

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**

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**

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'

\*

\*

CUT TO:

\*

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:

\*

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'

\*

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  
imposter 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 **10:18:46 EXT. REAR MOTEL/CORRIDOR - DAY 1 1235**

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 1 1335 23 \*

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.

\*

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\*

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:

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\*  
\*  
  
\*

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	*
		*
	Will Mackay	*
		*
1st Assistant Director	Fletcher Rodley	*
		*
2nd Assistant Director	Delmi Thomas	*
		*
3rd Assistant Director	Christopher J Thomas	*
Assistant Directors	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	*
	Kate Barber-Williams	*
Art Department Accountant	Karen Evans	*
		*
Camera Operator	Mark McQuoid ACO	*
Focus Pullers	Jonathan Vidgen	*
	Elhein De Wet	*
Camera Assistants	Gethin Williams	*
	Drew Marsden	*
	Cai Stephens	*
Grip	John Robinson	*
Assistant Grip	Ash Whitfield	*
		*
Script Supervisor	Nicki Coles	*
Assistant Script Editor	Hannah Mason	*
Sound Maintenance Engineers	Tam Shoring	*
	Christopher Goding	*
Gaffer	Mark Hutchings	*
Best Boy	Andy Gardiner	*
Electricians	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	*
	Zsofia Ekler	*
Art Department Coordinator	Isabelle Kennedy	*
Art Department Assistant	Georgia Reece	*
Storyboard Artist	John Erasmus	*
		*
Prop Master	Jim Mate	*

Props Chargehand	Stuart Rankmore	*
Standby Props	Matthew Ireland	*
	Cerys Lewis	*
Prop Hands	Atiff Tahir	*
	Scott Howe	*
	Lissa Lamona	*
	Richard Barker	*
Storeman	Charlie Malik	*
Workshop Manager	Mark Hill	*
Workshop Assistant	Chris Slocombe	*
Concept Artist	Darren Fereday	*
Graphic Designer	Richard Wells	*
Head Modelmaker	Lee Radford	*
Prop Fabrication	Penny Howarth	*
Practical Electrician	Matthew Dunford	*
Specialist Prop Maker	Nick Robatto	*
Standby Carpenter	Paul Jones	*
		*
Rigging	Shadow Scaffolding	*
Standby Rigger	Colin Toms	*
Construction Manager	Mark Painter	*
Construction Chargehands	Dean Tucker	*
	John Sinnott	*
Carpenters	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	*
	Lloyd Reece	*
Scenic Artists	Jeremy Duckham	*
	Gemma Dorie	*
		*
Assistant Costume Designers	Emma Burnand	*
	Simon Marks	*
Costume Assistants	Andie Mear	*
	Jenny Tindle	*
	Holly Williams	*
		*
		*
Make-up Supervisor	Emma Cowen	*
Make-up Artists	Allison Sing	*
	Amy Riley	*
Junior Make-up Artist	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	*
<b>South Africa Crew</b>		*
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 Bucktowonsing	*

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 Chibnal** \*

**BBC Studios** \*

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