

DOCTOR WHO II

EPISODE TEN

Love and Monsters

by
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SHOOTING SCRIPT
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1 **EXT. URBAN WASTELAND - DAY - FLASHBACK 1 1700** 1

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

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

The TARDIS.

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

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

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

Snapped out of it by -

ROSE OOV
Doctor! Doctor!

THE DOCTOR OOV
Look out!!

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

CUT TO:

2 **INT. ABANDONED WAREHOUSE - DAY - FLASHBACK 1 1705** 2

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

CUT TO:

3 **INT. WAREHOUSE LANDING - DAY - FLASHBACK 1 1708** 3

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

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

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

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

Closer and closer...

He reaches out. Opens the door...

And there is a MONSTER!

(CONTINUED)

3 CONTINUED: 3

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

4 INT. ELTON'S BEDROOM - DAY 1 1700 4

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

ELTON
That's what it did, it went
ROAAAARRRRR!!! And if you think
that was the most exciting day of
my life... wait till you hear the
rest!
(leans in, excited)
Oh boy!

Over this, the cliffhanger screech, into -
OPENING TITLES

CUT TO:

5 INT. ELTON'S BEDROOM - DAY 1 1701 5

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

ELTON to CAMERA:

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

CUT TO:

6 INT. WAREHOUSE LANDING - DAY - FLASHBACK 1 1709 6

The creature goes ROAAAARRRRR, ELTON shrinks back, terrified -
THE DOCTOR appears behind the creature. Holding a pork
chop. Tempting it, like it's a naughty dog. And the
creature turns round, to him, a low growl, tempted...

THE DOCTOR
Here boy, eat the food, c'mon,
look at the lovely food, isn't
that nice, ohh, isn't it, isn't
it? Yes it is!
(to Elton)
Get out of here, quickly -
(to the creature)
Aaaassaboy, there we go, ooza lika
porkie choppie den?
(MORE)

(CONTINUED)

6 CONTINUED:

6

THE DOCTOR (CONT'D)

(to Elton)

I said RUN!

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

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

ROSE

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.)

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

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

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

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

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

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

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

(CONTINUED)

9 EXT. TERRACED STREET - DAY - FLASHBACK 2 1100

9

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

ELTON

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

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

URSULA OOV

Hello!

ELTON

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

URSULA OOV

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

ELTON

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

CAMERA swings round to a distant house.

ELTON (CONT'D)

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

CAMERA swings back to Elton. More serious:

ELTON (CONT'D)

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

CUT TO:

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

10

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

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

In the downstairs hall. Heading towards the living room.

Pushing open the living room door...

(CONTINUED)

10 CONTINUED: 10

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

THE DOCTOR.

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

CUT TO:

11 EXT. TERRACED STREET - DAY - FLASHBACK 2 1102 11

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

URSULA OOV

So what happened?

(no reply)

Elton? Tell me. What was it, why was he there?

ELTON

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

Hold on Elton, staring off, upset.

CUT TO:

12 INT. ELTON'S BEDROOM - DAY 1 1707 12

CAMCORDER. ELTON to CAMERA -

ELTON

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

CUT TO:

13 EXT. CITY STREET - NIGHT - FLASHBACK 4 1942 13

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

ELTON V/O

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

PRAC FX: three big explosions, around Elton!

Panic! Screaming! People running!

(CONTINUED)

13 CONTINUED: 13

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

SIX SHOP WINDOW DUMMIES. With guns!

CUT TO:

14 INT. ELTON'S BEDROOM - DAY 1 1708 14

CAMCORDER. ELTON to CAMERA.

ELTON

Shop window dummies! Come to life!

CUT TO:

15 EXT. CITY STREET - NIGHT - FLASHBACK 4 1945 15

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

Grabbed, hand-held shots of DUMMIES.

PRAC FX: DUMMIES fire -

CUT TO:

16 INT. ELTON'S BEDROOM - DAY 1 1709 16

CAMCORDER. ELTON to CAMERA.

ELTON

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

CUT TO:

17 EXT. CITY STREET - DAY - FLASHBACK 5 1402 17

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

But Elton stops. Hearing a plane. Looks up.

And CU Elton, utterly gobsmacked.

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

CUT TO:

18 INT. ELTON'S BEDROOM - DAY 1 1710 18

CAMCORDER. ELTON to CAMERA.

ELTON

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

CUT TO:

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

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

ELTON V/O

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

PRAC FX: the windows explode! *Ptscccchhhh!*

CUT TO:

20 INT. ELTON'S BEDROOM - DAY 1 1711 20

CAMCORDER.

ELTON

Like, *ptscccchhhh!*

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

CUT TO ELTON to CAMERA -

ELTON (CONT'D)

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

CUT TO:

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

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

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

(CONTINUED)

21 CONTINUED:

21

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

CUT TO:

22

22

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

ELTON

Doctor what?

URSULA

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

ELTON

Who's Mr Skinner?

URSULA

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

ELTON

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

URSULA

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

ELTON

Yes!

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

ELTON (CONT'D)

Oh my God, you believe me!

URSULA

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

(beat)

Are we allowed to say Wandering Jew, these days?

ELTON

Dunno. Sounds a bit dodgy.

(CONTINUED)

28 CONTINUED: (2)

28

URSULA
Well then. Flying Dutchman.

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

And they both laugh, giggling away. Friends!

CUT TO:

29 INT. ORDINARY STREET - DAY - FLASHBACK 9 1430

29

ELTON & URSULA walking along, chatting away, smiling.

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

CUT TO:

30 INT. ELTON'S BEDROOM - DAY 2 1604

30

CAMCORDER. ELTON to CAMERA, quiet, distant.

ELTON
...poor Ursula.

CUT TO SC.66, CU Ursula, screaming -

CUT TO ELTON, to CAMERA. Silent, sad.

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

ELTON (CONT'D)
But like she said, there was this
little community, the select few,
all with stories of the Doctor -

CUT TO:

31 EXT. ORDINARY STREET - DAY - FLASHBACK 9 1440

31

ELTON to URSULA, solemn, nervous:

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

CUT TO:

32 INT. ELTON'S BEDROOM - DAY 2 1605

32

CAMCORDER. ELTON to CAMERA.

(CONTINUED)

BRIDGET

He could die.

BLISS

Oh, the poor man.

BRIDGET

It's like we killed him.

MR SKINNER

I feel responsible.

BLISS

If only we'd listened.

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

ELTON

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

URSULA

LINDA?

ELTON

What d'you think?

MR SKINNER

(smiling)

Say it again?

ELTON

London Investigation 'N' Detective Agency.

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

MR SKINNER

'N'?

ELTON

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

BRIDGET

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

BLISS

I like the 'N'!

(CONTINUED)

33 CONTINUED: (3)

33

ELTON
We're the men from LINDA!

BRIDGET
And the women!

MR SKINNER
LINDA united!

URSULA
Did you think of that on the spot?

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

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

MR SKINNER
I give you, LINDA!

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

CUT TO:

34 **INT. ELTON'S BEDROOM - DAY 2 1609**

34

CAMCORDER. ELTON to CAMERA. Wistful, in reverie.

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

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

JUMP CUT TO MINUTES LATER, lively again:

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

CUT TO:

35 **INT. BASEMENT - DAY - FLASHBACK 15 1730**

35

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

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

(CONTINUED)

35 CONTINUED:

35

BRIDGET

D'you really think so?

URSULA

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

CUT TO:

36 INT. BASEMENT - DAY - FLASHBACK 16 1730

36

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

ELTON V/O

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

MR SKINNER

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

37 CONTINUED:

37

BRIDGET

...I only started all this cos my
daughter disappeared. But it wasn't

40 INT. BASEMENT - NIGHT - FLASHBACK 19 1930 40

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

CUT TO:

41 INT. ELTON'S BEDROOM - DAY 2 1612 41

CAMCORDER. ELTON to CAMERA.

ELTON
Just for fun!

CUT TO:

42 INT. BASEMENT - NIGHT - FLASHBACK 19 1931 42

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

Then suddenly -

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

URSULA
Was that us? Did we do that?

MR SKINNER
Careful, now. Mind the cables -

Wham - !

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

All staring. All instinctively afraid.

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

ELTON V/O
And that's when it all changed.
That Tuesday night in March. That's
when he arrived.

VICTOR
Lights.

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

(CONTINUED)

42 CONTINUED:

42

ELTON V/O

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

VICTOR

We meet at last.
(mimes inverted
commas)
"LINDA".

MR SKINNER's walking forward, offering a handshake -

MR SKINNER

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

Victor holds him off with the cane -

VICTOR

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

ELTON

Um, sorry, don't mind my asking,

MR SKINNER

Oh the clarity!

BRIDGET

It's so... vivid!

BLISS

Look at him. Oh, just look.

VICTOR

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

On screen, the picture goes to static -

VICTOR (CONT'D)

The picture cuts out but the sound continues. Listen. Just listen. Listen to the sound of the universe.

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

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

But Elton is poleaxed. Staggered. Has to sit.

ELTON

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

URSULA

What is it, what's wrong?

VICTOR

Leave him alone!

(to Elton, greedy)

You've heard it before, haven't you? When? When have you heard it? Where were you? When?

ELTON

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

VICTOR

What night?

ELTON

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

(CONTINUED)

44 CONTINUED: (2)

44

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

CUT BACK TO Elton, in the basement.

ELTON (CONT'D)

But what is it? What does it mean?

VICTOR

That... is the sound of his
spaceship.

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

VICTOR (CONT'D)

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

URSULA

But what, does it fly?

VICTOR

No one knows.

MR SKINNER

How can a big blue box fly?

VICTOR

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

BRIDGET

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

VICTOR

Torchwood!

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

ELTON

What's Torchwood..?

VICTOR

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

(CONTINUED)

44 CONTINUED: (3)

44

URSULA

So... d'you work for them?

VICTOR

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

(points with cane)

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

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

Victor victorious, pulls out papers from his open briefcase -

VICTOR (CONT'D)

Right then! Homework!

He goes round, handing them out.

VICTOR (CONT'D)

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

(pause)

Well don't just sit there! Move!

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

VICTOR (CONT'D)

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

BLISS

Course you can, yeah.

VICTOR

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

CUT TO:

45 EXT. STREET NEAR BASEMENT - NIGHT - FLASHBACK 19 1940

45*

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

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

(CONTINUED)

45 CONTINUED:

45

47 CONTINUED: 47

VICTOR (CONT'D)
Back to work!

CUT TO:

48 INT. ELTON'S BEDROOM - DAY 2 1619 48

CAMCORDER. ELTON to CAMERA.

ELTON
We did get lucky once -

CUT TO:

49 INT. BASEMENT - DAY - FLASHBACK 1 1600 49

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

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

VICTOR
Move! Move! Move!

CUT TO:

50 INT. ELTON'S BEDROOM - DAY 2 1620 50

CAMCORDER. ELTON to CAMERA.

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

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

CUT TO:

51 INT. BASEMENT - DAY - FLASHBACK 1 1800 51

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

VICTOR
Useless!

ELTON
I just froze!

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

(CONTINUED)

51 CONTINUED:

51

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

ELTON

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

VICTOR

I can use this - !

He raises his cane -

URSULA

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

VICTOR

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

And he walks back to his big desk, huffy.

VICTOR (CONT'D)

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

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

BASEMENT in darkness, Victor at the slide-projector. OTHERS seated. Victor goes 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)

53 CONTINUED:

53

And she heads into the launderette.

Elton looks at his photo of Rose.

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

CUT TO:

54 INT. LAUNDERETTE - DAY - FLASHBACK 22 1606

54

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

ELTON V/O

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

Jackie turns to him -

JACKIE

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

ELTON

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

JACKIE

Lovely, cheers.

Jackie goes back to her washer. Elton thinking madly.

ELTON V/O

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

JACKIE

My name's Jackie, by the way.

ELTON

Right! Um! Elton.

JACKIE

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

(CONTINUED)

54 CONTINUED:

54

ELTON
No. Hah! Mmm.

Jackie busies herself again, Elton nervous...

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

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

ELTON
Yes! Ha ha! Ohh.

Jackie busy, Elton thinking hard...

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

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

CUT TO:

55 INT. TYLERS' FLAT - DAY - FLASHBACK 22 1700

55

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

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

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

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

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

(CONTINUED)

55 CONTINUED:

55

Jackie busies herself, Elton walks through.

55 CONTINUED: (2)

55

ELTON

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

JACKIE

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

Both have a chuckle!

CUT TO:

56 INT. BASEMENT - DAY - FLASHBACK 23 1700

56

CU VICTOR, delighted -

VICTOR

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

VICTOR (CONT'D)

Work to do!

(slams his cane!)

And Elton, keep infiltrating! You will do anything to get that information, anything!

ELTON

Yes sir.

As they all grab coats and things -

VICTOR

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

BRIDGET

Um. Mr Skinner's giving me a lift.

VICTOR

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

MR SKINNER

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

BRIDGET

Yes! See you then!

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

BRIDGET (CONT'D)

Bye bye.

A last, lovely big CU on her happy face.

CUT TO:

57 **EXT. STREET NEAR BASEMENT - DAY - FLASHBACK 23 1705**

57

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

URSULA

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

MR SKINNER

I think I did.

URSULA

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

(CONTINUED)

57 CONTINUED:

57

MR SKINNER
I think there might.

URSULA
I knew it!

ELTON
Oh, that's brilliant.

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

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

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

CUT TO:

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

58

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

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

ELTON tuning the video, JACKIE reading from the manual.

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

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

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

CUT TO:

59 EXT. PARK - DAY - FLASHBACK 29 1600

59

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

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

URSULA
You had pasta?

(CONTINUED)

59 CONTINUED:

59

ELTON

Just a bit of lunch.

URSULA

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

ELTON

Yeah.

URSULA

Ask me, I think she fancies you.

ELTON

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

URSULA

Oh, you'd be surprised.

That, on CU Ursula, more to herself. But wistful, looking

ELTON (CONT'D)

Very nice, what's that, French?

JACKIE

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

ELTON

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

JACKIE

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

ELTON

...right.

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

ELTON (CONT'D)

Nice music.

JACKIE

Il Divo.

ELTON

Yeah.

JACKIE

You were saying. Power surges.

ELTON

...from the sub-station, yeah.

JACKIE

Is that why it gets so hot in here?

ELTON

Is it hot?

JACKIE

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

ELTON

No, I'm fine.

JACKIE

Oh look at you, you must be boiling -

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

(CONTINUED)

60 CONTINUED: (2)

60

JACKIE (CONT'D)

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

ELTON

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

JACKIE

I've ruined it.

ELTON

No, honestly, it's fine -

JACKIE

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

ELTON

No, it's only a little drop -

So Jackie sloshes half the glass over him.

JACKIE

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

ELTON

I haven't got anything else.

JACKIE

That's what I call comfortable.

CUT TO:

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

61

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

ELTON V/O

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

JUMP CUT TO Elton, shoving toothpaste in his mouth.

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

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

ELTON

Attaboy!

(CONTINUED)

61 CONTINUED:

61

And as confident as can be, he strides out -

CUT TO:

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

62

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

ELTON

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

JACKIE

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

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

ELTON

...everything all right?

She looks at him, sad, a bit embarrassed.

JACKIE

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

ELTON

Is she okay?

JACKIE

She's so far away.

Silence. Hold. And then...

JACKIE (CONT'D)

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

ELTON

Where is she?

JACKIE

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

ELTON

Actually...

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

(CONTINUED)

ELTON V/O

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

ELTON

I don't care about her. I'm not
even gonna ask. And I will put my
shirt back on, but just so I can
go out and get us both a pizza.
Cos I reckon, you need cheering
up. She goes swanning off, but
who's left to care about you? So
I say, nice bit of pizza, let's
not even mention Rose, let's put
the telly on nice and loud and
annoy that woman next door, just
you and me. As mates, yeah? PrslJpmrTj /Fcpdf0 12.000 Tf

63 CONTINUED:

63

And then he stops dead.

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

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

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

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

She holds up -

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

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

JACKIE
I bet you can.

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

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

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

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

(CONTINUED)

ELTON

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

URSULA

What's that got to do with it?

ELTON

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

URSULA

Oh, I'd love it!

VICTOR

(desperate)

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

ELTON

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

MR SKINNER

I certainly am!

ELTON

Victor. Good luck. Good bye.

As Elton grabs his coat and things -

VICTOR

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

MR SKINNER

We're walking out.

VICTOR

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

MR SKINNER

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

(MORE)

(CONTINUED)

64 CONTINUED: (2)

64

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

URSULA
Hope you find her.

ELTON
I'll email you.

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

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

CUT TO:

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

65

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

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

URSULA
Oh, I left my phone!

ELTON
So much for the big exit.

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

CUT TO:

66 INT. BASEMENT - DAY - FLASHBACK 31 1707

66

ELTON & URSULA stride back in -

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

But they both stop dead.

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

URSULA (CONT'D)
Victor..?

VICTOR
Take your phone and go.

URSULA
Where's Mr Skinner?

VICTOR
He's gone to the toilet.

(CONTINUED)

MR SKINNER-FACE
...what happened..? Where am I..?
Ursula, is that you..?

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

THE ABZORBALOFF
I have abzorbed him.

Another face speaks -

BRIDGET-FACE
Colin? Is that you? Colin..?

MR SKINNER-FACE
Bridget? Bridget, my love..?

URSULA
Oh my God, that's Bridget.

BRIDGET-FACE
Where are you..?

MR SKINNER-FACE
I'm here, Bridget. Don't worry.
I'm close.

URSULA
You've absorbed them both.

ELTON
What about Bliss? Where is she?

BLISS-FACE OOV
Mmm mmm fff mm mm.

ELTON
...what?

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

BLISS-FACE OOV
I said, you really don't want to
know.

The Abzorbaloff tilts back down again.

BLISS-FACE OOV (CONT'D)
Mmmmmf!!

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

(CONTINUED)

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 -

THE ABZORBALOFF

(quails)

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

URSULA

(steps forward)

Well then. Give them back.

THE ABZORBALOFF

What, like this - ?!

- with surprising speed, the Abzorbaloff lunges forward -
grabs Ursula by her wrist -

FX: Ursula's hand and arm begin to melt into the
Abzorbaloff's hand -

THE ABZORBALOFF (CONT'D)

Just one touch! That's all it
takes!

URSULA

No! No! Noooo!

MR SKINNER-FACE

Nooo!

BRIDGET-FACE

Nooo!

BLISS-FACE OOV

Mmmf!

Elton runs forward -

(CONTINUED)

ELTON

Leave her alone - !

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

URSULA

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

ELTON

Ursula...

CU the Abzorbaloff, grinning.

THE ABZORBALOFF

Most likely to fight back, indeed!

CU Ursula, looking back at the Abzorbaloff, screaming -

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

FX: Ursula's face rises up as a bulge in the 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.

(CONTINUED)

THE ABZORBALOFF

Too late. Once abzorbed, the
process is irreversible.

URSULA-FACE

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

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

THE ABZORBALOFF

Oh, she'sf lrocess is irreversible.

THE ABZORBALOFF

Given up so soon?

ELTON

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

THE ABZORBALOFF

Has been absorbed.

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)

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 abzorbe.

Now, the Doctor studies the Abzorbaloff.

THE DOCTOR

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

ROSE

Is it me, or is he a bit Slitheen?

THE DOCTOR

Not from Raxacoricofallapatorius,
are you?

THE ABZORBALOFF

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

THE DOCTOR

Really? What's the twin planet of
Raxacoricofallapatorius?

THE ABZORBALOFF

Clom.

THE DOCTOR

Clom?

THE ABZORBALOFF

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

THE DOCTOR

Never gonna happen.

THE ABZORBALOFF

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

(hand near Elton)

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

(CONTINUED)

THE DOCTOR

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

The Abzorbaloff holds his hand right up to Elton -

THE ABZORBALOFF

He'll die.

THE DOCTOR

Go on then.

THE ABZORBALOFF

So be it.

He flexes his hand, about to touch -

But the Ursula-face takes control, strong -

URSULA-FACE

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

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

The Abzorbaloff, thrown, staggers back -

THE ABZORBALOFF

- no, stop it, stop it -

CU Ursula-face.

URSULA-FACE

LINDA united! *Pullllllll!*

FX: the Abzorbaloff's body distorting in all directions,

68 CONTINUED: (4)

68

THE ABZORBALOFF

No... No...!

Elton, the Doctor & Rose watching, grim.

ELTON

What's happening..?

THE DOCTOR

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

ELTON

By what?

THE DOCTOR

By the Earth.

THE ABZORBALOFF

Damn you, Elton. You little man.

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

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

URSULA-FACE

Bye bye, Elton. Bye bye.

FX: then she sinks away, and is gone.

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

ROSE

...who was she?

ELTON

That was Ursula.

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

Hold. Then -

CUT TO:

69 INT. ELTON'S BEDROOM - DAY 2 1645

69

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

ELTON

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

(CONTINUED)

69 CONTINUED:

69

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

CUT TO:

70 EXT. DERELICT COURTYARD - DAY - FLASHBACK 31 1720

70

CU THE DOCTOR, to ELTON, kind.

THE DOCTOR
You don't remember, do you?

CUT TO:

71 INT. ELTON'S BEDROOM - DAY 2 1646

71

CAMCORDER. ELTON to CAMERA.

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

CUT TO:

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

72

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

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

Then the POV darts across. To the floor.

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

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

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

CUT TO:

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

73

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

CUT TO:

74 INT. ELTON'S BEDROOM - NIGHT 1 0115

74

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

(CONTINUED)

74 CONTINUED: 74

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

CUT TO:

75 EXT. PARK - DAY - FLASHBACK 33 1700 75

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

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

CUT TO:

76 EXT. DERELICT COURTYARD - DAY - FLASHBACK 31 1725 76

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

THE DOCTOR

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

CUT TO:

77 INT. ELTON'S BEDROOM - DAY 2 1648 77

CAMCORDER. ELTON to CAMERA.

ELTON

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

(pause)

We forget because we must.

WOMAN OOV

Elton! I've made sandwiches!

ELTON

Landlady.
(calls off)
Coming!

He steps out of frame -

CUT TO:

78 INT. ELTON'S BEDROOM - DAY 3 1600

78

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

ELTON

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

(pause)

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

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

ELTON (CONT'D)

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

URSULA OOV

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

ELTON

(smiling)

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

CUT TO:

79 EXT. DERELICT COURTYARD - DAY - FLASHBACK 31 1730

79

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

THE DOCTOR

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

The Doctor stands.

(CONTINUED)

79 CONTINUED:

79

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

CUT TO:

80 INT. ELTON'S BEDROOM - DAY 3 1602

80

CAMCORDER. ELTON to CAMERA.

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

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

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

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

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

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

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

URSULA OOV
Let's not go into that.

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

URSULA OOV
Aaaah.

ELTON
But the thing is -

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

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

(CONTINUED)

80 CONTINUED:

80

ELTON (CONT'D)

(pause)

And so much better.

And Elton smiles.

Tape cuts to static.

END OF EPISODE TEN