

1 EXT. DAME KELLY HOLMES CLOSE - DAY 16

1

We TIP DOWN out of a pastel morning sky. Plastic banner undulating across the street - five interlinked rings, arguably the most famous symbol on Earth. And beneath - legend which reads: **London 2012**

This is a quiet close in a corner of Stratford, East London and it is gearing up for its day.

See -

POSTMAN plodding door-to-door.

YOUNG WOMAN trundling a baby buggy.

A man we will know as TOM'S DAD washing his car. A flyer flaps off a lamp post behind him. A "Missing" poster.

On we go, gliding around the street. And now we can hear a GIRL SINGING softly to herself - a ditty which rises and falls like a see-saw.

See -

KEL the council worker inspecting a patch of freshly tarmacked road. He looks proud of the finish. Bears the Olympic symbol across his quilted borough council jacket.

MAEVE, 70, dragging her plain shopping trolley. Stops and casts her rheumy gaze fearfully around the street. Can she hear something? See something? Sense something? The wind-chimes of her soul are spinning. A "twister approaches".

*

And still there is that faint humming from a little GIRL.

A pretty, tired young mum (TRISH) collects bread and milk from the doorstep.

TRISH

Maeve? You okay?

MAEVE

No love. I ain't.

TRISH

You want me to call a doctor?

MAEVE

Doctor can't help. Can't you .. you feel it Trish?

(CONTINUED)

1 CONTINUED:

1

TRISH
(of course she can)
I can't feel anything.

MAEVE turns slowly - picking out two boys playing ball in the garden opposite. DALE and TOM.

She abandons her trolley, heading towards the boys.

MAEVE
Boys ... get indoors!

TRISH collects her milk and her bread, clutching them to her. MAEVE has almost reached the garden. TOM'S DAD has noticed her.

MAEVE (CONT'D)
Get inside! Get 'em inside!

TOM'S DAD
What's the matter with you? They ain't doing nothing wrong.

MAEVE
It's happening again!

TRISH retreats into her house. Above her, a shadowy shape looks out over the street from the upper window.

CUT TO:

2 **INT. CHLOE'S HOUSE - CHLOE'S BEDROOM - DAY 16**

2

CHLOE WEBBER - 12 years old. Dark hair hanging like a drape. Can see DALE and TOM playing ball through the window. She stares intently at the lanky DALE and commits his image to her mind's eye as she works on a coloured pencil drawing of him.

CHLOE
(same song we've been hearing in the street VO)
"Kookaburra sits in the old gum tree.
Merry merry king of the bush is he ..."

On paper - a child's sketch of Dale is taking shape.

CUT TO:

3 **EXT. DAME KELLY HOLMES CLOSE - TOM'S GARDEN - DAY 16**

3

TOM and DALE have paused to watch the contretemps between TOM'S DAD and MAEVE.

(CONTINUED)

3 CONTINUED:

3

MAEVE

They ain't safe!

TOM'S DAD

They're in the garden!

MAEVE

That's what it likes! It likes 'em when they're playing! Take 'em in! I'm begging you!

Through the bedroom window - CHLOE gazes down upon the street like a pale and serious spirit of the dead. Her brow knits as she draws.

MAEVE (CONT'D)

Boys, pack it in! Go on Tom!

TOM'S DAD

Don't you start telling my son what to do, that's my job!

MAEVE

Boys! I mean it!

TOM'S DAD

That's it, you're getting on my nerves you old trout ...

TOM and DALE share a grin.

CUT TO:

4 **INT. CHLOE'S HOUSE - CHLOE'S BEDROOM - DAY 16**

4

BIG CLOSE-UP: CHLOE'S eyes burning through a veil of hair as she stares across the street, humming softly to herself.

CUT TO:

5 **EXT. DAME KELLY HOLMES CLOSE - TOM'S GARDEN - DAY 16**

5

TOM'S DAD

I mean it Maeve, that's enough. I've got my beady eyes on 'em. Off you go.

He angles her away.

Grinning ruefully, TOM taps the football to DALE. TOM blinks. And in that split second something changes. His smile slams shut and he is left gaping in shock.

Looking over TOM'S DAD'S shoulder, MAEVE sees it too.

(CONTINUED)

5 CONTINUED: 5

MAEVE

No ...

The football TOM has just kicked bounces across empty lawn. DALE has vanished as though in a puff. TOM is shocked to his core.

TOM'S DAD

Tom?

MAEVE turns her angry, frightened, trembling face to the sky.

MAEVE

Why? WHY?

CUT TO:

6 INT. CHLOE'S HOUSE - HALL - DAY 16 6

TRISH leans against the front door, hugging herself.

MAEVE (O.S.)

What are you?

TRISH casts a fearful look upstairs.

CUT TO:

7 EXT. DAME KELLY HOLMES CLOSE - DAY 16 7

MAEVE looks up to the sky. Despairing and angry and scared.

MAEVE

What do you want with our children?!

CUT TO:

8 INT. CHLOE'S HOUSE - CHLOE'S BEDROOM - DAY 16 8

CHLOE has finished her drawing with a satisfied flourish. Smiles down at her picture of Dale.

FX: In one quick move, Dale's pencil-rendered face turns to look out at CHLOE. Mouth drops open in a silent scream of terror.

TITLE MUSIC SCREAM

CUT TO:

(CONTINUED)

8 CONTINUED: 8

TITLES - "FEAR HER" BY MATTHEW GRAHAM

CUT TO:

9 EXT. STRATFORD - BRICK BUILDINGS - DAY 17 9

Hulking Victorian edifices that have survived the re-development. Gap between them is no more than five feet.

FX: The TARDIS groans into existence, filling this gap with mere inches on either side.

TARDIS opens ... but THE DOCTOR is unable to get out. His face is an inch from the brickwork.

THE DOCTOR

Ah.

He shuts the door.

FX: TARDIS gears up. Vanishes. Reappears two seconds later having turned 90 degrees.

THE DOCTOR can now step out expansively.

THE DOCTOR (CONT'D)

Aah.

ROSE joins him. Spots the poster on the wall advertising Shayne Ward's Greatest Hits Album.

ROSE

So, near future, yeah?

THE DOCTOR

I had a passing fancy. Only it didn't pass. It stopped.

He gives her a grin.

CUT TO:

10

10 CONTINUED: (2)

10

ROSE

You should look at ...

THE DOCTOR

You know those things? Nobody else in this entire galaxy has ever bothered to make edible ball-bearings. Genius.

ROSE

Doctor!

He turns suddenly to face her.

THE DOCTOR

What's taking them do you think? Snatching children from a thoroughly ordinary street like this.

He walks slowly towards the Missing flyers. A girl with pig-tails: Jane. Daniel Edwards: 11 with spiky hair. Dale Hicks: tall and ginger.

ROSE

Says they all went missing this week.

THE DOCTOR spins on his heels, scanning the houses.

ROSE (CONT'D)

Why would a person do something like this?

THE DOCTOR

(distant)

What makes you think it's a "person"?

ROSE catches sight of a LADY taking out her bin bags. The LADY spots ROSE and shrinks back behind her front door.

ROSE

Well whatever it is, it's got the whole street in hiding. Doctor ..

She turns but he is gone.

ROSE (CONT'D)

Doctor ..?

There he is - striding towards Tom's garden.

CUT TO:

11 EXT. DAME KELLY HOLMES CLOSE - TOM'S GARDEN - DAY 17 11

THE DOCTOR vaults the gate. Crosses the lawn. Stops.
Sniffs. Holds out his hands to feel for vibrations. Turns
slowly.

CUT TO:

12 EXT. DAME KELLY HOLMES CLOSE - DAY 17 12

14 CONTINUED:

14

KEL
(breathing heavily)
You're all right darling.

ROSE
Well you're not. I'm tougher than I
look. Honest.

She puts her back into it.

The moment the car crosses the street boundary it springs
into life. Radio blares. The men stumble over but ROSE
remains standing.

ROSE (CONT'D)
Does this happen a lot?

KEL
Been doing it all week.

ROSE
Since those children started going
missing.

KEL gives her an uncomfortable look.

KEL
(unnerved)
Yeah. Suppose so.

CUT TO:

15 **EXT. DAME KELLY HOLMES CLOSE - TOM'S GARDEN - DAY 17**

15

TOM'S DAD emerges to find THE DOCTOR standing in his
garden inspecting the back of his hand.

THE DOCTOR
Hm. Tickles.

TOM'S DAD
What's your game?

THE DOCTOR
Squash. Quite good at that. And I can
kick a ball about. Am I'm pretty tasty
at something called Per'ching gatar
which you play at a thousand miles an
hour with luminous sticky gloves and
this great big ball about ten feet
across ... I'm being facetious aren't I.
No call for it.

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CUT TO:

16

EXT. DAME KELLY HOLMES CLOSE - DAY 17

16

ROSE and KEL are walking back up the street. MAEVE is watching them and drawing closer.

KEL

Every car cuts out. Council are going nuts. I mean they've given this street the works. Renamed it. I've been tarmacking every pothole. Look at that. Beauty innit. And this is all because that Olympic torch is coming right by the end of this close. Just down there. Whole world'll be watching. Everything's gotta be perfect ain't it. Only it ain't. Everything feels ... well it's far from perfect. You worked out that much.

ROSE

I've worked out you got a bigger problem than cars cutting out.

MAEVE

Takes 'em while they're playing.

ROSE

What takes them?

MAEVE

Danny, Jane, Dale .. Snatched in the blink of an eye.

ROSE

Yeah but by what?

MAEVE

You said "what" not "who". What made you say that young lady?

They are interrupted - THE DOCTOR is backing across the road whilst TOM'S DAD advances.

THE DOCTOR

No, I'm not a liar. I'm a Police officer. That's what I am. I have a badge and a Police car. You don't have to get ... I can prove it ..

(scrabbles in his jacket)

Hold on a mo ...

(CONTINUED)

16 CONTINUED:

16

The commotion is attracting attention. TRISH steps out of her house. A MIDDLE-AGED LADY pauses in passing, intrigued.

TOM'S DAD

We've had plenty of coppers poking around here and you don't look or sound like any of 'em.

THE DOCTOR

See? Look! I've got a colleague! Lewis!

TOM'S DAD

She looks less like a copper than you do!

THE DOCTOR

Training. New recruit. It was either that or hair-dressing .. Voila!

He produces his psychic paper. TOM'S DAD snatches it. Seems reluctantly satisfied. The NEIGHBOURS are forming around THE DOCTOR and ROSE. This is more attention than THE DOCTOR prefers.

TRISH

What are you going to do?

ROSE

Oh we'll think of something.

*

MAEVE

Police have knocked on every door. Looked everywhere. Made appeals on the telly. No clues. No leads. Nothing!

TOM'S DAD

Kids run off sometimes. That's what they do. The coppers'll find them eventually.

MAEVE

I saw it with my own eyes. Dale Hicks was in your garden playing with your Tom and then ..

(clicks her fingers)

Right in front of me. Like he was never there. You're all too scared to face the truth. No one needs to look any further than this street. It's here! Amongst us!

ROSE clocks TRISH. Sees her fearful look to the bedroom window. CHLOE'S silhouette at the glass - one hand on the pane.

(CONTINUED)

THE DOCTOR

Why don't we ...

MIDDLE-AGED LADY

Why don't we start with him!

(jabs a finger at KEL)

There's been all sorts like him in this street, day and night ...

KEL

Fixing things up for the Olympics!

TOM'S DAD

And takin' an awful long time about it!

MAEVE

It's got nothing to do with the Council!

KEL

(turns on MIDDLE-AGED LADY)

Listen love, for the record; I've been interviewed by the old bill twice this week.

THE DOCTOR

I'm of the opinion ...

KEL

What you just said, that's slander ...

MIDDLE-AGED LADY

I don't care what it's called! We're talking about the safety of our kids here!

THE DOCTOR

I think we need to just ...

TOM'S DAD

Look, these two coppers are here, right? They might look like a couple of window-dressers but we should let 'em ...

KEL

I want an apology off her!

MAEVE

Stop blaming him!

KEL

Yeah. Stop having a go at me!

(CONTINUED)

16 CONTINUED: (3)

16

MAEVE

And stop pretending to be blind! It's here in this street and it's evil. Ask Tommy what he saw. It's evil!

*
*

MIDDLE-AGED LADY

I don't believe in evil.

KEL

No, you believe in tarmackers with sack loads of kidnapped kiddies in their van ...

TOM'S DAD

That ain't what she's saying! You're putting words in her mouth!

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KEL

Look, will everyone stop ganging up on me! I'm getting a complex!

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*
*

MIDDLE-AGED LADY

Oh, feeling guilty are we!

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*

THE DOCTOR

FINGERS ON LIPS!!

When he chooses, THE DOCTOR can command the authority of a god.

THE DOCTOR (CONT'D)

I mean it! Fingers .. On .. Lips!

Awkwardly, they find themselves obliging.

THE DOCTOR (CONT'D)

In the last six days, three of you children have been stolen. Snatched out of thin air. Right?

MAEVE

Can I ..?

He nods with a kind smile. Tears form in the old lady's eyes.

MAEVE (CONT'D)

Look around you.

THE DOCTOR and ROSE look. CHILDREN with their little faces pressed to the windows of their homes. Afraid to go out.

(CONTINUED)

16 CONTINUED: (4)

16

MAEVE (CONT'D)

This was a happy street. A safe street.
Until it came. And that's what it is!
Not a person. I'll say it even if others
won't. Maybe you're coppers and maybe
you ain't. I don't care who you are ..
please help us.

ROSE looks back at TRISH. TRISH can't hold her gaze.
She hurries back inside, with a nervous glance to Chloe
in the bedroom window. ROSE suddenly realises CHLOE's
staring back at her.

CUT TO:

17 **EXT. DAME KELLY HOLMES CLOSE - TOM'S GARDEN - DAY 17** 17

THE DOCTOR walks around the border, sniffing. TOM'S DAD
steps out of the house to watch him. Still can't make up
his mind about THE DOCTOR.

THE DOCTOR sniffs loudly.

ROSE

You want a hanky?

THE DOCTOR

Can you smell it? What's it remind you
of?

ROSE

Sort of like .. metal?

He beams - right answer. Promptly leaps back over the
wall.

CUT TO:

18 **EXT. ALLEYWAY - DAY 17** 18

A cut-through between houses.

THE DOCTOR

Dam2ky cycled 0 46o71.e 1 f lilnh0 12 501 580 T2E DOrrs.01o

18 CONTINUED:

18

THE DOCTOR

There's a residual energy in the spots where the kids vanished. Whatever it was, it used an awful lot of power to do this.

CUT TO:

19 **INT. CHLOE'S HOUSE - CHLOE'S BEDROOM - DAY 17**

19

CHLOE peers down at a ginger cat which ambles along the pavement. She taps the glass but the cat sashays on, ignoring her. CHLOE hunts irritably for fresh paper. On her bed, pictures. Trees. Butterflies. A girl with pig-tails. A boy with spiky hair.

TRISH enters, wary of her daughter but trying to act natural around her.

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*

TRISH

You have to come down sometime Chloe ...

CHLOE

I'm busy. Mum.

TRISH

Look at it in here. You must've used up half a rainforest.

She picks up the drawing we should recognize as Dale. Only now the gangly boy is kneeling sadly.

TRISH (CONT'D)

That's Dale. Why did you draw him so sad?

She stares deeply at the picture. Almost as if she expects it to move. When she looks up she finds a motionless CHLOE staring at her darkly.

CHLOE

I didn't draw him like that.

*

She holds out her hand. TRISH passes the picture quickly, almost as if she's relieved to let go of it.

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*

CHLOE (CONT'D)

Dale made himself sad. So I'm going to draw him a friend. That's what he needs. More friends.

*

TRISH nods, trying to seem light-hearted.

*

(CONTINUED)

19 CONTINUED:

19

TRISH
(looking to lighten
the mood)

Have you .. you seen the TV? Look,
this'll cheer you up. *

She turns on the bedroom TV - coverage of the torch-
runner holding the Olympic torch. *

TRISH (CONT'D)
The torch is getting close. It'll pass
right by our street. And tonight
they'll light the Olympic flame in the
stadium and the whole world will be
looking at our city. *

CHLOE ignores her. *

TRISH (CONT'D)
I mean doesn't... doesn't that make you
feel part of something? Sweetheart? *

CHLOE bends over her drawing of Dale. *

TRISH (CONT'D)
Chloe?

CHLOE
(firm)
I'm drawing. Mum. *

TRISH
Okay. *

She is about to leave then decides to say what she wants
to say. Turns back. *

TRISH (CONT'D)
You're tired, Chloe. I can see it in
you. I know you're not sleeping well. *

CHLOE
It's fine. *

TRISH
I heard you calling out again last
night. *

CHLOE
I'm busy.

TRISH
Nightmares?

(CONTINUED)

21 CONTINUED:

21

CHLOE (CONT'D)

NO!!

With gritted teeth, she takes the broken pencil and spirals it furiously around the page in angry circles.

On the wall; Danny Edward's mournful face is pressed to the page. Watching her.

CUT TO:

22

EXT. BACK OF CLOSE - GARAGE - DAY 17

22

ROSE pauses at the side alley entrance. A scuffling noise from behind a garage door. ROSE inches down the alley.

Scuffling stops.

ROSE is about to turn away when it starts again. Insistent.

ROSE

Is that you puss cat? You trapped?

22 CONTINUED:

22

ROSE scrabbles out from under it.

THE DOCTOR (CONT'D)

Okey-dokey?

ROSE

Yeah. Cheers.

THE DOCTOR

No probs.

She gives him a hug. They are left looking at a jagged grey ball about six inches across lying at their feet.

THE DOCTOR (CONT'D)

I'll give you a fiver if you can tell me what the hell it is. Coz I haven't got the foggiest.

ROSE

Well I can tell you you've killed it.

THE DOCTOR

It was never living. It's animated by energy. The same energy that's snatching people.

He picks up the ball. Tosses it in his palm.

THE DOCTOR (CONT'D)

That's so dinky! The go-anywhere creature. Fits in the pocket. Make friends. Impress your boss. Breaks the ice at parties.

*

He drops the ball of matter into his pocket.

CUT TO:

23 INT. TARDIS - DAY 17

23

The ball sits on the TARDIS CONSOLE undergoing a scan. THE DOCTOR and ROSE watch a jumble of data readouts.

ROSE

So go on, how many golds do we get at the Olympics?

THE DOCTOR

Where's the fun in knowing?

ROSE

I don't like surprises.

(CONTINUED)

THE DOCTOR

You liked that picnic we went on last week. That was a nice surprise.

ROSE

To a point. Just for the record; picnics in zero gravity don't work.

THE DOCTOR

It was a laugh. With all the sandwiches floating ...

ROSE

That boy was sick.

THE DOCTOR

It was a laugh. With all the sick floating ...

She elbows him with a grin. Readout beeps.

THE DOCTOR (CONT'D)

Hi ho. Here we go. Let's have a look. *

He inspects the read-out and does a double take as if hardly believing the results. *

THE DOCTOR (CONT'D) *

Get outta here! *

ROSE *

What's it say? *

TH *

FX: He holds up the grey ball. Takes out a pencil with a rubber on the end. Rubs part of the ball right out. *

THE DOCTOR

It is! It's graphite! Basically the same material as an HB pencil. Funny, isn't it. The little surprises you can have in your day. *

ROSE

I was attacked .. by a pencil scribble.

THE DOCTOR

A Scribble Creature. Brought into being with ionic energy. Whatever we're dealing with, it can create things as well as take them. But why make a Scribble Creature? It's useless. *

(CONTINUED)

23 CONTINUED: (2)

25 CONTINUED:

25

TRISH

You wouldn't be if you'd known him.

THE DOCTOR

Well let's go and say hi.

TRISH

I should check on her first, she might be asleep.

THE DOCTOR

Why are you afraid of her Trish?

He smiles kindly. TRISH is almost moved to tears.

TRISH

I want you to know, before you see her, that she's a great kid.

THE DOCTOR

I'm sure she is.

TRISH

She's never been in trouble at school. You should see her report from last year. A's and B's.

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He catches ROSE's eye. ROSE's attention is already straying to the stairs.

ROSE

Can I use your loo?

TRISH nods absent-mindedly. ROSE heads up.

TRISH

And she's in the choir. She sings at old folks' homes. Any mum would be proud, you know? I want you to know all these things about her, Doctor. Because right now, she's not herself.

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CUT TO:

26

INT. CHLOE'S HOUSE - STAIRS - LANDING - DAY 17

26

ROSE creeps onto the landing. Can hear CHLOE in her room. ROSE hides deftly behind a door as CHLOE stomps out and heads downstairs. ROSE is about to follow when she hears a scuffling noise from Chloe's room.

CUT TO:

27 INT. CHLOE'S HOUSE - CHLOE'S BEDROOM - DAY 17

27

Curtains drawn. Paper-strewn room lit by an angle-poise. ROSE is agog at what she sees. Chloe has filled one wall with drawings. Dogs jumping for balls. Butterflies. Trees. And children. Danny Edwards. Dale Hicks. Jane with her pig-tails. ROSE even spots the ginger tom.

ROSE knocks a pot of pencils. Retrieves them. Is about to leave and happens to glance at the wall again. Her blood turns to ice water.

Every. Single. Drawing. Is. Staring. At. Her.

Every pencil creature with its face pressed to the page, boring into her with big pleading eyes. Full of fear and longing.

ROSE has not seen a single picture move and yet they all have.

CUT TO:

28 INT. CHLOE'S HOUSE - KITCHEN - DAY 17

28

More pictures on the fridge door. CHLOE gets herself a swig of milk.

THE DOCTOR
All right there?

She doesn't turn. Replaces the carton methodically. THE DOCTOR waits with a patient smile. TRISH hovers behind him, arms folded defensively.

THE DOCTOR (CONT'D)
I'm the Doctor.

He takes one step. CHLOE whirls.

CHLOE
I'm Chloe Webber.

THE DOCTOR
How you doing Chloe Webber?

CHLOE
I'm busy. I'm making something. Aren't I. Mum.

TRISH
And like I said, she's not been sleeping
...

(CONTINUED)

28 CONTINUED:

28

THE DOCTOR

But you've been drawing. I'm rubbish.
Stick-men. About my limit. Can do this
though.

(splays his fingers -
Vulcan salute)

Can you do that?

CHLOE

They don't stop moaning.

TRISH

Chloe ..?

CHLOE

I try to help them but they DON'T STOP
MOANING!

THE DOCTOR

Who don't?

CHLOE

We can be TOGETHER!

TRISH

Sweetheart ...

CHLOE

DON'T TOUCH ME! MUM!

CUT TO:

29 **INT. CHLOE'S HOUSE - CHLOE'S BEDROOM - DAY 17**

29

The bedroom wardrobe begins to shake. ROSE turns. The wardrobe is still again. ROSE knows she shouldn't but she can't help herself. She reaches out. Opens the door. - Pushes aside a small rack of hanging clothes.

What she finds inside - oh boy.

A large drawing fills the back wall of the wardrobe. A man. Eyes mean and slitted. Face pitted with crude stubble. Whole head fills the back wall. And those eyes! Full of hate and a sleepless malice.

FX: The eyes glow inky red. They narrow further as they focus on ROSE. Like a beast awoken in its cave.

A rumbling builds.

(CONTINUED)

29 CONTINUED:

29

GROWLING VOICE
I'm comiiiiiiingggggggg ...

CUT TO:

30 **INT. CHLOE'S HOUSE - KITCHEN - DAY 17**

30

CHLOE pushes past THE DOCTOR.

CHLOE
I'm busy. Doctor.

THE DOCTOR
Come on Chloe, don't be a spoil-sport.
What's the big project? I'm dying to

31 CONTINUED:

31

TRISH

What face?

TRISH goes to open the door but ROSE slams it shut again.

ROSE

Best not.

TRISH

What have you been drawing?

CHLOE

I drew him yesterday.

TRISH

Who?

CHLOE

Dad.

TRISH

Your dad?! But he's long gone. Chloe, with all the lovely things in the world why .. why him? *

CHLOE *

I dream about him. Staring at me. *

TRISH *

I thought we were putting him behind us. What's the matter with you? *

CHLOE

We need to stay together.

TRISH

Yes, we do.

CHLOE

No, not you. Us.

She looks at her pictures.

CHLOE (CONT'D)

We have to stay together and then it will be all right.

TRISH feels her daughter's forehead then hugs her.

ROSE

Trish. The drawings. Have you seen what Chloe's drawings can do?

(CONTINUED)

31 CONTINUED: (3)

31

THE DOCTOR

I'm help.

THE DOCTOR folds her in his arms. TRISH crumples. ROSE looks down at CHLOE. CHLOE watches them all sternly, turning a pencil over in her fingers. Her eyes never leave THE DOCTOR.

CUT TO:

32 **INT. CHLOE'S HOUSE - KITCHEN - DAY 17**

32

THE DOCTOR takes a carton of juice from the fridge. Pictures taped to the door. THE DOCTOR ponders as he prepares to take a swig from the carton.

ROSE clears her throat pointedly. TRISH hands him a glass .. pointedly.

ROSE

Those pictures, they're alive. She's drawing people and they end up in her pictures.

THE DOCTOR

Ionic energy. Chloe's harnessing it to steal those kids and place them in some kind of holding pen made up of ionic power. They aren't actually in the pictures. The pictures act like a window into that other dimension.

ROSE

And what about the dad from Hell in her wardrobe?

TRISH

How many times do I have to say it; he's dead.

ROSE

Well he's got a very loud voice for a dead bloke.

THE DOCTOR

If living things can become drawings then maybe drawings can become living things.

(shudders)

Oooh.

Gave myself the wobbles then.

(CONTINUED)

32 CONTINUED:

32

(beat)

Chloe's real dad is dead. But not the one who visits her in her nightmares. That dad seems very real. And that's the dad she's drawn. And he's a heartbeat away from crashing into this world.

TRISH shakes her head, can hardly credit any of this.

TRISH

She always got the worst of it when he was alive. And even now ... No. This isn't possible. None of it!

ROSE

Doctor .. how can a twelve year old girl be doing any of this?

THE DOCTOR

Let's find out.

CUT TO:

33

INT. CHLOE'S HOUSE - CHLOE'S BEDROOM - DAY 17

33

CHLOE sits on her bed watching them suspiciously as they enter the room. THE DOCTOR keeps ROSE and TRISH back whilst he sits beside her on the bed. CHLOE gives him a deadpan Vulcan salute.

THE DOCTOR

Nice one.

He touches her temples lightly.

THE DOCTOR (CONT'D)

There we go ...

CHLOE'S eyes flutter closed. She leans back against the headboard, slipping into some sort of hypnotic state.

TRISH

I can't let him ...

ROSE

(holds her back gently)
Sssh. It's okay. Trust him.

THE DOCTOR

Now we can talk.

CHLOE

I want Chloe! Wake her up! I want Chloe!

(CONTINUED)

33 CONTINUED:

33

The voice is a whisper but it is strong and full of
petulance.

THE DOCTOR

THE DOCTOR

You're Isolus! Of course!

CHLOE

Our journey began in the Deep Realms.
When we were a family.

CHLOE (eyes still closed) draws frantically. A beautiful drawing takes shape. A giant flower floating in a sea of stars. Vast petals opening.

TRISH

What's that?

THE DOCTOR

The Isolus mother. Drifting in deep space. She jettisons millions of fledgling spores. Her children.

CHLOE

My brothers and sisters.

THE DOCTOR

The Isolus are empathic beings of intense emotion. Cast off from their mother, their empathic link, their need for each other is what sustains them. They need to be together. They cannot be alone.

CHLOE

Our journey is long.

THE DOCTOR

The Isolus children travel, each inside a pod. They ride the heat and energy of solar tides. And it takes thousands and thousands of years for them to grow up.

ROSE

Thousands of years just floating through space? Don't they go mad with boredom?

CHLOE

We play.

ROSE

You...play?

CHLOE nods once - doe-eyed.

For the first time ROSE is perhaps beginning to realize what the Isolus is craving.

(CONTINUED)

33 CONTINUED: (3)

33

THE DOCTOR

While the travel they play games. They use their ionic power to literally create make-believe worlds in which to play.

ROSE

In-flight entertainment.

THE DOCTOR

It helps keep them happy. And while they're happy they can feed off each other's love. Without it, they are lost...

(to CHLOE)

But why did you come to Earth?

CHLOE'S hands find more paper. Another drawing.

CHLOE

We were too close!

THE DOCTOR snatches the sketch - picture of a sun with tendrils reaching out.

34 CONTINUED:

34

CHLOE (CONT'D)

36 CONTINUED:

36

THE DOCTOR

When she has nightmares what do you do?

TRISH

I .. I don't ...

THE DOCTOR

What do you DO?

TRISH

I sing to her.

THE DOCTOR

Start singing.

TRISH

(hesitant)

"Kookaburra .. Sits in the old gum tree.
Merry merry king of the bush is he.
Laugh Kookaburra, laugh Kookaburra. How
gay your life must be. Ha ha.

She sings it over, stroking CHLOE'S hair. At once the rattling in the cupboard subsides.

TRISH (CONT'D)

Laugh Kookaburra, laugh Kookaburra. How
gay your life must be. Ha ha."

CHLOE sighs and turns onto her side.

TRISH (CONT'D)

It came to her because she was lonely.
Oh Chloe! I'm sorry.

She buries her face in CHLOE'S duvet and weeps.

CUT TO:

37 INT. CHLOE'S HOUSE - LIVING ROOM - DAY 17

37

TRISH collects all the pencils, crayons and biros she can find and fills a bag.

RADIO

.. that's right Dave and we'll be following every last step of the torch as it reaches the last leg of its epic journey. Into the Stratford Olympic Park and into the stadium itself where the flame will be installed on the podium throughout this thirtieth Olympiad.

(CONTINUED)

37 CONTINUED:

37

TRISH

Chloe usually got the brunt of his temper, when he'd had a drink. Day he crashed the car, I thought we were free. I thought it was over.

ROSE

Did you talk to her about it?

TRISH

I didn't want to.

ROSE

But that's why Chloe feels alone.

39 **EXT. DAME KELLY HOLMES CLOSE - DAY 17**

39

THE DOCTOR

We need that pod. It must be close.

ROSE

Can the TARDIS pick up anything?

THE DOCTOR

There might be some residual energy left
for it to trace.

CUT TO:

40 **INT. CHLOE'S HOUSE - CHLOE'S BEDROOM - DAY 17**

40

CHLOE watching. Catching snatches.

THE DOCTOR (O.S.)

We've got to stop the Isolus somehow.
Come on.

CHLOE'S face darkens.

CUT TO:

41 **INT. CHLOE'S HOUSE - KITCHEN - DAY 17**

41

CHLOE creeps to the back door. TRISH is on the phone
somewhere.

TRISH (O.S.)

.. She's running a temperature .. I
can't go into it now Kirsty ... Yes,
we've got a doctor ... He said he can
help her ...

CHLOE hurries from the house unseen.

CUT TO:

42 **EXT. STRATFORD - BRICK BUILDINGS - DAY 17**

42

THE DOCTOR and ROSE race into the TARDIS.

THE DOCTOR

We can use the same trace that I picked
up from the Scribble Creature.

43 INT. TARDIS - DAY 17

43

THE DOCTOR fiddles with the controls.

ROSE

You knew the Isolus was lonely before it told you. How?

THE DOCTOR

(shrug)

I know what it's like to travel a long way on your own.

ROSE

Yeah but it's caused a lot of pain for these people.

THE DOCTOR

It's a child. That's why it went to Chloe. Two lonely mixed-up kids.

ROSE

Feels to me like a temper tantrum coz it can't get its own way.

THE DOCTOR

It's scared. Come on, you were a kid once.

ROSE

Yeah. And I know what kids can be like. Right little terrors.

THE DOCTOR

You've forgotten what it's like. Having your safety blanket yanked from under you.

ROSE

Hey, I've got cousins. Kids can't have it all their own way. That's part of being a family.

THE DOCTOR

And part of having kids is trying to understand why they're acting the way they are.

ROSE

(half-smile)

Easy for you to say, you don't have kids.

43 CONTINUED:

43

THE DOCTOR

I was a dad .. once.

This stops her in her tracks.

ROSE

What did you say?

THE DOCTOR

Fear. Loneliness. They're the big ones
Rose. And some of the most terrible acts
ever committed have been inspired by
them. We're not
dealing with something that wants to
conquer or destroy. There's a lot of
things you need to get across this
Universe. Warp drive, Wormhole
refractors. But do you know the thing
you need most of all? You need a hand to
hold.

She holds out her hand. He smiles. Reaches out and ends
up gripping her index finger.

ROSE

No, look, I'm pointing. Look!

Something flashes on the control panel.

THE DOCTOR

That's the pod! It is in the street!
Everything's coming up Doctor!

CUT TO:

44 **EXT. CHLOE'S HOUSE - CHLOE'S BEDROOM - DAY 17**

44

CHLOE returns to find her room cleaned out of pencils.
She yanks the head off her funky dolls. Pencils hidden
within. CHLOE begins to draw a blue rectangular box.

CUT TO:

45 **EXT. STRATFORD - BRICK BUILDINGS - DAY 17**

45

THE DOCTOR and ROSE leave the TARDIS excitedly.

THE DOCTOR

It'll be about two inches across. Dull
grey. Like a gull's egg. Very light.

ROSE

Right.

(CONTINUED)

49 CONTINUED:

49

CHLOE

Leave me alone! I want to be with Chloe Webber! I LOVE CHLOE WEBBER!!

ROSE

Bring him back.

CHLOE

No.

ROSE

Doctor .. what do I do?

(turns to CHLOE)

Don't you know what you've done? He was the only one who could help you. Bring him back!

CHLOE flinches.

CHLOE

Leave me alone! I love Chloe Webber!

Rose swallows down her temper.

ROSE

I know.

She picks up The Doctor's picture.

ROSE (CONT'D)

Doctor, if you can hear me .. I'm going to get you out of there. I'll find the pod.

(turns to TRISH)

Don't leave her alone. No matter what.

She races from the room.

On TV: stadium is filling up with people. Then to the torch-runner.

COMMENTATOR

That's a great shot isn't it. As the torch hooks around the Thames. Held high. A beacon of hope ...

CUT TO:

50 **EXT. DAME KELLY HOLMES CLOSE - DAY 17**

50

ROSE in the street. Now what? Nearby KEL is inspecting his relaid tarmac.

(CONTINUED)

50 CONTINUED:

50

ROSE

Heat. They travel on heat ...

KEL

Look at this finish. Smooth as a baby's bottom. Not a bump or lump.

ROSE

(clocks his name badge)

Kel? Kel, was there anything in this street the last few days giving off a lot of heat?

KEL

I mean you could eat your dinner off this. So you tell me why the other one's got a bump in it when I treated it with the same love and craftsmanship as the other one?

He points out his second tarmacked hole - lumpy.

ROSE

Well when you work it out put it in a big book about tarmacking. But before you do that, think back six days ...

KEL

Six days? When I was laying this the first time round?

ROSE

What?

KEL

That's when I was filling in this pothole the first time. And as soon as that torch goes by, muggins here has to dig it all up again.

ROSE

Six days ago.

KEL

Your hearing aid not working?

ROSE

Hot, fresh tar.

KEL

Blended to a secret council recipe.

She is running to the van.

(CONTINUED)

50 CONTINUED: (2)

50

KEL (CONT'D)

And I don't keep it in the van.

She yanks open the van doors.

KEL (CONT'D)

Hey! That's a council van! Out!

ROSE appears hefting a pick-axe.

KEL (CONT'D)

Woa! Wait a minute! You've just removed
a council axe from a council van.

ROSE strides up to the tarmac.

KEL (CONT'D)

Put it back. No don't. That means going
back to the van. And that's my van. Give
me the axe.

ROSE spits on her hands and raises the axe.

KEL (CONT'D)

No way ...

She swings. Tarmac chunks go flying.

KEL (CONT'D)

You took a council axe from a council
van and now you're digging up a council
road! I'm reporting you to the council!

ROSE swings again and again. KEL winces with each blow.

KEL (CONT'D)

Put it down!

She throws the pick-axe aside. Digs into the broken
tarmacadem with her bare hands. Pulls out the tiny egg-
shaped pod. It sits on the palm of her hand.

ROSE

It went for the hottest thing in the
street; your tar.

KEL

What is it?

ROSE

It's a spaceship. Not a council
spaceship I'm afraid.

CUT TO:

51 INT. CHLOE'S HOUSE - CHLOE'S BEDROOM - DAY 17

51

Day is waning.

On TV: The Olympic parade is in full flow.

CHLOE lies on her side. TRISH strokes her hair.

CHLOE

I'm thirsty. Can I have some apple
juice?

She kisses CHLOE'S crown lightly. Leaves. A beat. Then
CHLOE jumps up and wedges a chair under the door. Grabs
paper and pencil from under her pillow. Fingers work the
page the way Rachmaninov worked a keyboard.

Stadium full of people taking form.

CUT TO:

52 INT. CHLOE'S HOUSE - LIVING ROOM - DAY 17

52

TRISH intercepts an excited ROSE.

ROSE

I found it!
Dunno what to do with it but .. maybe
the Isolus'll just hop on board. Hang
on, I told you not to leave her ...

COMMENTATOR

*This is impossible! Ladies and
gentlemen, this simply can not be
happening ...*

ROSE and TRISH turn to the TV. KEL barges through after
ROSE.

KEL

I don't care if you've got Snow 0 mS4nur 6 cc27c 1mml DAY 17

52 CONTINUED:

52

KEL

People cutting it a bit fine aren't
they.

57 CONTINUED:

57

ROSE (CONT'D)

I have to stop her.

CHLOE

(Isolus whisper)

If you stop Chloe Webber, I will let him out. We will let him out! Together! I can not be alone! It's NOT FAIR!

TRISH

Don't Rose!

KEL bounds onto the landing and is totally broadsided by what he sees.

KEL

57 CONTINUED: (2)

57

COMMENTATOR (CONT'D)

*Despite the catastrophe in the stadium,
she is still running. The flame stays
alight. This is more than a torch. It
always was. This runner carries in her
hand hope and fortitude and courage. And
love.*

ROSE

Love!

COMMENTATOR

*And so this light in the darkness heads
through the Swinton Estate past Dame
Kelly Holmes Close ...*

ROSE

I know how to charge up the pod!

CUT TO:

58 **EXT. DAME KELLY HOLMES CLOSE - DAY 17**

58

ROSE tears into the street clutching the pod.

Street has come out to watch the torch pass by. TOM and his DAD, MAEVE, many others. ROSE can see the CHILDREN. They have not dared. They watch her from the windows.

ROSE reaches the end of the street but is held back by a POLICE OFFICER. CROWDS swarm through.

POLICE OFFICER

Sorry, you'll have to watch from here.

ROSE

I've got to get closer!

POLICE OFFICER

No way.

ROSE

I can stop this happening!

POLICE OFFICER

I said no!

The TORCH-BEARER is close. ROSE is too far back behind the CROWDS.

CUT TO:

59 **INT. CHLOE'S HOUSE - CHLOE'S BEDROOM - DAY 17**

59

TRISH watches petrified from the doorway. CHLOE draws.

TRISH

Chloe?

One step. The thing in the wardrobe roars. TRISH screams and cups her hands over her ears.

TRISH (CONT'D)

She's my baby! You're not going to hurt her again!

CHLOE begins filling in oceans. Works as though in a trance. The Earth is almost complete.

CUT TO:

60 **EXT. DAME KELLY HOLMES CLOSE - DAY 17**

60

ROSE watches helplessly as the TORCH-BEARER and ENTOURAGE pass by.

ROSE

I DON'T KNOW WHAT TO DO DOCTOR!

As the flame is glimpsed through the cheering CROWDS, the pod in her hand shimmers once.

ROSE (CONT'D)

It .. It .. You felt it! Didn't you!

The TORCH-BEARER is disappearing down the street.

Resolve floods ROSE'S system. She grips the pod like a crap-shooter's dice. Whispers into her cupped hands.

ROSE (CONT'D)

Feel the love.

With a yell of exertion, ROSE hurls the pod into the air.

FX: Pod flies into the air. Sails in a graceful arc. As it descends, it flares with golden light. Activated. Finds

its own propulsion. Hurtles into the Olympic torch which flares abruptly.

CUT TO:

61 INT. CHLOE'S HOUSE - CHLOE'S BEDROOM - DAY 17

61

CHLOE freezes, one stroke from completion.

CHLOE

I can go home. Goodbye Chloe Webber. I
love you.

FX: CHLOE sighs and the Isolus flower drifts from her
mouth. It suddenly bullets out through the window.

CHLOE looks dazed. Turns to TRISH who waits warily.

CHLOE (CONT'D)

Mum?

TRISH

I'm here.

CHLOE

Mum!

They run into each other's arms.

67 CONTINUED: 67

The red glow that appears from Chloe's bedroom.

ROSE (CONT'D)

Oh no ...

And ROSE is running.

CUT TO:

68 INT. CHLOE'S HOUSE - HALL - DAY 17 68

TRISH and CHLOE reach the front door. It slams shut on them. TRISH tries to open it. Can't.

The other downstairs doors slam, sealing them in the hallway.

CUT TO:

69 EXT. DAME KELLY HOLMES CLOSE - DAY 17 69

ROSE reaches the front door. Stuck.

ROSE

Trish? Get out!

CUT TO:

70 INT. CHLOE'S HOUSE - HALL - DAY 17 70

TRISH

I can't. Door's stuck.

ROSE

Is the Doctor in there?

TRISH

I don't think so.

CHLOE

Mummy!

Red light on the landing. The sound of the wardrobe splintered apart. The house literally seems to dim as the landing is enveloped in a pulsating hellish red glow.

GROWLING VOICE

Chlooooooeeeeeee .. I'm comiiiiing!

CHLOE

(feeble)

Please dad .. no more.

(CONTINUED)

70 CONTINUED: 70

Heavy footfalls on the landing. Ceiling tremors. Dad is on his way.

GROWLING VOICE
Chlooooooeeeeeeee!!!

CUT TO:

71 **EXT. DAME KELLY HOLMES CLOSE - DAY 17** 71

ROSE is helpless outside. Can hear CHLOE screaming and TRISH whimpering.

ROSE
Chloe, listen to me .. He isn't real like the others. It's just .. energy left over by the Isolus. You can get rid of it. Chloe?

CUT TO:

72 **INT. CHLOE'S HOUSE - HALL - DAY 17** 72

Even darker and more hellish in the house. DAD is getting louder. CHLOE is crying. TRISH rattles the door repeatedly leaving her daughter to cower alone.

TRISH
Help us!

ROSE (O.S.)
It's because you're so scared of him that he's real. But you can get shot of him Chloe.

CHLOE
Mummy ...?

CHLOE reaches out her hand but TRISH is too busy trying to force the lock.

CUT TO:

73 **EXT. DAME KELLY HOLMES CLOSE - DAY 17** 73

ROSE kicks the door.

ROSE
You can do it Chloe!

CUT TO:

74 INT. CHLOE'S HOUSE - HALL - DAY 17

74

CHLOE

I can't!

GROWLING VOICE

I'm commmiiiiingggg!!!

CHLOE'S hand paws the air. Nothing.

CHLOE

I can't ...

Her mother's hand wraps around her's. She looks up to see TRISH looking down at her with resolve.

TRISH

I'm with you Chloe. You're not alone.
You'll never be alone again.

A shadow looms across the wall at the top of the stairs.

GROWLING VOICE

Chlooooooeeeeee!!!!

CHLOE

Kookaburra sits in the old gum tree.
Merry merry king of the bush is he.
Laugh Kookaburra, laugh kookaburra. How
gay your life must be. Ha ha.

And now TRISH joins in too. And they sing with growing confidence. And they hold hands tightly in the dark. And tears are running down TRISH'S face. Tears of joy. And she even winks at CHLOE.

CHLOE (CONT'D)

Laugh Kookaburra, laugh Kookaburra. How
gay your life must be. Ha ha.

A cry of pointless fury from the landing. The red light vanishes. The noise and wind cease.

75 CONTINUED:

75

ROSE

I brought them back Doctor. So where are you?

KEL

(stepping up behind her)

Maybe .. Maybe he's gone somewhere.

ROSE looks up at KEL, allows herself a sad smile.

ROSE

Who's gonna hold his hand now?

Sounds of TV in the living room.

COMMENTATOR

Utterly incredible scenes here now ...

Hope flickers in ROSE.

CUT TO:

76

INT. CHLOE'S HOUSE - LIVING ROOM - NIGHT 17

76

ROSE and KEL have joined TRISH and CHLOE around the TV. Scenes of crowds back in the stadium.

COMMENTATOR

Eighty thousand people disappeared en masse and were suddenly returned to us. This may prompt an I.O.C enquiry Bob.

ROSE

Eighty thousand people. So where's the Doctor? I need him!

76 CONTINUED:

76

COMMENTATOR (CONT'D)

Perreps the Olympic dream is truly dead

78 CONTINUED:

78

He turns. She holds up a cup-cake scattered with ball-bearings.

THE DOCTOR

Top banana!

He stuffs it in his mouth.

THE DOCTOR
Wait and see.

ROSE
Doctor?

THE DOCTOR
I said wait and ...

ROSE
Hold my hand.

THE DOCTOR
Yeah, go on then.

He takes her hand. They walk into the night as fireworks explode above the rooftops.

ROSE
You know what? They keep trying to split us up...but they never ever will.

THE DOCTOR
Never say "never ever".

ROSE
We'll always be okay, you and me.

He stops. Looks up at the fireworks exploding above them. Something in the sounds reminds us fleetingly not of fireworks but of blitzkrieg bombing. War.

ROSE (CONT'D)
Don't you reckon, Doctor?

THE DOCTOR
Something in the air. Something coming.

ROSE
What?

THE DOCTOR
A storm's approaching.

He grips her hand tighter as they take in the fireworks. The sky alight around them.

END OF EPISODE