front of a rundown dirty bar. The Doctor grabs up a discarded *Montgomery Courier* newspaper - 30 November, 1955.

YAZ KHAN
We were in Rosa Parks Class at primary.

10:07:31 Music out '3M4 Artron Energy'

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YAZ KHAN (CONT'D)
(to Ryan)
D'you remember? All the Year 4, 5 and 6 classes were named after inspirational people.

*

*

*

RYAN SINCLAIR
She's the bus woman, right?

YAZ KHAN
You do remember what she did.

RYAN SINCLAIR
First black woman to ever drive a bus.

YAZ KHAN
No! Ryan!

RYAN SINCLAIR
What?!

GRAHAM O'BRIEN
Your Nan would have a fit right now. How could you have been in a class named after the woman and not know who she is?

RYAN SINCLAIR
She's American!

YAZ KHAN
She refused to give up her seat on a segregated bus to a white passenger - and got arrested for it. Her arrest started a boycott of the buses in Montgomery --

10:07:54 Music in '3M5 You Can walk Away From This'

THE DOCTOR
Or rather -- will start.
(she holds up the paper)
Today is Wednesday November 30th 1955. Tomorrow. Rosa refuses to give up her seat.

RYAN SINCLAIR
And all this basically kicked off the US civil rights movement, led by Martin Luther King.
(to Yaz)
See I am not totally ignorant. I just got confused by the whole bus thing.

THE DOCTOR
Martin Luther King's a minister here in Montgomery, right now.

YAZ KHAN
He and Rosa knew each other?

THE DOCTOR
Yes.

GRAHAM O'BRIEN
Is it me or has it gone very quiet
in here?

They all look round. A WAITRESS is standing there. But everyone else in the bar is looking at them. There are no black customers. In the kitchen, a black cook peers through.

WAITRESS
We don't serve negroes.

RYAN SINCLAIR
Good -- cos I don't eat them.

WAITRESS
(looking at Yaz)
Or Mexicans.

YAZ KHAN
Is she talking to me?!

WAITRESS
Y'all need to eat somewhere else.

The Doctor looks round -- unsure what to do. Then --

THE DOCTOR
(to the others)
Come on.

She gets up -- the others follow her.

ICONIC: They walk the walk of shame. Silent judging eyes all on them. Oppressive, humiliating. Silent. A dozen eyes watching.

CUT TO:

9

10:08:55 EXT. MONTGOMERY/COURT SQUARE - DAY 1 1120

9

*

The gang walk back into the square -- white faces all around, looking at our standout gang. The Doctor notices the impassive POLICE CAR out here. It's like they're being watched.

THE DOCTOR
OK, listen. I can deal with this.
You guys go back to the TARDIS and
be safe.

YAZ KHAN
While you do what?

THE DOCTOR
Locate the source of these energy
anomalies.
(MORE)

THE DOCTOR (CONT'D)
We're one day out from a tipping
point in Earth history, I don't
want anything disrupting that.
(looks at Ryan and Yaz)
It is easy for me here, it's more
dangerous for you.
You can walk away from this.

RYAN SINCLAIR
Rosa Parks can't.

YAZ KHAN
Rosa Parks doesn't.

RYAN SINCLAIR
If she can live her whole life
here, couple of hours ain't gonna
kill me.
(Beat)
It ain't gonna kill me, right?

GRAHAM O'BRIEN
No.

THE DOCTOR
Not if we look out for each other.

RYAN SINCLAIR
Then I'm cool with it. What d'you
reckon, Mexican lady?

YAZ KHAN
Oy. Keep that up, I'll use you as a
pinata.

THE DOCTOR
Epicentre of the artron readings is
one point two miles that way. Come
on.

GRAHAM O'BRIEN
Hey, hey we will stop somewhere
else to eat, though won't we?

THE DOCTOR
(already off)
No time, Graham!

GRAHAM O'BRIEN
(to Ryan and Yaz)
Have you noticed that happens a
lot? I need regular food, that's
all.

10:09:44 Music in '3M6 This is Very Bad News'

RYAN SINCLAIR *

We just got thrown out of a bar and *

that is what you are worried about? *

GRAHAM O'BRIEN *

Not just that. *

YASMIN KHAN *

Not sure your stomach is compatible *

with time travel Graham. *

They head off -- *

CUT TO: *

10 **10:09:52 EXT. CLEVELAND COURT - DAY 1 1125**

10 *

We're with ROSA PARKS as she walks down her street to her house. *

10:09:59 Music out '3M5 You Can walk Away From This' *

As she approaches, she sees, other side of the street: KRASKO. *

Threatening presence. She begins to slow. He stares at her.

ROSA PARKS

Can I help you?

He just stands there as she slows to a halt. Rosa looks at him.

He looks at her.

ROSA PARKS (CONT'D)

There a problem here?

KRASKO

(American accent now)

No problem ma'am. No problem at

all. *

Beat. Standoff between them for a second. Rosa genuinely

unnerved, genuinely threatened.

We close in on Krasko. *

CUT TO:

11 **10:10:28 EXT. BUS WORKS/ALLEYWAY - DAY 1 1140**

11 *

Sun beats down on a rundown long alleyway with warehouses on

either side. Sticking out of a couple of warehouses are the ends

of buses (duplicate in CG FX). In for repairs or refuelling.

Eerily deserted. One bus parked up, dotted over the rest of the

site are bus components, engine parts, tools and panels, spare

parts, vehicle pieces, tyres, oil, fuel drums. Sparse,

tumbleweed, spooky. Little bit David Lynch, this place.

ICONIC: our gang arrive by the entrance. A big NATIONAL CITY

LINES: MONTGOMERY BUS WORKS sign. The DOCTOR checks her sonic.

THE DOCTOR
This is where the artron signals converge.

YAZ KHAN
At the bus company. All roads lead to Rosa Parks.

THE DOCTOR
Yeah. Bit of a worry. Let's have a look round.

They all walk forward down the centre of the alleyway, *
warehouses on either side. Cinematic, iconic.

GRAHAM O'BRIEN
I am not sure about this.

The Doctor sonics: all five padlocks flip open simultaneously! *
The Doctor grins --

CUT TO:

12 **10:10:43 INT. BUS WORKS/WAREHOUSE - DAY 1 1141**

12

*

The warehouse is large and empty. Knackered -- broken windows. Still a threatening environment. The DOCTOR, GRAHAM, YAZ and RYAN walk through.

RYAN SINCLAIR
There's nothing in here.

YAZ KHAN
Why padlock an empty room?

The Doctor is using the sonic to track things down -- it's making a tracking sound, becoming more and more regular, like a metal detector, until --

She stands still, in front of -- nothing.

THE DOCTOR
Unless it's not empty.

The Doctor turns the sonic, adjusting the settings -- and a big battered 1950s suitcase fades into view in front of them!

GRAHAM O'BRIEN
That wasn't there a second ago.

RYAN SINCLAIR
(duh)
No kidding.

THE DOCTOR
It was there. We just couldn't see it. Perception filter.

YAZ KHAN
Why would anybody do that to a
suitcase?

RYAN SINCLAIR
Can we open it?

THE DOCTOR
Is the right question!

She goes to the case -- flicks up one of the locks. Then the other. Pauses -- looks to the others.

THE DOCTOR (CONT'D)
Is anyone excited? Cos I'm really
excited --

GRAHAM O'BRIEN
You won't be if it's a bomb --

THE DOCTOR
Don't kill the vibe, Graham!

RYAN SINCLAIR
Whoa not very 50's.

She slams open the lid -- to reveal: five pieces of alien tech. Different shapes and sizes.

THE DOCTOR
I knew it, see this is a problem
now. We're not the only ones in
Montgomery who don't belong here.

YAZ KHAN
Any clues what any of that is?

THE DOCTOR
(rifling through)
Information brick, multi-intercept
and surveillance device. All a bit
knackered, though.

GRAHAM O'BRIEN
Then why has it been left in here?

THE DOCTOR
(holding up an item)
This explains the artron signals.
This is very bad news. Secondary
charger for a --

FATOOM! A blue circular pulse-bolt of energy FIRED FROM THE DOOR
OF THE WAREHOUSE --

WHIP-PAN: KRASKO in the doorway, weapon pointed at them.

THE DOCTOR (CONT'D)
(pocketing the tech item)
Run --

They run! As they do -- FATOOM! More blue pulse-bolts! *

They make it to the side door -- and out!

CUT TO:

13 10:11:51 EXT. BUS WORKS/YARD - DAY 1 1143

13 *

The DOCTOR, RYAN, YAZ AND GRAHAM skedaddle into a large-scale rundown yard -- dusty, grimy, engine and motoring equipment strewn everywhere. They pelt across the yard littered with metalwork, wood, car parts --

THE DOCTOR
In here. *

WHIP-PAN: KRASKO on their trail -- after them --

WHIP-PAN back -- the quartet running -- YAZ spots an opportunity -- DARTS behind a container -- pulling GRAHAM and RYAN as she does -- The DOCTOR follows -- the four SLAM themselves against the wall of the container, breathing. The Doctor shushes them to keep quiet. Listening. Breathing hard. Then --

THE DOCTOR (CONT'D)
Stay here --

And she darts out -- much to the alarm of the others!

FACE-OFF: The DOCTOR vs KRASKO. They both approach each other, like gunslingers in a Western. Wary, uneasy, almost respectful for a second. Two figures in the epic rundown landscape.

THE DOCTOR (CONT'D)
Oh Rando looking for us?
(hands raised)
I'm not armed. *

(Krasko speaks in a British accent when not with Americans.)

KRASKO
Is that supposed to make me not
shoot you?

THE DOCTOR
Ideally. So: temporal displacement
weapon. Horrible things, can't
stand them.

KRASKO
Thank you.

THE DOCTOR
Not a compliment. Takes a lot of
power to displace things in time. I
think you and I both know, your
weapon's pretty much out of juice.
(holds up the battery)
And I've got your spare battery.

*

Krasko doesn't move. A flicker of annoyance. The Doctor smiles.

THE DOCTOR (CONT'D)
You're leaving traces of residual
artron energy all over 1955.

KRASKO
And what are you, the Artron
Police? Maybe you are.
(Beat)
The blue box in the alley. Is it a
TARDIS?

*

*

THE DOCTOR
Might be. What's it to you?

KRASKO
Could be worth a lot.

THE DOCTOR
Nah. Not that one. Second hand.
Huge mileage. One careless owner.
(nods at Krasko's wrist)
Mind you, it's better than a Vortex
Manipulator.

*

She nods at his wrist -- he's wearing a Vortex Manipulator,

*

THE DOCTOR (CONT'D)
Cheap and nasty time travel device.

*

*

-- as he does the Doctor notices marking on the back of his hand. Almost a futuristic complex barcode. On the Doctor, registering, thinking --

THE DOCTOR (CONT'D)
So what do you want with Rosa
Parks?

*

Close in on Krasko. Annoyed by that. The Doctor spots it.

KRASKO
Who?

THE DOCTOR
Now you're being annoying.

KRASKO
Feeling's mutual.

THE DOCTOR
How long've you been here?

KRASKO
Get out of Montgomery.

THE DOCTOR
You're not the first to say that to
us.

KRASKO
If I see any of you again, I will
kill you.

Close in on the Doctor --

THE DOCTOR
Don't threaten me.

KRASKO
Chop, chop on your way now.

INTERCUT: Ryan, Yaz and Graham looking at each other: what?!

Ryan, Yaz and Graham come out, stand with the Doctor. As they
do, the Doctor cheekily sonics Krasko!

KRASKO (CONT'D)
What're you doing?

THE DOCTOR
Come on gang.

And they turn and walk away, back down the alley. Krasko
unmoving, watching. On Yaz, Ryan, Graham and the Doctor as they
walk --

YAZ KHAN
Are we actually leaving?

THE DOCTOR
Not in a million years.

CUT TO:

14 10:13:59 EXT. MOTEL - DAY 1 1215

14 *

THE DOCTOR, GRAHAM, RYAN and YAZ standing in front of a run-down
motel. The edge of town. Nothing beyond. A WHITES ONLY sign part
of the motel signage. (Outside reception is a makeshift table
with a bell on. No-one around.)

RYAN SINCLAIR
I'm getting pretty sick of seeing
that sign.

YAZ KHAN
So how're we gonna do this?

Yaz and Ryan look to the Doctor -- they all exchange glances: they know how this has to go.

CUT TO:

15 **10:14:12 INT. MOTEL ROOM/BATHROOM - DAY 1 1225**

15 *

GRAHAM opens the window in the motel bathroom -- and RYAN climbs inside. Followed by YAZ. Graham helps them through.

GRAHAM O'BRIEN
In you come. Before anyone sees.

RYAN SINCLAIR
(sarcastic)
Wow, this is fun.

YAZ KHAN
Last time I sneaked into someone's room by a window was Danny Biswas in Year 10.

RYAN SINCLAIR
You just went right down in my estimation!

YAZ KHAN
Alright!

10:14:24 Music out '3M6 This is Very Bad News'

RYAN SINCLAIR
Danny Biswas! He was punching well above his weight!

YAZ KHAN
Did you just accidentally pay me a compliment?

Beat. They look at each other.

RYAN SINCLAIR
Whatever.

He heads into the bedroom, awkward. On Yaz, grinning -- got one over on him!

CUT TO:

17 **10:14:34 INT. MOTEL ROOM - DAY 1 1226**

17 *

Shabby, rundown, sparse Americana. Golden sunlight pouring in through the windows. THE DOCTOR, GRAHAM, RYAN and YAZ.

GRAHAM O'BRIEN
Why can't we just stay in the TARDIS?

10:14:37 Music in '3M7 What do we actually know'

*

THE DOCTOR

Our friend with the temporal
displacement weapon's got eyes on
it. We go in and out of there,
we're gonna run into him again and
I don't want to just yet. Not till
we've figured this out.

RYAN SINCLAIR

And this is better? Smuggling
ourselves into crummy motels?

THE DOCTOR

I just need a moment to work this
out.

*

YAZ KHAN

Yeah -- like what do we actually
know?

GRAHAM O'BRIEN

*

Well 1955, Montgomery, one day away
from Rosa Parks refusing to give
her seat up on a bus.

*

*

THE DOCTOR

*

Meanwhile we got an out-of-time
impostor skulking at the bus works,
with a temporal displacement
weapon.

*

RYAN SINCLAIR

*

I understand weapon but not sure
about 'temporal displacement'.

THE DOCTOR

*

Displaces you through time. A blast
hits you, you're thrown through
time to wherever the user's set it.
He had it set for the very far
future.

RYAN SINCLAIR

That's horrible.

THE DOCTOR

*

Yes. And it uses artron molecules.
That plus his Vortex Manipulator
were presumably what the TARDIS
detected when it brought us here.

YAZ KHAN

So do we think he's trying to kill
Rosa Parks? Or use that weapon on
her.

THE DOCTOR

He's been here a while, set up base
at the bus works. If he wanted to
get rid of her, why has he not done
it already? Besides, the sonic
picked up something else on him,
but I'd need to go back to be sure.

(to Yaz)

Right what do you remember about
Rosa, from school?

*

*

*

She pulls out a pen from her pocket and starts writing on the
wall -- ROSA PARKS --

GRAHAM O'BRIEN

What're you doing?! That's
vandalism! We'll have to pay for
that!

THE DOCTOR

(holds up pen)

Don't worry, special pen!

GRAHAM O'BRIEN

No pack it in! You ain't Banksy!

*

THE DOCTOR

Or am I?!

(writing on the wall)

Rosa takes the bus on 1 December
1955. What time of day?

YAZ KHAN

Evening -- she was coming home from
work. I remember cos she said
people thought she didn't stand cos
she was tired from working. But she
wasn't.

THE DOCTOR

(writing this up)

Where did she work?

*

YAZ KHAN

Um -- I think it was in a shop.
Like a department store.

*

GRAHAM O'BRIEN

No wait, earlier -- she told that
git that slapped Ryan his suit'd be
ready tomorrow.

*

*

YAZ KHAN

That's it! She did clothes repairs,
she was a seamstress. I mean, is a
seamstress. Can't get used to being
in the past.

*

BANG! BANG! BANG! Sudden thunderous knocks at the door.

YAZ KHAN (CONT'D)
(to Ryan)
Bathroom.

10:16:19 Music out '3M7 What do we actually know'

RYAN SINCLAIR
Seriously?

YAZ KHAN
Very seriously.

They rush into the bathroom -- slamming the door -- as the Doctor heads to answer the main door --

GRAHAM O'BRIEN
No Doc! The wall!

10:16:28 Music in '3M8 Is there a Problem Officer'

She turns -- sees all the writing and information on the wall -- sonics it! The writing disappears.

THE DOCTOR
Banksy doesn't have one of those!
OR HAVE I?!

She opens the door --

CUT TO:

18 10:16:35 EXT. MOTEL/ROOM DOOR - DAY 1 - CONTINUOUS

18 *

-- to imposing POLICE OFFICER MASON (white, 50s, seen it all, hates it all). Police car outside.

THE DOCTOR
Oh officer. What can I do for you?

OFFICER MASON
Can I come in, ma'am?

THE DOCTOR
Ma'am! Still can't get used to that
--

And Mason enters --

CUT TO:

19 10:16:44 INT. MOTEL ROOM - DAY 1 - CONTINUOUS

19 *

-- MASON strides in, looking around suspiciously. THE DOCTOR and GRAHAM notice Mason is armed. Guns everywhere in this town.

THE DOCTOR
(crap play acting)
Here we are, darling, this police
officer was so keen to come in he
didn't feel the need to introduce
himself.

GRAHAM O'BRIEN
Is there a problem, Officer -- ? *

OFFICER MASON
(looking around the room)
Mason. Montgomery Police.

As he walks round, Graham and the Doctor exchange glances --

THE DOCTOR
I'd offer you a cuppa, but the
refreshment facilities are very
poor, I'll be leaving a note. *

OFFICER MASON
British?

GRAHAM O'BRIEN
How can you tell? *

OFFICER MASON
You been making folks uneasy.

THE DOCTOR
How've we done that?

OFFICER MASON
Y'all wouldn't happen to know a
couple of mongrels -- negro boy,
Mexican girl? *

THE DOCTOR
(so tough)
I don't recognise anyone by that
description. *

OFFICER MASON (O.S.)
(heard through the door)
See the negro's been going round
picking fights with upstanding
citizens. *

OFFICER MASON (CONT'D)
Now. You appreciate it's an offence
to harbor coloreds in a room here. *

THE DOCTOR
We're not harboring anyone who
doesn't have a right to be here.

OFFICER MASON
(moving closer to the
bathroom door)
What's your business here in
Montgomery?

GRAHAM O'BRIEN
We've come to pitch an invention.
It's a telephone. That plays music.
And it's a camera also that takes
photo. And it's a calendar. And it
sends letters.

OFFICER MASON
(unimpressed)
Sounds ridiculous. What's your
name, sir?

GRAHAM O'BRIEN
(very Bond)
Steve. Jobs. Steve Jobs.

OFFICER MASON
You being disrespectful with me, Mr
Jobs?

GRAHAM O'BRIEN
Steve Jobs would never disrespect a
Montgomery Police officer Sir.

Officer Mason slams open the bathroom door fast!

It's empty. But the window is open. Mason goes over to the
window -- as Graham and the Doctor exchange glances --

Mason comes back into this room -- knows he's been played --

OFFICER MASON
You get yourselves gone, soon as
your business is concluded.

10:18:36 Music in '3M9 Never Give Them The Excuse'

And with that he exits. The Doctor turns to Graham.

THE DOCTOR
I did not warm to him.

CUT TO:

20	<u>10:18:46 EXT. REAR MOTEL/CORRIDOR - DAY 1 1235</u>	20	*
	10:18:46 Music out '3M8 Is there a Problem Officer'		*
	Back of the motel. By the bins, and the bathroom windows. YAZ and RYAN stand, hidden in a doorway, receded out of sight.		*

RYAN SINCLAIR
I'm sick of this place already.

YAZ KHAN
I know, but -- to be here just as
history's taking place.

RYAN SINCLAIR
This ain't history here Yaz. We're
hiding behind bins.

(Beat)
I am having to work so hard to keep
my temper. Every second here. I
could've slapped that guy back
there, soon as we arrived. Thank
God my Nan taught me how to keep my
temper. Never give 'em the excuse.

YAZ KHAN
Yeah. My Dad tells me the same.

RYAN SINCLAIR
Yeah, see? It's not like Rosa Parks
wipes out racism from the world
forever. Otherwise how come I get
stopped way more by police than my
white mates?

YAZ KHAN
Oy, not this police.

RYAN SINCLAIR
Tell me you don't get hassle.

YAZ KHAN
Course I do, specially on the job.
I get called a Paki when I'm
sorting out a domestic, or
"terrorist", on the way home from
the mosque.

RYAN SINCLAIR
Yeah exactly.

YAZ KHAN
But they don't win, those people. I
can be a police officer now. Cos
people like Rosa fought those
battles for me. For us.

(Beat)
And in fifty three years, they'll
have a black President as leader.
Who knows where it'll be fifty
years after that. But that's proper
change.

(off Ryan's look)
What?

RYAN SINCLAIR
Were you born this positive?

YAZ KHAN
Guess so. Must be my Mexican blood.

10:20:06 Music in '3M10 Operation Rosa Parks'

They grin -- as Graham's head pokes out the window.

GRAHAM O'BRIEN
Yaz! Ryan?

CUT TO:

21 10:20:16 INT. MOTEL/BEDROOM - DAY 1 1240

21 *

The team re-gathered as the Doctor sonics the wall, and the writing reappears!

10:20:22 Music out '3M9 Never Give Them The Excuse'

THE DOCTOR
Where were we? We need as much intel as we can get. If we're going to protect Rosa, we need to know the facts of her life. Home address, daily routine, where she works, the routes she takes, and the church she attends. Also, the name of the driver she refused.

GRAHAM O'BRIEN
I know that! That's James Blake.

RYAN SINCLAIR
(they look to Graham)
How d'you know that?

GRAHAM O'BRIEN
Well your Nan. When she found out I was a bus driver, said to me you better not be like James Blake. Blake the snake that is what she called him. I had to ask her who he was. And she just said he gave all bus drivers a bad name.

YAZ KHAN
She said that when you'd only just met?

GRAHAM O'BRIEN
Yes.

YAZ KHAN
That's pretty hardline.

RYAN SINCLAIR
That's my Nan.

GRAHAM O'BRIEN
She had a T-shirt that said "Spirit
of Rosa".
(Beat)
And well... I wish that she was
here.

Beat. And a moment of sadness, of emptiness and silence hits him
like an instant tsunami. Hold that. Grief. Still grief. Then --

RYAN SINCLAIR
I don't. She'd start a riot --

GRAHAM O'BRIEN
Yeah.

And that helps -- Graham and Ryan smile at each other -- as we
close in on the Doctor --

THE DOCTOR
Right. Operation Rosa Parks.

CUT TO:

22 10:21:15 INT. CORNER OF MONTGOMERY INFORMATION OFFICE - DAY 1²²
1325

TIGHT ON: A rack of Montgomery Bus timetable and information
leaflets. RYAN's hand grabs all of them -- piling them up --

CUT TO:

23 10:21:22 INT. MONTGOMERY PUBLIC LIBRARY - DAY 1²³ 1335

Tiny corner at a small table, iconic green reading lamps, YAZ
has the Montgomery local newspaper, business and phone
directories open all round her. She has a yellow US legal pad
and is writing on that.

The yellow pages or equivalent is open on DEPARTMENT STORES.
There's a half-page advert for MONTGOMERY FAIR DEPARTMENT STORE.

Yaz moves from that to the newspaper -- a smaller ad for the
MEN'S CLOTHING DEPARTMENT for the same store: it's advertising
Christmas bargains, but her eye is caught by one smaller line:
"Repairs undertaken by our department's professional
seamstresses."

YAZ KHAN
 (pre-lapped)
 I've found out where she works --

CUT TO:

24 10:21:35 INT. MOTEL/BEDROOM - DAY 1 1415

24 *

YAZ KHAN
 Montgomery Fair Department Store.

All the bus timetables laid out -- a huge map of Montgomery and surrounds laid out on the bed THE DOCTOR, RYAN, GRAHAM and YAZ poring over it. Ryan assessing the routes and a phone directory --

RYAN SINCLAIR
 And if the phone book's right --
 (circling another bit on
 the map)
 -- this is where she lives --

GRAHAM O'BRIEN
 Right so these bus routes don't go
 near Rosa's shop or her house.
 (chucks the timetables
 into the bin)
 But these ones do.

THE DOCTOR
 Great. If we can find Rosa's route
 and time today, we can keep an eye
 on her tomorrow. Who's up for a bus
 ride?

CUT TO:

25 10:21:57 INT. MONTGOMERY BUS - DAY 1 1445

25 *

The bus not yet on the move. THE DOCTOR, YAZ and GRAHAM walking down the aisle, having just got on. The Doctor looking around. Not very crowded.

10:21:59 Music in '3M11 Riding the Bus In Montgomery'

*

GRAHAM O'BRIEN
 Excuse me sorry. Hey Doc. This
 route's one of three that goes
 between Rosa's home and where she
 works. I reckon this one is the
 most direct.

10:22:05 Music out '3M10 Operation Rosa Parks'

*

THE DOCTOR
So it's most likely she takes this
one tomorrow night. But we can't be
certain exactly what time.

YAZ KHAN
Unless we stalk her all day.

Ahead of them, the back door is open -- and RYAN gets on. They
meet, a few steps from each other.

RYAN SINCLAIR
This is me, on the back of the bus.

GRAHAM O'BRIEN
I'm so ashamed. You shouldn't have
to do this. *

THE DOCTOR
I agree. I'm sorry, Ryan.. *

He takes a seat by a COLORED marker. THE DOCTOR and GRAHAM sit
one row in front, at the back of the WHITE section. Segregated
from their friend. And Yaz stands in the aisle -- looking -- *

YAZ KHAN
The driver let *me* on at the front
of the bus. What does that mean for
where I sit?

She looks -- one sign says WHITE, one says COLORED.

YAZ KHAN (CONT'D)
Obviously not a lot of Pakistani
heritage round here. Does Colored
just mean black in 1955?

She looks to the others -- all black faces. Not welcoming.

YAZ KHAN (CONT'D)
Guess I'll park my South Asian
Mexican backside in the White
section then, and let's see what
happens.
(Grins. Looks to Ryan;
ironic)
Riding the buses in Montgomery.
Good times.

CUT TO:

26 10:24:55 EXT. MONTGOMERY/STREET - DAY 1 1620

26

*

RYAN, YAZ, THE DOCTOR and GRAHAM stand at a stop as a bus pulls
away (as if they've just been on it).

They all follow where Yaz is looking -- a big imposing
department store: MONTGOMERY FAIR.

YAZ KHAN
That's where she works. This must
be her stop.

THE DOCTOR
Perfect we can wait here and then
get on the bus with her when she
finishes work, have a little chat.

*
*
*
*
*

CUT TO:

27 10:23:12 INT. BUS - NIGHT 1 1745

27 *

ROSA PARKS on the bus, in the middle section, to find THE DOCTOR, GRAHAM and YAZ appear next to her! RYAN sits behind, but Rosa doesn't notice him so much for now.

YAZ KHAN
Hi. Nice to see you again. Mrs Parks right?

ROSA PARKS
(suspicious)
Yes.

THE DOCTOR
You helped us out earlier today
with our little misunderstanding.

ROSA PARKS
I remember. British.

10:23:29 Music out '3M11 Riding the Bus In Montgomery'

THE DOCTOR
Yes. Funny thing, you'll never
believe this, we're actually doing
Market Research for bus companies.
Looking at people's transport
habits. Answer the questions, enter
the raffle for a prize. You get
this bus this time every day?

10:23:42 Music in '3M12 This is My Stop'

ROSA PARKS
Most days. Always this time.

THE DOCTOR
And you live --

ROSA PARKS
Cleveland Court. Next stop.
(looking around)
(MORE)

*
*
*
*
*

*

ROSA PARKS (CONT'D)
Ma'am if you keep sitting there,
we're all gonna have to move.

GRAHAM O'BRIEN
What d'you mean?

ROSA PARKS
If white folks need seats, by law,
I have to give mine up. This middle
section is only for coloreds if
white folks don't need it.

GRAHAM O'BRIEN
Well that's not right. *

ROSA PARKS
Tell your company that, sir.
(to the Doctor)
If I win your raffle, will that
give me the right to sit anywhere I
want on this bus?

THE DOCTOR
No.

ROSA
I didn't think so.
(looks out the window)
This is my stop.

She heads to get off. Ryan makes an instinctive decision, gets up -- nods to the others --

RYAN SINCLAIR
I'm gonna follow her. See what I
can find out. Meet you back at the
motel later.

THE DOCTOR
Ryan, be careful --

RYAN SINCLAIR
Yeah. *

He goes -- the bus stops -- Rosa gets off. Ryan follows her.

ANGLE ON: as the doors close and the bus starts to move again,
on THE DOCTOR, YAZ and GRAHAM --

YAZ KHAN
Think he'll be alright?

THE DOCTOR
I hope so. Graham, do you think you
could find James Blake, the driver? *

GRAHAM O'BRIEN
Yes I'll just have a talk to the
bloke at the front here, see where
they all drink.

THE DOCTOR
Yaz -- could you compile a timeline
of what happens this time tomorrow
evening.

YAZ KHAN
OK. What're you gonna do?

THE DOCTOR
Talk to our friend. Tell him to
stay out of history's way.

CUT TO:

28 10:25:05 EXT. CLEVELAND COURT - NIGHT 1 1750

28 *

We're with ROSA PARKS as she walks down the street.

As she walks on, she notices the figure. She looks behind her --
unnerved. RYAN is following at a distance. He puts his head
down. She speeds up.

WITH RYAN NOW as Rosa crosses the road. Ryan sees -- can't
decide whether to cross -- he's not a natural at this --

RYAN SINCLAIR
(to himself)
Stalking Rosa Parks. Dunno about
this.

And he crosses -- ahead, she stops, turns, and walks at him --
all steel and strength --

ROSA PARKS
You'd better not be following me!

RYAN SINCLAIR
I want to help.

ROSA PARKS
With what?

RYAN SINCLAIR
(beat; uncertain)
The fight?

Rosa looks at him, so beady.

ROSA PARKS
And how do I know you're not a spy
for the police, or the FBI?

*

RYAN SINCLAIR
 Cos, if they were gonna send a spy,
 they'd send one who could actually
 follow you without being spotted.
 And didn't have a British accent.
 (he smiles)
 Also. I don't think they know any
 black guys.

And Rosa smiles -- he's right there. She looks, makes a
 calculation. She has good radar. But still tough.

ROSA PARKS
 You any good at serving coffee?

On Ryan: smiling.

10:25:59 Music in '3M13 Krasko'

*

CUT TO:

*

32 **10:26:00 EXT. BUS YARD - NIGHT 1 2110**

32 *

10:26:05 Music out '3M12 This is My Stop'

*

Much creepier at night, this place. THE DOCTOR walks through --

*

WATCHER POV: from around a corner, someone is watching the
 Doctor. We move round to see who it is: KRASKO.

He watches The Doctor makes her way to the warehouse.

CUT TO:

33 **10:26:22 INT. BUS YARD/WAREHOUSE - NIGHT 1 2111**

33 *

THE DOCTOR walks back through, sonic'ing ahead of her. The
 suitcase sits there. She sonics it open -- all the tech still in
 there. Closes it, picks it up.

Hears the quiet crunch of a footstep behind --

TIGHT: a finger on a trigger! TIGHT: A blue bolt!

The Doctor -- so fast -- THROWS THE CASE in the path of the blue
 pulsebolt -- and it vanishes!

THE DOCTOR
 Whoops! Shame! You just sent all
 your equipment to goodness knows
 where.
 (pointing her sonic)
 79th century judging by the weapon
 settings which by the way --
 (MORE)

THE DOCTOR (CONT'D)
(the weapon glows red!
Krasko drops it!)
Overheat very easily. Cheap and
nasty. Now we're even.
(to business)
First things first. Tell me about
Stormcage.

KRASKO
Stormwhat?

THE DOCTOR
Oh rubbish liar. On your wrist,
it's a Stormcage identifier. The
most secure prison facility this
side of the universe. Not in this
timezone, of course. But I guess
that's where the Vortex Manipulator
comes in.

KRASKO
It's amazing what you can get if
you're prepared to work and barter
inside that prison.

THE DOCTOR
Escape or release?

KRASKO
I did my time. I'm rehabilitated.

THE DOCTOR
What were you there for, in the
first place?

KRASKO
If I tell you, it might colour your
view of me. I was young. Nobody got
hurt. Well, a few people got
killed. A few hundred people.
Thousand tops. Two thousand.

THE DOCTOR
And it was nasty enough that
Stormcage placed a neural
restrictor in your brain before
releasing you back into the
universe.

KRASKO
(fury bubbling)
How can you know that? Who are you?

THE DOCTOR
(holding the sonic)
Very good scanner, this. I thought
I detected it, the first time we
met.

(MORE)

*

*

*

THE DOCTOR (CONT'D)

And then it started to make sense,
cos we were wondering, you've
obviously got a problem with Rosa,
why don't you just kill her? But
the answer is: because you can't.
Neural restrictor means you can't
kill or injure any living thing. It
stops you from doing it, no matter
how much you want to try.

(Beat)

(close to him now)

So even if I do this -- Smash your
vortex manipulator.

And she rips the Vortex Manipulator off his wrist! Throws it to
the ground -- STAMPS on it!

And Krasko SLAMS the Doctor against a wall or pillar -- Holds
her there -- but he's sweating, and in agony -- gasping --

THE DOCTOR (CONT'D)

Yeah, there it is, kicking in, tied
to your brain chemistry. You can't
harm me, as much as you want to.

(Beat)

Better be nice to me, cause I'm
your best chance of getting out of
this timezone now.

And she slams his arm off her -- moves out from his grip.

THE DOCTOR (CONT'D)

Neutered criminal. On release. And
you come here. Why?

KRASKO

I'm allowed a hobby.

THE DOCTOR

And yours is Rosa Parks?

KRASKO

This is where things started to go
wrong.

THE DOCTOR

And you think you can put them
right?

KRASKO

I had a lot of time to think, in
Stormcage. And I realised tiny
actions change the world.

THE DOCTOR

What's your name?

KRASKO
Krasko.

THE DOCTOR
Don't like it. Listen, Krasko.
I give you one warning. Go
somewhere else, find a beach, read
a book. Cause you're a criminal
who's lost his kit, lost his
weapons.

KRASKO
You think that makes a difference?
History changes when tiny things
don't go to plan.

THE DOCTOR
You mean tomorrow! Won't work not
when I am here.

KRASKO
Well let's see.

And he turns and goes. Push in on the Doctor. Watching him go.
His useless glowing weapon on the ground.

CUT TO:

29 10:29:49 INT. ROSA PARKS' HOUSE - NIGHT 1 1755

29

ROSA introduces RYAN to the assembled small group. She is the
only woman.

10:29:55 Music out'3M13 Krasko'

ROSA PARKS
This is Ryan Sinclair. He's from
England. I'm thinking he might be a
new recruit to our Youth Council. I
said he could listen in and serve
coffee. This is my husband, Parks.
This is Mr Fred Gray.
(FRED GRAY nods)
And this is Dr King from Dexter
Avenue Baptist Church.

RYAN SINCLAIR
What! Martin Luther King?!

MARTIN LUTHER KING
That's correct.

RYAN SINCLAIR
Oh my days!
My Nan loves you.

MARTIN LUTHER KING
Your 'Nan'?

RYAN SINCLAIR
My gran, grandma.

RAYMOND PARKS
The elder ladies do love your sermons, Martin. You'll never be short for a grey haired wife in Alabama.

MARTIN LUTHER KING
(to Ryan)
She attend Dexter Avenue?

RYAN SINCLAIR
No -- she died. Recently.

MARTIN LUTHER KING
I'm sorry for your loss, son.

RYAN SINCLAIR
Thank you. Thank you, Martin Luther King. She'd be chuffed to know you said that.

ROSA PARKS
Ryan --

RYAN SINCLAIR
Excuse me, Dr King. Yes, Rosa Parks? Woh.

10:30:53 Music in '3M14 Operation Rosa Continues'

ROSA PARKS
You want to serve that coffee now?

On Ryan, smiling. Reeling. He's bang in the middle of history.

CUT TO:

10:31:01 INT. MOTEL/ROOM - NIGHT 1 2145

YAZ sat down writing notes sat in front of the maps and timeline pinned to the wall.

34 **10:31:16 INT. SLIM'S BAR - NIGHT 1 2120** 34 *

GRAHAM and JAMES BLAKE are playing pool in smoky *Slim's Bar*. Blake is lining up a shot, Graham has a bottle of beer in his hand. No segregation signs but all the patrons are white. There are seven in-play balls on the table - five striped, two solid. Graham is doing well, much to Blake's chagrin.

BLAKE
You're a bus driver too?

GRAHAM O'BRIEN
It's a privilege eh, getting people
where they want to go. Being part
of the community.

10:31:23 Music out '3M14 Operation Rosa Continues'

JAMES BLAKE
Figuring you ain't gotta deal with
keeping coloreds apart from whites.

GRAHAM O'BRIEN
No, no, no. We don't do that. You
approve of that, Jim?

BLAKE
Just the way it is. No matter how
much they complain. Ain't gonna
change.

10:31:38 Music in '3M15 Raffle Winner'

GRAHAM O'BRIEN
(unimpressed)
Back at it tomorrow, I suppose.

JAMES BLAKE
Nope. Going fishing at Mill Creek.

GRAHAM O'BRIEN
You can't be. It's December the
1st.

JAMES BLAKE
What?

GRAHAM O'BRIEN
(backpedalling)
Well got you it's a Thursday, it's
it you know like a work day.

JAMES BLAKE
Rota got changed. Fella from the
depot just came by, gave me the
good news.

(looks around)
There he goes --

Graham looks so helpless!

CUT TO:

10:31:59 EXT. ROSA PARKS' HOUSE - NIGHT 1 2105

RYAN exits, ROSA in the door.

ROSA PARKS
You get what you wanted from
tonight?

RYAN SINCLAIR
I didn't know what I wanted. But
yeah. Meeting you guys listening to
you all take I can't believe.
(Beat)
It'll get better, y'know. Not
perfect. But better.

ROSA PARKS
I hope so.

RYAN SINCLAIR
It's worth the fight. Thank you.
From me and my Nan.

ROSA PARKS
I haven't done anything.

RYAN SINCLAIR
Good night Ma'am

And he's off, finding it too hard to say anything else.

We close in on Rosa. Watching him go.

CUT TO:

35 10:32:55 INT. MOTEL/ROOM - NIGHT 1 2145

35

GRAHAM bursts in on THE DOCTOR, RYAN and YAZ standing in front
of the maps and timeline pinned to the wall. The Doctor is
sonic'ing the Temporal Displacement Weapon and pack.

THE DOCTOR
Managed to get Krasko's weapon off
him at least.

GRAHAM O'BRIEN
James Blake is taking the day off!

YAZ KHAN
What? But he can't!

GRAHAM O'BRIEN
That's what I said! Strangely, he
didn't listen. Your mate is
interfering he has reassigned
Blakes's route to a driver called
Elias Griffin Junior.

THE DOCTOR
Tiny actions! That's what Krasko's
doing. See, he's clever, I'll give
him that. He knows.
(MORE)

THE DOCTOR (CONT'D)
He's not planning on killing, or
destroying or breaking history.
He's planning to nudge it, just
enough so that it doesn't happen.
Enough of a stick in the spokes to
throw everything off the rails and
now I am really mixing my transport
metaphors. Well he hasn't reckoned
with us keeping it in place.

YASMIN KHAN
And how do we do that then?

THE DOCTOR
(Beat)
Now we know what our task is: keep
history in order. No changing it,
just guarding it, against someone
who wants to disrupt it. Tomorrow
we have to make sure Rosa Parks
gets on the bus, driven by James
Blake. That the bus remains full,
and that Rosa sits when she's asked
to stand for a white passenger.
Ryan, don't mess with that.

RYAN SINCLAIR
(playing with the temporal
displacement weapon)
How does it even work?

THE DOCTOR
(showing him)
Chargers here, this setting dials
the temporal destination. Pretty
simple, pretty deadly. Now can we
concentrate?

She takes it off him, throws it on the bed.

GRAHAM O'BRIEN
How we supposed to keep history in
order, if James Blake's going to go
fishing at Mill Creek, and another
driver's lined up to do his route?

YAZ KHAN
I've got an idea.

RYAN SINCLAIR
I've got an idea.

THE DOCTOR
(grins)
Same idea?

YAZ KHAN
Raffle winner.

RYAN SINCLAIR
Fishing takedown.

CUT TO:

36 **10:34:26 EXT. SMALL SUBURBAN HOUSE - DAY 2 1430**

36

*

A small suburban front door (white neighbourhood) is open on to a beaming THE DOCTOR and YAZ! (All energy and grins)

THE DOCTOR
Elias Griffin Junior?

Elias is white, genial looking, warm-hearted bus driver. His glass is always half full and he's about to be proven right.

ELIAS GRIFFIN JR
Yes?

THE DOCTOR
Congratulations! You are the lucky winner of our Raffle Of The Century.

ELIAS GRIFFIN JR
I don't remember entering no raffle.

THE DOCTOR
You have won all-expenses paid trip to Las Vegas, front row tickets to see Frank Sinatra and a VIP pass to meet Frank himself.

ELIAS GRIFFIN JR
My wife loves Sinatra!

THE DOCTOR
(looking at the photo of Sinatra in the hall behind Elias' head)
Amazing. Who'd've guessed. Only one condition: you have to leave now --

YAZ KHAN
-- right now.

ELIAS GRIFFIN JR
But I can't! My work shift starts in a couple hours.

YAZ KHAN
We've sorted that too. Your company's already assigned someone to cover you.

THE DOCTOR
There's a taxi coming to pick you
up in 30 minutes to take you to the
airport.

ELIAS GRIFFIN JR
Thirty minutes??

YAZ KHAN
Unless you don't want to go --

ELIAS GRIFFIN JR
We'll be ready, we'll be ready.

He slams the door! The Doctor and Yaz breathe out --

10:35:15 Music in '3M16 Fishing Take Down'

10:35:16 Music out '3M15 Raffle Winner'

THE DOCTOR
Good job Elvis lent Frank that
mobile phone. Against everything I
told him.
We need to stick tight to Rosa.

The Doctor RIPS a big hole in the back of her coat!

CUT TO:

37 **10:35:23 EXT. MILL CREEK OFF THE ALABAMA RIVER - DAY 2 1445** 37 *

Peaceful. JAMES BLAKE fishing alone when he hears --

GRAHAM O'BRIEN
(deliberately noisy)
Oy oy! Jim boy

Blake looks: GRAHAM and RYAN heading down with fishing rods --

GRAHAM O'BRIEN (CONT'D)
How you doing, cockle! We been
looking for you all along the
creek!

JAMES BLAKE
Why?!

GRAHAM O'BRIEN
Well we thought we'd come and join
you! You saying last night how
beautiful and peaceful it was yeah.
This is my grandson, Ryan.

JAMES BLAKE
What in the hell.

RYAN SINCLAIR
(putting it on)
Yo! Jimmy Blake! What's up, blud?

Ryan offers Blake a fistbump -- Blake doesn't know what to do.
Ryan is very close to him.

JAMES BLAKE
You can't be here.

RYAN SINCLAIR
Eh!
(checking Blake's net)
How many you caught? Can I pick 'em
up? Ever seen a man juggle fish?

JAMES BLAKE
(jumping up)
Stay out of my things! Now you
don't belong here. And he ain't
your grandson.

GRAHAM O'BRIEN
I reckon we'll be here all day.

RYAN SINCLAIR
Yes might as well, seeing as that
bus sit-in's kicking off.

GRAHAM O'BRIEN
Mmm

RYAN SINCLAIR
Going to be big trouble.

JAMES BLAKE
What did you say boy?

GRAHAM O'BRIEN
Oh we heard that a group of black
passengers were planning a sit-in
across all the bus routes tonight.

RYAN SINCLAIR
Oh!

JAMES BLAKE
Not on my bus, they're not.
(as he packs up)
You, get out of my seat. Out of my
seat.

GRAHAM O'BRIEN
Alright settle down.

JAMES BLAKE
Have the damn creek.

And he grabs his stuff -- and heads off! Graham and Ryan relieved, look at each other.

RYAN SINCLAIR
He was *easy*.

GRAHAM O'BRIEN
Boom! *

He offers a fistbump to Ryan. Ryan unimpressed.

RYAN SINCLAIR
Don't do that.

Poor Graham, disappointed.

CUT TO: *

38 10:36:36 INT. MONTGOMERY FAIR STORE/ALTERATIONS ROOM - DAY 2 38
1550

The Doctor's RIPPED COAT (on the back) slammed down on a table.

THE DOCTOR
Mrs Parks. Emergency can you help
me? *

Tiny, tiny room --ROSA PARKS the only one in the room, other
than THE DOCTOR and YAZ. *

ROSA PARKS
(looks at the coat)
That is one nasty tear. *

10:36:40 Music out '3M16 Fishing Take Down' *

YAZ KHAN
Yes it is. And there is nothing us
Brits hate more than a clothing
emergency. *

THE DOCTOR
Mrs Parks, I have to go out in that
coat this evening and if it's torn
I will get in such trouble. *

YAZ KHAN
Can you take a look at it now?
Double time? Christmas bonus? *

Rosa looks at them -- then checks her little workbook.

ROSA PARKS
I don't have any collections until
tomorrow afternoon. I guess I could
fit you in. If you come back just
before we close --

YAZ KHAN
I'll wait. While you work. Keep you company.

ROSA PARKS
I don't need company.

THE DOCTOR
No but my coat does. It's very
valuable. I don't usually let it
out my sight.
(big smile)
Thank you. You're gonna make a big
difference.

10:37:21 Music in '3M17 Nice One Ryan'

ROSA PARKS
(unsure; but tolerating
their madness)
I'd best set to work then.

She does -- as the Doctor heads to the door, with Yaz --

THE DOCTOR
Don't let her out your sight. I'm
going to meet Graham and Ryan.
Remember, get Rosa out of here by
5:40 at the latest to be on that
bus, on time.

On Yaz: this is a highwire act!

CUT TO:

39 10:37:40 EXT. BUS YARD - SUNSET 2 1638

39 *

Magic hour. Golden orange light bleeds across the yard. In on: a
smashed up bus -- flat tyres, cracked/broken windscreen.

JAMES BLAKE
I came back from the creek for
this?
Four flat tires and a smashed in
windshield? What the hell happened?

Reveal he's standing next to an impassive KRASKO.

KRASKO
Kids.

JAMES BLAKE
Well I can't drive that.

KRASKO
No. You go on home. We'll cancel
the route.

JAMES BLAKE
So much for that protest this bus
ain't going nowhere.

PULL FOCUS TO: GRAHAM and RYAN in deep background, watching
this. THE DOCTOR arrives by them.

GRAHAM O'BRIEN
Did you hear that? Everything we do
Krasko's a step ahead. He must had
deliberately smashed up that bus
himself.

RYAN SINCLAIR
We got to fix this. James Blake has
gotta drive Rosa's bus home
tonight.

GRAHAM O'BRIEN
Right well he ain't give up that
easily.

They step to one side of the alley -- the Doctor urgent --

THE DOCTOR
Well neither are we. Ryan, check
every bus stop along Blake's route.
Tell the waiting passengers, that
the bus is coming. And they have to
wait.

RYAN SINCLAIR
OK.

THE DOCTOR
Do not let any of the passengers
walk. The bus has to be full. It
has to be crowded enough so that
Rosa is expected to move.

RYAN SINCLAIR
Right got it.

GRAHAM O'BRIEN
Good luck.

And he goes -- Graham turns to the Doctor.

THE DOCTOR
Now -- Graham -- are you thinking
what I'm thinking?

On Graham -- not sure!

CUT TO:

40 10:38:40 EXT. MONTGOMERY/STREET - NIGHT 2 1710

40

*

JAMES BLAKE walking -- a BUS PULLS UP ALONGSIDE HIM! The doors open to reveal GRAHAM driving, and THE DOCTOR standing by him!

GRAHAM O'BRIEN
Nicking and hotwiring a bus from right outside the depot. Hope that cop doesn't hear about this.

JAMES BLAKE
What in the hell --

THE DOCTOR
This is your replacement bus service!

GRAHAM O'BRIEN
Jim boy.

JAMES BLAKE
You again?!

GRAHAM O'BRIEN
I know! I literally get everywhere, now come on hop in and do your job.

THE DOCTOR
You're already eighteen minutes behind schedule!

JAMES BLAKE
(as he gets on)
How d'you know that? What is going on? What happened to that damned sit-in? Nobody else knew anything about it

Graham gets out of the seat -- Blake gets in --

THE DOCTOR
Love to explain all of that to you but you know us Brits, very imperious, not prone on explaining ourselves to anyone. So, no time to chat. Just get driving. Lot of people need to get on this bus tonight.

Blake, behind the wheel, closes the doors! The bus moves off!

ANGLE ON: the Doctor and Graham seated in the whites section.

THE DOCTOR (CONT'D)
Driver James Blake behind the wheel. Check.

CUT TO:

41 10:39:21 EXT. MONTGOMERY/STREET - NIGHT 2 1710 41 *

KRASKO stands at the end of an alleyway, seeing the new bus drive off, with THE DOCTOR, GRAHAM and BLAKE on board.

Close in on him, fuming! *

CUT TO:

43 10:39:32 EXT. MONTGOMERY/BUS STOP 1 - NIGHT 2 1731 43 *

RYAN runs along to a deserted bus stop. At the stop is a NATIONAL CITY LINES piece of paper stuck to the stop. *

"BUS SERVICES SUSPENDED: THURSDAY DECEMBER 1". *

RYAN SINCLAIR
Bus service suspended! No, no, no,
no, no --Krasko. *

He rips it down -- pulls out a bus map -- and runs on to the next stop -- *

JUMP CUT TO: *

42 10:39:43 INT. MONTGOMERY FAIR STORE/ALTERATIONS ROOM - NIGHT 22 1730 *

YAZ glances at the clock: 5:30pm as ROSA works on the coat.

YASMIN
Have you always wanted to be a seamstress? *

ROSA PARKS
I dreamed of being a teacher but my grandmother got sick, then my mother, so that was the end of school. *

YAZ KHAN
I'm sorry about that.

ROSA PARKS
I got myself educated. Just took longer than I thought.

YAZ KHAN
But you kept going.

ROSA PARKS
Always. An education makes you unstoppable. *

YAZ KHAN
Everything here's a fight for you. Don't you get tired? What keeps you going?

ROSA PARKS
Promise of tomorrow. When today
ain't working, tomorrow's what you
have.

(Beat)
You married? Got a job back home?

YASMIN
Not married. And I'm a police
officer.

ROSA PARKS
You're police?

YAZ KHAN
Yeah. Just starting. Not where I
want to be.

ROSA PARKS
And where is it you want to be?

YAZ KHAN
(grinning; cheeky)
In charge.

And Rosa roars with laughter!

ROSA PARKS
Amen to that!

YAZ KHAN
Shouldn't you be finishing up?

ROSA PARKS
If a job is worth doing, it is
worth doing well.

YAZ KHAN
But don't you have a bus to get?

ROSA PARKS
I can always walk.

On Yaz: alarmed! That's not the right answer!

CUT TO:

46 **10:40:46 INT. BUS - NIGHT 2 1739**

46 *

PASSENGERS getting on board, at a stop. Black passengers getting on at the back. A few white passengers at the front -- passing GRAHAM and THE DOCTOR in the front seat, looking around.

GRAHAM O'BRIEN
Doc, I don't want to be alarmist,
but this bus seems a bit emptier
than last night.

THE DOCTOR
No that is bad we need the bus to
be full. Come on Ryan.

He closes the door and the bus moves off: on an anxious Doctor.

CUT TO:

45 10:41:15 EXT. JEFFERSON STREET BUS STOP - NIGHT 2 1738 45 *

RYAN arrives running out of breath as two elderly white passengers, ARTHUR and (n/s) IRIS, are heading off --

RYAN SINCLAIR
Excuse me, excuse me old people.
The buses are still running!

ARTHUR
We're gonna walk.

RYAN SINCLAIR
The bus is coming. I promise.
Please. Just wait for the bus.

ARTHUR
You don't tell me what to do, boy.

And they walk off -- Ryan so frustrated.

RYAN SINCLAIR
Oh, man! This place! OK. Passengers
down. White passengers down. Not
good.

And he's off --

CUT TO:

47 10:41:15 INT. MONTGOMERY FAIR STORE/ALTERATIONS ROOM - NIGHT 27 *
1740

CLOCK: 5:40pm! ROSA holds up the Doctor's coat --

ROSA PARKS
I think that should just about --

YAZ KHAN
(snatching it off her)
Love it, let's go. I'll walk you
out. Pay you on the way.

And she steers an alarmed Rosa out and to the door -- Rosa
grabbing her things along the way!

CUT TO:

48 10:41:49 EXT. MONTGOMERY/STREET - NIGHT 2 1742

48 *

Breathless RYAN runs out of an alleyway -- looks one way down the street --

To see KRASKO -- standing in the middle of the road!

A car behind him, parked across the road.

Backlit, terrifying, iconic, totally insane thing to do.

WHIP-PAN BACK to Ryan. Close in on him. Big hero shot.

RYAN SINCLAIR
Might have known pretty boy
blocking the road. Right then. This
is on me. Mate move your car so the
bus get's though.

*
*
*
*

CUT TO:

52 10:42:02 EXT. MONTGOMERY/STREET - NIGHT 2 - CONTINUOUS 1742 52 *

KRASKO in the middle of the deserted street -- sees RYAN walk into the middle of the street ahead of him. Iconic, heroic.

The two men face each other, across a night-time Montgomery street. The final Western stand-off.

RYAN SINCLAIR
Come on out of the way.

KRASKO
No. You get out my way.

RYAN SINCLAIR
Just give it up, will you. Cut your losses.
(so tough)
You're not gonna win tonight.

KRASKO
I already have. I know what should happen. And even if it gets past here, that bus is at least three passengers short of what it should be by now.
(Beat)
Parks won't be asked to stand. She won't protest. And your kind won't get above themselves.

RYAN SINCLAIR
My kind?

KRASKO
Yeah your kind. Stay in your place.

*
*
*
*
*
*
*
*

*

Ryan stares at him, furious, nodding, hands in pockets.

RYAN SINCLAIR
Mate, you are living in the past.

ICONIC PUSH IN on Ryan --

RYAN SINCLAIR (CONT'D)
In fact you like the past so much
so why don't you stay there.

10:42:38 Music in '3M18 Stand Up Now'

And we realise he's holding the Temporal Displacement Weapon --
he ZAPS Krasko FULL ON with it -- and Krasko is enveloped and
disappears!

Ryan stands alone. Looks around: no-one saw that.

RYAN SINCLAIR (CONT'D)
Oh, oh it worked!
(Beat)
Nice one Ryan. Thanks Ryan.
(seeing)
Move the car, clear the route, find
the bus --And Rosa Parks will
change the world. Good there we go.

10:42:51 Music out '3M17 Nice One Ryan'

And he goes to wheel Krasko's car out the way --

CUT TO:

53 10:42:54 EXT. BUS STOP ON COURT SQUARE - NIGHT 2 1745 53 *

YAZ (holding the Doctor's coat) and ROSA arrive at the back of a
line of people -- as the bus pulls up.

As Rosa gets to the front of the line -- she sees THE DOCTOR and
GRAHAM on the front seat.

Rosa, distracted, pays her ten cents -- without noticing James
Blake -- as Yaz talks and hands the coat over --

THE DOCTOR
Yaz, you are here how is it going?

YAZ KHAN
Mrs Parks fixed your coat.

THE DOCTOR
Thank you Mrs Parks. Beautiful
work. Much appreciated.

ROSA PARKS
You're welcome ma'am.

She turns -- walks out with dignity, down along the bus exterior.

As Ryan runs up to the doors -- jumps on, out of breath.

RYAN SINCLAIR
Don't shut the door, don't drive
off. One more coming on.
Found you. I just got rid of
Krasko.

THE DOCTOR
How?! *

RYAN SINCLAIR
(handing her the temporal
displacement weapon)
Borrowed this. I think I dialled
the settings as far back as it
could go. He's gone.

Ryan looks to Blake. Blake recognises him.

JAMES BLAKE
Use the door for coloreds.
Law's the law.

THE DOCTOR
Let's move back.

Ryan looks at Blake -- he gets off the bus --

CUT TO:

55 10:43:45 INT. BUS - NIGHT 2 - CONTINUOUS 1746 - 1885 55 *

RYAN gets on -- amidst all black passengers. He takes a seat by the window, one row behind where ROSA sits on the aisle.

The DOCTOR, YAZ and GRAHAM all look back at him. Their friend, segregated. The bus moves on --

GRAHAM O'BRIEN
Eh Doctor. Rosa is on board,
Blake's driving we are good right?

YAZ KHAN
What's the matter? What're you
doing?

THE DOCTOR
Counting seats.

YAZ KHAN
Has it worked? Have we done enough?

THE DOCTOR
(looking round)
I don't know.

GRAHAM O'BRIEN
We get off the next stop, right? *

YAZ KHAN
(looking out)
Empire Theatre, yeah.

GRAHAM O'BRIEN
(getting up)
Right come on then. We can go, job
done. History is safe. Well come on
then. *

YAZ KHAN
(watching the preoccupied
Doctor)
Doctor?

The bus has stopped. Doors open. As a white passenger takes the seat GRAHAM just vacated, the DOCTOR realises there are no more white people getting on the bus.

THE DOCTOR
Don't get off, Graham.
If we get off, there's enough empty
seats for white passengers. Rosa
won't be asked to move.
(massive realisation)
We have to stay on.

On Yaz and Graham, horrified as they realise what that means.

YAZ KHAN
We were here. We're part of the
story. Part of history.

GRAHAM O'BRIEN
No, no, no. I don't want to be part
of this. *

THE DOCTOR
(mortified)
We have to. I'm sorry. We have to
not help her.

And as they're realising, it's already breaking their hearts --

The bus is crowded. BLAKE glances in his driver mirror and sees Graham on his feet. Rosa in the middle seat.

JAMES BLAKE
I'm gonna need those seats back
there.

The Doctor looks to Graham. And Rosa looks down the bus -- she realises: it's James Blake. Close on Blake. Close on Rosa. His uniform. His gun. Their eyes meet. He may not remember her but she remembers him. Close in and hold on Rosa.

JAMES BLAKE (CONT'D)
Y'all better make it light on
yourselves and let me have those
seats.

Our team watch -- as the black passenger next to Rosa stands, and moves past.

All eyes are on Rosa whose head is bent. She slowly stands, her chin lifts. Will she give up her seat?

But Rosa moves along to sit in the seat next to the window.

The Doctor, Graham, Yaz, Ryan all watching.

ANGLE ON: Blake strides towards Rosa. He moves the 'Colored' sign back behind Rosa's row.

JAMES BLAKE (CONT'D)
Stand up now.

ROSA
I don't think I should have to.

10:45:52 Music out '3M18 Stand Up Now'

*

Beat. Blake can't believe what she's saying. Neither can some others.

*

BLAKE
Are you going to stand up?

ROSA
No.

BLAKE
If you don't stand, I'm going to
have you arrested.

*

Rosa looks at him -- so calm, so defiant. Bring it.

ROSA
You may do that.

10:46:20 Music in 'Rise Up Andra Day'

*

And now there's a succession of jump-cut key images, some slo-mo, almost dream-like, against the music --

*

- Blake marches down and off the bus. We close in on Rosa. Not moving.

- All around Rosa, passengers are getting restless. We stay on her centre frame, as all else out of focus goes on around her.
- ROSA's POV: Through the bus window, we can see BLAKE on the phone to his supervisor. Then him striding back.
- The bus illuminated by a police car light now. Two n/s police officers get on. Blake behind them. They approach Rosa.
- The police talk to Rosa. She replies, calm and still. We don't need to hear what's being said. It's clear.
- Rosa is arrested and escorted down the central aisle of the bus. We can spot the Doctor, Ryan, Yaz and Graham all watching.

CUT TO:

56 10:47:11 EXT. BUS - NIGHT 2 1805 56 *

The bus parked up, the Empire Theatre reflected in its windows. ROSA is being taken to the police car.

The DOCTOR, RYAN, YAZ and GRAHAM in the window of the bus, looking out. Watching, along with others.

10:47:23 Music in '3M19 A Living Icon For Freedom' *

Rosa looks back. Catches Ryan and Yaz's eyes. *

And she SMILES. The tiniest, smallest of smiles.

Close on Ryan and Yaz. In b/g, the Doctor and Graham.

10:47:33 Music out 'Rise Up Andra Day' *

THE DOCTOR (O.S.)
On Monday, the boycotts begin. *

CUT TO:

57 10:47:35 INT. TARDIS - NIGHT 2 1935 57 *

TARDIS in flight. The DOCTOR, YASMIN, RYAN and GRAHAM. Still subdued. The Doctor brings something up on the screen.

THE DOCTOR
Across Montgomery, people refuse to use the buses as a response to Rosa's arrest.
And in just over a year, on 21st December 1956, segregation on buses in Montgomery was ended. *

RYAN SINCLAIR
So it all worked out for her. *

(MORE)

RYAN SINCLAIR (CONT'D)

(Beat)

No life's still hard for Rosa. She loses her job, so does her husband. It's a struggle. But they keep fighting.

*

*

On the TARDIS screen: news footage of real-life Rosa receiving the Congressional Medal from Bill Clinton in 1999.

THE DOCTOR

And in June 1999, Rosa receives the Congressional Medal from President Clinton, the highest award given to any civilian, recognising her as "a living icon for freedom".

*

*

*

RYAN SINCLAIR

It took so long though. Her whole life.

*

*

THE DOCTOR

Yes. It did.

*

(Beat)

But she changed the world. In fact, she changed the universe. Look at this.

*

*

*

She opens the TARDIS door. They follow her to it.

They are within the Asteroid Belt and the view is breathtaking. The Doctor points out the sights.

*

(Beat)

Asteroid 284996. Also known as Rosaparks.

And we close in on the asteroid -- blazing.

Back on our team watching it: The DOCTOR, RYAN, GRAHAM and YAZ. Observers -- enablers -- of history. Hold on them. Then --

FX: ICONIC WIDE: THE TARDIS crew stand in the doorway of the mad blue box, looking out at the Rosaparks asteroid. Pull back.

*

10:48:53 Music in 'Rise Up Andra Day'

*

And plays over the end titles.

10:47:58 Music out '3M19 A Living Icon For Freedom'

*

END OF EPISODE

*

10:48:54 End Credits

*

The Doctor

Jodie Whittaker

*

Graham O'Brien	Bradley Walsh	*
Ryan Sinclair	Tosin Cole	*
Yasmin Khan	Mandip Gill	*
Rosa Parks	Vinette Robinson	*
Krasko	Joshua Bowman	*
James Blake	Trevor White	*
Mr Steele	Richard Lothian	*
Waitress	Jessica Claire Preddy	*
Police Officer Mason	Gareth Marks	*
Raymond Parks	David Rubin	*
Martin Luther King	Ray Sesay	*
Fred Gray	Aki Omoshaybi	*
Elias Griffin Jr	David Dukas	*
Arthur	Morgan Deare	*
Stunt Coordinators	Crispin Layfield Dani Biernat	*
Stunt Performers	Belinda McGinley	*
1st Assistant Director	Will Mackay	*
2nd Assistant Director	Fletcher Rodley	*
3rd Assistant Director Assistant Directors	Delmi Thomas Christopher J Thomas Lauren Pate Sion Eirug	*
Unit Drivers	Sean Evans Paul Watkins Jolyon Davey	*
Supervising Location Manager	Iwan Roberts	*
Location Manager	Lyn Moses	*
Unit Manager	Jac Jones	*
Production Manager	James DeHaviland	*
Production Coordinator	Sandra Cosfeld	*
Assistant Production Coordinator	Jessica Elise Evans	*

Production Secretary	Jade Stephenson	*
Production Assistant	Alexandra Bahíyyih Wain	*
Executive Assistant	Caroline Cook	*
Assistant Accountants	Helen Searle	*
Art Department Accountant	Kate Barber-Williams	*
	Karen Evans	*
Camera Operator	Mark McQuoid ACO	*
Focus Pullers	Jonathan Vidgen	*
Camera Assistants	Elhein De Wet	*
Grip	Gethin Williams	*
Assistant Grip	Drew Marsden	*
	Cai Stephens	*
	John Robinson	*
	Ash Whitfield	*
Script Supervisor	Nicki Coles	*
Assistant Script Editor	Hannah Mason	*
Sound Maintenance Engineers	Tam Shoring	*
Gaffer	Christopher Goding	*
Best Boy	Mark Hutchings	*
Electricians	Andy Gardiner	*
	Bob Milton	*
	Gawain Nash	*
	Andrew Williams	*
	Gareth Sheldon	*
Supervising Art Director	Dafydd Shurmer	*
Standby Art Director	Anwen Haf	*
Set Decorator	Chris House	*
Production Buyer	Vicki Male	*
Petty Cash Buyer	Kayleigh Powell	*
Set Designers	Julia Jones	*
Art Department Coordinator	Zsofia Ekler	*
	Isabelle Kennedy	*
Art Department Assistant	Georgia Reece	*
Storyboard Artist	John Erasmus	*
Prop Master	Jim Mate	*

Props Chargehand	Stuart Rankmore	*
Standby Props	Matthew Ireland	*
Prop Hands	Cerys Lewis	*
	Atiff Tahir	*
	Scott Howe	*
	Lissa Lamona	*
Storeman	Richard Barker	*
Workshop Manager	Charlie Malik	*
Workshop Assistant	Mark Hill	*
Concept Artist	Chris Slocombe	*
Graphic Designer	Darren Fereday	*
Head Modelmaker	Richard Wells	*
Prop Fabrication	Lee Radford	*
Practical Electrician	Penny Howarth	*
Specialist Prop Maker	Matthew Dunford	*
Standby Carpenter	Nick Robatto	*
	Paul Jones	*
Rigging	Shadow Scaffolding	*
Standby Rigger	Colin Toms	*
Construction Manager	Mark Painter	*
Construction Chargehands	Dean Tucker	*
Carpenters	John Sinnott	*
	Terry Horle	*
	Joseph Painter	*
	Mat Ferry	*
	Tim Burke	*
	Jonathan Tylke	*
	Campbell Fraser	*
	Chris Daniels	*
	George Rees	*
Construction Drivers	Darren Bousie	*
	Jason Tylke	*
HOD Painter	Steve Fudge	*
Chargehand Painters	Mark Reece	*
Scenic Artists	Lloyd Reece	*
	Jeremy Duckham	*
	Gemma Dorie	*
Assistant Costume Designers	Emma Burnand	*
Costume Assistants	Simon Marks	*
	Andie Mear	*
	Jenny Tindle	*
	Holly Williams	*
Make-up Supervisor	Emma Cowen	*
Make-up Artists	Allison Sing	*
Junior Make-up Artist	Amy Riley	*
	Hanna Lewis-Jones	*
Unit Medic	Glyn Evans	*

Casting Associate	Ri McDaid-Wren	*
Casting Assistant	Louis Constantine	*
Business Affairs	Carol Griggs	*
	Steve Robson	*
		*
Assistant Editors	David Davies	*
	Hayley Williams	*
VFX Editor	Martyn Western	*
Post Production Coordinator	Claire Rees	*
Dubbing Mixer	Howard Bargroff	*
SFX Editor	Harry Barnes	*
ADR Editor	Matthew Cox	*
Dialogue Editor	Darran Clement	*
Foley	Bang Post Production	*
		*
Online Editors Gorilla	Geraint Parri Huws	*
	Christine Kelly	*
		*
Music Orchestrated By	Alec Roberts	*
Mixed By	Goetz Botzenhardt	*
Original Theme Music	Ron Grainer	*
Title Sequence by	Ben Pickles	*
		*
South Africa Crew		
Producer	Adam Friedlander	*
Line Producer	Alan Shearer	*
Production Manager	Daniela Springer	*
Art Director	Brian Glaser	*
Camera Operators	George Amos	*
	Derek Ueckermann	*
Focus Pullers	Leon Lotz	*
	Meike Chinnery	*
		*
Camera Loaders	Kyle Oberholzer	*
	Tshepo Nthako	*
		*
Gaffer	Nick Rankin	*
Costume Supervisor	Cathy Shields	*
Hair & Make Up Supervisor	Talli Pachter	*
Sound Mixer	Derek Mansvelt	*
		*
Series Script Editor	Sheena Bucktownsing	*

Script Editor	Fiona McAllister	*
Casting Director	Andy Pryor CDG	*
Colourist	Gareth Spensley	*
Head of Production	Radford Neville	*
Production Executive	Tracie Simpson	*
Post Production Supervisor	Ceres Doyle	*
Production Accountant	Laurence Parker	*
Sound Recordist	Deian Llyr Humphreys	*
Music	Segun Akinola	*
Visual Effects	DNEG TV	*
Special Effects	REAL SFX	*

Editor	Rebecca Trotman	*
Director of Photography	Tico Poulakakis	*
Costume Designer	Ray Holman	*
Make-up Designer	Claire Pritchard-Jones	*
Production Designer	Arwel Wyn Jones	*
Line Producer	Steffan Morris	*
Producer	Alex Mercer	*
Co-executive Producer	Sam Hoyle	*

10:49:24 NEXT TIME TRAILER

YASMIN KHAN
We're home.

NAJIA
Who are you and how do you know my
daughter?

JADE
Something is happening with the
spiders in this city.

ROBERTSON
Argh, Argh.

10:49:34 Caption Executive Producers Matt Strevens Chris Chibnall
BBC Studios

10:49:37 Music out 'Rise Up Andra Day'