

DOCTOR WHO II

EPISODE TEN

Love and Monsters

by
Russell T Davies

SHOOTING SCRIPT
8/3/2006

Fast, handheld, urgent - a MAN is running, running, running - grabbed shots of feet, legs, clambering over rubble -

And then he stops dead. Stares. Ahead of him:

The TARDIS.

A good distance away, sitting in the middle of an urban wasteland. Derelict warehouses all around.

And the man is overwhelmed, could almost cry. He stumbles towards it. Gets close. Deep breath. Steadies himself.

Holds out a hand. Touches the Tardis. Ohhh...

Snapped out of it by -

ROSE OOV
Doctor! Doctor!

THE DOCTOR OOV
Look out!!

Distant voices echoing round, from one of the warehouses. The man starts running, running, running, towards it -

CUT TO:

Decaying, plaster falling off the walls. Stark sunlight streaming in. The MAN runs up stairs, across landings, up more stairs, all the while following the voices - 'Doctor!' 'Stop him!' - echoing all around, like a nightmare -

CUT TO:

The MAN reaches the top landing. Heaving for breath. The offstage noises stop dead. Unnaturally quiet. Spooky.

He's on a landing. Ahead of him: three doorways on the right-hand wall, three on the left; doorways, but no doors, they've been stripped away. There's only one solid door, facing the man, at the far end.

There's a scrabbling noise. From behind the far door..?

The man walks towards it. Scared. He hears a low growl, stops. But he steels himself. Approaches the door...

Closer and closer...

He reaches out. Opens the door...

And there is a MONSTER!

(CONTINUED)

3 CONTINUED:

3

A vicious, ugly bastard! Bares its teeth, CU ROAAAARRRRR!!!
And the picture blips, a line of static, resolves into -

CUT TO:

4 INT. ELTON'S BEDROOM - DAY 1 1700

4

CAMCORDER FOOTAGE. The MAN - ELTON - to CAMERA, gleeful:

ELTON

That's what it did, it went
ROAAAARRRRR!!! And if you think
that was the most exciting day of
my life... wait till you hear the
rest!

(leans in, excited)
Oh boy!

Over this, the cliffhanger screech, into -

OPENING TITLES

CUT TO:

5 INT. ELTON'S BEDROOM - DAY 1 1701

5

CAMCORDER. ELTON POPE is a nice, ordinary, bloke - not a twat, no funny voice or daft clothes. Just plain, honest and polite. His bedroom's nice, simple, not jokey or cluttered.

ELTON to CAMERA:

ELTON

Anyway, right, so there I was,
with that thing going ROAAAARRRRR -

CUT TO:

6 INT. WAREHOUSE LANDING - DAY - FLASHBACK 1 1709

6

The creature goes ROOAAAARRRR, ELTON shrinks back, terrified -

THE DOCTOR appears behind the creature. Holding a pork chop. Tempting it, like it's a naughty dog. And the creature turns round, to him, a low growl, tempted...

THE DOCTOR

Here boy, eat the food, c'mon,
look at the lovely food, isn't
that nice, ohh, isn't it, isn't
it? Yes it is!

(to Elton)

Get out of here, quickly -

(to the creature)

Aaaassaboy, there we go, ooza lika
porkie choppie den?

(MORE)

(CONTINUED)

THE DOCTOR (CONT'D)

(to Elton)

I said RUN!

With such force, that Elton jerks into action, scampers back down the corridor - but as he reaches the stairs -

ROSE comes charging up, with a steaming blue bucket of water! Pushing past Elton with a warrior-like -

ROSE

Daaaaaaaaaaah - !

And she throws the water all over the creature! It screams! Shudders! More wild than before -

THE DOCTOR

Wrong one! You've made it worse!

ROSE

You said blue!

THE DOCTOR

I said NOT blue!!

The creature bellows, Rose runs off through the right hand doorway, the creature chases, the Doctor slams his door shut. And the landing's empty.

Elton's just blinking. Noises off: roars, smash, oops!

And then... (NB, the pair of right & left doorways closest to Elton are DOORS 1. Middle pair of doorways: DOORS 2. Furthest pair of doorways: DOORS 3.)

The Doctor runs through DOORS 3, right to left, yelling, the creature roaring after him.

Then Rose runs through DOORS 2, left to right, screaming, the creature roaring after her.

Then the Doctor & Rose run through DOORS 1, right to left, both yelling, while the creature runs through DOORS 3, left to right, roaring.

Then simultaneously: the Doctor, DOORS 3, left to right; creature, DOORS 2, right to left; Rose, DOORS 1, left to right.

Then the creature runs back through DOORS 2, left to right, but stops centre, 'waaah!', about turns, runs back left, as Rose, yelling, runs right to left through DOORS 2, chasing the creature with a steaming red bucket of water.

Creature, screaming, chased by Rose, yelling, run left to right through DOORS 3.

Creature, screaming, chased by Rose, yelling, run right to left through DOORS 2.

(CONTINUED)

6 CONTINUED: (2)

6

Creature, screaming, chased by Rose, yelling, run left to right through DOORS 1, followed by the Doctor -

But he stops dead. Middle of the corridor. Looks at Elton.

THE DOCTOR (CONT'D)

Hold on. Don't I know you?

And *that* scares Elton! He runs away, down the stairs -

CUT TO:

7 EXT. URBAN WASTELAND - DAY - FLASHBACK 1 1715

7

A good few minutes later. ELTON still catching his breath. Exhausted, ashamed. And then he hears it, from afar...

The sound of the Tardis.

He closes his eyes, anguish. He's lost them. Over that:

ELTON OOV

You can't imagine it. The Doctor's machine. The most beautiful sound in the world.

Hold on Elton. He's failed.

CUT TO:

8 INT. ELTON'S BEDROOM - DAY 1 1704

8

CAMCORDER. ELTON to CAMERA.

ELTON

Anyway! That wasn't the first time I met the Doctor, and it certainly wasn't the last, oh no. I just put that bit at the top cos it's a good opening. But this is the story of me, and my encounters with alien life forms. Be warned! Cos it's gonna get

(leans forward)

scaaaaary.

(sits back)

I need a remote control-thing for the zoom, I have to lean forward. Like,

(leans forward)

scaaaaary,

(sits back)

like that. But don't worry, it's not just me sitting here talking, ohhh, there's danger -

CUT TO quick image of sc.66 - CU Ursula, screaming in terror, CU Elton, yelling, horrified, 'Leave her alone!' -

(CONTINUED)

8 CONTINUED:

8

ELTON (CONT'D)
There's beautiful ladies -

CUT TO Rose from sc.67, stepping out of the Tardis -

ELTON (CONT'D)
There's aliens -

CUT TO SC.66 the Abzorbaloff, roaring -

ELTON (CONT'D)
There's even more beautiful ladies -

CUT TO SC.60, CU Jackie at her most sexy, 'Why don't you go and slip into something more comfortable...?'

ELTON (CONT'D)
There's a powerful man -

CUT TO SC.42, Victor Kennedy, 'We meet at last.'

ELTON (CONT'D)
And there's even a song!

CUT TO SC.40, Elton's little band playing.

ELTON (CONT'D)
So! First things first. My name is Elton, not to be confused with, obviously. My mother's favourite song was Daniel, by Elton John. Although, why she didn't call me Daniel, I'll never know -

WOMAN OOV
Elton, I'm going to the shops!

ELTON
Yeah, busy thanks!

WOMAN OOV
Anything you need?

ELTON
Lightbulbs! Sixty watt bayonet!

WOMAN OOV
Okey doke. See you later.

ELTON
I'm busy!
(to camera)
Um, right, Elton, blah blah blah,
born 1973 -

CUT TO:

9

EXT. TERRACED STREET - DAY - FLASHBACK 2 1100

9

CAMCORDER. ELTON on an ordinary street, CAMERA hand-held (but not too wonky). Elton to CAMERA:

ELTON

This is where I grew up. Ta daa!
Trumpets! Stadium Terrace, just
off Bridge Parade, Bexley Heath.
Oh, that's Ursula on camera -

URSULA's hand appears, waves in front of the lens.

URSULA OOV

Hello!

ELTON

My good friend, Ursula Blake. On
my brand new camera, isn't it good?

URSULA OOV

I have to point out, I'm not trained
in this, I hope it's working -

ELTON

Ursula. Not about you. Anyway!
That was the family home, down
there, Number 56 -

CAMERA swings round to a distant house.

ELTON (CONT'D)

We can't go in. I did try, but
there's two women live there now.
Bit severe. Never mind.

CAMERA swings back to Elton. More serious:

ELTON (CONT'D)

But that's where it all started.
Cos that's where I first met the
Doctor. I must've been, what,
three or four years old...

CUT TO:

10

INT. POPES' HOUSE - NIGHT - FLASHBACK 3 2359

10

CHILD'S POV - don't see the child (Elton) at all.

Blurry, impressionistic images. Low camera angle coming out of the bedroom. Looking down the stairs. The mystery of downstairs at night, when you're a kid. Heading down...

In the downstairs hall. Heading towards the living room.

Pushing open the living room door...

(CONTINUED)

10

CONTINUED:

10

POV darting left, right - only one lamp on, the room's quite dark - and then finding, centre of the room -

THE DOCTOR.

And he looks down at CAMERA - at the young Elton - so sad. So infinitely grave and wise and sad.

CUT TO:

11

EXT. TERRACED STREET - DAY - FLASHBACK 2 1102

11

CAMCORDER. HAND-HELD, CU ELTON staring off at his old house. Lost in thought, sad, no bravado. Hold, then quietly:

URSULA OOV

So what happened?
(no reply)
Elton? Tell me. What was it, why
was he there?

ELTON

Don't know. Still don't know.
All those years ago.

Hold on Elton, staring off, upset.

CUT TO:

12

INT. ELTON'S BEDROOM - DAY 1 1707

12

CAMCORDER. ELTON to CAMERA -

ELTON

Anyway! Many years passed. Left school, got a job, transport manager for Rita Logistics, modest little haulage company, perfectly normal life, and then! It all went mad! Two years ago, I was out in town, bit of late-night shopping-

CUT TO:

13

EXT. CITY STREET - NIGHT - FLASHBACK 4 1942

13

ELTON ambling along, laden with plastic bags. SHOPPERS all around, all normal.

ELTON V/O

I was stocking up, new t-shirts, bit of food, something for Drew's birthday, couple of CDs, nothing special, all the usual stuff. And all of a sudden...

PRAC FX: three big explosions, around Elton!

Panic! Screaming! People running!

(CONTINUED)

13 CONTINUED:

13

Elton just standing there, gobsmacked, staring... because, a distance away, but marching towards him...

SIX SHOP WINDOW DUMMIES. With guns!

CUT TO:

14 INT. ELTON'S BEDROOM - DAY 1 1708

14

CAMCORDER. ELTON to CAMERA.

ELTON

Shop window dummies! Come to life!

CUT TO:

15 EXT. CITY STREET - NIGHT - FLASHBACK 4 1945

15

ELTON running - still holding all his bags - confusion all around - PEOPLE running, screaming, BODIES on the floor - a black cab screeches to a halt -

Grabbed, hand-held shots of DUMMIES.

PRAC FX: DUMMIES fire -

CUT TO:

16 INT. ELTON'S BEDROOM - DAY 1 1709

16

CAMCORDER. ELTON to CAMERA.

ELTON

I survived, obviously. And next day, what did the government say? Freak storm! Gas leak! Plastic shrinkage! I don't think so. Anyway, life goes on, twelve months later, I'm back in town, I went up west, needed a new suit, something nice and smart, when I hear this plane overhead...

CUT TO:

17 EXT. CITY STREET - DAY - FLASHBACK 5 1402

17

HIGH ANGLE on ELTON, walking along, SHOPPERS all around.

But Elton stops. Hearing a plane. Looks up.

And CU Elton, utterly gobsmacked.

CUT TO STOCK FOOTAGE FROM EP.1.4 - the SLitheen SHUTTLE hitting BIG BEN!

CUT TO:

18 INT. ELTON'S BEDROOM - DAY 1 1710

18

CAMCORDER. ELTON to CAMERA.

ELTON

Well that was a shocker! And what does the government blame it on? Russian stealth craft. I mean, Russians, how long since it's been Russians?! But it wasn't over yet! Cos then! Christmas Day!

CUT TO:

19 INT. ELTON'S BEDROOM - DAY - FLASHBACK 6 0742

19

CHRISTMAS MORNING. A few paper chains, a little tree, but not much. ELTON in bed.

ELTON V/O

- I'm in bed, fast asleep, nice and cosy, quarter to eight in the morning, when all of a sudden -

PRAC FX: the windows explode! *Ptsccccchhhh!*

CUT TO:

20 INT. ELTON'S BEDROOM - DAY 1 1711

20

CAMCORDER.

ELTON

Like, *ptsccccchhhh!*

CUT TO SC.19, NEW ANGLE CU on windows exploding -

CUT TO ELTON to CAMERA -

ELTON (CONT'D)

- and I'm stuck in bed, cos there's glass everywhere, and I've got nothing on my feet, took me five minutes to reach my boots, I had to invent this rudimentary pulley system, and by the time I'd done that -

CUT TO:

21 INT. ELTON'S BEDROOM - DAY - FLASHBACK 6 0745

21

CHRISTMAS DAY. Shot from outside the broken window, HIGH ANGLE on ELTON, in t-shirt, boxers & boots, as he slowly approaches the window, in awe, looking up...

FX: ELTON's POV, the SYCORAX SHIP filling the sky.

(CONTINUED)

21

CONTINUED:

21

CU HIGH ANGLE slowly creeping in on Elton. HERO SHOT; his expression overawed. But also, joyous; it's so beautiful.

CUT TO:

22

INT. ELTON'S BEDROOM - DAY 1 1712

22

CAMCORDER. ELTON to CAMERA.

ELTON

And that's when it all started happening. That's how I met Ursula -

CUT TO SC.28, Ursula, 'His name is the Doctor'.

ELTON (CONT'D)

That's how I met Victor Kennedy -

CUT TO SC.51, Victor, furious, 'You stupid man!'

ELTON (CONT'D)

That's how I met Jackie Tyler -

CUT TO SC.63, Jackie, raging, 'Get out of here!'

ELTON (CONT'D)

And that's how I finally met the Doctor. And realised the truth.

CUT TO SC.10, the blurry POV of the infinitely sad Doctor. Hold and hold, in the way that it lingers in Elton's head...

CUT BACK TO Elton. Looking off, lost in thought, sad.

CUT TO:

23

INT. ELTON'S BEDROOM - NIGHT 1 0110

23

CAMCORDER. An interruption - Elton's reviewed the tape, and decided he needs to explain himself more. Night, Elton bleary, in t-shirt & boxers, to CAMERA:

ELTON

I should say. This isn't my whole life, it's not all spaceships and stuff. I'm into all sorts of things, I like football. I like a drink. I like Spain. And if there's one thing I really, really love, then it's Jeff Lynne and the Electric Light Orchestra -

JUMP CUT TO - CAMERA at a different angle (Elton might not realise it's on). He's having a little dance to himself, like you do. Not silly, just fun. Music: Mr Blue Sky.

CUT TO:

24 INT. ELTON'S BEDROOM - DAY 2 1600

24

CAMCORDER. NEW DAY for ELTON's story, change of clothes, fresh start, new energy, slightly different camera angle.

ELTON

So! Great big spaceship hanging over London, imagine the theories! Internet went into meltdown!

CUT TO:

25 INT. ELTON'S BEDROOM - DAY - FLASHBACK 7 1400

25

BOXING DAY, Christmas decorations still up.

PRAC FX: SPARKS & SMOKE from ELTON's computer, he's shocked!

CUT TO:

26 INT. ELTON'S BEDROOM - DAY 2 1601

26

CAMCORDER. ELTON to CAMERA.

ELTON

But something was going on. Oh yes. Call it a sixth sense. I kept on digging. And then one day, on some obscure little blog, it was like, chance in a million -

CUT TO:

27 INT. ELTON'S BEDROOM - NIGHT - FLASHBACK 8 2300

27

WEEKS AFTER CHRISTMAS, decorations down. ELTON in lamplight, studying his computer, seeing...

On screen: *My Invasion Blog*. A grabbed photo. CU the Doctor, at night, smiling, snow in the air (Christmas Night, after the end of *The Christmas Invasion*).

Elton staring. Amazed. Scared.

ELTON V/O

It was him. That man again. But the photo was new, it was taken on Christmas Day, Christmas just gone, and he looked exactly the same.

CUT TO:

28 EXT. PARK - DAY - FLASHBACK 9 1400

28

CU URSULA.

URSULA

His name is the Doctor.

(CONTINUED)

28

CONTINUED:

28

CUT TO WIDER. Chilly, bleak park. ELTON sits at one end of a bench, Ursula the other, like a meeting of spies. She wears glasses; a bit woolly-hat-ecologist, but nice.

ELTON

Doctor what?

URSULA

Just, the Doctor. That's all anyone knows. But Christmas Day, I was taking photos all over the place, I went mad with it all, spaceships and lasers and everything, we all went to Trafalgar Square that night, cos everyone was celebrating, just being alive, and I snapped him in passing, that's all. He was just some bloke. I didn't realise he was significant, until Mr Skinner pointed it out.

ELTON

Who's Mr Skinner?

URSULA

Oh, there's a few of us. The inner sanctum. All studying this Doctor.

ELTON

But I've seen him, the Doctor, I swear to you, I saw him when I was a kid. In my house, downstairs.

URSULA

Don't tell me. He looked exactly the same then, as he does now.

ELTON

Yes!

And they move a bit closer, little laugh, excited.

ELTON (CONT'D)

Oh my God, you believe me!

URSULA

You're not the first! There's so many stories, all saying the same thing. That this Doctor is somehow... eternal. Walking the Earth, and never ageing, like the Wandering Jew.

(beat)

Are we allowed to say Wandering Jew, these days?

ELTON

Dunno. Sounds a bit dodgy.

(CONTINUED)

28 CONTINUED: (2)

28

URSULA

Well then. Flying Dutchman.

ELTON

Oh, careful, you'll have the Dutch
complaining!

And they both laugh, giggling away. Friends!

CUT TO:

29 INT. ORDINARY STREET - DAY - FLASHBACK 9 1430

29

ELTON & URSULA walking along, chatting away, smiling.

ELTON V/O

So that's how I met Ursula. All
thanks to the Doctor. Turns out,
we read all the same sites, and
she only lived half an hour from
me, she was like a proper mate -

CUT TO:

30 INT. ELTON'S BEDROOM - DAY 2 1604

30

CAMCORDER. ELTON to CAMERA, quiet, distant.

ELTON

...poor Ursula.

CUT TO SC.66, CU Ursula, screaming -

CUT TO ELTON, to CAMERA. Silent, sad.

JUMP CUT TO an hour later, slight change of CAMERA ANGLE.

ELTON (CONT'D)

But like she said, there was this
little community, the select few,
all with stories of the Doctor -

CUT TO:

31 EXT. ORDINARY STREET - DAY - FLASHBACK 9 1440

31

ELTON to URSULA, solemn, nervous:

ELTON

It would be a very great honour.
If I could meet your inner sanctum.

CUT TO:

32 INT. ELTON'S BEDROOM - DAY 2 1605

32

CAMCORDER. ELTON to CAMERA.

(CONTINUED)

32

CONTINUED:

32

ELTON

Steady.

CUT TO:

33

INT. BASEMENT - DAY - FLASHBACKS 10 TO 14 - 1700

33

MONTAGE. A *big* basement. Not gloomy; white walls, good bit of space. Decaying, but not horribly so, just flaking plaster. Old chairs and desks piled up. There's a table with kettle, cups, box of biscuits, and an old upright piano.

ELTON & URSULA sit in chairs, in a CIRCLE, improvised chat with MR SKINNER, BRIDGET & BLISS -

ELTON V/O

Anyway! This little gang used to meet up, underneath the old lock-up on Maccateer Street...

CUT TO MR SKINNER. Tracking round him as he chats, politely. Mid-40s, a modest man, polite and tidy.

ELTON V/O (CONT'D)

Mr Skinner, first name Colin, but we always called him Mr Skinner, don't know why, we just did.

JUMP CUT TO MR SKINNER with a flip chart, on which he's written MYTHOLOGICAL STRUCTURES, the words DOCTOR, FOOL, THIEF, STRANGER, KING all scribbled and circled and cross-referenced with arrows. The others, a rapt audience.

MR SKINNER

...to me, the Doctor isn't a man, he's a collection of archetypes which the human subconscious calls into existence at times of crisis. He isn't real, but if we need him, then we *make* him real...

CUT back to the CIRCLE, tracking round BRIDGET, chatting politely; 40's, nice, mumsy, but with a keen intelligence.

ELTON V/O

Then there was Bridget, Bridget Sinclair, she lived way up north but she'd travel down, without fail, just for the meetings -

CUT TO BASEMENT in half-darkness, Bridget standing beside a slide-projector, the others facing the portable white-screen. Photos; POLICE BOXES - some real, some the Tardis, including a Tardis drawn into old Egyptian hieroglyphics.

(CONTINUED)

33

CONTINUED:

33

BRIDGET

...all these different Doctors come and go, but the single constant factor is this faux-police box. It keeps cropping up, all the way through history, I think the shape represents the lodestone, perhaps even the Grail itself...

During this, on ELTON & URSULA in the dark; a little smile.

CUT back to the CIRCLE, tracking round BLISS, chatting politely; young, blonde, spacey.

ELTON V/O

Then there was Bliss, she was ever so sweet, Bliss, we all liked her, bless Bliss, we used to say -

CUT TO BLISS standing beside an easel, on which there's a big, dark, abstract, studenty oil painting. The others standing back with painting-studying faces, nodding.

BLISS

...what I'm trying to do, is sum up the Doctor, but not just sum up the Doctor, but sum up what he means to us, who he is, and what he's not, what he could represent and what he should represent and what he... never won't represent... sort of thing.

CUT back to all gathered in their CIRCLE:

URSULA

We should have a name. Y'know, as a group - if we're going to dedicate ourselves to researching this man, then we should name ourselves.

BLISS

Oh, names are very important.

URSULA

Maybe something with Doctor in the title. Like, the Doctor People. Doctor Hunters. Or, the Doctorers.

BRIDGET

Sounds a bit medical, though. We don't want someone having a heart attack, then running in here for help. I mean, we'd be stuck.

MR SKINNER

That's true. That could get nasty.

(CONTINUED)

33 CONTINUED: (2)

33

BRIDGET
He could die.

BLISS
Oh, the poor man.

BRIDGET
It's like we killed him.

MR SKINNER
I feel responsible.

BLISS
If only we'd listened.

Silence. A glance between Elton and Ursula: eh? Then Elton's full of energy, to liven 'em up -

ELTON
No, cos what we need is a good, strong name, like a team, like a group, like, sort of, y'know... cos we investigate things, we could call ourselves, I dunno... the London Investigation 'N' Detective Agency. LINDA for short.

URSULA
LINDA?

ELTON
What d'you think?

MR SKINNER
(smiling)
Say it again?

ELTON
London Investigation 'N' Detective Agency.

And the others have got a sense of humour. Elton's brought them to life, a bit. Enjoying it:

MR SKINNER
'N'?

ELTON
'N', like fish 'n' chips! Rock 'n' roll! Chakademus 'n' Pliers!

BRIDGET
LINDA! Oh, I like it, it's not too solemn!

BLISS
I like the 'N'!

(CONTINUED)

33 CONTINUED: (3)

33

ELTON
We're the men from LINDA!

BRIDGET
And the women!

MR SKINNER
LINDA united!

URSULA
Did you think of that on the spot?

ELTON
No, I've wanted to use it for years.

And they're all having a good old chuckle now, good mates -

MR SKINNER
I give you, LINDA!

All raise their mugs of tea, 'LINDA!', laughter.

CUT TO:

34 INT. ELTON'S BEDROOM - DAY 2 1609

34

CAMCORDER. ELTON to CAMERA. Wistful, in reverie.

ELTON
Oh, they were good old days.
(pause)
Poor LINDA.

When Elton's sad, CUT TO a glimpse of sc.10, layering in the Doctor, looking at young Elton; so sad.

JUMP CUT TO MINUTES LATER, lively again:

ELTON (CONT'D)
So we'd all meet up, every week.
We'd talk about the Doctor for a bit, but after a while, Bridget started cooking. First of all, she brought in this little hamper of food -

CUT TO:

35 INT. BASEMENT - DAY - FLASHBACK 15 1730

35

ELTON, URSULA, MR SKINNER, BRIDGET, BLISS, all gathered round a table. Bridget's laid out home made quiche, some mini-blinis, and crisps & prawn dip. All digging in for a tasting. It's a success, yums and oohs in b/g:

URSULA
Oh my God, that's gorgeous! No, really. Wow. Ohh, rest of you, get your hands off!

(CONTINUED)

35

CONTINUED:

35

BRIDGET

D'you really think so?

URSULA

Oh I'd pay for this! I'd go in a shop and pay, it's fantastic!

CUT TO:

36

INT. BASEMENT - DAY - FLASHBACK 16 1730

36

A WEEK LATER. ELTON, URSULA, BRIDGET, BLISS sitting in a circle, MR SKINNER reading from home-printed sheets of A4. All smiling, loving it, completely uncritical.

ELTON V/O

Next thing you know, Mr Skinner started his readings, cos he was writing his own novel -

MR SKINNER

She unbuttoned the top of her silky red blouse, and I could smell the whisky on her breath. As she took the Heckler & Koch P7M8 out of her stocking top and pointed it at me, she whispered with a throaty laugh, 'That's the last time you ride the Ghost Train, Johnny Franzetta, now say your prayers!'

(slams down paper)

To be continued!

ELTON & URSULA

Nooooo!

BLISS

You can't end it there!

BRIDGET

That's not fair!

MR SKINNER

Come back next week!

CUT TO:

37

INT. BASEMENT - DAY - FLASHBACK 17 1730

37

A WEEK LATER. ALL gathered around BRIDGET. She's been crying, URSULA holding her hand, MR SKINNER with a stiff, awkward arm of comfort on her shoulder.

ELTON V/O

Time went on, we got to know each other, better and better...

(CONTINUED)

37 CONTINUED:

37

BRIDGET

...I only started all this cos my daughter disappeared. But it wasn't aliens that took her away. Just drugs. She's out there, somewhere. I come down to London every week. Keep looking.

Now she's really crying, Ursula hugs her.

URSULA

Ohh, Bridget, my love...

CUT TO:

38 INT. BASEMENT - DAY - FLASHBACK 18 1730

38

A WEEK LATER. ELTON, URSULA, MR SKINNER, BRIDGET sit around, smiling. BLISS is on guitar, singing a folk-song.

BLISS

I gave my love a chicken/That had no bones/I gave my love a cherry/That had no stones...

CUT TO 20 MINUTES LATER, BLISS and URSULA on guitars, together. Others smiling away, tapping feet, loving it.

URSULA & BLISS

I've got a brand new pair of roller-skates/You've got a brand-new key/I think that we should get together and/Try them on to see...

CUT TO:

39 INT. ELTON'S BEDROOM - DAY 2 1612

39

CAMCORDER. ELTON to CAMERA, excited.

ELTON

Then it turned out that Bridget could play the piano, and I confessed my love of E.L.O. -

CUT TO SC.23, brief glimpse of Elton dancing to Mr Blue Sky, and now he's singing along -

CUT TO ELTON, to CAMERA.

ELTON (CONT'D)

- next thing you know, we had a little band going, musical LINDA!

CUT TO:

40

INT. BASEMENT - NIGHT - FLASHBACK 19 1930

40

No stage, but at one end of the basement, chairs arranged for a non-existent audience: ELTON on microphone, URSULA & BLISS on bass guitars & backing vocals, BRIDGET on piano, MR SKINNER on a small drumkit. E.L.O.'s Don't Bring Me Down. All loving it. Glancing across at each other. Big smiles. Somehow, they sound quite good.

CUT TO:

41

INT. ELTON'S BEDROOM - DAY 2 1612

41

CAMCORDER. ELTON to CAMERA.

ELTON

Just for fun!

CUT TO:

42

INT. BASEMENT - NIGHT - FLASHBACK 19 1931

42

Sc. 40 CONTINUED. The little band playing, so enthusiastic, ELTON at his happiest. Now, the sound's bigger than just the four instruments, because that's how they feel; bigger.

Then suddenly -

Power cut. The lights go off. Darkness. All 'Ohhh!'

URSULA

Was that us? Did we do that?

MR SKINNER

Careful, now. Mind the cables -

Wham - !

The door at the far end is thrown open. A rectangle of bright light. A silhouette. A man.

All staring. All instinctively afraid.

CAMERA tracks in to the silhouette, as he calmly strides into the room, to the centre.

ELTON V/O

And that's when it all changed.

That Tuesday night in March. That's when he arrived.

VICTOR

Lights.

The lights snap back on. Revealing VICTOR KENNEDY. An arrogant bastard, expensive coat, felt collar, like he imagines himself as a gangster. In one hand, an expensive briefcase, in the other - at all times - a silver-topped cane.

(CONTINUED)

42

CONTINUED:

42

ELTON V/O

That's when we met Victor Kennedy.
And the Golden Age was gone.

VICTOR

We meet at last.
(mimes inverted
commas)

"LINDA".

MR SKINNER's walking forward, offering a handshake -

MR SKINNER

Well, nice to meet you, sir, I
hope the music wasn't too loud -

Victor holds him off with the cane -

VICTOR

No, I don't shake hands, no. Skin
complaint. Eczema. Vicious. I'd
blister on the spot, really, no
touching, step back, thank you.
Back. Little more. That's it.

ELTON

Um, sorry, don't mind my asking,
but who are you?

VICTOR

Firstly, I am Victor Kennedy.
Secondly, I am your salvation.
You have strayed from the path of
righteousness, and I have come to
lead you back. Behold -

JUMP CUT TO VICTOR's laptop opening. He's seated, with Elton, Ursula, Mr Skinner, Bridget & Bliss standing around & behind him, all automatically subordinate.

And they all gasp!

On screen -

CUT TO:

43

EXT. STREET - DAY - FLASHBACK 20 1200

43

HIDDEN CAMCORDER FOOTAGE. THE DOCTOR & ROSE, seen from a distance - though it's clearly them - walking towards the Tardis. They're happy, don't know they're being filmed.

CUT TO:

44

INT. BASEMENT - NIGHT - FLASHBACK 19 1935

44

SC.42 CONTINUED, all awestruck, around VICTOR's laptop.

(CONTINUED)

44 CONTINUED:

44

MR SKINNER
Oh the clarity!

BRIDGET
It's so... vivid!

BLISS
Look at him. Oh, just look.

VICTOR
You've forgotten your purpose in
life, you, with your band and your
cakes and your blubbing. But he
still exists. The Doctor. And
hold on, wait for this -

On screen, the picture goes to static -

VICTOR (CONT'D)
The picture cuts out but the sound
continues. Listen. Just listen.
Listen to the sound of the universe.

He presses a key, a VOLUME BAR goes up to MAXIMUM.

And they hear it. The sound of the Tardis. That strange,
old, new, rising and falling cry. There's a visual
representation of a sound wave on the laptop screen, though
concentrate on the faces, all transported by its beauty;
CUs on Ursula, Mr Skinner, Bridget, Bliss...

But Elton is poleaxed. Staggered. Has to sit.

ELTON
That's... oh, that's...

URSULA
What is it, what's wrong?

VICTOR
Leave him alone!
(to Elton, greedy)
You've heard it before, haven't
you? When? When have you heard
it? Where were you? When?

ELTON
I'd forgotten it. Till now. But
it was that night...

VICTOR
What night?

ELTON
I was just a kid. But that's why
I went downstairs. It woke me up.
That noise...

(CONTINUED)

44 CONTINUED: (2)

44

CUT TO SC.10, the blurry images again - glimpses of the bedroom, the stairs, the living room, the Doctor looking down at young Elton's POV, grave and dark - all overlaid with the mighty echoing grind of the Tardis engines -

CUT BACK TO Elton, in the basement.

ELTON (CONT'D)

But what is it? What does it mean?

VICTOR

That... is the sound of his
spaceship.

JUMP CUT TO: VICTOR sits with his laptop on a desk, enjoying being centre-stage; the OTHERS all sit around, in a circle, hanging on his every word (only Ursula's a bit doubtful).

VICTOR (CONT'D)

The Doctor is an alien. An extra-terrestrial, literally, he comes from another world. He has two hearts. He can change his face. He is allergic to aspirin. And I have reason to believe that this box, this famous blue box, is a spaceship beyond our imagination.

URSULA

But what, does it fly?

VICTOR

No one knows.

MR SKINNER

How can a big blue box fly?

VICTOR

Exactly. That's one of many mysteries, waiting to be solved.

BRIDGET

But how d'you know so much, where'd you get all this information?

VICTOR

Torchwood!

And he spins the laptop round. Graphic: TORCHWOOD FILES.

ELTON

What's Torchwood...?

VICTOR

Oh, you amateurs. Suffice to say, Top Secret. And they're even more interested in the Doctor than you lot.

(CONTINUED)

44 CONTINUED: (3)

44

URSULA

So... d'you work for them?

VICTOR

No. I stole from them. You're in trouble, just being in the same room as me.

(points with cane)

The door is yonder, if you want to leave. Anyone? No? Anybody?

They all look tempted... but haven't got the nerve.

Victor victorious, pulls out papers from his open briefcase -

VICTOR (CONT'D)

Right then! Homework!

He goes round, handing them out.

VICTOR (CONT'D)

Using the Torchwood files, we can look at all the old databases in a completely new light, we can build up a much more detailed profile of the Doctor, I've allocated tasks, as you can see - ooh, ah, don't touch, careful, eczema - so, complete your individual targets and we'll meet back here, this time next week, one step closer to finding the Doctor.

(pause)

Well don't just sit there! Move!

And everyone jumps to their feet, starts grabbing coats and bags and things. All very light & throwaway:

VICTOR (CONT'D)

Oh, and, um, Bliss, if I could have a word...? In private?

BLISS

Course you can, yeah.

VICTOR

That's a good girl. Bye bye everybody! Bye bye!

CUT TO:

45

EXT. STREET NEAR BASEMENT - NIGHT - FLASHBACK 19 1940

45*

The basement's in a run-down industrial area. Empty streets.

4-SHOT, ELTON, URSULA, MR SKINNER & BRIDGET walking across a wide, desolate tarmac'd area, all a bit deflated.

(CONTINUED)

45 CONTINUED:

45

ELTON

Better get to work. Lots to do.

URSULA

I never thought of it as work.

ELTON

It's what we always wanted, though.
To find the Doctor.

URSULA

S'pose.

A noise, far off. A woman's scream..? But the four glum souls just keep walking.

CUT TO:

46 INT. ELTON'S BEDROOM - DAY 2 1617

46

CAMCORDER. ELTON to CAMERA.

ELTON

So that's what happened. All of a sudden, without anyone saying so, we were working for Victor Kennedy.

CUT TO:

47 INT. BASEMENT - DAY - FLASHBACK 21 1730

47

VICTOR has now built himself into one end of the room. Big desk, filing cabinets, bookcases, all overflowing with photos and charts and maps and theories. A Doctor shrine. Victor sitting centre, with his cane, king of his world.

ELTON, URSULA, MR SKINNER, BRIDGET, all now at desks - small individual desks, like schools of old - transcribing taped reports, copying diagrams, etc.

ELTON V/O

And we had to admit, he was right,
his methods were much more rigorous.
It felt like we were getting closer
and closer to the Doctor...

Elton raises his pen, to ask a question.

ELTON

Um, Mr Kennedy? We were
wondering... No sign of Bliss,
d'you know where she is?

VICTOR

Oh, she left a message. Didn't
she tell you? Getting married or
something. Stupid girl. It'll
never last.

(MORE)

(CONTINUED)

47 CONTINUED:

47

VICTOR (CONT'D)
Back to work!

CUT TO:

48 INT. ELTON'S BEDROOM - DAY 2 1619

48

CAMCORDER. ELTON to CAMERA.

ELTON
We did get lucky once -

CUT TO:

49 INT. BASEMENT - DAY - FLASHBACK 1 1600

49

VICTOR at his desk, ELTON, URSULA & BRIDGET standing around, but MR SKINNER's excited, waving papers -

MR SKINNER
- a police box, newly arrived, it says newly arrived, today, and it's not far! It's in Woolwich- !

VICTOR
Move! Move! Move!

CUT TO:

50 INT. ELTON'S BEDROOM - DAY 2 1620

50

CAMCORDER. ELTON to CAMERA.

ELTON
But don't get excited. That's where you came in. / Woolwich, police box, red bucket blue bucket, me so stupid, etcetera -

On / CUT TO the events of SC.1,2,3,6 & 7, jumping through images like Sky Plus on X30.

CUT TO:

51 INT. BASEMENT - DAY - FLASHBACK 1 1800

51

VICTOR raging, right in ELTON's face, Elton at his desk, URSULA, MR SKINNER & BRIDGET quailing in b/g.

VICTOR
Useless!

ELTON
I just froze!

VICTOR
You met him! And you froze! You stupid man!

(CONTINUED)

51 CONTINUED:

51

Victor's so cross, he's got his hand raised -

ELTON

You can't hit me cos you don't touch, you said so, you'll have a rash and itching and everything!

VICTOR

I can use this - !

He raises his cane -

URSULA

Use that cane on him and you'll get one hell of a smack off me. And then a good kick. Is that completely understood, Mr Kennedy?

VICTOR

Yes indeed. Duly noted. Ursula Blake, most likely to fight back.

And he walks back to his big desk, huffy.

VICTOR (CONT'D)

Right then! We change tack. We approach this, sideways. If we're to discover the truth about this Doctor, then we should try to find... her.

JUMP CUT TO SLIDE-PROJECTION: grabbed photo of ROSE.

BASEMENT in darkness, Victor at the slide-projector. OTHERS seated. Victor goes though photos of Rose (inc. a screen-grab of her entry into Downing Street, Ep.1.4).

VICTOR (CONT'D)

When it comes to the Doctor's companion, the Torchwood files are strangely lacking. It seems the evidence has been corrupted, something called a Bad Wolf virus. All we've got are these photographs. But now, at least, we've got first-hand evidence - Elton!

ELTON

Oh, it was a London accent, definitely, she's from London.

VICTOR

So we hit the streets. With her photo. Ask around. Someone's got to know who she is.

BRIDGET

London's a big place, I should know, my own daughter's out there -

(CONTINUED)

51 CONTINUED: (2)

51

VICTOR

Bridget. Don't make it personal. I don't like being touched both literally and metaphorically, thank you very much, I haven't got the time. Bleeding hearts, outside. But there's ten million people walking the streets of London, I'd suggest you get started. All of you!

(bangs his cane)

Hup! And out! Get moving! *Find me that girl!*

CUT TO:

52 EXT. STREETS NEAR FLATS - DAY - FLASHBACK 22 1600

52

ELTON, alone, holding Rose's photo, walking forward amongst strangers, daunted by the size of his task.

ELTON V/O

And so it began. The impossible task. To scour the mean streets. To search a major capital city for an unknown girl, to hunt down that face, in a seething metropolis of lost souls, to find that one girl in ten million -

CUT TO an OLD WOMAN, looking at the photo.

OLD WOMAN

Oh, that's Rose Tyler, she lives just down there, Bucknall House, number 48, her mother's Jackie Tyler, nice family, bit odd.

And the OLD WOMAN wanders off. On Elton. Oh.

JUMP CUT TO ELTON, running!!!

CUT TO SC.23, a glimpse of Elton dancing for joy!

CUT TO:

53 EXT. LITTLE SHOPPING PRECINCT - DAY - FLASHBACK 22 1605

53

ELTON screeches to a halt, hearing - 'Oy! Jackie!' -

And there's JACKIE, with two black bin bags of washing, heading towards a LAUNDERETTE. (It's a small, local precinct, nothing big or smart.) Another WOMAN, across the street, giving her a wave.

JACKIE

Hello, sweetheart! I'll see you down the Spinning Wheel tonight. Pub quiz! Get them in!

(CONTINUED)

53 CONTINUED:

53

And she heads into the launderette.

Elton looks at his photo of Rose.

It's got to be... Then suddenly, frantic, Elton shoves the photo back in his jacket, strips the jacket off, rips off his shirt (t-shirt underneath) shoves the jacket back on, and clutching the shirt, heads for the launderette -

CUT TO:

54 INT. LAUNDERETTE - DAY - FLASHBACK 22 1606

54

Typical launderette. Just JACKIE in there, sorting out her washing, as ELTON sidles in, nervous. He goes to a dryer, shoves his jumper in, slots in money.

ELTON V/O

I'd been trained for this. Victor Kennedy's classes covered basic surveillance and espionage. Step One: engage your target. Find some excuse to start a conversation. But how was I going to do this, how??

Jackie turns to him -

JACKIE

'Scuse me love, couldn't give's a quid for two fifties, could you?

ELTON

Oh! Could be! Hold on, mumm...
(gets out cash)
Do-do-dooo... pom pom pom... there's ummm... ba daa!

JACKIE

Lovely, cheers.

Jackie goes back to her washer. Elton thinking madly.

ELTON V/O

Step Two. Without provoking suspicion, get on first-name terms with the target.

JACKIE

My name's Jackie, by the way.

ELTON

Right! Um! Elton.

JACKIE

Oh, you don't meet many Eltons, do you? Apart from the obvious.

(CONTINUED)

54 CONTINUED:

54

ELTON
No. Hah! Mmm.

Jackie busies herself again, Elton nervous...

ELTON V/O
Step Three, ingratiate yourself
with a joke or some humorous device.

JACKIE
Tell you what, Elton, here we are,
complete strangers -
(waves washing)
and I'm flashing you my knickers!

ELTON
Yes! Ha ha! Ohh.

Jackie busy, Elton thinking hard...

ELTON V/O
Stage Four. Find some subtle way
to integrate yourself into the
target's household.

JACKIE
Mind you, I'm only down here cos
my washing machine's knackered,
don't suppose you're any good at
fixing things, are you?

CUT TO:

55

INT. TYLERS' FLAT - DAY - FLASHBACK 22 1700

55

ELTON (shirt back on) on the floor, holding a plug and screwdriver, the washing machine shoved into the middle of the kitchen, JACKIE standing by.

ELTON
There we are, it was the fuse!
Nothing wrong with the machine,
it's fine, all working.

JACKIE
Elton, I should have you on tap!
I used to have this little mate
called Mickey, he did all that
stuff. Gone now, bless him.

ELTON
Well if you need me, just give's a
call, I'll jot down my number.

JACKIE
You do that, and I'll make us a
cup of tea, go and sit down, go on -
put the telly on if you want, I
can't bear it silent.

(CONTINUED)

55 CONTINUED:

55

Jackie busies herself, Elton walks through.

WIDE SHOT, LIVING ROOM, seeing the whole place properly. For Elton, such a victory, can't believe it. Looks round.

Framed photos of Rose, present day, as a kid, a teenager.

JUMP CUT TO JACKIE & ELTON, sitting down with a cuppa.

JACKIE (CONT'D)

It's just me, these days, rattling about. There's my daughter, but she's gone travelling. I keep her bedroom all nice and ready though, just in case she comes back.

ELTON

And her name's..?

JACKIE

Rose.

ELTON

That's a nice name, Rose.

JACKIE

It was my mum's. Bit old-fashioned really, but I like it.

ELTON

What about her dad, where's he gone? Did you give him the boot?

JACKIE

Something like that, yeah.

ELTON

Still. Who needs him, eh?

JACKIE

That's what I said.

ELTON

So, she's travelling where..?

JACKIE

Oh, y'know. All over. She's got her mobile, I get a call, now and then. Not as often as I'd like. Still, that age, who can be bothered phoning home?

ELTON

Who's she with, is it mates, or..?

JACKIE

Just mates, yeah.

(CONTINUED)

55 CONTINUED: (2)

55

ELTON

Well if I had you, making a cuppa
like this, I wouldn't stray far
from home.

JACKIE

Oh, you're a charmer. Say it again!

Both have a chuckle!

CUT TO:

56 INT. BASEMENT - DAY - FLASHBACK 23 1700

56

CU VICTOR, delighted -

VICTOR

Magnificent! Oh, I could touch
you, except I can't!

CUT TO WIDER, ELTON with URSULA, MR SKINNER, BRIDGET.

ELTON

Look, I even got her photo on my
phone, d'you want to see?

Passes his mobile to Mr Skinner.

MR SKINNER

Amazing. You've achieved Steps
One to Four in the precise order,
however did you manage it?

Mr Skinner passes the phone to Ursula.

ELTON

Oh, I had to work hard, she keeps
everything close to her chest.

URSULA

And that's hell of a chest.

BRIDGET

But how'd you move on? Step Five,
that's the problem.

MR SKINNER

Step Five. Discovering the truth.

URSULA

'Is your daughter going out with
an extraterrestrial?' Doesn't
exactly trip off the tongue.

VICTOR

That's this week's homework! Step
Five, I want a plan of attack from
each of you! Go on! Vamoose!

(MORE)

(CONTINUED)

56 CONTINUED:

56

VICTOR (CONT'D)

Work to do!
 (slams his cane!)
 And Elton, keep infiltrating! You
 will do anything to get that
 information, anything!

ELTON

Yes sir.

As they all grab coats and things -

VICTOR

Oh, and Bridget... Could you stay
 behind? I'd like a word in private.

BRIDGET

Um. Mr Skinner's giving me a lift.

VICTOR

I can take you to the station.
 I'm sure Mr Skinner won't mind.

MR SKINNER

Not at all. Bridget, I'll see you
 next week.

BRIDGET

Yes! See you then!

A slight awkwardness, then Mr Skinner gives her a kiss on
 the cheek. Bridget surprised, beaming.

BRIDGET (CONT'D)

Bye bye.

A last, lovely big CU on her happy face.

CUT TO:

57

EXT. STREET NEAR BASEMENT - DAY - FLASHBACK 23 1705

57

3-shot, ELTON, URSULA & MR SKINNER walking across the
 tarmac'd area. A bit sprightly.

URSULA

Now Mr Skinner, I don't mean to
 pry. But did you give Bridget a
 little kiss back then?

MR SKINNER

I think I did.

URSULA

And... if you get your way, might
 there be more little kisses between
 the two of you?

(CONTINUED)

57 CONTINUED:

57

MR SKINNER
I think there might.

URSULA
I knew it!

ELTON
Oh, that's brilliant.

MR SKINNER
Now don't get excited. We'll see.

But he's smiling, so happy, as he walks along.

Faint, in the distance: a woman's scream.

CUT TO:

58 INT. TYLERS' FLAT - DAY - FLASHBACKS 24 TO 28

58

ELTON & JACKIE, little montage. Elton standing on a chair, to screw in a new lightbulb in the kitchen ceiling, JACKIE standing underneath with a cuppa.

ELTON fixing a living room shelf, JACKIE standing back, judging it - right a bit, left a bit....

ELTON tuning the video, JACKIE reading from the manual.

ELTON replacing a fuse, JACKIE on hand with another cuppa.

ELTON V/O
Infiltration went well, cos Jackie kept phoning up, needing this and needing that. It was strange, the amount of things needed doing, it's like that flat was jinxed...

ELTON pokes his head under the sink. JACKIE's got a good view of his arse. Gives a little ooh to herself, lovely!

CUT TO:

59 EXT. PARK - DAY - FLASHBACK 29 1600

59

The bench is now ELTON & URSULA's favourite haunt.

ELTON
...she mentions her daughter all the time, but I can't make it obvious, can I? It's like the other day, we had this pasta, and I did a little riff about Italy - that's a nice country, has Rose been to Italy? But she just said yes, and that was it.

URSULA
You had pasta?

(CONTINUED)

59 CONTINUED:

59

ELTON
Just a bit of lunch.

URSULA
You were mending a fuse, and she
made you pasta?

ELTON
Yeah.

URSULA
Ask me, I think she fancies you.

ELTON
Naaah, don't be daft. What would
she go and do that for?

URSULA
Oh, you'd be surprised.

That, on CU Ursula, more to herself. But wistful, looking
at Elton, who's looking front, not noticing.

CUT TO:

60 INT. TYLERS' FLAT - NIGHT - FLASHBACK 30 2030

60

ELTON on the floor, fixing another fuse.

ELTON
It's weird, these fuses, they keep
on blowing, you must be near a sub-
station, cos then you get power
surges. Still, there we go, fixed!

And he stands -

To find JACKIE, with two glasses of wine. And a sexy top.
Lights low. Soft music in b/g. No stopping her.

JACKIE
There we are. Little reward. For
my favourite handyman.

ELTON
Oh, well I shouldn't really, I've
got the car.

JACKIE
You can always splash out on a
taxi. Or... whatever. See what
happens.

ELTON
(bit nervous)
Right, yeah, um. Cheers then.

He takes a sip. While she just smiles at him.

(CONTINUED)

60 CONTINUED:

60

ELTON (CONT'D)

Very nice, what's that, French?

JACKIE

S'pose so. They know how to do things, the French.

ELTON

Um, is that from Rose, then, I mean, is she in France?

JACKIE

My daughter won't be coming back tonight. Just in case you're wondering. We've got the place to ourselves.

ELTON

...right.

On CU Elton, CUT TO quick image of SC.59, Ursula, 'I think she fancies you.'

ELTON (CONT'D)

Nice music.

JACKIE

Il Divo.

ELTON

Yeah.

JACKIE

You were saying. Power surges.

ELTON

...from the sub-station, yeah.

JACKIE

Is that why it gets so hot in here?

ELTON

Is it hot?

JACKIE

Oh, I think so. You should take your jacket off.

ELTON

No, I'm fine.

JACKIE

Oh look at you, you must be boiling -

And she does a jokey little thump of his torso, but with her wine-glass-hand, spills wine down his front.

(CONTINUED)

60 CONTINUED: (2)

60

JACKIE (CONT'D)

Oh your shirt! Oh! Look at me!
Oh, I'm sorry!

ELTON

No, I'm fine, it's all right -

JACKIE

I've ruined it.

ELTON

No, honestly, it's fine -

JACKIE

Take it off, I'll put it in the
wash -

ELTON

No, it's only a little drop -

So Jackie sloshes half the glass over him.

JACKIE

There now. Ruined. So... Why
don't you go and slip into something
more comfortable?

ELTON

I haven't got anything else.

JACKIE

That's what I call comfortable.

CUT TO:

61 INT. TYLERS' BATHROOM - NIGHT - FLASHBACK 30 2033

61

Tiny little bathroom, cluttered, mirror above the sink. ELTON strips off his jacket, then his shirt - no t-shirt this time, so he's bare-chested. With a lot of energy, 'Hoo!' 'Hah!', willing himself to go through with this. (Faintly, in b/g, a phone rings, is answered.)

ELTON V/O

And there I was. The ultimate
Step Five! The perfect
infiltration. Target: Jackie Tyler!

JUMP CUT TO Elton, shoving toothpaste in his mouth.

JUMP CUT TO Elton, shoving his hair this way and that.

JUMP CUT TO Elton, sucking his stomach in. Pumped up! To his reflection:

ELTON

Attaboy!

(CONTINUED)

61 CONTINUED:

61

And as confident as can be, he strides out -

CUT TO:

62 INT. TYLERS' FLAT - NIGHT - FLASHBACK 30 2035

62

ELTON walks in, full of bravado. JACKIE's sitting on the arm of a chair, facing away from him.

ELTON

You're right! It is a bit hot!
And about to get hotter!

JACKIE

...I'll see you soon. Be careful.

He only realises she's on the phone, as she puts it down. Stays facing away from him. Clearly, something's wrong. Il Divo still playing softly, 'Unbreak My Heart,' sounding genuinely sad, now.

ELTON

...everything all right?

She looks at him, sad, a bit embarrassed.

JACKIE

That was my daughter.
(sad smile)
Look at you. I'm sorry. I was
just being stupid.

ELTON

Is she okay?

JACKIE

She's so far away.

Silence. Hold. And then...

JACKIE (CONT'D)

I get left here sometimes, and I
don't know where she is, and
anything could be happening to
her, anything, and... I go a bit
mad. Put your shirt back on.

ELTON

Where is she?

JACKIE

Doesn't matter. I've wasted your
time. Sorry. You'd better go.

ELTON

Actually...

CAMERA TRACKS in to Elton, HERO SHOT, and over this:

(CONTINUED)

62

CONTINUED:

62

ELTON V/O

And that's when it struck me.
 Funny, the things you think of,
 with your shirt off. But that's
 when I realised what was really
 important.

ELTON

I don't care about her. I'm not
 even gonna ask. And I will put my
 shirt back on, but just so I can
 go out and get us both a pizza.
 Cos I reckon, you need cheering
 up. She goes swanning off, but
 who's left to care about you? So
 I say, nice bit of pizza, let's
 not even mention Rose, let's put
 the telly on nice and loud and
 annoy that woman next door, just
 you and me. As mates, yeah? Proper
 mates. Oh go on, say yes!

JACKIE

(big smile)

All right then. Yes!

CUT TO:

63

EXT. STREETS NEAR FLATS - NIGHT - FLASHBACK 30 2100

63

ELTON, in his wine-stained shirt, hurrying along, pizza
 box in hand, so genuinely happy.

ELTON V/O

All of a sudden, a lot of things
 made sense. I'd got so lost in
 conspiracies and aliens and targets,
 I'd been missing the obvious. Cos
 I did like Jackie. But I liked
 someone else even more.

On CU Elton, hurrying along, and INTERCUT WITH -

SC.28, Elton meeting Ursula on the bench.

SC.29, Elton & Ursula, walking along.

SC.33, Elton & Ursula's little glance in the dark.

SC.35, Ursula loving the food, being so kind.

SC.51, Ursula defending him.

SC.59, Ursula looking at him, wistful.

And all layered with SC.23, Elton dancing, at his happiest.

All these images, as Elton runs faster, smiling -

(CONTINUED)

63 CONTINUED:

63

And then he stops dead.

Ahead of him, in a bleak, deserted street, in lamplight:
JACKIE. Elton thrown, wary.

ELTON

...right. Let's get inside, then.
Pizza's going cold.

Jackie steps forward. Cold. Betrayed. But so controlled.
Hold the distance between them. And she's got his coat.

JACKIE

I went in your coat. For once in
my life, I thought, I'll pay, I
thought, he's such a nice man, he
won't accept anything so I'll just
slip a tenner in his pocket. And
look what I found.

She holds up -

JACKIE (CONT'D)
A photograph of my daughter.

ELTON

No. It's not like that. I can
explain -

JACKIE

I bet you can.

ELTON

It's not her, I wasn't being pervy
or anything, I wasn't after her, I
was looking for the Doctor.

JACKIE

Oh I know that. I worked that
out. Cos it's never me, is it?
I'm just the one who gets left
behind.

ELTON

...no, but, that's how it started,
but I changed my mind -

JACKIE

I don't know who you are, or what
you want, but let me tell you
something. About those who get
left behind. Cos it's hard. And
that's what you become. Hard.
But if there's one thing I've
learnt, it's that I will never let
her down. And I will protect them
both, till the end of my life. So
whatever you want, I'm warning
you. Back off.

(CONTINUED)

63 CONTINUED: (2)

63

ELTON

But Jackie, I only wanted to meet
him -

She's suddenly upset, small.

JACKIE

I thought you liked me.

ELTON

...I do.

But that makes her snap, rages, throws the coat at him.

JACKIE

Get out of here! I said get out!
And leave me alone!

And then she starts to cry, can't bear him to see it -

Jackie runs away, into the night.

On Elton, standing there, alone.

CUT TO:

64 INT. BASEMENT - DAY - FLASHBACK 31 1700

64

ELTON at his strongest, in command.

ELTON

And she was right! It's shameful.
We used that woman.

URSULA & MR SKINNER watching, impressed, VICTOR outraged.

VICTOR

I knew I couldn't trust you! You
broke cover, you stupid little
man, you failed Step Five -But Victor's gobsmacked, and thrown, as for the first time,
someone stands up to him:

ELTON

I don't care about Step Five! Cos
it's all gone wrong, Mr Kennedy,
ever since you arrived. We used
to come here, every week, and we'd
have a laugh, it was nice, it was
fun, we were friends. No wonder
they stopped coming, there's no
Bliss any more, and even Bridget,
she hasn't turned up -

MR SKINNER

I've been phoning and phoning,
there's no reply -

(CONTINUED)

64 CONTINUED:

64

ELTON

Well who can blame her? I'm sorry, Victor, but you're on your own. Cos I'm leaving, and so are you, Mr Skinner, and you, Ursula, you're coming with me and we're going to the Golden Locust, and we're gonna have a Chinese!

URSULA

What's that got to do with it?

ELTON

I mean, you and me, together. Having a meal. If you want.

URSULA

Oh, I'd love it!

VICTOR

(desperate)

But you'll never find out! What was he doing, the Doctor, what was he doing in your house, all those years ago - ?

ELTON

I'll never know. And maybe that's for the best. Ursula, get your stuff. Mr Skinner, are you coming? Well, not to the Chinese, if you don't mind. But, just walking out, sort of thing.

MR SKINNER

I certainly am!

ELTON

Victor. Good luck. Good bye.

As Elton grabs his coat and things -

VICTOR

No, but - Mr Skinner, couldn't you stay? Just for a minute?

MR SKINNER

We're walking out.

VICTOR

But I kept a list, I've got numbers, for Bridget, old numbers, we could try to track her down. I'd like to help you find her.

MR SKINNER

Well. That's more like the old team spirit.

(MORE)

(CONTINUED)

64 CONTINUED: (2)

64

MR SKINNER (CONT'D)
 (to Elton & Ursula)
 You two. Have a nice time.

URSULA
 Hope you find her.

ELTON
 I'll email you.

Elton & Ursula walk off, happy. In b/g...

VICTOR
 Just... come a little closer...

CUT TO:

65 EXT. STREET NEAR BASEMENT - DAY - FLASHBACK 31 1705

65

ELTON & URSULA walk along. Happy! He holds out his hand, she takes it, they're both smiling.

In the distance, faint: a man's scream. Then -

URSULA
 Oh, I left my phone!

ELTON
 So much for the big exit.

And smiling, they both about-turn, head back...

CUT TO:

66 INT. BASEMENT - DAY - FLASHBACK 31 1707

66

ELTON & URSULA stride back in -

URSULA
 I'm not stopping, I just left my phone -

But they both stop dead.

Someone is sitting in Victor's seat. Apparently Victor, but the moment the door opens, he grabs a newspaper - big broadsheet - and holds it up, open, so he can't be seen.

URSULA (CONT'D)
 Victor...?

VICTOR
 Take your phone and go.

URSULA
 Where's Mr Skinner?

VICTOR
 He's gone to the toilet.

(CONTINUED)

66

CONTINUED:

66

ELTON

But... we haven't got toilets, we
have to use the pub on the corner.

VICTOR

Well that's where he is then.

ELTON

But, he didn't walk past us...

MR SKINNER OOV

(muffled)

...help me...

URSULA

What was that?

VICTOR

Nothing.

MR SKINNER OOV

...help meeee...

ELTON

That's Mr Skinner.

URSULA

(with dread)

Victor. Look at your hands.

Because the hands on the edges of the paper are talons.

VICTOR

Look at the rest of me!

And he lowers the paper.

It's still Victor's face, just about, but in the body of a
vile, green creature; THE ABZORBALOFF. It has wailing,
lost faces embedded in its skin.

THE ABZORBALOFF

You've dabbled with aliens. Now
meet the real thing.

Elton & Ursula horrified.

URSULA

Oh my God.

ELTON

You're a... thing.

THE ABZORBALOFF

This thing is better than your
crude pink shapes. My true form!

One of the faces speaks -

(CONTINUED)

66 CONTINUED: (2)

66

MR SKINNER-FACE

...what happened..? Where am I..?
Ursula, is that you..?

URSULA

But... That's Mr Skinner. What
have you done to him?

THE ABZORBALOFF

I have abzorbed him.

Another face speaks -

BRIDGET-FACE

Colin? Is that you? Colin..?

MR SKINNER-FACE

Bridget? Bridget, my love..?

URSULA

Oh my God, that's Bridget.

BRIDGET-FACE

Where are you..?

MR SKINNER-FACE

I'm here, Bridget. Don't worry.
I'm close.

URSULA

You've absorbed them both.

ELTON

What about Bliss? Where is she?

BLISS-FACE OOV

Mmm mmm fff mm mm.

ELTON

...what?

The Abzorbaloff tilts to one side, to lift up a buttock.

BLISS-FACE OOV

I said, you really don't want to
know.

The Abzorbaloff tilts back down again.

BLISS-FACE OOV (CONT'D)

Mmmmmf !!

ELTON

You've... you've absorbed them,
you're some sort of Absorbathon,
Absorbaling, Abzorbaloff...

(CONTINUED)

66 CONTINUED: (3)

66

URSULA

(furious)

Let them go. I'm ordering you.
Let those people go.

THE ABZORBALOFF

But they taste so sweet. Just
think what the Doctor would taste
like! All that experience! And
if I have to abzorb Jackie Tyler
to find him, then so be it -

ELTON

Don't you dare!

Ursula strides forwards, grabs Victor's cane - which is
just propped by the desk, next to him - threatens him -

URSULA

You're gonna let them go, if I
have to beat them out of you -

THE ABZORBALOFF

(quails)

Oh but you can't hit me! Look at
me! I'm such a slow and clumsy
beast, don't hurt me.

URSULA

(steps forward)

Well then. Give them back.

THE ABZORBALOFF

What, like this - ?!

- with surprising speed, the Abzorbaloff lunges forward -
grabs Ursula by her wrist -FX: Ursula's hand and arm begin to melt into the
Abzorbaloff's hand -

THE ABZORBALOFF (CONT'D)

Just one touch! That's all it
takes!

URSULA

No! No! Noooo!

MR SKINNER-FACE

Nooo!

BRIDGET-FACE

Nooo!

BLISS-FACE OOV

Mmmf!

Elton runs forward -

(CONTINUED)

66 CONTINUED: (4)

66

ELTON
Leave her alone - !

CU Ursula. Twists round to face Elton. Suddenly still, and so sad.

URSULA
Don't touch me. Oh, Elton. I'm so sorry. You can't touch me.

ELTON
Ursula...

CU the Abzorbaloff, grinning.

THE ABZORBALOFF
Most likely to fight back, indeed!

CU Ursula, looking back at the Abzorbaloff, screaming -

FX: LONG SHOT as the whole of Ursula is sucked into the Abzorbaloff's arm, and a great big lump - like a snake swallowing a cat - quickly travels up the Abzorbaloff's arm, into its body -

FX: Ursula's face rises up as a bulge in the Azorbaloff's chest. She is still wearing her glasses.

Elton is distraught, staggers back, horrified.

ELTON
No... That's not fair...

THE ABZORBALOFF
Hmm. Tastes like chicken.

URSULA-FACE
Elton..? Elton, where are you?

ELTON
I'm here.

URSULA-FACE
I'm all right. It's still me. It feels sort of... calm.

MR SKINNER-FACE
Yes, it's... strangely peaceful.

BRIDGET-FACE
There's no pain.

BLISS-FACE OOV
Hmh!

ELTON
Please. Mr Kennedy, please. I'm asking. I'm begging you. Give her back to me.

(CONTINUED)

66 CONTINUED: (5)

66

THE ABZORBALOFF

Too late. Once abzorbed, the process is irreversible.

URSULA-FACE

But... wait a minute, now I've been abzorbed... I can read his thoughts... Oh my God. Elton! You're next! Get out of here! Now you've seen him, he can't let you go - just run, go on, never mind me, get out!

And the Abzorbaloff stands, fearsome and strong, picking up his cane, wielding it.

THE ABZORBALOFF

Oh, she's a clever one!

URSULA-FACE

Run, Elton! Run!

MR SKINNER-FACE

Save yourself, boy!

BRIDGET-FACE

Run for your life!

And poor Elton's desperate, upset, lost, steps back -

With a *rooaaarr*, the Abzorbaloff charges -

- and then instinct takes over, Elton turns, runs blindly, runs, runs, runs -

CUT TO:

67

EXT. STREET NEAR BASEMENT - DAY - FLASHBACK 31 1712

67

ELTON runs, runs, runs - hand held, panicky, genuine terror -

THE ABZORBALOFF chases, bellowing, monstrous, lolloping along with his cane in hand -

The empty, industrial streets offering no safety, as a man is pursued by a nightmare -

CUT TO:

68

EXT. DERELICT COURTYARD - DAY - FLASHBACK 31 1713

68

A closed-off, run down area. Windows & doors boarded up. Paving stones on the floor.

ELTON runs - but now, he's weakening, and crying, desperate, and he stumbles; not because he's clumsy, but because he's giving up. He slumps down on to the floor, pathetic, as THE ABZORBALOFF runs towards him, then slows, and approaches slowly, gloating.

(CONTINUED)

THE ABZORBALOFF

Given up so soon?

ELTON

There's no point. Where would I go? Everything I ever wanted...

THE ABZORBALOFF

Has been abzorbed.

URSULA-FACE

Oh Elton. Don't say that.

ELTON

But it's true.

And the Abzorbaloff comes close now, relishing the moment.

THE ABZORBALOFF

Then join her, little man. It's true, what they say. It is an everlasting peace. Come; join her, and dissolve into me.

And the Abzorbaloff reaches out...

Elton faces him. Not flinching. Ready.

The Abzorbaloff's hand comes closer, closer...

Elton closes his eyes.

And then...

A noise. The most beautiful sound in the universe. The grinding rise and fall of the TARDIS.

Both Elton and the Abzorbaloff turn, in amazement... A wind blows up around them...

FX: the TARDIS materialises, at its most majestic.

THE ABZORBALOFF (CONT'D)

(awestruck)

That's how it flies.

The door opens. THE DOCTOR steps out. Looks at Elton and the Abzorbaloff, then fixes on Elton.

THE DOCTOR

Someone wants a word with you.

He steps aside. ROSE walks out of the Tardis. Furious.

ROSE

You've upset my mother.

(CONTINUED)

68 CONTINUED: (2)

68

ELTON

What?! Great big absorbing creature from outer space, and you're having a go at me?

ROSE

No one upsets my mother.

THE ABZORBALOFF

At last. My greatest feast. The Doctor. Oh, just think of the knowledge I shall abzorb.

Now, the Doctor studies the Abzorbaloff.

THE DOCTOR

Interesting. Some sort of Absorbatrix, Absorbaklon, Abzorbaloff...

ROSE

Is it me, or is he a bit Slitheen?

THE DOCTOR

Not from Raxacoricofallapatorius, are you?

THE ABZORBALOFF

I spit on them! They are swine. I was born on their twin planet.

THE DOCTOR

Really? What's the twin planet of Raxacoricofallapatorius?

THE ABZORBALOFF

Clom.

THE DOCTOR

Clom?

THE ABZORBALOFF

Clom. And I shall return there, victorious, once I possess your travelling machine.

THE DOCTOR

Never gonna happen.

THE ABZORBALOFF

Oh, but you will surrender yourself to me. Or this one dies.

(hand near Elton)

I've read all about you, Doctor. So sweet. So passionate. You'd never let an innocent man die. I will abzorb this man, unless you give yourself to me.

(CONTINUED)

68 CONTINUED: (3)

68

THE DOCTOR

Sweet, maybe, passionate, I suppose.
 But don't ever mistake that for
 nice. Do what you want.

The Abzorbaloff holds his hand right up to Elton -

THE ABZORBALOFF

He'll die.

THE DOCTOR

Go on then.

THE ABZORBALOFF

So be it.

He flexes his hand, about to touch -

But the Ursula-face takes control, strong -

URSULA-FACE

No! We can't let him - oh, Mr
 Skinner, Bridget, pull, for God's
 sake, pull! If it's the last thing
 we ever do! Bliss! All of us,
 together, come on! Pull!

CUT TO the Ursula-face, then the Mr Skinner-face, then the
 Bridget-face, all straining with a *gnnnnn* - !

The Abzorbaloff, thrown, staggers back -

THE ABZORBALOFF

- no, stop it, stop it -

CU Ursula-face.

URSULA-FACE

LINDA united! Pulllllll!

FX: the Abzorbaloff's body distorting in all directions,
 the grimacing faces pulling out as far as they can - and
 as the Abzorbaloff jerks and spasms, he drops his cane -

URSULA-FACE (CONT'D)

Elton! The cane!

Elton darts forward, brave, grabs the cane -

URSULA-FACE (CONT'D)

Break it!

And Elton snaps the cane across his knee -

FX: a dazzle of blue sparks as the cane snaps in half,
 tiny PRAC wires and circuits scattering from inside -

FX: LONG SHOT of the Abzorbaloff, suddenly sinking into
 the paving stones, melting, and spreading out -

(CONTINUED)

68 CONTINUED: (4)

68

THE ABZORBALOFF
No... No...!

Elton, the Doctor & Rose watching, grim.

ELTON
What's happening..?

THE DOCTOR
The cane created a limitation field.
Now it's broken, he can't stop.
The absorber is being absorbed.

ELTON
By what?

THE DOCTOR
By the Earth.

THE ABZORBALOFF
Damn you, Elton. You little man.

FX: the Abzorbaloff sinks into the floor, spreading out like a pool and thinning...

FX: CU on a paving stone, and as the green skin of the Abzorbaloff sinks in and disappears, the last thing left, for a second, is the Ursula-face, still with glasses on.

URSULA-FACE
Bye bye, Elton. Bye bye.

FX: then she sinks away, and is gone.

Silence. Just Elton, the Doctor, and Rose standing there.

ROSE
...who was she?

ELTON
That was Ursula.

He starts to cry. And on a WIDE SHOT, Rose goes to him, and hugs him, sorry for him.

Hold. Then -

CUT TO:

69 INT. ELTON'S BEDROOM - DAY 2 1645

69

CAMCORDER. ELTON to CAMERA. He seems older, wiser now.

ELTON
And that's it. Almost. Because
the Doctor still had more to say.
(MORE)

(CONTINUED)

69 CONTINUED:

69

ELTON (CONT'D)
 Turns out, it wasn't the first
 time he saved my life -

CUT TO:

70 EXT. DERELICT COURTYARD - DAY - FLASHBACK 31 1720

70

CU THE DOCTOR, to ELTON, kind.

THE DOCTOR
 You don't remember, do you?

CUT TO:

71 INT. ELTON'S BEDROOM - DAY 2 1646

71

CAMCORDER. ELTON to CAMERA.

ELTON
 And then he explained. That night,
 all those years ago, when he was
 in my house.

CUT TO:

72 INT. POPES' HOUSE - NIGHT - FLASHBACK 3 2359

72

A continuation of sc.10. The CHILD's POV, blurry images.
 Pushing through the living room door. Looking across...

THE DOCTOR, so tall, so sad, looking at camera.

Then the POV darts across. To the floor.

To the WOMAN, lying there. Eyes closed. Peaceful.

ELTON V/O
 Because that was the night my mother
 died.

Layer in these images, now, intercutting SC.72-75, painting
 the memory -

CUT TO:

73 INT. POPES' HOUSE, KITCHEN - DAY - FLASHBACK 32 1400

73

Old cine-film footage. Hand held shot of the WOMAN.
 Laughing at something, shy, waving the camera away.

CUT TO:

74 INT. ELTON'S BEDROOM - NIGHT 1 0115

74

CAMCORDER. A continuation of SC.23, ELTON and Mr Blue
 Sky. But Elton's just sitting near the CAMERA now,
 listening to the music. Lost in thought. Remembering.
 Sad.

(CONTINUED)

74 CONTINUED:

74

And it's the very end of the song, when it becomes
orchestral, and beautiful.

CUT TO:

75 EXT. PARK - DAY - FLASHBACK 33 1700

75

Low sunlight, blinding the CAMERA, creating stark
silhouettes. The WOMAN, and a CHILD, walking away from
CAMERA, hand in hand.

Then the woman lets go, and walks on, leaving the child on
his own in the dazzling light.

CUT TO:

76 EXT. DERELICT COURTYARD - DAY - FLASHBACK 31 1725

76

THE DOCTOR & ROSE sitting with ELTON on a low wall. Elton
crying, though not desperate; just remembering. Rose
rubbing Elton's arm, the Doctor so kind. Hold on 3-shot,
a bit of distance.

THE DOCTOR

There was a shadow in your house.
A living shadow, in the darkness,
an elemental shade had escaped
from the Howling Halls. I stopped
it. But I wasn't in time to save
her. I'm sorry.

CUT TO:

77 INT. ELTON'S BEDROOM - DAY 2 1648

77

CAMCORDER. ELTON to CAMERA.

ELTON

Funny thing is, I saw the Doctor,
that night, with my mum, and even
as a kid, I never thought it was
his fault. I trusted him, even
then.

(pause)

We forget because we must.

WOMAN OOV

Elton! I've made sandwiches!

ELTON

Landlady.

(calls off)

Coming!

He steps out of frame -

CUT TO:

78

INT. ELTON'S BEDROOM - DAY 3 1600

78

CAMCORDER. NEW DAY. The older, wiser ELTON in different clothes, slightly different camera angle.

ELTON

So there you go. Turns out, I've had the most terrible things happen, and the most brilliant things, and sometimes I can't tell the difference, they're all the same thing. They're just me. Stephen King said once, he said, salvation and damnation are the same thing, I never knew what he meant. I do now.

(pause)

Cos the Doctor might be wonderful. But thinking back, I was having such a special time, just for a bit, I had that nice little gang -

CUT TO images of SC.40, the band playing, shots of Mr Skinner, Bridget, Bliss, when they were happy.

ELTON (CONT'D)

And they were destroyed. It's not his fault, but maybe that's what happens, if you touch the Doctor, even for a second. I keep thinking about Rose, and Jackie... how much longer till they pay the price?

URSULA OOV

Ohh, now don't get all miserable. Come on, Elton! You've still got me.

ELTON

(smiling)

Oh yeah. Cos the Doctor said he could do one last thing. With his magic wand!

CUT TO:

79

EXT. DERELICT COURTYARD - DAY - FLASHBACK 31 1730

79

THE DOCTOR waving the sonic screwdriver over the central paving stone, ELTON and ROSE watching.

THE DOCTOR

...there's just a chance... If I can key into the absorption matrix and separate the last victim... it's too late for total reconstruction, but...

The Doctor stands.

(CONTINUED)

79

CONTINUED:

79

THE DOCTOR (CONT'D)
 Elton. Fetch a spade.

CUT TO:

80

INT. ELTON'S BEDROOM - DAY 3 1602

80

CAMCORDER. ELTON to CAMERA.

ELTON

And he did it again. Even then,
 after all that, the Doctor saved
 me, one last time. Here she is -

And he hoists up, on to his desk, a paving stone.

CUT TO REVERSE - 'REAL' CAMERA, NOT CAMCORDER - to see the
 other side of the paving stone, facing Elton.

FX: (PRAC?) URSULA's face is embedded in the paving stone,
 but smiling. She's still wearing her glasses. To Elton:

URSULA

Could be worse. At least I'll
 never age. And it really is quite
 peaceful, you'd be surprised.

CUT BACK TO ELTON, back of the paving stone to CAMERA.

ELTON

It's a relationship. Of sorts.
 We manage. We've even got a bit
 of a love life -

URSULA OOV

Let's not go into that.

ELTON

And I don't care what anyone thinks,
 I love her.

URSULA OOV

Aaaah.

ELTON

But the thing is -

He holds up a clicker, the CAMERA ZOOMS in, a bit.

ELTON (CONT'D)

Look, I bought a remote zoom! But
 I wanted to say... When you're a
 kid, they tell you that it's all
 grow up, get a job, get married,
 get a house, have a kid and that's
 it. But the truth is... The world
 is so much stranger than that, and
 so much darker, and so much madder.

(MORE)

(CONTINUED)

80 CONTINUED:

80

ELTON (CONT'D)

(pause)

And so much better.

And Elton smiles.

Tape cuts to static.

END OF EPISODE TEN