

(Name of Project)
by
(Name of First Writer)

(Based on, If Any)

Revisions by
(Names of Subsequent Writers,
in Order of Work Performed)

Current Revisions by
(Current Writer, date)

Name (of company, if applicable)
Address
Phone Number

INE PHOTO DAY

A photo of Pete Tyler, a man in his early thirties. He looks great: capable and strong

ROSE (V.O)

Peter Alan Tyler, my Dad The most wonderful man in the world Born 15th September, 1954

CUT TO

INE JACKIE'S BEDROOM DAY (1992)

This is the mid Nineties. JACKIE, younger than we've seen her, has the photo album out, and calls Little Rose, who's about six years old, over to see it.

JACKIE

Come here Rose. Who's that? Yes, that's your Daddy. You weren't old enough to remember when he died 1987. The 7th of November. Do you remember what I told you? The day Stuart Hskins and Sarah Clark got married

She points to a photo of Pete and her, happy together.

JACKIE (CONT'D)

We were so happy together, me and him He was always having adventures. He would have loved to have seen you now

On Little Rose, taking that in seriously.

CUT TO

INE TARDIS DAY (NOW)

On ROSE, grown up now explaining to the DOCTOR

ROSE

That's what my Mum always says. So I was thinking... could we? Could we go and see my Dad, when he was still alive?

THE DOCTOR

Where's that come from all of a sudden?

ROSE

All right, if we can't, if it breaks the laws of time or something then.. never mind, just leave it.

THE DOCTOR

No, I can do anything I'm more worried about you. Are you sure about this?

ROSE

Yeah. I want to see him.

THE DOCTOR

Okay.

He slams down a big lever to change course.

THE DOCTOR (CONT'D)

Your wish is my command. But be careful what you wish for...

On ROSE kind of nervous.

CUT TO

EXT. THE SPACE/TIME VORTEX

The TARDIS changes course to spin off towards Earth.

CUT TO

MAIN TITLES

INT. REGISTRY OFFICE DAY (1982)

PEIE is getting married to JACKIE. A REGISTRY OFFICER is officiating.

REGISTRY OFFICER

I, Peter Alan Tyler, take you, Jacqueline Andrea Suzette Prentice...

PEIE

I, Peter Alan Tyler, take you, Jacqueline Susan... Suzette... Anita?

JACKIE shakes her head, sighing. PEIE looks sheepish.

JACKIE

Oh just carry on, it was good enough for Lady D.

The DOCTOR and ROSE stand in a quiet corner at the back, the DOCTOR smiling at PETE'S haplessness, ROSE a little crestfallen at the first sight of her Dad

ROSE
I thought he'd be taller.

CUT TO

OMITTED

CUT TO

OMITTED

CUT TO

INT. JACKIE'S BEDROOM DAY (1992)

Flashback again JACKIE is in full flight to Little Rose about Pete's greatness.

JACKIE
He died so close to home. But I wasn't there, nobody was. It was a hit and run driver. We never found out who. I hope he can't sleep at night, I hope he never slept again

She restrains herself, not wanting to scare Little Rose.

JACKIE (CONT'D)
Pete was dead when the ambulance got there. By the time I saw him.

She decides against filling in those nasty details.

JACKIE (CONT'D)
I only wish there'd been someone there for him

CUT TO

OMITTED

CUT TO

OMITTED

CUT TO

OMITTED

CUT TO

INE TARDIS. DAY (1986)
ROSE finishes her request.

ROSE (CONT'D)
 He can't die on his own. Can I try
 again?

The **DOCTOR** S heavy-hearted, knows this is trouble, but he's going to say yes.

CUT TO

EXT. THE TYLER ESTATE DAY

We see **PEIE** S battered old car arriving once more, as before.

The **DOCTOR** and **ROSE** hide around the corner, a short distance behind their selves from the previous visit.

THE DOCTOR
 Right, that's the first you and me.
 It's a very bad idea, two sets of
 us being here at the same time.
 Just be careful they don't see us,
 wait till she runs off and he
 follows, then go to your Dad

ROSE nods, numb, tense, anticipating

PEIE S car comes to a halt on the other side of the road. He unclips his seatbelt and starts to open the door.

ROSE
 I can't do this.

THE DOCTOR
 You don't have to do anything you
 don't want to. But this is the
 last time we can be here.

ROSE gets her courage together.

PEIE gets out of the car.

The deadly car races around the corner. All exactly as before.

ROSE starts to shake her head

She rushes forward, past her and the **DOCTOR** S previous selves, and leaps -

In front of the speeding car -

Mitt throws his arm up, like last time.

THE DOCTOR (CONT'D)
 Rose! No!

RCSE shoves PEIE backwards. The two of them fall out of the way of the car.

The vase rolls, unshattered. The car roars past and away around the next corner.

The previous DOCTOR and RCSE stare, shocked, then.. they vanish!

The DOCTOR runs up, horrified now-

And then all is quiet.

He looks around, knowing that something weird and terrible has happened.. but what? Everything seems normal. His gaze fixes on RCSE, furious.

RCSE is oblivious. She's helping PEIE up. She can only stare at him.

RCSE
I did it. I saved your life!

PEIE
Blimey, see the speed of him?
Did you get his number?

RCSE
But I really did it! Oh my God,
look at you, you're alive! That
car was gonna kill you!

PEIE
Give me some credit, I did see it
coming. I wasn't gonna walk under
it, was I? I'm not that daft!

They look at each other, RCSE still bouncing with joy.

RCSE
I'm Rose.

PEIE
Oh that's a coincidence, that's my
daughter's name.

A big smile from RCSE.

RCSE
It's a great name. Good choice.
Well done.

We see that the DOCTOR is glaring at them, blazingly angry, containing himself.

PEIE looks awkward.

PEIE
Well... I better shift. I'm late
for a wedding

ROSE can't let him go. She steps into his way.

ROSE
Is that... Sarah Clark's wedding?

PEIE
Yeah. Are you going?

ROSE
... Yeah!

PEIE
Do you and your boyfriend need a
lift?

ROSE looks happily over to the DOCTOR -

WIO looks furious.

CUT TO

INT. TYLERS' FLAT. DAY.

PEIE lets them in, puts the vase down -

PEIE
There we go, sorry about the mess,
if you want a cup of tea, the
kitchen's just down there, on the
left, milk's in the fridge, well it
would be, wouldn't it, where else
would you put milk? Mind you,
there's always the windowsill
outside, I always thought, if
someone invented a windowsill with
special compartments, like one for
milk, one for yoghurt, you could
make money out of that, sell it to
students and things, I should write
that down - anyway, never mind
that, 'scuse me a minute, gotta go
and change -

ROSE stoos, cuse it uide, the **E**

THE DOCTOR

My entire planet died, my whole family, do you think it never occurred to me to go back and save them?

ROSE

But it's not like I changed history. Not much. I mean, he's never gonna be a world leader, he's not gonna start World War Three or anything.

THE DOCTOR

Rose, there is a man alive in the world who wasn't alive before. An ordinary man. That's the most important thing in creation, an ordinary man. The whole world is different, because he's alive.

ROSE

What, would you rather him dead?

THE DOCTOR

I'm not saying that -

ROSE

Oh, I get it. For once, you're not the most important man in my life!

THE DOCTOR

Do you think I'm not? Let's see you do without me, then. Give me the key.

ROSE

What key?

THE DOCTOR

The Tardis key. If I'm so insignificant, give it back!

ROSE

All right then, I will!

She shoves the key at him -

THE DOCTOR

You've got what you wanted, so that's goodbye then -

He makes for the door, she gets between him and it.

ROSE

You don't scare me! I know how sad you are! You'll be back in a minute!

(MRE)

RCSE is horrified

RCSE
Stop right there.

PEIE
I' mjust saying -

RCSE
I know what you're saying and
we're not going there, at no point
are we going anywhere near there.
You aren't even aware that there
exists. I don't want to think
about there, and believe me,
neither do you. There, for you, is
like the Bermuda Triangle.

PEIE
Blimey, you know how to flatter a
blake.

RCSE
I' mjust saying
(beat)
Are we off then?

Sure of that, she carefully puts her arm through his. He
stares at her in surprise.

PEIE
So one minute I can't come near,
next minute we're all pals. Are
you ever a - ° " e fl

EXT. TERRACED STREET. DAY.

A street near the Tyler estate. A series of quick shots of ordinary people doing ordinary things, viewed from the alien points of view like they're prey. Their chattering becomes louder.

A wino in an alleyway sips from his can

A Teenage Mom attaching clothes to a rotary washing line.

A man gardening

CUT TO

INT. CAR. DAY.

PEIE is driving ROSE along. The car radio is playing 'The Number One Song in Heaven' by Sparks. ROSE can't help looking at her Dad with interest, just staring at him.

ROSE

So what work are you doing now?

PEIE

(enthusied)

Oh, now brilliant idea, you know Henderson's Tower?

ROSE

No.

PEIE

Exactly! It's going to be the next ~~Rubik's Cube~~, only this is from Basingstoke. I met this guy at the horses, he's cutting me in on the copyright.

ROSE

But I've never heard of Henderson's Tower.

PEIE

You will do!

ROSE

But I haven't, which means... it's not gonna work.

PEIE
I wish I do a bit of this and
that. I scrape by.

RCSE
Right
(realising the truth)
I must've heard wrong. So, really,
you're a bit of a Del Boy.
(thinks he won't get the
reference)
I mean you're a real chancer -

PEIE
I know who Del Boy is. 'You
plonker, Rodney!'

RCSE
Anyway, try something else. It
isn't going to work.

PEIE
Oh, shoot me down in flames.
You're not related to my wife, by
any chance?

RCSE hadn't thought.

RCSE
Oh My God. She'll be at the
wedding.

PEIE
What, Jackie, do you know her?

RCSE
Sort of.

PEIE
Are you two mates then?

RCSE
We... talk. Sometimes.

PEIE
Oh yeah? What's she told you about
me?

RCSE
She said you were brilliant. That
she'd picked the most fantastic man
in the world. Someone who made her
feel special, every day.

PEIE
Must be a different Jackie, she'd
never say that.

RCSE looks awkward again. She knows the reason, that PEIE was dead. But she can't say that.

The radio suddenly starts playing 2005 pop, a familiar tune that couldn't be from anywhere else.

PEIE (CONT'D)
That Acid House stuff goes right over my head.

RCSE
But... that song isn't out yet...

PEIE
Good thing and all.

She reaches for her mobile.

RCSE
I'm... just going to check my messages.

PEIE
How'd you mean, messages?

He sees how small the phone is and switches off the radio.

PEIE (CONT'D)
Is that a phone?

She hits a button.

RCSE
Yeah.

PLUMMY SCOTS VOICE (FROM PHONE)

Watson, come here, I want you.

It keeps repeating.

RCSE stares at the phone, getting worried.

PEIE looks to her, but we look to the rear view mirror, where, unseen by him, a car is looming up behind them. It's the boy racer car that didn't kill PEIE.

CUT TO

EXT. ROAD. DAY.

We zoom in on the deadly car, and see that, at the wheel, Mitt throwing an arm up to shield his face, replaying the action of the accident.

Pete's car, ahead, goes round a corner.

And Mitt's car vanishes, fading out.

CUT TO

EXT. PLAYGROUND DAY

A playground nearby an urban church (we hear bell rehearsals), with a handful of kids playing on swings and roundabouts, including one in wedding clothes, YOUNG MICKEY

We switch to the invading point of view with the alien noise. There are several of them watching the children from different angles.

They start to move in on them

CUT TO

EXT. SUBURBAN STREET DAY

The DOCTOR heads towards the TARDIS, some way from the Tyler estate.

He's observed by the alien point of view

He turns, for the first time realising that something is watching him. But it's gone.

He gets out his key, goes to the TARDIS and opens the door.

Big shock: he finds nothing inside. It's an empty box.

Inside, he looks round desperately, puts his hands on the walls, can't believe it. A moment of sheer horror for him: his home is gone.

And then it sinks in: something is terribly wrong.

THE DOCTOR

Rose.

He sprints off back towards the estate.

CUT TO

EXT. PLAYGROUND DAY

YOUNG MICKEY is on the swing. Other kids play on the roundabout. An Alien POV moves towards the roundabout. Young Mickey looks across and the kids on the roundabout have just gone vanished.

Young Mickey looks frantically around from where he's swinging. The kids next to him on the swing has vanished.

JACKIE
Oh, wonderful!

ROSE stares at her as she lays into **PEPE**

JACKIE (CONT'D)
Here he is, the accident waiting to

ROSE

What do you mean, a cloakroom attendant, who was?

PEIE

I was helping her look for my ticket. There were three dufflecoats all the same. Somehow the rack collapsed. We were under all this stuff -

ROSE

Were you playing around?!

JACKIE

Hi. What's it got to do with you what he gets up to?

ROSE

What does he get up to?

JACKIE

You'd know!

PEIE

Because I'm that stupid. I play around, then bring her to meet the missus. You silly cow!

Which makes ROSE stare.

JACKIE

But you are that stupid!

PEIE

Can we keep this for back home, just for once?

JACKIE

What, with the rest of the rubbish? You bring home cut price detergents and tonic water and Betanax tapes and none of it works, I'm drowning in your rubbish

(to Rose)

What did he tell you, did he say he's this big businessman? 'Cos he's not, he's a failure - born failure, that one!

PEIE

Jackie, I'm making a living. It keeps us fed, doesn't it?

JACKIE

Rose needs a proper father, not one who's playing about like a big kid

This is now turning into a really big row and ROSE can't stand it any more.

ROSE
Stop it. You're not like this.
You love each other.

Which makes them both stop and look at her, bemused

JACKIE
You never used to like them mental,
Pete. Or I don't know maybe you
did

She marches off.

PEIE
Jackie, wait, listen -

JACKIE
If you're not careful there'll be a
wedding and a divorce on the same
day.

She heads back off towards the church PEIE grabs the vase from the car and points at ROSE

PEIE
Wait here, give me a couple of
minutes with the missus - tell you
what, straighten the car up. And
don't cause any more trouble!

And he's off after JACKIE leaving ROSE looking lost and not sure she should follow

CUT TO

INT. CHURCH DAY

It's a big urban church

We move across the wedding party: Aunts, Uncles, Rebellious Teens, all dressed for a wedding all big hats and 1987 suits, waiting for the bride.

SONY stands with STUART

STUART
It's weird, there's so many people
missing Uncle Steven, Aunt Lynn,
all of the Baxters, where are they?
Do you think something's gone wrong?

SONY
Maybe it's a godsend, gives you
time to think
(MRE)

**You don't have to go through with
it, not these days. Live in sin
for a bit, see how it works out, go
on, I won't mind**

STUART

Dad married suitcases, Portins

JACKIE

I'm just tired, Pete. I've had enough of all your daft schemes. I don't know where the next meal's coming from

PETE

I'll get it right, love. I promise you, one day soon, I'll get it right.

YOUNG MICKEY comes sprinting round the corner.

YOUNG MICKEY

Minsters! Gonna eat us!

SUZIE

(laughs)

Oh isn't he sweet, what sort of minsters, sweetheart? Is it aliens?

CUT TO

EXT. CHURCH DAY.

A little distance behind ROSE, we see the figure of the DOCTOR, running desperately towards her.

THE DOCTOR

Rose! Get into the church!

But he's too far away for her to notice him. He manages a big bellow

THE DOCTOR (CONT'D)

Rose!

Which she does hear. She turns with a big smile of relief, she knew he'd come after her!

She turns round and sees a floating shape materializing overhead. She stares. And screams.

We see what's looming over her.

It's a REAPER

Its shape keeps shifting, juddering, superimposed on itself like something out of Jacob's Ladder, shrieking its alien sound

ROSE turns to run

The REAPER closes in. But then -

The Young Vicar is grabbed by the REAPER instead

The DOCTOR steps into the church doorway, with everyone else behind him. He's forcing them back inside the church

THE DOCTOR

In!

He swings round to see -

The REAPERS speeding towards the door.

Everyone else leaps back

But he stares at the creatures, very afraid, but controlling it, getting a good look at them

The REAPERS arrive at high speed at the doorway.

The DOCTOR slams the door on them

The REAPERS stop at the door, bellowing

CUT TO

INT. CHURCH DAY

The DOCTOR leans on the door, and turns to face the traumatised wedding party. PETE'S looking after JACKIE and Baby Rose. He looks at ROSE, astonished

STUART'S picked up the mobile phone (which Sony left in the church), hits buttons.

All around, noises, everyone clamoring

JACKIE

(in background)

What the hell were those things, what's going on? It's a joke right, someone's playing some sort of joke -

BEV

(in background)

They were like -

(pause)

It's Judgement Day, it's the end of the world, that's what it must be -

THE DOCTOR

They can't get in. Old walls and doors. If they're from outside time... ok, the older something is, the stronger it is. What else?

**The shadow of a REAPER passes a window And we hear the
REAPER sounds louder. The DOCTOR springs into action**

THE DOCTOR

I' msorry.

STUART

Oh my God

THE DOCTOR

You can murn hi ml ater. Right now
we' ve got to concentrate on keeping
ourselves alive.

STUART

My dad -

THE DOCTOR

(sharp)

There' s nothing I can do for him

STUART

No, but he had this telephone
thing cost him a fortune, I can't
get it to wrk, I keep getting this
voice -

He hands the mobile to the Doctor.

PLUMMY SCOTTS VOICE (FROMPHONE)

Watson, come here, I want you

THE DOCTOR

That' s the very first phone call,
Alexander Graeme Bell. I don't
think the telephone' s gonna be much
use.

STUART

But someone must' ve called the
police!

THE DOCTOR

The police can't help you now no
one can

CUT TO

EXT. CHURCH DAY.

An empty police car, its doors open, stands in the middle of
a road.

The streets are empty. A woman and a man run from REAPERS.

ALL UNDER THIS:

THE DOCTOR (V.O)
Nothing in this universe can harm
those things. Time is damaged, and
they've come to sterilize the
wound

Children's bikes, pushchairs, lie unattended in the streets
where the children have vanished

THE DOCTOR (CONT'D)
By consuming everything inside

CUT TO

INT. CHURCH DAY

ROSE can't stop herself. She goes straight to the **DOCTOR**
We see **PEIE** watching her, interested

ROSE
Is this because...

She can't say it with **PEIE** this close.

ROSE (CONT'D)
Is this my fault?

The **DOCTOR** looks darkly at her. Yes.

On **ROSE**, like she's been slapped in the face.

CUT TO

INT. CHURCH ANTE ROOM DAY

PEIE is barricading a door.

PEIE (CONT'D)
 You are! ~~My~~ Rose Grown up!

ROSE
 Dad ~~My~~ Dad ~~My~~ Daddy!

The last being said in a terrible outpouring of grief and love as she crumples into embracing him

CUT TO

IN: CHURCH DAY

Away from the others, the **DOCTOR** is feeling his way along the wall - the noise of Reapers from outside - mind whirring desperate, trying to work something out, when

STUART
 'Scuse me, Mister, um..?

STUART and **SARAH** are standing there, quiet, meek

THE DOCTOR
 Doctor.

STUART
 Sorry to keep bothering but... You seem to know what's going on

THE DOCTOR
 I give that impression, yeah

STUART
 I just wanted to ask, I mean.. I don't know what's happening and I think I'm gonna wake up soon cos it's all just hazy, but the thing is -

SARAH
 Can you save us?

The **DOCTOR** stops, considers them properly, kindly

THE DOCTOR
 Who are you two, then?

STUART
 Stuart Haskins

SARAH
 Sarah Clark Sarah Haskins.
 Almost.

THE DOCTOR
 And one extra, boy or girl?

SARAH

**Dimo, I don't want to know
Though everyone says she's a girl,
cos of the way she's sitting**

THE DOCTOR

**So where did you meet, you two, how
did all this get started?**

STUART

**Outside the Beatbox Club, down in
the precinct, two in the morning**

SARAH

THE CHURCHIANE ROOM DAY

PEIE and **RCSE** are sitting together, in private now **RCSE** has been crying

PEIE

I'm a Dad I mean, I'm already a Dad, but... Rose grows up and she's you! That's wonderful. I mean, I suppose I thought... That you'd be a bit useless. With my useless genes and all. But look at you!

PEIE

I mean, how did you get here?

RCSE

Do you really want to know?

PEIE

Yeah

RCSE

Time machine.

PEIE

Time machine?

RCSE

Gross my heart.

PEIE

(laughing)
Time machine!

RCSE

(laughing)
I know

PEIE

Blimey. Do you all have time machines where you come from?

RCSE

No. Just the Doctor.

PEIE

What are you doing here? Did you know those things were coming?

RCSE

No

PEIE

Then - ? God, I dunno, my head's spinning. What's the future like?

RCSE
Not so different.

PEIE
What am I like? Have I gone grey?

RCSE quickly shakes her head

PEIE (CONT'D)
What, am I bald? Don't tell me I'm bald

PEIE understands now that she's fending off these questions.

PEIE (CONT'D)
Hold on. Something went wrong?
And it's your fault?

RCSE doesn't know what to say. **PEIE** lets her off the hook

PEIE (CONT'D)
So, if your mate isn't your
boyfriend - and I have to say I'm
glad, cos being your Dad and all, I
think he's a bit old for you - have
you got a mate?

RCSE
No. I did. But -

YOUNG MICKEY enters, running in pursued by **JACKIE**

JACKIE
Michael, honey! What's the matter?

RCSE finds herself looking right into the eyes of the younger version of her boyfriend

He suddenly grabs **RCSE**, holds on to her for comfort.

RCSE is boggled, tries not to touch. **JACKIE** is boggled, tries not to touch. **RCSE** is boggled, tries not to touch.

JACKIE (CONT'D)

God help his poor girlfriend if he ever gets one.

PEIE

(to Jackie)

Me and her were just talking.

JACKIE

Oh yeah, talking. World comes to an end, what do you do? Cling to the youngest blonde!

She exits to take MICKEY back to Bev. PEIE makes a decision and makes to follow at speed, but ROSE stops him.

ROSE

You can't tell her.

PEIE

Why?

ROSE

I mean I really don't want you to tell her.

PEIE

Has this got something to do with this mistake of yours? You don't want people to know-

ROSE

Were I come from Jackie doesn't understand the timer on a video recorder.

PEIE

But I showed her that last week!

ROSE gives him a look.

PEIE (CONT'D)

Point taken.

CUT TO

INT. CHURCH DAY.

The DOCTOR is talking to Baby Rose in her carrier.

THE DOCTOR

Now then, Rose, you're not going to bring about the end of the world, are you? Are you?

Enter ROSE. The DOCTOR looks awkwardly at her, a difficult conversation. But both want to talk.

THE DOCTOR

The entire Earth is being sterilised. This, and a few places like it, are all that's left of the human race. We might hold out for a while, but nothing can stop those creatures. They'll get through in the end, the walls aren't that old. And there's nothing I can do to stop them. There used to be laws that stopped this kind of thing from happening. My people would have stopped this. But they're gone. And now I'm going the same way.

RCSE

(upset)

I didn't know. If I'd realised..

THE DOCTOR

Just... tell me you're sorry.

She means it now, all the anger gone.

RCSE

I am. I'm sorry.

He puts his hand on her face and breaks into the most wonderful smile, accepting that honest regret completely.

THE DOCTOR

Okay.

RCSE is bowled over by that. She smiles back.

The DOCTOR closes his eyes, takes her in his arms.

RCSE is very happy for a moment to be held.

But then she realises that there's something varmin in his breast pocket.

RCSE

Doctor, have you got... something hot...

She reaches inside his jacket and -

Gasps as she throws something very hot out. It skitters across the floor and lands in a corner, glowing red hot.

It's the TARDIS key.

THE DOCTOR

The Tardis key.

The DOCTOR stares at it for a moment, wondering. Then he realises.

He pulls off his jacket, and uses it to grab the key off the floor.

THE DOCTOR (CONT'D)
It's telling me it's still
connected to the TARDIS!

CUT TO

INT. CHURCH DAY.

The DOCTOR is pacing up and down in front of the crowd, holding the key in a piece of cloth.

THE DOCTOR
The inside of my ship was thrown
out of the world, but we can use
this to get it back. And once I've
got my ship, I can mend everything!
I need a bit of power, anyone got a
battery..?

STUART holds up the chunky mobile phone battery.

STUART
This one big enough?

THE DOCTOR
Fantastic!

STUART
Good old dad. There you go -

The Doctor takes it, holds the sonic screwdriver up against it, whirrs away.

THE DOCTOR
Just need to charge up. Then we
can bring everyone back. We can
save the world!

CUT TO

INT. CHURCH DAY.

The noise of the REAPERS outside. Restless and growing.

Inside, the crowd is intently watching the DOCTOR as he fiddles - pressing the sonic screwdriver against the key, trying to find the right harmony.

JACKIE is sitting with BEV. She's got Baby Rose back, and she's glaring across the room.

At where PEIE has just sat down beside RCSE

PEIE

You never told me why you came here
in the first place. If I had a
time machine, I wouldn't think 1987
was anything special. Not in
Britain, anyway.

RCSE looks instantly guilty and worried

RCSE

We just ended up here.

PEIE

Lucky for me. If you hadn't been
there to save me -

RCSE

(fast, bright)

That was just a coincidence, that
was just really good luck, it was
really amazing, right?

PEIE looks disbelieving at her. She looks away. Now she
knows he's right.

PEIE

So, in the future, are me and her
indoors still together?

RCSE

Yeah

PEIE

Do you still live with us?

RCSE

Yeah

PEIE

Am I a good Dad?

That sounds so plaintive that RCSE can't help but lie. It
takes her a moment to get her thoughts together to make it
all up. But then -

RCSE

You.. told me a bedtime story
every night, when I was small. You
were always there, you never missed
one.

She gets into it. Her dreams for years.

RCSE (CONT'D)

And you took us for picnics. In
the country. Every Saturday.

(MRE)

ROSE (CONT'D)

You never let us down You were
there for us all the time. Someone
I could always rely on

PEIE would love to believe it. But he can't.

PEIE

That's... not me.

They hear a slow version of the TARDIS materialisation sound and look across to where the DOCTOR is now standing holding the key, at the height where the TARDIS lock would be.

The TARDIS interior, and then its exterior, start to form around the key.

He lets go and the key hangs there in mid air, supported by the slowly materialising TARDIS.

THE DOCTOR

Right, no one touch the key, have
you got that? Don't touch it.
Anyone touches that key, they'll
be... well, zap, all right? Just
leave it be, and everything's gonna
turn out okay. We're getting out
of here. All of us. Stuart.
Sarah! You're getting married,
just like I said!

CUT TO

EXT. CHURCH DAY

The emptiness around the church is broken by the sudden fading in of Mitt's car. Inside it, MITT is still repeating his gesture. The car vanishes again.

CUT TO

INT. CHURCH DAY

The DOCTOR and ROSE are sitting on chairs with a bottle of communion wine and two glasses, waiting watching the TARDIS forming.

PEIE waits also, troubled, with a glass of his own.

ROSE

When time gets sorted out -

The DOCTOR knows **PEIE** can hear, so answers carefully.

THE DOCTOR

The wound gets healed, everything
back to normal.

(MRE)

THE DOCTOR (CONT'D)

Everyone will forget this happened
 And don't worry, cos the.. thing
 you changed will still be..
 changed, y'know Just as you
 wanted it.

PEIE raises his voice, without turning to them

PEIE

You mean I'll still be alive
 Although I'm meant to be dead

He turns to them and sees from the look on their faces that
 it's true.

PEIE (CONT'D)

That's why I've never done anything
 with my life Because it didn't
 mean anything It wasn't leading
 to anything

THE DOCTOR

Doesn't work like that.

PEIE

Rubbish I was so useless I
 couldn't even die properly! And
 now it's my fault that it's the end
 of the world

ROSE

It's my fault.

The expression on her face brings **PEIE** up short.

He doesn't see that **JACKIE**, carrying the baby, is approaching
 behind him

PEIE

No love. I'm your Dad It's my
 job for it to be my fault.

JACKIE stares.

JACKIE

Her Dad? How are you her Dad?

PEIE turns to her.

PEIE

It's time you knew love.

JACKIE

You what? Oh that's disgusting!
 How could you, twelve?

PEIE

Jacks, just listen This is Rose -

JACKIE

Rose?! Hwsick is that?! Did you
give my daughter a second hand
name? Hwmany are there, d you
call themall Rose?!

PEIE

Oh for God s sake, look! Wien I
say Rose -

Hè plucks baby Rose out of JACKIE S arms and shows her to
her, then holds her by RCSE

PEIE (CONT D)

It' s the same Rose, don' t you see?!

Hè plorks her down into RCSE S arms.

PEIE (CONT D)

She' s the same -

THE DOCTOR

No don' t - !

But RCSE has automatically caught hold of baby Rose.

A REAPER materializes, inside the church shrieking

The DOCTOR grabs the baby fromRCSE and hands it back to
JACKIE

The REAPER descends towards them

THE DOCTOR (CONT D)

I' mthe oldest thing in here!
Everyone get behind me!

The crowd run to obey him

The REAPER fixes on the DOCTOR

And leaps at him

RCSE

Doctor!

The REAPER envelops him and he' s gone.

RCSE (CONT D)

Doctor!

The REAPER leaps at the crowd, which parts, screaming

The REAPER collides with the Tardis key.

And vanishes, destroyed in a blast of energy.

The ship vanishes too

The key falls to the floor, clink clink clink..

And lies there

Silence Everyone stares. That was their last chance

ROSE (CONT'D)

Doctor...?

She grabs the key, hoping that it'll be hot. But -

ROSE (CONT'D)

It's cold The key is cold

It takes her a moment to take it in

ROSE (CONT'D)

Oh my God, he's dead

PIETÉ goes to comfort her, but she steps away. She can't accept it, can't deal with it. He hugs her anyway, and she gives in, holding onto him

ROSE (CONT'D)

It's all my fault. Both of you
All of you! The whole world

The power supply stutters and dies. The lights go out. From outside the building we can even more clearly hear the noise of the REAPERS, moving in

The crowd gather together instinctively, looking around, waiting for the attack Hushed, still:

SARAH

What's happening..?

STUART

They're getting stronger.

BEV

This is it.

BEV

There's nothing we can do No one
to help It's the end

CUT TO

CUT TO

CONTINUED

CUT TO

OMITTED

CUT TO

OMITTED

INT. CHURCH/ANIE ROOM DAY

PEIE is pouring himself communion wine, his hands shaking

We can hear the sounds of the **REAPERS** outside, and the quiet, scared chatter of the crowd inside the church

And then, over that, the sound of a car.

PEIE looks up. He goes to the window

Outside, **Mitt** in his boy racer car is still repeating his actions.

PEIE realises what he has to do

CUT TO

INT. CHURCH DAY

PEIE comes back into the church, with a strange smile. To **STUART & SARAH**

PEIE
Stu, Sarah, the wedding's still on,
okay?

And he keeps on walking to **ROSE**

PEIE !

SEAN ! To

ROSE understands what he means, and is horrified

ROSE
No

JACKIE comes over (she hands the baby to **BEV**).

PEIE
It' another way to heal the wound
It has to be

ROSE
You can't...

He puts his hand to her face.

PEIE
Who am I, love?

ROSE
My Daddy.

JACKIE
What'd you mean.?

PEIE
Jackie, look at her. She's ours.

ROSE makes eye contact with **JACKIE**

And **JACKIE** knows it's true

JACKIE
Oh God Oh God

ROSE reaches out. And **JACKIE** takes her in her arms.

JACKIE (CONT'D)
Pete, I -

PEIE
I'm meant to be dead, Jackie.
You're gonna get rid of me. Peace
at last.

JACKIE
Don't say that.

PEIE
For once in your life, trust me.
It's gotta be done. You've got to
survive, cos you've got to bring up
our daughter. You'd nag

And he gives her a kiss.

Then turns to **ROSE**

PEIE
 Thanks for saving me, love.

ROSE
 Thank you for saving all of us.

CUT TO

EXT. CHURCH DAY.

The music continues, onto its chorus, 'Don't forget to catch me.'

Close on PEIE as he sprints towards Mitt's car, holding the vase.

PEIE
 Oh God Oh God

The REAPERS have begun to close in on ROSE and JACKIE and the baby. ROSE stands there, brave: she won't move.

CUT TO

INT. JACKIE'S BEDROOM (1992)

The music continues. As before, JACKIE telling the story to Little Rose.

JACKIE
 He died, and I was so close. But
 not close enough.

CUT TO

EXT. CHURCH DAY.

The music continues. PEIE runs straight at the car. Mitt throws his arm up for the last time.

PEIE
 Goodbye, love.

Close on ROSE, as a REAPER rears up right in front of her. She closes her eyes.

ROSE
 Goodbye, Dad

CUT TO

EXT. CHURCH DAY.

Darkness. The music has stopped.

The sound of the car hitting PEIE, exactly as before.

The vase hits the road and smashes.

The only differences from the first time are that we're in a different location and PEIE, lying in the road, is in his wedding suit.

The REAPERS flash out of existence.

CUT TO

OMITTED

CUT TO

EXT. CHURCH DAY.

ROSE still has her eyes closed. She can't bear to open them.

Until a hand grasps her shoulder. She looks up.

No Jackie, just the DOCTOR, looking down at her. Sad, proud, aware of what's happened.

**DOCTOR
Go to him. Quick.**

ROSE runs to her Dad.

JACKIE (CONT'D)
 People say, there was this girl.

JACKIE
 She sat with Pete while he was
 dying She held his hand Then
 she was gone We never found out
 who she was.

CUT TO

EXT. CHURCH DAY

On RCSE, slowly putting a hand to her mouth, shaking
 The absolute full moment of grief, as never felt before.

People are coming out of the church now looking at the
 accident from a distance. They include SONY, many of the
 others who we've seen taken by the REAPERS.

SONY gently stops SARAH from running out, a nice gesture:
 hold on, let me see what's going on

RCSE sees JACKIE coming out of the church, looking puzzled,
 just starting to question people about what's going on

RCSE only has a moment. She bends down to her Dad's body,
 and kisses his forehead

RCSE (V.O.)
 Peter Alan Tyler, my Dad The most
 wonderful man in the world

She looks up and there's the DOCTOR. A good distance behind
 him stands the TARDIS. She goes to him and takes his hand

RCSE (CONT'D)
 Died the 7th of November, 1987.

The DOCTOR leads her towards the TARDIS; she does not look
 back

THE END