

**DOCTOR WHO 2**

**Episode 10**

**By**

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**SHOOTING SCRIPT**

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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?

(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

Daaaaaaaaaaaaah - !

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.)

(CONTINUED)

6 CONTINUED:

6

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.

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.

(CONTINUED)

7 CONTINUED:

7

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)

scaaaary,

(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!' -

ELTON (CONT'D)

There's beautiful ladies -

8 CONTINUED:

8

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!

(CONTINUED)





13 CONTINUED: 13

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:





23 CONTINUED: 23

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:



28 CONTINUED:

28

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.

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:



33 CONTINUED:

33

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.

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.

(CONTINUED)

33 CONTINUED: (2)

33

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.

BRIDGET

He could die.

BLISS

Oh, the poor man.

BRIDGET

It's like we killed him.

(CONTINUED)

33 CONTINUED: (3)

33

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

33 CONTINUED: (4)

33

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

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 m q 1 0 0 1 0 12 cm BT -0.0174 Tc 12 BT -0.0174

37 CONTINUED:

37

ELTON V/O

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

BRIDGET

...I only started all this cos my

39 CONTINUED: 39

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.

(CONTINUED)

42 CONTINUED:

42

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.

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!

(CONTINUED)

42 CONTINUED: (2)

42

On screen -

CUT TO:

44 CONTINUED:

44

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...

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.

(CONTINUED)

44 CONTINUED: (2)

44

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.

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.

44 CONTINUED: (3)

44

VICTOR (CONT'D)  
complete your individual targets and





51 CONTINUED:

51

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 through 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

53 CONTINUED:

53

JACKIE

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

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

54 CONTINUED:

54

ELTON  
Right! Um! Elton.

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

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.

(CONTINUED)

55 CONTINUED:

55

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.

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.

(CONTINUED)

55 CONTINUED: (2)

55

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.

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.

(CONTINUED)

56 CONTINUED:

56

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! 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.

(CONTINUED)

56 CONTINUED: (2)

56

BRIDGET (CONT'D)

Bye bye.

A last, lovely big CU on her happy face.



59 CONTINUED: 59

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.

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.

(CONTINUED)

60 CONTINUED:

60

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.

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 -

(CONTINUED)

60 CONTINUED: (2)

60

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!

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.

(CONTINUED)



62 CONTINUED: (2)

62

ELTON V/O (CONT'D)

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.

(CONTINUED)

63 CONTINUED:

63

All these images, as Elton runs faster, smiling -

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.

63 CONTINUED: (2)

63

JACKIE (CONT'D)

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.

ELTON

But Jackie, I only wanted to meet him -

64 CONTINUED:

64

ELTON (CONT'D)

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 -

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 -

(CONTINUED)

64 CONTINUED: (2)

64

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.  
(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 -

(CONTINUED)

66 CONTINUED:

66

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.

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.

(CONTINUED)

66 CONTINUED: (2)

66

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 -

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..?

(CONTINUED)

66 CONTINUED: (3)

66

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...

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 abzorbe 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 -

(CONTINUED)

66 CONTINUED: (4)

66

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 -

66 CONTINUED: (5)

66

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 Abzorbaloff'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.

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!

(CONTINUED)

66 CONTINUED: (6)

66

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.

THE ABZORBALOFF

Given up so soon?

(CONTINUED)

68 CONTINUED:

68

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 aborb.

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.

(MORE)

(CONTINUED)

68 CONTINUED: (3)

68

THE ABZORBALOFF (CONT'D)  
(hand near Elton)

68 CONTINUED: (4)

68

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 -

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.



72 CONTINUED: 72

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. 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 CONTINUED:

77

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?

(CONTINUED)

78 CONTINUED:

78

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.

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.

(CONTINUED)

80 CONTINUED:

80

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