

DOCTOR WHO 2

Episode X

4 CONTINUED: 4

And she's running, out of the flat -

CUT TO:

5 EXT. TYLERS' ESTATE - DAY 1 1002 5

MICKEY's racing across the estate, excited -

CUT TO JACKIE, racing out of a ground floor door, energised -

MICKEY

Jackie, it's the Tardis - !

JACKIE

I know, I heard it! She's alive! I said so, didn't I, she's alive -

MICKEY

Shut up a minute -

As Jackie reaches Mickey, both listen. Looking up. The noise is coming all around, fluctuating in and out.

JACKIE

Where is it then? He never could fly that thing.

CU Mickey, turns round to look behind -

BCU Mickey. Shock!

FX: the Tardis, about five feet off the ground, is spinning right towards them -

Mickey grabs Jackie, shoves her down -

FX: the Tardis spins right over their heads -

On the ground, Mickey & Jackie look up -

FX: the Tardis - lowering now, as it spins, three feet off the ground - sails right across the road, an oncoming car beeps, swerves, brakes -

FX: the Tardis reaches ground level, stops spinning, but keeps going, scraping tarmac, leaving a trail of sparks -

FX: the Tardis hits a wall, *smack!*

Jackie & Mickey come running up -

The Tardis door flies open, and there's the THE DOCTOR! Still in his old clothes. Big smile, wild, dizzy. CU, as he looks round -

THE DOCTOR

Here we are then, London, Earth, the Solar System, I did it!

And he walks forward, delighted, seeing -

(CONTINUED)

5 CONTINUED:

5

THE DOCTOR (CONT'D)

Jackie! Mickey! Blimey! No, hold on a minute, wait there, let me think, what was I gonna say? There was something I had to tell you, something important, what was it, hold on, shush. Oh! I know!

(arms wide)

Merry Christmas!

And he faints to the floor, unconscious.

CU Tardis door opening again - on ROSE, shaken, dishevelled, after that mad flight. She looks down, sees the Doctor, runs forward -

ROSE

What happened, is he all right?

MICKEY

I dunno, he just keeled over. But who is he? How come he's wearing that jacket, where's the Doctor?

ROSE

That's him. Right in front of you. That's the Doctor.

JACKIE

What d'you mean, that's the Doctor? Doctor who?

On the Doctor's face -

Cliffhanger screech, into OPENING TITLES.

CUT TO:

6 INT. ROSE'S BEDROOM - DAY 1 1400

6

CU THE DOCTOR. Asleep/unconscious, though he's calm, no sign of pain. He's now in pyjamas.

CUT TO ROSE, sitting next to the bed. Keeping vigil.

JACKIE enters, brandishing a stethoscope, hands it to Rose.

JACKIE

Here we go, Tina the Cleaner's got this lodger, medical student, she was fast asleep so I just took it. Though I still say we should take him to hospital.

(CONTINUED)

6 CONTINUED:

6

ROSE

We can't, they'd lock him up, they'd dissect him. One bottle of his blood could change the future of the human race. Now hush.

Rose listens to the Doctor's heart; boom-boom, boom-boom. Then she listens to his second heart; boom-boom, boom-boom.

ROSE (CONT'D)

Both working.

JACKIE

What d'you mean, both?

ROSE

He's got two hearts.

JACKIE

Don't be stupid.

But Rose just walks out, grim. Jackie's curious.

8 EXT. FX SHOT

9 CONTINUED:

9

Good pause, Jackie goes to her, sighs, just rubs Rose's arm or something, like good mates. Then:

ROSE (CONT'D)

But the big question is: where did you get a pair of men's pyjamas?

JACKIE

Howard's been staying over.

ROSE

What, Howard from the market? How long's that been going on?

JACKIE

Month or so. First of all, he starts delivering to the door, I thought, that's odd, next thing you know, there's a bag of oranges -

ROSE

- is that Harriet Jones?

Rose hurries into the living room, Jackie following -

JACKIE

Oh never mind me.

CUT TO:

10 INT. TYLERS' FLAT, LIVING ROOM - DAY 1 - CONTINUOUS

10

ROSE walks in, fixed on the TV, JACKIE following.

ROSE

Why's she on telly?

JACKIE

She's Prime Minister now! And I'm eighteen quid a week better off, they're calling it Britain's Golden Age. I keep on saying, my Rose has met her.

ROSE

Did more than that. Stopped World War Three with her.

(smiling, gentle)

Harriet Jones.

On the TV (INTERCUT Rose & Jackie watching with sc.11-12).

CUT TO:

11 INT. PRESS CONFERENCE ROOM - DAY 1 1000

11

A classy podium, a smart backdrop. Flashes going off from OOV journos. HARRIET JONES faces them; the same old Harriet, but better, somehow; she's become what she always deserved to be. (First speech under sc.9 & 10 dialogue.)

HARRIET

...I don't mean this to sound like a presidential address, but the savings can be implemented by January the first. The New Cottage Hospital Scheme will be available nationwide from that date, resulting in better health care for all. Some might call it radical. I call it vital! And I hope that a great many patients will sleep soundly tonight, as a result.

In-vision now. OOV JOURNO: 'Prime Minister, what about those calling Guinevere One a waste of money?'

HARRIET (CONT'D)

/ Now that's where you're wrong. I completely disagree! If you don't mind. The Guinevere One Space Probe represents this country's limitless ambition. British workmanship, sailing out there amongst the stars.

CUT TO TV NEWS GRAPHICS, a CGI model - clearly CGI! - of Guinevere One, a standard modern-day probe-type-ship, small and simple. Moving through space. Over this:

TV VOICE

The unmanned probe Guinevere One is about to begin its final descent.

TV VOICE (CONT'D)

Photographs of the Martian landscape should be received, back on Earth, at midnight tonight.

CUT TO:

12 INT. PRESS CONFERENCE ROOM #2 - DAY 1 1200

12

Different background, logo: *British Rocket Group*. DANNY LLEWELLYN faces JOURNALISTS. He's 30, Welsh, clever, a media-savvy boffin. News graphic strapline: *Daniel Llewellyn, Guinevere Project Manager*.

(CONTINUED)

12 CONTINUED:

12

LLEWELLYN

This is the spirit of Christmas, birth, and rejoicing, and the dawn of a new age. And that's what we're achieving, fifty million miles away. Our very own miracle!

CUT TO ROSE & JACKIE, TV b/g ADR.

JACKIE

Ever been to Mars?

ROSE

Nope. God, I feel... Earthbound! They're sending out spaceships, what about me? I'm stuck at home.

MIX TO:

13 EXT. FX SHOTS

13

DEEP SPACE. Music, faint and tinny, Khachaturian, the Spartacus Ballet (ie, The Onedin Line). A tiny dot moves against the vast starscape.

CUT TO CLOSER, music swells, majestic. GUINEVERE ONE is a standard boxy probe, solar wings, etc. And a Union Jack. It sails through space, utterly peaceful and calm and -

DOINK!

It hits something. Stops.

FAST PULL OUT TO WIDE. The other object isn't immediately visible, cos it's dark metal - but it's clearly the side of some HUGE ALIEN VESSEL (not revealed in full yet).

14 INT. SHOPPING STREET - NIGHT 1 1930

14

Big wide shot of a big wide street (or pedestrian precinct). Overhead decorations, shops full of Christmas displays. A good distance away, a four-strong BRASS BAND, all SANTAS in costume, playing mournful carols. And further away from that, a 40ft municipal Christmas tree.

Craning down to find ROSE & MICKEY, strolling.

MICKEY

What d'you need, twenty quid?

ROSE

D'you mind? I'll pay you back.

MICKEY

Call it a Christmas present.

ROSE

God, I'm all out of synch. You just forget Christmas and things in the Tardis, they don't exist. You get sort of... timeless.

MICKEY

That's fascinating, yeah. Cos I love stories about the Tardis! Come on Rose, give us another, cos I swear, I could listen to it all day, Tardis this, Tardis that.

ROSE

(laughing)

Shut up!

MICKEY

Oo, and one day, the Tardis landed in the middle of a big yellow garden! Full of balloons!

ROSE

I'm not like that!

MICKEY

You so are!

Pause, keep walking, smiling, but more serious:

ROSE

I must drive you mad. Surprised you don't give up on me.

(CONTINUED)

14 CONTINUED:

14

MICKEY

Well that's the thing, isn't it? You can rely on me. I don't go changing my face.

ROSE

...yeah.

And she takes his hand, keep walking. Good pause, then:

ROSE (CONT'D)

But what if he's dying?

MICKEY

Okay!

And he makes a big show of shaking her hand off. But she grabs his hand back, smiling.

ROSE

Sorry.

MICKEY

Just let it be Christmas, can you do that? Just for a bit? You and me and Christmas, no Doctor, no bog-monsters, no life-or-death.

ROSE

Okay.

MICKEY

Promise?

ROSE

Yes.

On Rose; Mickey's next speech fading away into b/g...

MICKEY

Right then! What you gonna get your mum? I dunno, I spend more time worrying about your mother than you do. I'm round there all the time now, she does my dinner on a Sunday. And talks about you. Yap yap yap, all afternoon. Still. We have a laugh, she's all right, your mum. How about a pen, she's never got a pen, you could get her a nice pen in a box. What else? Bottle of something. In fact, she doesn't need a pen, let's just go to the offy, that'll keep her happy.

(CONTINUED)

14 CONTINUED: (2)

14

DURING THIS: Mickey fades down, the brass band rising in volume; and behind that, a pressure, a danger approaching...

Rose glances across.

Her POV: a good distance away, the 4-piece brass band is facing away from Rose - not completely, just over 90 degrees to her, Santa hoods pulled up, hiding faces.

But in the second she glances across, one Santa jerks his head away, sharply - as though caught looking in Rose's direction.

Rose looks away. Thinks nothing of it.

Thinks some more. She looks back.

As Rose & Mickey walk (Mickey talking away, oblivious), she's getting a clearer eyeline on the brass band. And something, just instinct, is making Rose concentrate...

Her POV, the angle shifting round, faces becoming visible...

They're all wearing Santas masks. But they're *metal*. Coloured - rosy cheeks, white beard - but clearly, cold, glinting metal. The fixed smile. The sinister jollity.

Rose keeps walking, keeps looking...

POV tracks round (slow motion?): four Santas, metal masks, furry hoods, puffing away on trombone, 2 trumpets, a tuba.

CU Rose. Still walking. But staring.

The carol stops, all four Santas lower their instruments. Then slowly, remorselessly, all four cold Santa-faces turn round. To stare at Rose. Expressionless.

Rose chilled now. Keeps walking, keeps staring.

The closest Santa lifts its trombone.

Aimed at her.

Like a weapon.

Rose transfixed.

The Santa pulls out the trombone's slide -

(CONTINUED)

14 CONTINUED: (3)

14

And it's a flamethrower!

FX: a stream of fire blasts out of the trombone -

ROSE

Mickey - !

And she pulls Mickey out of the way -

FX: stream of fire blasts near them, hits the wall -

Screams all around, SHOPPERS panicking.

The trombone lowers, the tuba player hoists up its instrument. Points it so that the mouth is like a gun-barrel. Pointed at Rose & Mickey.

ROSE (CONT'D)

It's us, they're after us - !

One of the keys on the tuba is now a trigger. Santa fires -

FX: the tuba funnel fires, *foom - ! foom - ! foom - !* - like mortar shells -

FX: Rose & Mickey run, shells explode around them -

Chaos, people running, screaming, shoppers legging it foreground, background, throughout all this -

Both trumpet-players lift their trumpets to their mouths -

FX: *rat-a-tat-tat* from the trumpets -

FX: Rose & Mickey run, the ground tearing up around them, being strafed -

FX: the trombone flame-thrower shoots again -

FX: the second fire-stream goes in front of Rose & Mickey - but as they screech to a halt, to miss it, Mickey's clever -

MICKEY

This way -

He grabs Rose's hand, pulls her back the way they came -

The tuba is lining up for a second shot -

On Mickey, running with Rose, but watching the tuba, knowing exactly what he's doing -

(CONTINUED)

14 CONTINUED: (4) 14

FX: tuba fires -

Mickey runs with Rose past the municipal Christmas tree -

FX: the mortar hits the base of the tree, explodes -

Mickey looks back - it worked - !

The tree begins to topple -

Towards the brass band -

HIGH ANGLE, SWOOPING DOWN on brass band -

WHOOMPH! The Christmas tree whacks down on them -

CUT TO a Santa mask - just thin metal, no substance -
knocked free, clattering on the ground.

CUT TO:

15 EXT. SIDE STREET - NIGHT 1 1934 15

ROSE & MICKEY leg it, top speed, down a side-street
(behind, in the main street, PEOPLE running, screaming).

MICKEY
What's going on, what have we done? Why
are they after us?!

CUT TO:

16 EXT. SECOND SHOPPING STREET - NIGHT 1 1935 16

POLICE CAR screeches past, sirens wailing -

ROSE & MICKEY run out into the street, right in front of
a black cab, which screeches, brakes. (Confusion all
around in b/g, more SHOPPERS running.) Rose to the
driver -

ROSE
I'm sorry, I've got to get home, Powell
Estate, end of Jordan Road -

And they clamber into the taxi, Rose getting out her
mobile -

CUT TO:

17 INT. TAXI - NIGHT 1 1936 17

ROSE & MICKEY bundle into the cab, and as it sets off -

(CONTINUED)

17 CONTINUED:

17

MICKEY

I can't even go shopping with you! We get attacked by a brass band! And who are you phoning?

ROSE

My mother!

MICKEY

What's she got to do with it?

ROSE

She's in danger -

CUT TO:

18 INT. TYLERS' FLAT - NIGHT 1 1936

18

JACKIE wandering round on her chunky-white-plastic-handset, with lengths of tinsel in her hand. NB, the Christmas tree is now bare, stacked in a corner of the room.

JACKIE

...she turns up, no warning, I've got nothing in, I said Rose, if

JACKIE (CONT'D)

you want a Christmas dinner of meat paste, then so be it...

CUT TO:

19 INT. TAXI - NIGHT 1 1936

19

Driving fast. Rose livid, at the mobile:

ROSE

Get off the phone!

MICKEY

But who were those Santa things?

ROSE

I don't know, but think about it - they were after us, what's important about us? Nothing, except the one thing we've got tucked up in bed - the Doctor! And he's with mum!

CUT TO:

22 CONTINUED:

22

JACKIE

It's Christmas Eve, we're not going anywhere! What you babbling about?

Rose to Jackie, calmer, stronger.

ROSE

Mum. Trust me. Someone's after the Doctor. There were these things, they looked like Santa, they had the hats and faces, like they were using all that Christmas stuff as a disguise, and...

(pause, quiet)

Where did you get that tree?

Slow, ominous track in to a beautiful 7ft Christmas tree at the far end of the room. Glistening, fully decorated.

All three very hushed & still now, filled with dread:

ROSE (CONT'D)

That's a new tree. Where did you get it?

JACKIE

I thought it was you.

ROSE

How can that be me?

JACKIE

You went shopping. Ring at the door. And there it was.

ROSE

That wasn't me.

JACKIE

...then who was it?

Music starts, from the tree, like those musical Christmas toys. 'Here Comes Santa Claus', Bob B Soxx, from the Phil Spectre Christmas Album; there's no sound more sinister.

CHUNK! The bottom tier of lights on the tree slams on. *CHUNK*, next tier, *CHUNK!*, next tier, *CHING!* the star.

CU Rose, very quiet:

ROSE

You're kidding me.

(CONTINUED)

22 CONTINUED: (2)

22

FX: the tree starts to SPIN! First the bottom third, one way - the layers of branches become horizontal discs,

23 CONTINUED:

23

ROSE

Help me.

And the Doctor sits bolt upright!

In one fluid movement, he's upright, and pointing the sonic right at the tree, and it's dazzling, pitch perfect -

FX: the tree flies apart from the centre, blades shoot out -

FX: *THUNK* - ! *THUNK* - ! *THUNK* - blades slam into the wall -FX: *THUNK!* blade into the wall right next to Jackie's head.

And silence, the music stopped dead. Then, sudden energy:

THE DOCTOR

Remote control! But who's controlling it - ?

And he's leaping out of bed, grabbing a dressing gown -

CUT TO:

24 EXT. TYLERS' FLAT - NIGHT 1 2008

24

THE DOCTOR runs out on to the walkway, shucking on the dressing gown, ROSE, MICKEY & JACKIE following. The Doctor goes to the edge of the walkway, looks down:

BELOW: in the courtyard, the three remaining SANTAS from the brass band, standing together, staring up.

Their POV, the Doctor up above.

MICKEY

That's them, what are they?

ROSE

Hush.

Because she's watching the Doctor, a bit in awe of this new man. And he's cold, utterly fixed on the Santas.

Slowly, he raises up the sonic screwdriver. Like it's the most deadly weapon in the universe. Points it at them.

They stare up. The three Santas a bit agitated, now.

(CONTINUED)

24 CONTINUED:

24

24 CONTINUED: (2)

24

JACKIE

What is it, what d'you need?

THE DOCTOR

I need...

JACKIE

Just say it.

THE DOCTOR

I need...

JACKIE

Painkillers? D'you need aspirin?
Paracetamol? Codeine? I don't know,
pepto bismol? Liquid paraffin? Vitamin
C? Vitamin D? Vitamin E? Is it food?
Something simple? Like, a bowl of soup?
Soup and a sandwich? Nice bowl of soup
and a little ham sandwich?

HE DOCTOR

I need you to shut up.

JACKIE

Well he hasn't changed that much.

He stands, in pain, fighting it like mad -

THE DOCTOR

Not much time. If you've got pilot
fish, then that means - why is there an
apple in my dressing gown?

And he gets out, an apple.

JACKIE

That's Howard, sorry.

THE DOCTOR

He keeps apples in his dressing gown?

JACKIE

He gets hungry.

THE DOCTOR

What, he gets hungry in his sleep?

JACKIE

Sometimes!

Sudden pain, he sinks to his knees - Rose kneels with him -

(CONTINUED)

24 CONTINUED: (3)

24

THE DOCTOR
Brain. Collapsing! But... the pilot
fish! The pilot fish mean that
something... Something...
(right at Rose)
Something is coming.

And then he slams down, out cold.

CUT TO:

25 OMITTED

25

26 INT. ROSE'S BEDROOM - NIGHT 1 2359

26

THE DOCTOR, unconscious, but worse: pale, shivering, hot.

ROSE at his bedside. Desperate, mopping his forehead.

MICKEY appears in the doorway, grim, with his laptop.

MICKEY
I found it.

He heads off. She sighs, last look at the Doctor,
follows.

CUT TO:

27 INT. TYLERS' FLAT, LIVING ROOM - NIGHT 1 2359

27

(Damage all tidied up, now.) Mickey's plugging his
laptop - old, battered, nothing fancy - into the phone-
line. ROSE comes through, JACKIE in the kitchen. A
subdued air.

MICKEY
Jackie, I'm using the phone line, is
that all right?

JACKIE
Keep a count of it.

MICKEY
(to Rose)
Pilot fish. I've seen them on telly,
hold on, I'll show you -

He's dialling up. Jackie comes through, gives Rose a
cuppa.

(CONTINUED)

27 CONTINUED:

27

JACKIE

It's midnight. Christmas Day. Any change?

ROSE

He's worse. Just one heart beating.

JACKIE

Well someone's happy.

She means, the television. Rose looks -

CUT TO:

27A INT. NEWS STUDIO 1 - NIGHT 1 0000

27A

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NEWSREADER #1 to CAMERA:

*

NEWSREADER #1

*

Scientists in charge of Britain's mission to Mars have re-established contact with the Guinevere One Space Probe. They expect the first transmission from the planet's surface in the next few minutes.

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CUT TO:

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28 INT. PRESS CONFERENCE ROOM #2 - NIGHT 1 0000

28

*

INTERCUT with ROSE, MICKEY, JACKIE in the TYLERS' FLAT.

DANNY LLEWELLYN smiling, a tad dishevelled now, in the glare of cameras.

LLEWELLYN

Yes, we're back on schedule, we've received the signal from Guinevere One, the Mars landing would seem to be an unqualified success!

JOURNO OOV: 'Is it true you lost contact earlier tonight?'

LLEWELLYN (CONT'D)

Yes, we had a bit of a scare, Guinevere seemed to fall off the scope. But it was just a blip, only disappeared for a few seconds. She's fine now, absolutely fine.

(MORE)

(CONTINUED)

28 CONTINUED:

28

LLEWELLYN (CONT'D)
We're getting the first pictures,
transmitted live, any minute now, I'd
better get back to it, thanks -

CUT TO:

29 INT. TYLERS' FLAT, LIVING ROOM - NIGHT 1 0001

29

JACKIE sits, watching the TV.

JACKIE
Pictures of Mars, they're all the same.
Just rocks and dust. Nothing compared
to what we've seen.

MICKEY
Here we go, pilot fish.

ROSE goes to him. They study the screen image: pilot
fish.

MICKEY (CONT'D)
They're scavengers. Like the Doctor
said, harmless, they're just tiny. But
the point is, the little fish swim
alongside the big fish.

ROSE
D'you mean like sharks?

MICKEY
Great big sharks. The pilot fish pick
food out of the shark's teeth, that's
how they live, like parasites. So what
the Doctor means is, we've had *them*...

Cursor on the pilot fish, clicks, the image zooms out.
Revealing a SHARK. Black-eyed, huge and heartless.

MICKEY (CONT'D)
Now we get that.

ROSE
'Something is coming.'

During this, Jackie's been listening, but also glancing
back to the telly. ADR OOV EXPERT 'And here's the image,
coming through, live, direct from the surface of Mars...'

On screen, an image: broken up in digital blocks, like a
bad Sky picture, but resolving...

(CONTINUED)

29 CONTINUED:

29

Rose & Mickey look at the computer screen, but also glance at the telly. Like they're anticipating it...

ROSE (CONT'D)

How close?

MICKEY

No way of telling. But the pilot fish don't swim far from daddy.

ROSE

So it's close.

The lines of the TV screen photo are resolving, resolving...

JACKIE

Funny sort of rocks.

ROSE

...that's not rocks.

All staring now, as the image resolves...

ROSE, realising...

The image's horizontal lines resolve, resolve, resolve...

Into a FACE. An alien face. Staring into the camera. A frozen image of a face like a horse's skull, jagged, broken bone, but with 'real' red eyes and mouth; jagged broken bone-teeth. It's a CU, just a hint of clothing - a big, bulky creature, dark-red robes and tribal necklaces.

Rose moves closer, transfixed. Jackie, Mickey, staring.

CU on the ALIEN FACE...

Then it BITES! Image moves, *SNAP!*, a silent ROAR, at camera -

Rose, Mickey, Jackie, jump!

CUT TO:

29A1 INT. NEWS STUDIO 1 - NIGHT 1 0010

29A1

NEWSREADER to CAMERA:

(CONTINUED)

29A1 CONTINUED: 29A1

NEWSREADER #1
The face of an alien lifeform was
transmitted live tonight, on BBC One -

CUT TO:

29A2 INT. NEWS STUDIO 2 - NIGHT 1 0020 29A2

NEWSREADER 2 to CAMERA:

NEWSREADER #2
These remarkable images have been
relayed right across the world -

CUT TO:

29A3 INT. NEWS STUDIO 3 - NIGHT 1 0030 29A3

NEWSREADER 3 to CAMERA:

NEWSREADER #3
On the 25th of December, the human race
has been shown absolute proof that alien
life exists -

CUT TO:

EXT. TOWER BRIDGE - NIGHT 1 0150

LONDON at night; a MOTORCADE sweeps across the Bridge.

The cars glide past ARMED GUARDS, through a gate, into
the Tower of London.

CUT TO:

29B INT. TOWER OF LONDON - NIGHT 1 0152 29B

The CARS pull up, in formation, sleek, shining.

A SOLDIER opens the back door, allowing DANNY LLEWELLYN

33 CONTINUED:

33

Waiting for him: HARRIET JONES, with ALEX KLEIN (25, suit, sleek comms headset, black briefcase). As Blake leaves -

HARRIET

Harriet Jones, Prime Minister.

LLEWELLYN

Well, yes, I know who you are. Suppose I've ruined your Christmas.

HARRIET

Never off duty. Now, we've released a cover story, Alex has been handling that -

Alex indicates the ALIEN FACE, looped on the monitor -

ALEX

We've said it was a hoax, some sort of mask or prosthetics, we had students, hijacking the signal, that sort of thing.

HARRIET

Alex is my right-hand-man. I'm not used to having a right-hand-man. I quite like it though.

ALEX

Quite like it myself.

LLEWELLYN

I don't suppose there's any chance it was a hoax?

HARRIET

Oh, that would be nice. Then we could all go home. I don't suppose anyone's offered you a coffee?

There's a coffee filter machine, brewing away.

LLEWELLYN

Um, no.

HARRIET

Milk?

LLEWELLYN

Yes, thanks, just, milk.

(CONTINUED)

33 CONTINUED: (2)

33

HARRIET

(getting coffee)

But no, the transmission was genuine.
And this would seem to be a new alien
species - at least, not one we've
encountered before.

LLEWELLYN

You seem to be talking about aliens as a
matter of fact.

HARRIET

There is an Act of Parliament banning my
autobiography.

MAJOR BLAKE enters, urgent:

MAJOR BLAKE

Prime Minister?

HARRIET

I'm with you...

She hurries out, others follow -

CUT TO:

34 INT. MISSION CONTROL - NIGHT 1 0209

34

MAJOR BLAKE leads HARRIET, LLEWELLYN and ALEX down to one
of the front desks, operated by SALLY JACOBS (25,
clever).

MAJOR BLAKE

Miss Jacobs can explain.

HARRIET

We haven't been introduced. Harriet
Jones, Prime Minister.

SALLY

Yes, I know who you are. Um, so. It
turns out, the transmission didn't come
from the surface of Mars. Guinevere One
was broadcasting from a point five
thousand miles above the planet.

MAJOR BLAKE

In other words, they've got a ship, and
the probe is on board.

(CONTINUED)

34 CONTINUED:

34

LLEWELLYN

But... if they're not from the surface,
then... they might not be from Mars
itself, maybe they're not actual
Martians.

MAJOR BLAKE

Of course not. Martians look completely
different. We think the ship was in
flight when it just came across the
probe.

SALLY

And they're moving, the ship's still in
flight now. We've got it on the Hubble
Array -

And she indicates the big screens:

An ominous blip, on the star chart, like radar, moving.

HARRIET

Moving in which direction?

SALLY

Towards us.

HARRIET

How fast?

SALLY

Very fast.

HARRIET

What was your name again?

SALLY

Sally.

HARRIET

Thank you, Sally.

On Harriet, looking up, chilled. The blip moves on...

CUT TO:

35 OMITTED

35

CUT TO:

36 OMITTED

36

37 INT. TYLERS' FLAT, LIVING ROOM - NIGHT 1 0237 37

The same blip on MICKEY's laptop, as he calls ROSE in -

MICKEY

Take a look. I've got access to the military, they're tracking a spaceship. It's big and it's fast and it's coming this way.

ROSE

Coming for what though? The Doctor?

MICKEY

Dunno, but... The big fish doesn't even know the pilot fish exist. The big fish is just hungry. Maybe it's coming for all of us.

(a bleep)

Hold on, the ship, it's transmitting -

CUT TO:

38 INT. MISSION CONTROL - NIGHT 1 0238 38

HARRIET, LLEWELLYN, MAJOR BLAKE, ALEX, SALLY, ALL look up at the big screen. In awe, as it resolves into...

CUT TO:

39 INT. BLACK BACKGROUND - NIGHT 1

39 CONTINUED:

39

ALIEN

*Gatz tak ka thaa! Ka
soo me fadroc, ka soo
me sycorax! Kash kack
palhaa me no so covna!
Bassic, codrafee pel
hutsa! Codrafee mel so
tor! So pedra cay! So
pandack! Soo massac
jalvaaan, col chack
chiff! Sycora jak!
Sycora telpo! Sycora
faa!*

ALIENS

41 CONTINUED: 41

JACKIE
Come on sweetheart. What is it you
need? Tell me. What d'you need..?

CUT TO:

42 INT. CONTROL BOOTH - NIGHT 1 0300 42

HARRIET & MAJOR BLAKE, in private.

MAJOR BLAKE
I'm getting demands from Washington. The
President is insisting that he takes
control of the situation.

HARRIET
You can tell the President, and please
use these exact words, he's not my boss.
And he's certainly not turning this into
a war.

She goes to ALEX, who's on his laptop. He's playing
sc.39, the Alien speech, on a loop.

HARRIET (CONT'D)
What have we got?

ALEX
Nothing yet. Translating an alien
language is going to take time.

MAJOR BLAKE
How far off is the ship?

ALEX
About five hours.

They all look up at the wall-clock: 03.00...

CUT TO:

42A INT. ROSE'S BEDROOM - NIGHT 1 0330 42A

THE DOCTOR, sweating, shivering. Still unconscious.

CUT TO:

42B INT. NEWS STUDIO 1 - NIGHT 0335 42B

NEWSREADER 3 to CAMERA:

*

(CONTINUED)

42B CONTINUED:

42B

NEWSREADER #3

Despite claims of an alien hoax, it's been reported that NATO forces are on red alert...

*

CUT TO:

42C INT. NEWS STUDIO 2 - NIGHT 0340

42C

NEWSREADER 1 to CAMERA:

NEWSREADER #1

Speaking strictly off the record, government sources are calling this our longest night...

*

*

CUT TO:

43 INT. TYLERS' FLAT, LIVING ROOM - NIGHT 1 0400

43

Music linking this sc.43-46 sequence, and all can be intercut with the approaching blip.

MICKEY at the laptop, tapping away on the translation software (the same as Alex's).

He glances up, at the clock: 04.00

CUT TO:

44 INT. ROSE'S BEDROOM - NIGHT 1 0500

44

Come in on ROSE, watching the DOCTOR. MICKEY enters.

ROSE

Even his voice has changed.

MICKEY

Yep, that's out biggest problem right now.

ROSE

How can he change his accent?

MICKEY

Well, you pick up accents, don't you? Depending who you're with. Maybe he's got it off you.

ROSE

But the Doctor wouldn't do this, the old Doctor, the proper Doctor. He'd wake up. He'd save us.

(CONTINUED)

44 CONTINUED: 44

MICKEY

You really love him, don't you?

Long, long, long silence, both unsure.

CUT TO:

45 EXT. TOWER BRIDGE - DAY 2 0600 45

LLEWELLYN sits on stone steps, tired, ragged. Feeling like it's all his fault. He looks out...

Dawn over London, a beautiful view.

CUT TO:

46 OMITTED 46

47 INT. MISSION CONTROL - DAY 2 0700 47

Quiet, calm. Some WORKERS sleeping, others just grim. SOLDIERS still on duty. MAJOR BLAKE sits alone, tired. HARRIET brings him a coffee, sits close. Secretive:

HARRIET

I don't suppose we've had a Code Nine?
No sign of the Doctor.

MAJOR BLAKE

Nothing yet.

(beat)

You've met him, haven't you? I've only seen the classified files. More like the stuff of legend.

HARRIET

He is that. But failing him...

(closer)

What about Torchwood?

MAJOR BLAKE

(shocked)

Well. Um... I don't really think...

HARRIET

I'm not supposed to know about it, I realise that. Even the United Nations doesn't know. But if ever we needed Torchwood, it's now.

MAJOR BLAKE

I can't take responsibility.

(CONTINUED)

47 CONTINUED: (2)

47

ALEX

I don't know, but it's the right personal pronoun, it's *they*.

HARRIET

Send a message back. Tell them... This is a day of peace on Planet Earth. Tell them, we extend that peace, to the Sycorax. And then tell them that this planet is armed, and we do not surrender.

CUT TO:

48 INT. TYLERS' FLAT, LIVING ROOM - DAY 2 0702

48

MICKEY at his laptop. Smiling to himself. He looks up.

ROSE appears, in dressing gown, drying her hair. A look between them. A smile.

50 CONTINUED: 50

Little, jerky movements -

FX: flickering blue light around the fingers, like a delicate web of lines of light, a dancing pattern.

Then the image fizzes, cuts dead, gone.

CUT TO:

51 INT. MISSION CONTROL - DAY 2 0704 51

HARRIET looks round, puzzled.

HARRIET

What was that, was that a reply?

She goes to LLEWELLYN's desk to study the monitor, ALEX & MAJOR BLAKE with her. But this dialogue irrelevant...

ALEX

I don't know, looked like some sort of... energy, or..? Static?

LLEWELLYN

Almost like someone casting a spell.
Maybe it's a different form of language,
some sort of ideogram or pictogram,
or...

...as during this, the camera tracks past their huddle,

51 CONTINUED:

51

All the other affected ss/D-u- 1 rjONTINUED:

53 CONTINUED:

53

BELOW: PEOPLE walking. Dozens of them. Towards the estate. Not an army formation, but scattered across the whole area. Blank, a steady, slow walk, a good few of them surrounded by friends, family, normal people, begging them to stop.

CUT TO:

54 EXT. TYLERS' ESTATE - DAY 2 0706

54

PEOPLE march, blank faces. Old, young, men and women, a few children, some in nightclothes, some dressed. Accompanied by the normal folk, who beg, plead, rage

56 CONTINUED:

56

MUM
Alan, just stop it! Come back inside
the house! It's not funny any more!
Catrin, stop it! Jonathan! Just stop
it, please!

CUT TO:

57 EXT. CITY STREET - DAY 2 0708

57

60 CONTINUED: 60

SANDRA
Jason, stop! Just stop!

CUT TO:

61 EXT. CITY STREET - DAY 2 0710 61

More PEOPLE march b/g, but the POLICEMAN is looking up -

POLICEMAN
Oh my God, they're going right up to the
edge... They're gonna jump!

CUT TO:

62 EXT. TOWER OF LONDON ROOF - DAY 2 0711 62

The sights of London beyond. PEOPLE march towards the
edge, including SALLY. MAJOR BLAKE's watching, helpless,
as LLEWELLYN holds on to Sally's arm, though she still
edges forward.

LLEWELLYN
Sally, just listen, just stop - !

CUT TO the foremost MARCHER, who walks to the edge...

And stops.

FX: the light flickers round his head.

CUT TO:

63 EXT. CITY STREET - DAY 2 0711 63

Normal FOLK in the street, with the POLICEMAN, looking
up:

(FX?) PEOPLE stand in a line at the edge of the rooftops.
Eerie, like statues. Just waiting.

POLICEMAN
They've stopped. They've all stopped.
They're just standing there. Right on
the edge.

CUT TO:

64 EXT. TOWER OF LONDON ROOF - DAY 2 0711 64

LLEWELLYN with MAJOR BLAKE, all the MARCHERS near the
edge, as he realises, horrified:

(CONTINUED)

64 CONTINUED: 64

LLEWELLYN
Surrender. Or they will die.

CUT TO:

65 INT. MISSION CONTROL - DAY 2 0712 65

HARRIET with ALEX, who's hearing on his headset, grim:

ALEX
It's not just the whole country. It's
the whole world.

CUT TO:

66 EXT. FX SHOT, PARIS - DAY 2 0812 66

FX: PARIS SKYLINE, the Eiffel Tower in b/g. Foreground,
those tall terraced Parisian streets. PEOPLE standing on
the rooftops, perfectly still.

CUT TO:

67 EXT. FX SHOT, SYDNEY - DAY 2 1812 67

FX: a line of PEOPLE, standing on the Harbour Bridge.
Beyond and below them: the Opera House.

CUT TO:

68 EXT. FX SHOT, EGYPT - DAY 2 0912 68

FX: a line of PEOPLE, standing on the edge of a hotel.
In the distance: the PYRAMIDS.

CUT TO:

69 INT. MISSION CONTROL - DAY 2 0713 69

HARRIET with ALEX, who's on headset and laptop.

ALEX
According to reports, it's like a third.
One third of the world's population.
That's two billion people, ready to
jump.

HARRIET
But why those people, why are they
affected..? And not us?

CUT TO:

70 EXT. TYLERS' FLAT, ROOFTOP - DAY 2 0713

71 CONTINUED:

71

HARRIET

But they do have what we need?

MAJOR BLAKE

Yes ma'am.

HARRIET

Then tell them to hurry up.

Llewellyn gets their attention, at a monitor -

LLEWELLYN

Here it is! Sally Jacobs, blood group,
A Positive. Who else walked out?

ALEX

Luke Parsons.

LLEWELLYN

Hold on, Luke Parsons. A Positive!

ALEX

Geoffrey Baxter.

LLEWELLYN

Baxter... A Positive, that's it,
they're all A Positive.

MAJOR BLAKE

How many people in the world are A
Positive?

LLEWELLYN

No idea. But I bet it's one third.

MAJOR BLAKE

What's so special about that blood
group?

LLEWELLYN

Nothing, but... It's my fault.

He calls up Guinevere One on a computer display,
illustrates -

LLEWELLYN (CONT'D)

Guinevere One, it's got one of those
plaques, identifying the Human Race. A
message to the stars.

(CONTINUED)

71 CONTINUED: (2)

71

LLEWELLYN (CONT'D)

I mean, you don't expect anything to come of it, but... I put on maps and music, and samples, there's wheat seeds and water... and blood. A Positive. The Sycorax have got a vial of A Positive, and, well, I don't know how, but through that -

HARRIET

They control the blood.

LLEWELLYN

I put it on board. Oh my God.

HARRIET

(sudden action)

There's only one more thing I can try. Major! With me!

Determined, bold, she strides out, the Major & Alex follow -

CUT TO:

72 INT. TYLERS' FLAT - DAY 2 0731

72

ROSE & MICKEY walk in - Rose already cold, closed-down, defeated. JACKIE in the living room. As they go through:

JACKIE

It's on telly, they're saying it's everyone. Whole planet. People just standing on the edge, there's two thousand people on the White Cliffs of Dover - look, they said it's a special announcement -

TV says: EMERGENCY BROADCAST, then -

CUT TO:

73 INT. SMART OFFICE - DAY 2 0741

73

Set against windows, part of the Government buildings. HARRIET to CAMERA, solemn.

HARRIET

Ladies and gentlemen. If I could take a moment during this terrible time. It's hardly the Queen's speech, I'm afraid that's been cancelled.

(MORE)

(CONTINUED)

73 CONTINUED:

73

HARRIET (CONT'D)
(thinks, asks off)
Did we ask about the Royal Family..?
(beat)
Oh.
(to camera)
They're on the roof.

HARRIET (CONT'D)
(deep breath)
But, ladies and gentlemen. This crisis
is... unique. And I very much fear
there might be worse to come. I ask of
you, to remain calm. But I have one
request...

She falters; loses her poise, genuinely upset:

HARRIET (CONT'D)
Doctor? Are you out there? We need
you. I don't know what to do. If you
can hear me, Doctor - if anyone knows
the Doctor, if anyone can find him. The
situation has never been more desperate.
Help us, Doctor. Please help us.

CUT TO:

74 INT. TYLERS' FLAT - DAY 2 0742

74

During Harriet's speech, Rose stands there, looks round:

Rose's POV: in her bedroom, THE DOCTOR, unconscious.

And she simply starts to cry. Hard. It all catches up
with her; her loss. Crying like a child.

ROSE
But he's gone. That Doctor's gone.
He's left me.

Crying, bitterly. And then JACKIE's there, hugs her,
holds her like she's 10 years old again. Hold on them.
Then -

SMASH - !

All the windows shatter!

CUT TO:

- 75 EXT. TYLERS' ESTATE - DAY 2 0742 75
- WIDE SHOT of the estate - *SMASH* - !
- FX: all the windows on every flat, shatter, while above, the FIGURES still stand around the rooftops -
- CUT TO:
- 76 EXT. THE GHERKIN TOWER - DAY 2 0742 76
- The Gherkin, with tiny figures on the surrounding rooftops - *SMASH* - !
- FX: every single window shatters, shards tumble down -
- CUT TO:
- 77 INT. MISSION CONTROL - DAY 2 0742 77
- Red lights, alarms, LLEWELLYN at the console, all WORKERS and SOLDIERS alert, some running, a state of emergency -
- LLEWELLYN
Sonic wave! It's the spaceship, it's
hit the atmosphere -
 (looks at the screen)
Here it comes.
- CUT TO:
- 78 EXT. TYLERS' ESTATE - DAY 2 0743 78
- MICKEY runs out - crunch of glass underfoot - looks up -
- CUT TO:
- 79 EXT. TYLERS' FLAT, ROOFTOP - DAY 2 0743 79
- With the MARCHERS still at the edge, SANDRA and all the other normal folk look up, in horror. A deep rumble...
- CUT TO:
- 80 EXT. CITY STREET - DAY 2 0743 80
- The street deserted now. The POLICEMAN looks up...
- HIGH SHOT, looking down on the awestruck PC. As a shadow falls across him...
- CUT TO:

81 EXT. TYLERS' FLAT - DAY 2 0743

81

87 INT. ROSE'S BEDROOM - DAY 2 0744

87

ROSE runs in, pulls bedsheets off THE DOCTOR, MICKEY & JACKIE following her in -

ROSE

Mickey, we're gonna carry him - mum, get your stuff, and get some food, we're going.

MICKEY

Where to?

ROSE

The Tardis. It's the only safe place on Earth.

JACKIE

What we gonna do in there?

ROSE

Hide.

JACKIE

Is that it?

ROSE

Mum, look in the sky, it's a great big alien invasion and I don't know what to do, all right?

(of the Doctor, upset)

I travelled with him, and saw all that stuff, but when I'm stuck back at home, I'm useless. All we can do is run, and hide, and I'm sorry. Now move!

CUT TO:

88 INT. MISSION CONTROL - DAY 2 0746

88

HARRIET, MAJOR BLAKE, ALEX run in, LLEWELLYN waiting -

LLEWELLYN

They're transmitting. On screen -

CUT TO:

89 INT. BLACK BACKGROUND - DAY 2 0746

89

The SYCORAX, in their diamond formation.

INTERCUT sc.88: HARRIET, LLEWELLYN, MAJOR BLAKE, ALEX stand front, in a group, looking up, Alex on his palm-pilot, which now contains the translation software.

(CONTINUED)

89 CONTINUED:

89

SYCORAX LEADER
*Fecane so fadros-
 pallujikaa pel das pel
 hominick?*

ALEX
 'Will the, um... tribal
 leader' - that's just
 'leader' I suppose - 'will
 the leader of this world
 stand forward?'

Harriet takes one step forward. Brave:

HARRIET
 I am proud to represent this planet.

SYCORAX LEADER
Soo cal foraxi!

ALEX
 That means, um... 'Come aboard'.

HARRIET
 Well how do I do that?

FX: Harriet, Llewellyn, Major Blake & Alex glow blue -

FX: mid-shot, those in the slow blue glow, looking round.

LLEWELLYN
 What's happening...?

HARRIET
 I rather imagine this is called a
 teleport.

FX: as sc.24, the blue glow becomes a blur of light,
 whoosh, it streaks up through the ceiling -

They're gone. Workers & soldiers horrified!

CUT TO:

90 INT. SYCORAX SHIP - DAY 2 0748

90

FX: blue glow, and HARRIET, LLEWELLYN, MAJOR BLAKE and
 ALEX materialise. They look round, startled, blinking.

The space is immense. Like a dark, Gothic amphitheatre,
 no techno-spaceship-stuff. Much in darkness, with
 burning torches on the walls. Huge, torn, red banners
 hanging down. The amphitheatre benches - on which
 scattered groups of Sycorax sit, lots of them (FX?) like
 Roman senators - curve around the floor level, where
 Harriet & team are.

(CONTINUED)

90 CONTINUED:

90

Opposite, a good distance away on floor level, the diamond-formation of SYCORAX.

The SYCORAX LEADER stands, unclips his helmet...

LLEWELLYN

(excited, sotto)

It's a helmet, look, it's not his face,
it's only a helmet, they might be like
us...

Helmet comes off, revealing the bony, savage SYCORAX
FACE. (And he now removes his gloves also.)

LLEWELLYN (CONT'D)

...or, not.

SYCORAX LEADER

Padskaa!

Harriet looks at Alex, who's still stunned, in awe.

HARRIET

Padskaa?

ALEX

Sorry, um... 'Welcome.'

SYCORAX LEADER

Ka, jalvaaaan!

ALEX

'Now, surrender'.

SYCORAX

Jalvaaaan! Jalvaaaan!

They look up -

FX: above them, at a huge height, like a cathedral, a 360
degree GALLERY, from which HUNDREDS of SYCORAX look down.
All wild, furious, waving staffs and primitive
broadswords, the rattle of bones from their clothing and
jewellery. All screaming, *jalvaaaan, jalvaaaan, jalvaaaan!*

The humans look so small.

CUT TO:

91 EXT. TYLERS' ESTATE - DAY 2 0747

91

FX: the SYCORAX SHIP filling the sky, FIGURES standing
silhouetted on the rooftops; a strange new world.

(CONTINUED)

91 CONTINUED:

91

Below, looking tiny, ROSE & MICKEY struggle, carrying THE DOCTOR. A distance back, JACKIE's struggling with holdalls, plastic bags, food, drops some, tries to scoop them up -

ROSE

Mum, will you just leave that stuff and give's a hand?

JACKIE

It's food, you said, we need food -

ROSE

Leave it!

Jackie keeps some bags but dumps most, runs to help -

CUT TO:

92 INT. SYCORAX SHIP - DAY 2 0748

92

HARRIET, LLEWELLYN, MAJOR BLAKE, ALEX face the SYCORAX. The SYCORAX LEADER stands forward. In front of him, a free-standing dais. The technology is all dark, twisted metal, but clearly, on top: a big, deadly switch. The Leader threatens his hand over the switch.

SYCORAX LEADER

*Soo jalvaan... Col
rastac cast bakthaa.
So gatzaa kel vastrati!*

ALEX

'You will surrender... Or I will release the final, uh, curse. And your people will jump.'

Llewellyn steps forward. Trying to be calm.

LLEWELLYN

If I can speak.

MAJOR BLAKE

Mr Llewellyn, you're a civilian -

LLEWELLYN

No, I sent out the probe, I started it, I made contact with these people. This whole thing is my responsibility.

(faces the Sycorax)

With respect, sir. I created the Guinevere One. I wanted to reach out in friendship. The Human Race is taking its first step towards the stars, but we're like children, compared to you. Children who need help.

(MORE)

(CONTINUED)

92 CONTINUED:

92

LLEWELLYN (CONT'D)

92 CONTINUED: (2)

92

ALEX (CONT'D)
 (of the smile)
 'Your choice'.

CUT TO:

93 EXT. TYLERS' ESTATE - DAY 2 0750

93

ROSE & MICKEY hauling THE DOCTOR through the doors,
 JACKIE behind them, still carrying some bags -

CUT TO:

ROSE & MICKEY haul THE DOCTOR through. As they carry him
 up to the centre, on JACKIE, entering, looking up, round.

Her POV: WIDE SHOT, the Tardis in all its glory. Still
 an amazing thing, to Jackie; still seeing it as new.

CUT TO Rose & Mickey, reaching the central platform,
 laying the Doctor down.

MICKEY
 No chance you could fly this thing?

ROSE
 Not any more.

MICKEY
 You did it before.

ROSE
 I know, but it's been sort of... wiped
 out of my head, like it's forbidden. If
 I try it again, I think the universe
 rips in half.

94 INT. TARDIS - DAY 2 - CONTINUOUS

94

MICKEY
 Better not then.

Maybe not.

MICKEY
 So what do we do, just sit here?

ROSE
 That's as good as it gets.

Jackie joins them, unscrewing a thermos.

(CONTINUED)

94 CONTINUED:

94

JACKIE

Here we go, nice cup of tea.

ROSE

Oh, the solution to everything.

JACKIE

Now stop your moaning, I'll get the rest of the food -

Mickey takes the thermos, as Jackie hurries out.

MICKEY

Tea. It's like we're having a picnic, while the world comes to an end. Very British. Chin chin.

(of the scanner)

How does this thing work? Cos it picks up the TV, we can see what's going on out there, maybe we've surrendered - what d'you do to it?

ROSE

I dunno, it sort of tunes itself -

She presses a button. A little *chirp-chirp-chirp* noise -

CUT TO:

95 INT. SYCORAX SHIP - DAY 2 0752

95

The control-dais lights up. Plays the *chirp-chirp-chirp*.

The SYCORAX are furious.

SYCORAX LEADER

Soo heb clashvorda! Casvold!

HARRIET and ALEX scared, look up:

FX: the GALLERY of SYCORAX, angry, shaking staffs, yelling.

SYCORAX

Casvold! Soo Casvoldeera!

SYCORAX LEADER

Stel pafraan, soo geft sel bannati clashvorda! Hep stapeen! Soo jank pel fon glassac sycora!

ALEX

It's... that noise, the bleeping, they say it's machinery. 'Foreign machinery'. They're accusing us of hiding it, of conspiring...

(CONTINUED)

95 CONTINUED:

95

97 CONTINUED:

97

ROSE (CONT'D)
(starts down ramp)
Better give her a hand, it might start raining missiles out there.

MICKEY
Tell her, anything from a tin, that's fine.

Rose pauses at the door.

ROSE
Why don't you tell her yourself?

MICKEY
I'm not that brave.

ROSE
Oh, I dunno.

And a nice smile between them, INT. SYCORAX SHIP - DAY 2 0755

Then Rose steps out -

CUT TO:

98 INT. SYCORAX SHIP - DAY 2 0755

98

ROSE 12 475 399a.0174 Tc2cs -0.0174 Tc 04 cm BT -0.0174 Tc 12 0 0 cm

100 CONTINUED: 100

A second SYCORAX appears from behind, goes to grab Mickey -

ROSE

The door - *close the door - !*

And he spins round, just in time - as the Sycorax grabs him, he manages to pull the Tardis door shut -

CUT TO:

101 INT. TARDIS - DAY 2 0756 101

Slam, door closes. Wide shot, all is calm inside the Tardis. Distant OOV voices of Mickey, 'Leave her alone!', Rose, 'Don't fight them!', Sycorax bellowing.

104 CONTINUED:

104

ROSE (CONT'D)

I, um... I address the Sycorax according to Article Fifteen. Of the Shadow Proclamation. I command you to leave this world, with all the authority of... the Slitheen Parliament of Raxacoricofallapa-torious, and the, Gelth Confederacy, as, um, sanctioned by the Mighty Jagrafess and, um... The Daleks. Now leave this planet in peace.

Silence. The Leader studies Rose, as though fascinated.

Then he starts to rumble. Shakes a little. Grunts. And the other diamond-shape-Sycorax do the same. It becomes clear: they're laughing. Big, guttural whoops.

FX: above, terrible savage laughter from the GALLERY.

SYCORAX LEADER

Soo gan, gan practeel.

ALEX

'You're very, very funny'.

SYCORAX LEADER

Soo gal chack chiff.

ALEX

...'and now you're going to die'.

And the Sycorax Leader takes his whip in hand.

HARRIET

Leave her alone - !

MICKEY

Don't touch her -

Both start forward, but SYCORAX appear from the shadows behind them, hold Harriet and Mickey.

Rose stands centre as the Leader approaches, cold, measured, all contained violence, flexing the whip in his hands.

SYCORAX LEADER

*Soo tass gilfane? Met
soo vol stapeen?
Codrafee pel vash.
Codrafee non passic pel
hadra toc tane
brendissa. Codrafee
Sycora. Codrafee
gassac tel dashfellik.*

ALEX

'Did you think you were clever? With your stolen words? We have travelled in the wastelands. We care nothing for your, um, tiny legislation of land-bound species. We are the Sycorax. We stride the darkness'.

And intercut with that, Mickey, helpless, desperate:

(CONTINUED)

104 CONTINUED: (2)

104

MICKEY

Please don't hurt her. Please.

The Leader gets closer to Rose, enjoying her fear, flexing the whip, and she's terrified. Backs away. And in doing so, she's slowly stepping back towards the Tardis.

Throughout the below, Leader advances; Rose backs away...

SYCORAX LEADER

*Codrafee pel sat cos
jistaan. Cro stolto
gavic con Astrofaaa.
Bec codrakone, soo fel
nas chafeen. If so
falfass your planet
castreeck as champion,
then your world will be*

104 CONTINUED: (4)

104

THE DOCTOR (CONT'D)

(goes up to Rose)

- first things first, be honest. How do I look?

ROSE

Um. Different.

THE DOCTOR

Good different or bad different?

ROSE

Just... different.

THE DOCTOR

Am I ginger?

ROSE

No, just sort of... brown.

THE DOCTOR

I wanted to be ginger. Never been ginger. And you, Rose Tyler, fat lot of good you were! You gave up on me -
(stops dead)

Oh, that was rude. Is that the sort of person I am now? Am I rude? Rude and not ginger?

HARRIET

I'm sorry, but who is this?

THE DOCTOR

I'm the Doctor.

ROSE

He's the Doctor.

MICKEY

He is, he's the Doctor.

HARRIET

But what happened to my Doctor? Is it like a title, does it get passed on..?

He goes to Harriet; right into her eyes, intimate.

THE DOCTOR

I'm him. I'm literally him. Same man, new face. New everything.

HARRIET

But you can't be...

(CONTINUED)

104 CONTINUED: (5)

104

THE DOCTOR

Harriet Jones, we were trapped in Downing Street, and the one thing that scared you wasn't the aliens, wasn't the war, it was the thought of your mother being on her own.

And she believes him, shaken.

HARRIET

...oh my God.

THE DOCTOR

Did you win the election?

HARRIET

Landslide majority.

THE DOCTOR

Oh, fantast -

(stops dead)

No, hold on... Fantas. Fanta.

Fantazzz. Fan. Fa. F.

(wanders away)

Can't say it any more, doesn't fit the teeth. Ohh, I liked that word, what am I gonna say now? 'Brilliant'?

Brilliant, brill-ee-ant, briiiiilliant.

No. Um. 'Excellent'? 'Oh that's

excellent!' Naah. 'Superb!'

'Marvellous!' 'Molto bene!' Oh, I

don't know, let's just settle for 'very very good'. 'That's very very good,

yes, that's really very very good'. Not taking off, is it?

SYCORAX LEADER

If I might interrupt.

THE DOCTOR

Yes, sorry, hello. Big fella.

SYCORAX LEADER

Who exactly are you?

THE DOCTOR

Well, that's the question - nice ship, by the way, sturdy, good gravity, kind of rocky -

SYCORAX LEADER

(rages)

I demand to know who you are!

(CONTINUED)

104 CONTINUED: (6)

104

THE DOCTOR

(rages back)

I don't know!

Silence. And then he's light again; but always with a danger, glittering about him.

THE DOCTOR (CONT'D)

Y'see, that's the thing, I'm the Doctor, but beyond that, I just don't know, I literally do not know who I am. It's all untested. Am I funny? Am I sarcastic? Sexy? A right old misery? Life and soul? Right handed, left handed? A gambler, a fighter, a coward, a traitor, a liar, a nervous wreck? Judging by the evidence, I've certainly got a gob.

(of the dais)

And how am I going to react when I see this? A great big threatening button. A Great Big Threatening Button Which Should Not Be Pressed, Under Any Circumstances, am I right? Let me guess! It's some sort of control matrix, hold on, what's feeding it -

He drops to the floor - wham, fast! - lifts a panel at the base of the dais: inside, a half-empty vial, and a small dish of blood, from which wires sprout.

THE DOCTOR (CONT'D)

Oh now, lots of wires and lights and things, that's nice, I like that. What have we got here, blood?

104 CONTINUED: (7)

104

THE DOCTOR (CONT'D)

I don't know when to stop. So if I see
a great big threatening button which
should never, ever, ever be pressed,
then I just want to do *this* - !

And gleeful, savage, he slams down the button!

Rose, Harriet, Mickey, start forward -

108 CONTINUED:

108

SANDRA

Get away from the edge!

And he does. Everyone steps back, confused.

Sandra runs to Jason, overjoyed, hugs him.

JASON

What's going on? What was that -
(looks up)

What the hell is that thing?!

CUT TO:

109 INT. SYCORAX SHIP - DAY 2 0806

109

ALL horrified -

ALEX

You killed them!

THE DOCTOR

Oh shut up! Don't be so stupid!
Blimey, this rudeness thing is way out
of control, sorry. Whoever you are.

(to the Leader)

But what d'you think, big fella? Are
they dead?

For once, the Sycorax Leader is thrown.

SYCORAX LEADER

We allow them to live.

THE DOCTOR

Allow! You've no choice!

(to the humans)

That's all blood control is, a cheap bit
of voodoo, scares the pants off you, but
that's as far as it goes. It's like
hypnosis! You can hypnotise someone to
walk like a chicken or sing like Elvis,
but you can't hypnotise them to death.
The survival instinct is too strong.

SYCORAX LEADER

Blood control was just one form of
conquest. I can summon the Armada and
take this world by force.

THE DOCTOR

Yes, you could, yes, you could do that,
course you could...But WHY?! I mean,
just look at these people. These Human
beings.

(CONTINUED)

109 CONTINUED: (2)

109

All the Sycorax bellow and scream, loving it. Rose, Harriet, Mickey & Alex group together, cowering back, but enthralled by the fight.

Play reactions throughout off Rose, terrified for the Doctor; but sort of loving it, too.

Then the Doctor has the advantage, forcing the Leader back with every *chunk!* In between blows, through gritted teeth:

THE DOCTOR

Thing is, I still don't know who I am.
Am I a fighter? Am I a swordsman? Am I
an expert? Am I the sort of man who
could happily slaughter you, have you
thought of that? What if I'm a killer?

But then the Sycorax rallies, fights back - *chunk, chunk, chunk!* - the Doctor suddenly losing. Forced back. A bit feeble. And now full of doubt.

THE DOCTOR (CONT'D)

...or, what if I'm not?

(

109 CONTINUED: (3)

109

THE DOCTOR (CONT'D)
Bit of fresh air?

He swings out with his fist -

There's a big, round, distinctive wall-control behind him, he slams it -

A thick door hisses open behind him, daylight floods in -

The Doctor runs out -

CUT TO:

110 EXT. WING OF THE SPACESHIP - DAY 2 0809

110

THE DOCTOR runs out on to -

The huge, dark-metal wing of the ship. The sky a blazing blue all around. Breeze blowing.

The SYCORAX LEADER charges out, continues the fight, the Doctor backing away, *chunk, chunk, chunk!*

FX: HIGH SHOT, as they fight on the wing, above the

110 CONTINUED:

110

The Sycorax leader triumphant, swings down -

An awful metal *scchunk* - !

CU the Doctor, turns his head to his right, sheer disbelief -

FX: the Doctor's severed hand, and the sword, tumble mid-air, over the edge of the wing! (Neatly severed; no blood.)

Silence. All the Humans in the doorway, shocked, revolted.

The Sycorax Leader steps back from the prone Doctor, arrogant, laughing, prepared to take his time, now.

The Doctor stands up, dazed.

He looks at his arm. It just ends in a pyjama/dressing gown sleeve. No hand. (No blood.)

THE DOCTOR (CONT'D)

You cut my hand off.

On Rose. Sudden tears, shocked.

THE DOCTOR (CONT'D)

...and now I know what sort of man I am. I'm lucky. Cos quite by chance, we're still within the first fifteen hours of my regeneration cycle, which means I've still got just enough residual cellular energy to do this -

He holds up his empty-sleeve-arm.

FX: with a faint trace of the golden cloud, a pink, solid, wriggling blob appears out of his sleeve, a blob which stretches, expands and fills the shape of... a hand. A brand new hand, alive and flexing its fingers.

All in the doorway open-mouthed.

Even the Sycorax leader is chilled.

SYCORAX LEADER

Witchcraft.

THE DOCTOR

Time Lord.

(CONTINUED)

110 CONTINUED: (2)

110

And Rose spins round, grabs a sword off the nearest Sycorax - throws it to the Doctor -

ROSE

Doctor!

And his brand-new hand catches it.

THE DOCTOR

Oh, so I'm still the Doctor, then?

ROSE

No arguments from me!

THE DOCTOR

(to the Leader)

And d'you wanna know the best bit? This new hand. It's a *fighting* hand!

And he's gleeful, brilliant, as he launches at the Sycorax Leader - *chunk, chunk, chunk* - forces him across the wing -

The Leader now on the defensive, the Doctor unstoppable -

One massive swing - *CHUNK!!* - and the Sycorax Leader's sword goes flying out of his hand, the Leader falls back -

FX: he's on his back, his head over the edge of the wing, the expanse of London below.

The Doctor stands over him. His sword at the Sycorax Leader's neck. Both exhausted, heaving for breath.

THE DOCTOR (CONT'D)

I win.

SYCORAX LEADER

Then kill me.

THE DOCTOR

I'll spare your life, if you'll take this champion's command. Leave this planet. And never come back. What do you say?

SYCORAX LEADER

...yes.

THE DOCTOR

Swear on the blood of your species.

(CONTINUED)

110 CONTINUED: (3)

110

SYCORAX LEADER

I swear.

Pause. then a big smile.

THE DOCTOR

There we are then! Thanks for that.
Cheers, big fella.

The Doctor spikes his sword into the metal surface, leaves it standing. Then turns back to those in the doorway, leaving the Sycorax Leader behind him. He's all smiles as he saunters back across the wing.

And they're smiling too.

HARRIET

Bravo.

ROSE

That says it all. Bravo.

THE DOCTOR

Not bad for a man in his jim-jams. Very Arthur Dent, now there was a nice man. Hold on, what have I got in here..?

From a dressing gown pocket, he pulls out a satsuma.

THE DOCTOR (CONT'D)

Satsuma! That friend of your mother's, he does like his snacks. But doesn't that just sum up Christmas? You go through all those presents, and right at the end, tucked away at the bottom, there's always one stupid old satsuma. I mean, who wants a satsuma? What are you gonna do with a satsuma?

And suddenly, behind him, in one fast move, the Sycorax Leader is rising - charging - raising the Doctor's sword above his head - about to slice down on the Doctor's back -

Those in the doorway barely have time to react -

And without blinking, without even looking round, the Doctor hurls the satsuma towards the doorway -

- where it hits the side of the door, another one of those big, round, distinctive wall-controls -

FX: a flap in the wing hinges down, right underneath the feet of the Sycorax leader - he slides down, off -

(CONTINUED)

110 CONTINUED: (4)

110

FX: he falls to his death, down on to London.

The Doctor keeps walking, doesn't look back, hard as nails.

THE DOCTOR (CONT'D)

No second chances. I'm that sort of man.

CUT TO:

111 INT. SYCORAX SHIP - DAY 2 0812

111

HIGH ANGLE, the view from the GALLERY, as THE DOCTOR, ROSE, MICKEY, HARRIET and ALEX stride back in, victorious.

112 CONTINUED: (2)

112

THE DOCTOR (CONT'D)

You're getting noticed. More and more.
You'd better get used to it.

(sees -)

Ohh, talking of trouble -

From a distance, JACKIE comes running, yelling -

JACKIE

Rose! Oh my God, Rose!

ROSE

He did it, mum! He's the Doctor, and he
did it!

CUT AWAY TO: Alex, receiving a message on his headset...

Jackie's still running up to them. The Doctor, Rose,
Mickey go a distance towards her, which separates them
from Harriet, who just stays where she is, watching,
quietly disturbed by the Doctor's words

ROSE (CONT'D)

And you did it too, mum! It was the
tea! Fixed his head!

THE DOCTOR

That's all I needed! Cup of tea!

JACKIE

I said so!

ROSE

And look at him!

JACKIE

Is it him though, is it really the
Doctor - ? Oh my God, that's the
bleedin' Prime Minister!

THE DOCTOR

Come here!

And Jackie reaches them - swept off her feet by the
Doctor in a great big hug - Rose & Mickey laughing.

CUT TO Harriet, a distance away. As Alex tells her:

ALEX

It's a message from Torchwood. They
say, they're ready.

(CONTINUED)

112 CONTINUED: (3)

112

Harriet looks at the Doctor, Rose, Mickey, Jackie, all laughing. And this is the worst moment of her life:

HARRIET

Tell them to fire.

Alex walks away, out of shot, to give the instruction. Harriet's so sad, as she looks up. The sky is now empty. She glances again at the others, sees them laughing. Then looks back to the sky. Waiting for what's coming.

And then...

FX: from far off on the horizon, coming from way outside London, a MASSIVE BEAM OF LIGHT, shooting up into the sky -

The Doctor looks round, horrified -

FX: from the other side of London, another BEAM -

The Doctor, Rose, Mickey, Jackie turn, seeing -

FX: from a third side, a BEAM OF LIGHT -

On Harriet. Looking up. Knowing that from this point, everything will change.

CUT TO:

113 EXT. FX SHOT, AERIAL VIEW OF LON574 1 0hA DAY 0 1811i6Y,w42174fs up in

115 CONTINUED: 115

The ship explodes.

CUT TO:

116 EXT. TYLERS' ESTATE #2 - DAY 2 0815 116

THE DOCTOR, ROSE, MICKEY, JACKIE, looking up, horrified -
FX: in the sky, the white cloud of a distant explosion.

ROSE

What happened, what was that?

But the Doctor looks round. At Harriet. She can hardly meet his stare, guilty. And he *knows*.

Silence. The Doctor walks forward. Slow, controlled. Rose, Mickey, Jackie stay back, watching. Alex is now a good distance away from both Harriet and the Doctor. So the Time Lord and the Prime Minister are alone, as they face each other, keeping a distance apart. Harriet upset, but determined; the Doctor has never been more dangerous.

THE DOCTOR

You killed them.

HARRIET

I had to.

THE DOCTOR

That was murder.

HARRIET

That was defence. It's adapted from alien technology, a ship that fell to Earth, ten years ago.

THE DOCTOR

You scavenged it.

HARRIET

We made best use.

THE DOCTOR

But they were *leaving*.

HARRIET

You said it yourself, they'd go back to the stars, they'd tell others about the Earth.

(MORE)

(CONTINUED)

116 CONTINUED:

116

HARRIET (CONT'D)

And I'm sorry, but you're not always here, Doctor, you just come and go. It happened today, Mr Llewellyn, and the Major, they were murdered, they died, right in front of me, and you were sleeping. In which case... We must defend ourselves.

She glances at Rose, who's just staring; so disappointed. Then back to the Doctor. Very quiet:

HARRIET (CONT'D)

I really am sorry.

THE DOCTOR

Britain's Golden Age.

HARRIET

It comes at a price.

THE DOCTOR

I gave them the wrong warning. I should've told them to run, as fast as they can, run, and hide. Because the monsters are coming. The Human Race.

HARRIET

Those are the people I represent. I did it on their behalf.

THE DOCTOR

And I should have stopped you.

HARRIET

What would that make you, Doctor? Another alien threat?

THE DOCTOR

Don't challenge me, Harriet Jones. Cos I'm a completely new man. I don't need swordfights, I'm stronger than that. I could bring down your government with a single word.

HARRIET

You're the most remarkable man I've ever met. But I don't think you're quite capable of that.

THE DOCTOR

116 CONTINUED: (2)

116

THE DOCTOR (CONT'D)
(counts on fingers)
Just six.

HARRIET
I don't think so.

THE DOCTOR
Six words.

HARRIET
Stop it.

THE DOCTOR
Six.

And her silence is a challenge in itself. They both look at each other, both strong, neither able to back down.

And then the Doctor begins to walk. Slowly, carefully...

Towards Alex. The Doctor keeps his eyes fixed on Harriet throughout. And though she hides it, she's scared, now. The look on his face; the ruthlessness; the power.

And carefully, staring at Harriet, the Doctor walks up to Alex. Walks up close. Eyes on Harriet.

Leans in.

And he just *whispers*:

THE DOCTOR (CONT'D)
Don't you think she looks tired?

Beat. And then he just walks away, fast, brisk, his work done, calls out to the others -

THE DOCTOR (CONT'D)
Come on! We're going.

HARRIET
(unnerved)
What did he say?

ALEX
Um, nothing really, just...

HARRIET
What did he say?

ALEX
Nothing, I don't know, um -

(CONTINUED)

116 CONTINUED: (3)

116

The Doctor is walking off, Rose, Mickey and Jackie automatically joining him, their backs to Harriet, and she's genuinely disturbed now, calls out -

HARRIET

What was it? Doctor? What did you say?
Doctor? What was that? Alex? What did
he say? Tell me what he said! Doctor!

But they keep walking.

And then, to herself, distraught:

HARRIET (CONT'D)

I'm sorry.

WIDE SHOT. Tiny figures, separating, in an empty space.
Music in, the lonely toll of a bell...

CUT TO:

117 INT. TARDIS - DAY 2 1000

117

Music - the tolling bell is the opening The Bells Of St
Mary's (Bob B Soxx & Phil Spectre).

119 CONTINUED: 119

THE DOCTOR going through the long, curved rail of clothes. Picks out a red hussar's jacket, thinks, naah, moves on.

CUT TO:

120 INT. TYLERS' FLAT, LIVING ROOM - NIGHT 2 1910 120

Music continues. A table's been laid out in the middle of the living room (no posh dressing, it's all mix-and-matched crockery). MICKEY's carving the turkey. Badly. The edge of ROSE & JACKIE in frame, laughing, taking the piss. (Windows in b/g roughly boarded up.)

CUT TO:

121 INT. TARDIS - DAY 2 1010 121

Music continues. Still fairly tight on THE DOCTOR, putting another jacket back on the rail - then he sees, grabs -

A hanger full of clothes. *The* clothes. His new clothes.

CUT TO:

122 INT. TYLERS' FLAT, LIVING ROOM - NIGHT 2 1915 122

Music continues. On ROSE, sitting at the table, just catching the edge of MICKEY & JACKIE in frame. She's passing veg, gravy, spoons, talking, laughing, loving this.

CUT TO:

123 INT. TARDIS - DAY 2 1015 123

Music continues. MID-SHOT, THE DOCTOR steps into frame, in his new clothes. He needs to see clearly, crosses -

FX: WIDE SHOT/MATTE SHOT. It's a different Tardis room, same shape, same walls, no central console & column (painted out). A 360 degree rack of clothes circled around the central platform; above that, another hooped rail of clothes; above that, another, then another, the rails shrinking in circumference as they stack all the way up to the ceiling. The biggest wardrobe in the world. The Doctor crossing to a full-length mirror.

He looks in the mirror. He likes it.

CU, looks at his face. He likes that, too.

CUT TO:

127 CONTINUED:

127

ROSE

On your own, or..?

THE DOCTOR

Why, don't you want to come?

ROSE

Um. Well, yeah.

THE DOCTOR

Do you, though?

ROSE

Yes!

THE DOCTOR

I just thought - cos I changed -

ROSE

Well, yeah, I thought, cos you changed, um... You might not want me any more.

THE DOCTOR

I'd love you to come.

ROSE

Okay.

MICKEY

You're never gonna stay, are you?

He's standing back a bit, quiet, accepting, sad.

ROSE

There's just... so much out there. So much to see. I've got to.

MICKEY

Yeah.

Pause, then:

JACKIE

Well I reckon you're mad. The pair of you. It's like you go looking for trouble.

THE DOCTOR

Trouble's just the bits in between. It's all waiting out there, Jackie. Everything's brand new to me, all those planets and creatures and horizons. I haven't seen them yet, not with these eyes. And it's gonna be...

(CONTINUED)

127 CONTINUED: (2)

127

Looks at Rose.

THE DOCTOR (CONT'D)

Fantastic.

And he holds out his hand to her.

ROSE

That hand of yours still gives me the
creeps.

But he just smiles. And she takes his hand, stands at
his side, Mickey and Jackie standing slightly back.

A flare from the sky, all look up.

FX: another, brighter cascade of stars.

Hold the silence, then on the Doctor and Rose, both still
looking up, illuminated. Quietly, simply:

ROSE (CONT'D)

I miss him.
Shat hway QNo,holdson

THE DOCTOR

So do I.

A sad smile between them, then:

ROSE

Where are we going first?

THE DOCTOR

dhbfm.. QTj ET Q q 1 0 0 1 0 -121 cm BT -0.0174 Tc 12 0 0 1