

# **DOCTOR WHO 3**

**Episode 9**

**By**

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**BLUE REVISIONS**

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1 INT. DANCE HALL/EXT. DANCE HALL - NIGHT 11

1

MARTHA and JOAN, held at gunpoint -

But hidden away, behind some ONLOOKERS, TIM hears...

VOICES

...escape...

And spellbound, he opens the watch - PRAC LIGHT -

Fast - BAINES is suddenly filled with the scent, intoxicated, lifts his head up (not specifically looking at Tim, more overwhelmed) -

BAINES

- it's him - !

- fast - JENNY lifts her head, sniffs deep -

- fast - the LITTLE GIRL - lifts her head, sniffs deep -

- and CLARK too, sniffs, hisses -

- in that second, MARTHA grabs hold of Jenny. Twists her round, so that Martha's standing behind Jenny, gripping on to her by her hair, holding the gun, pointing it at Baines -

MARTHA

All right! One more move and I shoot -

- and Tim shuts the watch, fast, shocked - the Family not seeing him, turning to Martha -

BAINES

Oh, the maid is full of fire!

MARTHA

And you can shut up - !

She fires the gun -

FX: BOLT across the room - Martha aiming into empty space, SMALL PRAC EXPLOSION on the wall where the bolt hits - But it's enough to get the Family's attention.

CLARK

Be careful, Son of Mine. All of this was done for you, to live forever, don't get yourself hurt.

Baines points his gun at Martha & Jenny.

BAINES

I could shoot you down.

(CONTINUED)

1 CONTINUED:

1

MARTHA

Try it. We'll die together.

BAINES

Would you really pull the trigger? You look too scared.

MARTHA

Yeah, scared, and holding a gun, good combination! D'you want to risk it?

And Baines lowers his gun.

MARTHA (CONT'D)

Doctor, get everyone out, there's a door at the side, over there, go on, do it - Mr Smith, I mean you!

SMITH

But I don't.. I'm not...

JOAN

Do as she says - everyone! Out! Now!

And that works - panic, action - everyone runs for the side door - on Martha, desperate, holding Jenny and the gun as people blur past her - Joan taking charge -

JOAN (CONT'D)

- Mr Jackson, don't argue, they're madmen, that's all we need to know - Come on! And you, Susan, Miss Cooper, outside, all of you, out!

CUT TO:

2 EXT. DANCE HALL - NIGHT 11

2

PEOPLE running from the Dance Hall - once outside, some screaming - figures running off into the darkness, panicking -

CUT TO:

3 INT. DANCE HALL - NIGHT 11

3

Last PEOPLE running out, SMITH & JOAN holding back, Smith just staring. But he comes to his senses, seeing TIM -

SMITH

Latimer, come on, move yourself, boy, get back to the school, quickly -

And Tim runs out -

MARTHA's still holding on to JENNY - to Smith -

(CONTINUED)



5 CONTINUED:

5

JENNY

She is consumed. Her body's mine.

MARTHA

D'you mean she's dead?

JENNY

Oh yes! And she went with precious little dignity. All that screaming!

But the Family have been holding Martha's eyeline, so she doesn't see -

A SCARECROW rearing up, right behind her - grabs her -

BAINES

Get the gun!

The scarecrow grapples for the gun - gets it - allowing Martha to twist round -

- and she legs it out of the door -

CUT TO:

6 EXT. DANCE HALL - NIGHT 11

6

- MARTHA comes running out - SMITH & JOAN standing, dazed, other VILLAGERS way off in b/g, staring, lost -

MARTHA

Don't just stand there! *Move!!* God, you're rubbish as a human, come *on!!*

- and she's running - Smith and Joan follow -

CUT TO:

7 EXT. COUNTRY LANE - NIGHT 11

7

TIM's running, so scared. In the distance, he hears the sound of the alien laser, firing - he runs on -

CUT TO:

8 EXT. VILLAGE - NIGHT 11

8

SMITH, JOAN & MARTHA, running, then pausing. The sound of distant gunfire behind them. Martha exhausted, but:

MARTHA

...now d'you believe me?

SMITH

(furious)

I know what I saw. Your connivance!

(MORE)

(CONTINUED)

8 CONTINUED:

8

SMITH (CONT'D)

You're in league with them. The same  
tricks, the same language, the same  
fantastic stories!

MARTHA

Oh, and what about guns that can make

8 CONTINUED: (2) 8

Then Smith, quiet, bitter, turns, strides away, fast.

Beat, then Joan & Martha follow.

CUT TO:

9 EXT. DANCE HALL - NIGHT 11 9

BAINES, CLARK, JENNY & LITTLE GIRL outside the Dance Hall, a grouping of SCARECROWS behind them - the Family enjoying being out in the open, now - as Baines fires, twice -

FX: TWO random LASER BOLTS shoots from the gun -

(No reverse of FX shot, just -) CUT TO VILLAGERS, in the distance, running, screaming into the night -

BAINES

(loving it)

Go on then, all of you, run! Oh, this is super! We've been hiding for too long, this is *sport!*

JENNY

I can smell the schoolteacher, he's gone back to his academy.

CLARK

But we detected his essence, separate from the man, how is that?

LITTLE GIRL

That servant, Martha. She knew all about it.

BAINES

And what do we know about her?

Jenny closes her eyes; concentrates; on CU, faintly, the PRAC GREEN LIGHT washes over her.

JENNY

This body has traces of memory... Was once her friend. Martha would go walking. Every day... To the west. And she'd never take company.

(light fades, eyes open)

Husband of Mine. Follow the maid's scent, go to the west. Find out what she was keeping secret.

CLARK

Soldiers!

(CONTINUED)





11 CONTINUED: 11

And he keeps ringing, ringing, ringing, wild, the strident metal clang of the bell -

CUT TO:

12 EXT. SCHOOL - NIGHT 11 12

The hand-bell ringing out across the night. The bizarre grouping of BAINES, JENNY & LITTLE GIRL, with SCARECROWS, approaching. Baines delighted:

BAINES

They're sounding the alarms!

JENNY

I wouldn't be so pleased, Son of Mine. These bodies are silly and hot, they can damage and die, that's why we need the Time Lord. But this civilisation teaches its children to kill.

BAINES

Indeed, they'll have guns. Perhaps a little caution... Sister of Mine.

13 CONTINUED:

13

SMITH

They are cadets, Miss Jones, trained to defend the King and all his citizens and properties -

MARTHA

But this is *insane*, they're just *kids* -

ROCASTLE

What in thunder's name is this?!

Bellowed, with all of a Headmaster's authority, to bring everyone to a halt. Boys stand to attention. Silence.

ROCASTLE strides into the Hall, with PHILLIPS & A TEACHER.

ROCASTLE (CONT'D)

Before I devise an excellent and endless series of punishments for each and every one of you, could someone explain, very simply, and immediately, what exactly is going on?

SMITH

Headmaster. I have to report. The school is under attack.

ROCASTLE

(thinks he's mad)

Really? Is that so? Perhaps we should have a word, in private -

SMITH

I promise you, I was in the village, with Matron, and... it's Baines, sir, Jeremy Baines, and Mr Clark, from Oakham Farm, they've gone mad, sir, they've got guns, they've already murdered people in the village, I saw it happen -

ROCASTLE

Matron? Is that so?

JOAN

I'm afraid it's true.

ROCASTLE

Murder? On our own soil?

JOAN

I saw it, yes.

ROCASTLE

13 CONTINUED: (2)

13

ROCASTLE (CONT'D)

But what makes you think the danger's  
coming here?

SMITH

(hard to explain)  
...they said, uh...

JOAN

Baines threatened Mr Smith, sir. Said  
he'd follow him. We don't know why.  
It's madness, sir.

15 INT. SCHOOL CORRIDOR #2 - NIGHT 11





17 CONTINUED:

17

ROCASTLE

If we have to make a fight of it, then  
make a fight we shall.

(more vigour)

Hutchinson! We'll form a barricade  
within the courtyard! Fortify the  
entrances! Build our defences!

Gentlemen, in the name of the King, we  
shall stand against them!

CUT TO:

18 EXT. COURTYARD - NIGHT 11

18

BOYS, well drilled, run, scatter across the courtyard  
(which has a set of doors as an entrance) -

Building defences. Sandbags being piled up.

Rifles being prepared.

And the Vickers Gun, being carried to the centre of the  
courtyard, the centre of their defence. Boys carrying in  
the ammunition.

INTERCUT ALL THIS with ROCASTLE, centre, yelling out:

ROCASTLE

Sandbags along the north and west!  
Williams, you take charge! Pemberton,  
load the spare magazines with bullets!  
Ashington, we need water for the Vickers  
Gun, see to it! Faster, all of you!

ALSO INTERCUT - all overlapping - with SMITH, yelling:

SMITH

Remember your training.  
Take the magazine cut-off out! Lockley,  
when firing commences, you're in charge  
of the gathering, Thwaites, you keep the  
new magazines coming, stand to the left,

19 CONTINUED:

19

HUTCHINSON  
Barricade the kitchens, and secure the  
passageway to the stables -

But he stops - boys run on - seeing -

Hidden in the shadows, TIM, crouched on the floor.

HUTCHINSON (CONT'D)  
You little coward...

He grabs hold of him, pulls him out.

HUTCHINSON (CONT'D)  
You'll do your duty, Latimer. With the  
rest of us!

And he hauls him back down the corridor -

CUT TO:

20 INT. SCHOOL SMITH'S STUDY - NIGHT 11

20

Already ransacked by the Family, now with MARTHA rooting  
through stuff, searching, frantic. JOAN standing back,  
watching; she's holding the journal...

MARTHA  
I know it sounds mad! But when the  
Doctor became human, he took the alien  
part of himself, and stored it inside  
the watch - I mean, it's not really a  
watch, it just looks like a watch -

JOAN  
And 'alien' means..? Not from abroad, I  
take it?

Martha stops. More gentle:

MARTHA  
I'm sorry, but... The man you call John  
Smith. He was born on another world.

JOAN  
A different *species*?

MARTHA  
Yeah.

JOAN  
Then tell me.  
(of the journal)  
In this fairy tale... who are you?

(CONTINUED)



MARTHA

Just a friend, I'm not... I mean, you haven't got a rival! Much as I might... I'm just his friend.

JOAN

And... human, I take it?

MARTHA

Human, don't worry!

(resumes searching)

And more than that, I don't just follow him around, I'm training to be a doctor - not an alien Doctor, a proper doctor, doctor of medicine.

JOAN

Well that's certainly nonsense. Women might train as doctors, but hardly the skivvy. And hardly one of your colour -

MARTHA

Oh d'you think?

She faces Joan, smiling, smart, holds up her own hand -

MARTHA (CONT'D)

Bones of the hand. Carpal bones, proximal row, scaphoid, lunate, triquetral, pisiform, distal row, trapezium, trapezoid, capitate, hamate, then the metacarpal bones, extending into three distinct phalanges, proximal, middle and distal -

JOAN

You read that in a book -

MARTHA

Yes! To pass my exams!

(quieter, kind)

Can't you see? All of this is true.

Joan staring; starting to believe.

Then, shouts from off, military commands from Rocastle.

JOAN

...I must go.

MARTHA

But if we find the watch, we can stop them -

(CONTINUED)



25 CONTINUED: 25

BAINES V/O  
Father of Mine, what have you found?

CUT TO:

26 INT. BARN - NIGHT 11 26

CLARK with the GREEN PRAC LIGHT-wash on his face. But his eyes are open, and he's grinning.

CLARK  
His Tardis! The Doctor can't escape.

CUT TO THE TARDIS, 2 SCARECROWS at its side, pawing it.

CUT TO:

27 EXT. SCHOOL - NIGHT 11 27

BAINES & JENNY eyes closed, in the PRAC GREEN LIGHT.

BAINES V/O  
We have another weapon. You know what to do, Father of Mine...

And the PRAC LIGHT fades, they open their eyes.

BAINES  
More soldiers!

And in the distance, from a different direction: MORE SCARECROWS, coming out of the night.

CUT TO:

28 INT. SCHOOL ENTRANCE HALL - NIGHT 11 28

BOYS run through, carrying rifles -

On JOAN. Who's changed into Matron's uniform, just tidying it, nervous; battle dress. But she's been crying; tries to hold it back, as she lays out her medical equipment on a table near a window, hides her distress as SMITH runs in -

SMITH  
- you boys, you're with Armitage and Thwaites, they know the drill -

He sees her. Walks towards her.

SMITH (CONT'D)  
Joan, it's not safe in here -

JOAN  
I'm doing my duty, just as much as you.

(CONTINUED)

28 CONTINUED:

28

SMITH

Perhaps if you moved away from the  
window. Out of the line of fire.  
Here...

He helps her to move her stuff, during this. Small  
smile:

JOAN

Fine evening we've had together.

SMITH

(small smile)  
Not quite as planned.

JOAN

Tell me about Nottingham.

SMITH

JOAN

Why can't you tell me..?

SMITH

How can you think I'm not real? When I look at you. When I kissed you. Was that a lie?

JOAN

No. No it wasn't, no.

SMITH

But this Doctor, he sounds like some romantic lost prince. Would you rather that? Am I not enough?

JOAN

That's not true. Never.

Shouts from off, Rocastle's commands.

SMITH

I've got to go.

JOAN

Martha was right about one thing, though. Those boys, they're children, and John Smith wouldn't want them to fight - never mind the Doctor, I mean the John Smith I was getting to know. He knows it's wrong. Doesn't he..?

SMITH

...what choice do I have?

And suddenly, he kisses her. More shouts from off. Then they separate, and he can't even look at her, runs away.

CUT TO:

29 INT. SCHOOL SMITH'S STUDY - NIGHT 11

29

MARTHA throws a whole pile of stuff over. Gives a stifled *gahhh!*, furious. Runs out -

CUT TO:

30 INT. COURTYARD - NIGHT 11

30

Lots of action - BOYS running to and fro - TIM with the ammunition, at the Vickers Gun, HUTCHINSON ready to man the gun. He's calling across to BOYS:

HUTCHINSON

Get those bags piled up, filth, they're going to be the difference between life and death for us!

(CONTINUED)

30 CONTINUED:

30

TIM  
Not for you and me.

HUTCHINSON  
What are you babbling about?

TIM  
We go to battle. Together.

CU Tim - CUT TO -

Fast, blurred images, sc.8/46, the Front Line -

CUT BACK TO Tim, staring.

TIM (CONT'D)  
We fight alongside. I've seen it. But  
not here, not now.

Hutchinson quieter; actually listening to him.

HUTCHINSON  
...what's that supposed to mean?

TIM  
So that means... You and I both survive  
this. But how?

He takes the watch from his pocket.

TIM (CONT'D)  
Maybe I saw those things for a reason.  
Maybe I was given this... So I could  
help...  
(leaps up)  
I'm sorry -

He runs off back into the school.

HUTCHINSON  
Latimer! You filthy coward!

TIM  
Oh yes! Every time, sir!

CUT TO:

31 EXT. SCHOOL - NIGHT 11

31

BAINES & JENNY, surrounded by SCARECROWS, hearing -

LITTLE GIRL OOV  
Brother of Mine, Mother of Mine...

They lift their heads, close their eyes, PRAC GREEN  
LIGHT...

CUT TO:

32      INT. SCHOOL CORRIDOR - NIGHT 11      32

Deserted, except for the LITTLE GIRL, and balloon. She's got eyes closed, face bathed in PRAC GREEN LIGHT.

LITTLE GIRL V/O  
There's something. In the air.  
Something Time Lord...

BAINES OOV  
Find it, Sister of Mine...

PRAC LIGHT fades, Little Girl skips down the corridor...

CUT TO:

33      INT. SCHOOL CORRIDOR #2 - NIGHT 11      33

Deserted, except for TIM. Huddled on the floor, clutching the fobwatch, rocking to and fro, as though willing it to speak, muttering:

TIM  
...what do I do, what do I do, what do I do, what do I do..?

VOICES  
...beware...

TIM  
Beware of what?

VOICES  
*Her.*

Tim looks up. Right down the far end of the corridor - as great a distance as possible - THE LITTLE GIRL. Standing there, staring, holding her balloon.

And she *sniffs*.

Tim scared, but brave, stands. Neither moves, keep the distance between them:

TIM  
Keep away.

LITTLE GIRL  
Who are you?

TIM  
I saw you. At the dance, with that...  
Family, you're one of them.

LITTLE GIRL  
What are you hiding?

(CONTINUED)

33 CONTINUED:

33

TIM

Nothing.

LITTLE GIRL

What have you got there?

TIM

Nothing.

LITTLE GIRL

Show me. Little boy.

TIM

(brave)

I reckon... Whatever you are, you're still in the shape of a girl. How strong is she, d'you think? Does she really want to see -

(holds up watch)

- *this* - ?!

He's holding it towards her, like a weapon, and he opens it. PRAC WHITE LIGHT from inside -

FAST ZOOM INTO the CU LITTLE GIRL - shocked - seeing -

CUT TO CU the Doctor, as 8/36 - at his strongest - to CAMERA - and even CLOSER, his face, his power - INTERCUT FAST with images from Ep.3.X sc.105, the Doctor as the God of Destruction, surrounded by fire and flame -

SUDDEN CUT BACK TO the Little Girl. Terrified! And she turns and runs -

CUT TO:

34 EXT. SCHOOL - NIGHT 11

34



34 CONTINUED:

34

BAINES (CONT'D)

(yells)

Attaaaaack - !

And the SCARECROWS lurch forward -

CUT TO:

35 EXT. COURTYARD - NIGHT 11

35

BOYS ready, rifles in hand, the Vickers Gun crew centre. NB, BOYS OVER 16 with rifles; just TWO BOYS with rifles are noticeably younger, maybe 12 years old, hoisting their guns up, looking so young. The other younger boys ready to supply ammo. ROCASTLE in command, SMITH beside him.

ROCASTLE

Stand to!

(to Vickers crew)

At post!

The BOYS tense up even further, ready to fire, terrified.

All staring at the doors to the courtyard. As it begins. The thumping, the banging from outside. Trying to break open the doors. Relentless, never stopping, the bang, bang, bang...

Fingers tightening on triggers...

Suddenly - an interior door slams open, MARTHA runs out - goes straight to Smith -

MARTHA

You've got to stop them - they're just boys, you got to get them out -

SMITH

I0 cor slams open, MARTHAItless-0.017,2eeoueio H.ooho4e bac

35 CONTINUED:

35

ROCASTLE  
Enemy in front!

All the boys face the doors again. As the bang-bang-banging gets worse... the doors starting to give...

CUT TO:

36 INT. SCHOOL ENTRANCE HALL - NIGHT 11

36

SMITH practically throws MARTHA back inside -

MARTHA  
- but if you told those boys to retreat, they'd do it! I'm begging you, I'm just *begging* you, don't do this -

SMITH  
(furious, close)  
The Doctor, in those stories, he fights, doesn't he? The great warrior! Well *isn't this him?*

And he storms back outside -

CUT TO:

37 CONTINUED:

37

The doorway filled with twisted SCARECROWS -

ROCASTLE (CONT'D)

Fire!

The boys fire -

- gun after gun after gun -

- Hutchinson fires the Vickers Gun, the rattle of bullets -

Smith makes to fire, but finds he can't. He just can't.  
He tries to concentrate against the huge, vast noise.

CUT TO MARTHA & JOAN in a window. Staring, horrified.

SCARECROWS twist and fall -

- flakes of straw fill the air, floating, drifting,  
somehow beautiful in the carnage -

As scarecrows fall, more appear in the doorway, charging  
on like brainless things -

But the focus isn't on them; it's on those firing:

Smith staring, gun still held up, but...

He looks round. Sees the BOY firing, near him.

The boy is screaming, his face red with rage. And fear.

Slow time now, as Smith looks around the courtyard, all  
noises becoming distant, muffled.

Smith sees the faces. Rocastle, yelling.

HUTCHINSON on the Vickers Gun - teeth clenched,  
shuddering with the gun's power - the good soldier -

And then, the boys. Some of them are intoxicated by it,  
intense, roaring.

Some are fumbling, clumsy in battle, scared.

Some are terrified to the point of tears.

And then the SECOND YOUNGER BOY. Who's holding his gun,  
but just crying, helpless, desperate.

And the scarecrows keep on tumbling, twisting, falling,  
straw floating all around.

And slowly, Smith lowers his gun...

He doesn't know who he is any more.

And then, cutting across, back into real time -

(CONTINUED)

37 CONTINUED: (2)

37

ROCASTLE (CONT'D)

Cease fire!

A terrible silence.

Nothing of the scarecrows is left, just ripped clothes and piles of straw. Dust and straw in the air, now settling.

And now, all the boys, lowering weapons, look doubtful, dazed. It was a slaughter. What have they done..?

Smith is horrified.

Hutchinson is panting, white, holding it together.

Rocastle slowly walks out towards the remnants of the scarecrows. And even he's dazed.

ROCASTLE (CONT'D)

Just straw. Like he said. Straw.

The news spreads around the boys. Relief, hysteria, some laughing, relieved.

HUTCHINSON

Then no one's dead, sir. We killed...  
No one.

A look of relief from Rocastle, also.

There's a noise from outside. Footsteps on gravel -

ROCASTLE

Stand to!

Meaning, get ready to fire again - he runs back to his position - frantic reloading, the click-click-click of weapons - all the BOYS lif9wA0174iloemQ q q5. BT 12 0 0 12 108 227 Tm

ROCASTLE (CONT'D)

(steps forward)

It's the Cartwright girl, isn't it?

Come here, come to me...

But behind him, Martha steps out of the school. Controlling herself - trying to keep calm; the courtyard's so tense, it feels like a shout would start the firing again. Joan follows her out, though stays back.

MARTHA

Mr Rocastle, please. Don't go near her.

ROCASTLE

You were told to be quiet.

MARTHA

Just listen to me. She's part of it.

Mr Smith..?

SMITH

...she was... She was with Baines, in the village.

MARTHA

Matron. Tell him.

JOAN

I think... I don't know, I think you should stay back, Headmaster.

ROCASTLE

She's a girl. She's no more than what, twelve years old..?

(approaches the girl)

Now you just come with me.

SMITH

I really don't think you should -

ROCASTLE

Mr Smith. I've seen many strange things this night. But there is no cause on God's Earth that would allow me to see this child in the field of battle, sir.

And he's a few feet away from her. Reaches out his hand.

ROCASTLE (CONT'D)

Come with me.

LITTLE GIRL

You're funny.

(CONTINUED)

37 CONTINUED: (4)

37

ROCASTLE

37 CONTINUED: (5) 37

PRAC EXPLOSION on the wall - but above head height, he's just scaring them -

But it's instant panic - at last the boys are just boys, and they run like kids, terrified, into the school - all a blur - running, stumbling - chaos -

Martha runs to Smith - grabs him -

MARTHA

Come on - !

And she pulls him, they're running -

CUT TO BAINES, laughing, as JENNY joins him, and from behind them, more SCARECROWS run - at their fastest - into the school, in pursuit -

CUT TO:

38 INT. SCHOOL CORRIDOR - NIGHT 11 38

BOYS run, terrified -

Behind them, the SCARECROWS, their shambling run -

CUT TO:

39 INT. STAIRS LEADING TO DORM - NIGHT 11 39

TIM running up the stairs -

CUT TO:

40 INT. SCHOOL CORRIDOR #2 - NIGHT 11 40

SMITH running, with MARTHA & JOAN, but he's still taking care of BOYS, hurrying them through an internal door -

SMITH

Quickly, this way, all of you, out through the garage - !

CUT TO:

41 INT. SCHOOL GARAGE - NIGHT 11 41

An empty, dark space - SMITH, MARTHA, JOAN & BOYS run through, open the door to the outside - and they herd the BOYS out - throughout dialogue, boys whipping through frame -

SMITH

Out you go, quick as you can -

MARTHA

- don't go to the village, it's not safe -

(CONTINUED)

41 CONTINUED: 41

SMITH  
- go to the railway station at Market Cross, it's only two miles across country - and you, ladies -

JOAN  
Not till we've got the boys out -

CUT TO:

42 INT. SCHOOL ENTRANCE HALL - NIGHT 11 42

The LITTLE GIRL stands there - as SCARECROWS hold captured BOYS as prisoners, BAINES & JENNY grab boys, one by one, shove them in front of the Little Girl for identification -

JENNY  
One of these boys has got the watch - this one?

LITTLE GIRL  
No.

And that boy's thrown back to the scarecrows - Baines pushes the next boy forward -

BAINES  
This one - ?

LITTLE GIRL  
No.

JENNY  
This one?

LITTLE GIRL  
No -

CUT TO:

43 INT. SCHOOL CORRIDOR - NIGHT 11 43

HUTCHINSON & TWO BOYS, captured by SCARECROWS, being forced back down the corridor towards the Entrance Hall, struggling, kicking -

HUTCHINSON  
Get off me! I said get off - !

But the scarecrows are strong, pull him along -

CUT TO:

44 OMITTED 44

\*



45      INT. SCHOOL ENTRANCE HALL - NIGHT 11      45      \*

BAINES shoves HUTCHINSON in front of the LITTLE GIRL  
(other discarded BOYS huddled on the floor, b/g,  
terrified, JENNY & SCARECROWS standing over them) -

BAINES  
This one, is that him?

LITTLE GIRL  
No.

BAINES  
Then we can kill this lot -

And he swings his gun round - at Hutchinson -

CUT TO:

46      INT. SCHOOL DORM - NIGHT 11      46

TIM stands centre, takes a deep breath - like this *hurts* -

And he opens the watch, holds it up high, like a beacon,  
its PRAC LIGHT shining between his fingers -

CUT TO:

47      INT. SCHOOL ENTRANCE HALL - NIGHT 11      47

BAINES, with his gun, at HUTCHINSON, But -

He looks up, sharp - and JENNY, and the LITTLE GIRL -

BAINES  
That's him!

JENNY  
Upstairs -

BAINES  
Come on - !

And they run out - SCARECROWS following -

The BOYS left behind, dazed.

HUTCHINSON  
Well don't just stand there - outside,  
come on, out - !

And they run -

CUT TO:

48      OMITTED      48      \*

49      INT. SCHOOL DORM - NIGHT 11      49      \*

TIM closes the watch -

Then heads out of the window, Baines's old escape route -

CUT TO:

50      INT. STAIRS LEADING TO DORM - NIGHT 11      50

BAINES & JENNY run upstairs -



56 CONTINUED:

56

And now, he starts to break down. Tearful. A plain and ordinary reaction, and so human.

SMITH (CONT'D)

I'm John Smith. That's all I want to be. John Smith. With his life. And his job.

(to Joan)

And his love. Why can't I be John Smith? Isn't he a good man?

JOAN

(tearful)

Yes, yes he is.

SMITH

Why can't I stay?

MARTHA

(so sad)

It's called the Tardis.

SMITH

And what am I, then? Nothing? Just nothing? I'm just a story?

And he can't bear it. He runs away.

CUT TO:

57 EXT. SCHOOL - NIGHT 11

57

BAINES, JENNY, CLARK, LITTLE GIRL & SCARECROWS, around the Tardis.

JENNY

Humans think they're so advanced. But they scatter like rats.

BAINES

(of the Tardis)

Soldiers, guard this thing -

(to Jenny)

Onwards, Mother of Mine! One final stage, and we won't have to hunt. The Doctor, Mr Smith, the boy and the watch... they will come to us!

CUT TO:

58 EXT. WOODS - NIGHT 11

58

TIM runs, runs, runs through the woods -

\*

CUT TO:

\*

59 EXT. COUNTRY LANE - NIGHT 11

59

SMITH - recovering - MARTHA & JOAN running - Joan stops -

                                JOAN  
This way - !

                                SMITH  
We've got to keep going -

                                JOAN  
I think I know somewhere we can hide -  
just listen to me for once, John, now  
follow me!

And they head off in a different direction -

CUT TO:

60 EXT. WOODS - NIGHT 11

60

HUTCHINSON, cradled at the base of a tree, all curled up,  
terrified. And he's crying.

Then he's terrified - a noise - he scrabbles back -

But it's TIM. Standing over him. He's quiet, calm,  
seems so much older, already knowing what has to happen.

                                TIM  
I knew you'd survive.

                                HUTCHINSON  
(ashamed)  
Go away.

                                TIM  
You had to. For the visions to come  
true.

                                HUTCHINSON  
Stop talking like that.

                                TIM  
It told me...

He holds out the watch, its casing closed.

                                TIM (CONT'D)  
Hold it. Go on, just hold it.

Hutchinson, wary, does so.

                                TIM (CONT'D)  
What can you hear?

                                HUTCHINSON  
Nothing.

(CONTINUED)

60 CONTINUED:

60

TIM

I thought so. Like... it's just meant for me. If the watch had stayed where it was, we'd all be dead by now. It's like it knew, like it wanted me to carry it.

And he's so certain, that Hutchinson believes him, now.

HUTCHINSON

...what for?

TIM

You were right. I have been a coward. I was so scared of him. But now it's time to do my duty.

He starts to walks away -

HUTCHINSON

Where are you going?

TIM

Hutchinson. In a few years, we'll be fighting again. In the mud and the dark. Will you trust me?

HUTCHINSON

I don't know what you mean.

TIM

Will you trust me?

HUTCHINSON

...yes.

That's all Tim needs; he walks away.

CUT TO:

61 EXT. CARTWRIGHTS' COTTAGE - NIGHT 11

61

JOAN, running, leads SMITH & MARTHA towards a small, comfortable cottage. As they slow down...

JOAN

Here we are. Should be empty. Oh! Long time since I ran that far!

MARTHA

But who lives here?

JOAN

If I'm right... no one.

She tries the door. It opens.

(CONTINUED)

61 CONTINUED:

61

They head in...

CUT TO:

62 INT. CARTWRIGHTS' COTTAGE - NIGHT 11

62

An ordinary 1913 family home. A bit Marie Celeste, a cup of tea perched on the arm of a chair, a newspaper open on the floor, where it fell. A child's rocking horse.

JOAN, MARTHA, SMITH enter cautiously.

JOAN

Hello?

(beat)

No one at home. We should be safe.

MARTHA

Whose house is it, though?

JOAN

The Cartwrights. That little girl at the school, she's Lucy Cartwright. Or she's taken Lucy Cartwright's form. And if she came home this afternoon, if the parents tried to stop their little girl... They were vanished.

(picks up the tea)

Stone cold.

(beat)

How easily I can accept these ideas.

Smith sits down, weary.

SMITH

I must go to them. This 'family'.  
Before anyone else dies.

JOAN

But you can't! Martha, th -18 0 dE

62 CONTINUED:

62

MARTHA

(quiet)

Because he's lonely.

Which stops Smith dead.

SMITH

...and that's what you want me to  
become?

He sits again, despairing.

Hold the pause, then - a knock at the door. All scared,  
frozen. Then Martha makes to go -

JOAN

What if it's them?

MARTHA

I'm not an expert, but I don't think  
scarecrows knock.

CUT TO:

63 EXT. CARTWRIGHTS' COTTAGE - NIGHT 11

63

MARTHA opens the door -

And TIM's standing there. Polite, formal. He holds out  
the watch.

TIM

I brought you this.

CUT TO:

64 INT. SPACESHIP - NIGHT 11

64

BAINES swaggering in, loving this, JENNY, CLARK & LITTLE  
GIRL with him. Baines throwing levers, stabbing buttons.

BAINES

Power up! Fully armed and ready.  
Mother and Father and Sister of Mine,  
prepare the armaments.

They all get busy, pressing controls; lights on consoles  
illuminate, the sound of power building.

BAINES (CONT'D)

I doubt that England is ready for this.  
Fix targets. And counting down...

CUT TO:



65 INT. CARTWRIGHTS' COTTAGE - NIGHT 11

65

SMITH scared, facing...

MARTHA, holding out the watch. A distance away, trying not to antagonise him, but... JOAN watching, TIM looking grave. All quiet, controlled, so tense:

MARTHA  
Hold it. Just hold it.

SMITH  
I won't.

MARTHA  
Please. Just hold it.

TIM  
It told me to find you, it wants to be held.

JOAN  
(to Tim)  
But if you had the watch all this time, why didn't you return it?

TIM  
Cos it was waiting, and... Cos I was so scared. Of the Doctor.

JOAN  
Why?

TIM

65 CONTINUED:

65

Then Joan, quiet, hesitant...



68 CONTINUED: (2)

68

SMITH

Then what sort of man is that? And now you're asking me to die?

A *CRUMP!* from outside, closer, ornaments rattle.

MARTHA

It was always gonna end, though - the Doctor said, the Family's got a limited lifespan, that's why they need to consume a Time Lord. Otherwise, three months, and they die. Like mayflys, he said. I just had to wait three months, then open the watch.

SMITH

So your job was to execute me.

MARTHA

But people are dying out there! They need him. And... *I* need him. Cos you've got no idea what he's like, I've only just met him, it wasn't even that long ago, but... He's everything, he's just everything to me, and he doesn't

68 CONTINUED: (3)

68

SMITH

He's not here, is he?! If they get what they want, then -

And then, quiet, calm, cutting across them; and Joan has never been more certain, more in control.

JOAN

Then it all ends in destruction.

(of the journal)

I never read to the end. But those creatures would live forever. To breed and conquer. War, across the stars. For every child.

Silence. Then with such dignity:

JOAN (CONT'D)

Martha. Timothy. Could you leave us alone?

CUT TO:

69 EXT. COUNTRYSIDE - NIGHT 11

69

REPEAT (RESIZE/FLIP?) FX SHOT from 66, bolts arcing across the sky. The glow of explosions and fire on the horizon.

CUT TO:

70 EXT. CARTWRIGHTS' COTTAGE - NIGHT 11

70

Both MARTHA & TIM sit on the step of the front door, miserable. *CRUMP!* in the distance. And she hugs him.

71 INT. CARTWRIGHTS' COTTAGE - NIGHT 11

71

JOAN with SMITH. For all the emotions underneath, both so dignified, so respectful.

JOAN

If I could do this instead of you, I would. I had hoped...

(beat)

But my hopes are not important.

SMITH

He won't love you.

JOAN

If he isn't you, then I don't want him to.

(beat)

I had one husband.

(MORE)

(CONTINUED)

71 CONTINUED:

71

JOAN (CONT'D)

He died, and I never thought I'd ever again... And then you... You were so...

SMITH

And it was real, I wasn't... I really thought...

Both right on the edge. Deep breath, control it:

JOAN

Let me see.

He hands her the watch.

JOAN (CONT'D)

Blasted thing. Blasted blasted thing. I can't even hear it. Says nothing to me.

And then, on instinct, he reaches out...

On instinct, she returns the gesture, holding out her hand, holding the watch...

Their hands meet centre, clasping the watch between them.

CU Smith - eyes widening, seeing -

CU Joan - eyes widening, seeing -

CUT TO:

72 EXT. CHURCH - FLASH FORWARD TO DAY X

72

Year, 1915. An archway, a church door: TIGHT ON SMITH & JOAN, stepping out. Married, both in wedding clothes. And so happy. Confetti filling the air, a blizzard.

CUT TO:

73 INT. JOAN & SMITH'S BEDROOM - FLASH FORWARD TO DAY X

73

Year, 1916. JOAN and SMITH happy together in the future.

Joan in bed, tired, smiling, holding...

Their baby. Smith sits on the bed. Overawed, eyes full of tears.

She gives him the baby. He holds his child.

CUT TO:

74      EXT. COUNTRY LANE - FLASH FORWARD TO DAY X      74

Year, 1926. SMITH & JOAN - just a little older - walk along a country lane. With them, the CHILDREN, TWO GIRLS AND A BOY.

CUT TO:

75      INT. JOAN & SMITH'S BEDROOM - FLASH FORWARD DAY X      75

Year, 1963. JOHN SMITH is an old, old man, now, in bed. Growing weaker.

A figure at the bed, JOAN, is holding his hand, but she's just a voice; hold this on Smith. His speech is very weak, a whisper. But this is important:

                                 SMITH  
                                 They're all safe, aren't they? The children. The grandchildren. Everyone's safe?

                                 JOAN  
                                 Everyone's safe. And they all send their love, John.

                                 SMITH  
                                 Well then. It's done.  
                                 (smiles at her)  
                                 Thank you.

He closes his eyes. And -

CUT TO:

76      INT. CARTWRIGHTS' COTTAGE - NIGHT 11      76

SMITH and JOAN snap out of the moment. Staring at each other; overwhelmed.

                                 SMITH  
                                 Did you see..?

She just nods, then:

                                 JOAN  
                                 The Time Lord has such adventures. But he could never have a life like that.

                                 SMITH  
                                 And yet I could...

*CRUMP!* The loudest of all, the room rattles.

                                 JOAN  
                                 What are you going to do?

(CONTINUED)





77 CONTINUED:

77

JENNY

He didn't just make himself human, he made himself an idiot.

BAINES

Same thing, isn't it?

SMITH

I don't care about this Doctor, and your Family, I just want you to go, so I've made my choice - you can have him, just take it, please, take him away -

He steps forward. Holding out the watch.

BAINES

At last.

He takes it - then grabs Smith -

BAINES (CONT'D)

Don't think that's saved your life.

And he shoves him - Smith sprawls back, across more machinery; hands splaying over buttons and controls.

BAINES (CONT'D)

Family of Mine. Now we shall have the lives of a Time Lord.

All excited, gathering round, as Baines opens the watch -

Nothing.

Baines sniffs at it.

BAINES (CONT'D)

It's empty.

SMITH

But... where's he gone?

BAINES

You tell me.

And Baines throws the watch at him, vicious -

Except, *whap!*, Smith catches it, the most perfect, casual catch. Like an expert. And he's so different, now:

SMITH

Oh, I think the explanation might be that you've been fooled by a simple olfactory misdirection, a little bit like ventriloquism of the nose, it's an elementary trick in certain parts of the galaxy -

(CONTINUED)

77 CONTINUED: (2)

77

- and casually, he puts on his old, familiar glasses -

SMITH (CONT'D)

- and it's got to be said, I don't like the look of that hydrokinometer, it seems to be indicating that you've got energy feedback all the way through the retrostabilisers and feeding back into the primary heat converters, cos if there's one thing you shouldn't have done, you shouldn't have let me press all those buttons, but, in fairness, I will give you one word of advice.

CU, right at them, and now it's THE DOCTOR saying:

THE DOCTOR

Run.

And he's gone, out -

The Family suddenly surrounded by flashing lights, a deep red wash pulsing over the whole room, alarms sounding -

CU Baines, bellowing in rage -

BAINES

Get out! *Get out* - !

CUT TO:

78

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81 EXT. FIELD - DAY 12

81

CU BAINES, his face frozen in a rictus grin. Eyes staring; his body alive, but suspended in time. Widen, to see that he's standing with arms spread out... Widen, to see that he's actually pinned up, frozen, in the position of a scarecrow, in a scarecrow's clothing -

WIDER, to see him standing in an English field. As THE DOCTOR approaches, strolling across.

CUT TO CLOSER, as the Doctor pulls down a mask over Baine's unblinking face. A scarecrow's mask (a simple cloth version, easily pulled down over the head like sacking). But his unmoving eyes are still staring out of the eyesockets...

LITTLE GIRL (V.O.)

My brother was suspended in time. And so the Doctor put him to work, standing over the fields of England. As their protector.

WIDE AGAIN, and the Doctor walks away. The cawing of rooks; the scarecrow on duty, forever. Over this:

LITTLE GIRL V/O

We wanted to live forever. So the Doctor made sure that we did.

82 EXT. HALLWAY - DAY 12

82

(NB, could be school location?) THE DOCTOR walks up to a MIRROR on the wall; a beautiful mirror, classy gold frame.

DOCTOR & REFLECTION, as he knots his tie. All seems normal and fine. Until he glances, cold, to the side. CAMERA creeping in, slowly, following his stare... the reflection behind the Doctor dark, shadowy... creeping closer until...

Deep in the reflection, a door, just open a crack: and staring through, into CAMERA, not moving: the LITTLE GIRL. A glimpse of the edge of her balloon.

LITTLE GIRL (V.O.)

As for me. Once a year, every year, he comes back to see me. I wonder if one day he might forgive me. But there I am. Can you see? He trapped me inside a mirror. Every mirror. If ever you look at your reflection, and see something move behind you, just for a second... That's me. That's always me.

(CONTINUED)

82 CONTINUED:

82

And the Doctor walks away.

CUT TO:

83 INT. CARTWRIGHTS' COTTAGE - DAY 12

83

JOAN has waited all night. And now, as she hears footsteps, she's so on edge, still hoping, and yet she can't look; makes herself look out of the window, as THE DOCTOR walks into the room. So calm, so quiet:

JOAN

Is it done?

THE DOCTOR

It's done.

Pause.

JOAN

The police and the army are up at school. Parents are coming, to take their boys home. I should go, they'll have so many questions, though I'm not sure what to say -

And finally, she turns -

She sees him. She's so lost, so shy.

JOAN (CONT'D)

Oh. You look the same. Goodness! You must forgive my rudeness, I find it difficult to look at you. Doctor. I must call you Doctor.

(quiet)

Where is he? John Smith?

THE DOCTOR

He's in here somewhere.

JOAN

Like a story.

(pause)

Could you change back?

THE DOCTOR

Yes.

JOAN

Then... will you?

THE DOCTOR

No.

JOAN

I see. Well then.

(MORE)

(CONTINUED)

JOAN (CONT'D)

(pause)

He was braver than you, in the end.  
That ordinary man. You chose to change,  
but he chose to die.

THE DOCTOR

Come with me.

JOAN

I'm sorry?

THE DOCTOR

Travel with me.

JOAN

...as what?

THE DOCTOR

My companion.

She's upset, like he's toying with her.

JOAN

Oh, but that's not fair. What must I  
look like to you, Doctor? I must seem  
so very small.

THE DOCTOR

No, but we could start again. I'd like  
that. You and me, we could try, at  
least. Cos everything that John Smith  
is and was, I'm capable of that too -

JOAN

I can't.

THE DOCTOR

Please come with me.

JOAN

I *can't*.

THE DOCTOR

B6mQ2whynot ?T -0.0174 Tc 12 0 0 12 lBa, we could try, at q

83 CONTINUED: (2)

83

JOAN

Answer me this. Just one question,  
that's all, but... If the Doctor had  
never visited us, if he'd never chosen  
this place, on a whim...

And now, she looks at him.

JOAN (CONT'D)

Would anyone here have died?

Absolute silence. The Doctor steps back.

Hold the silence.

JOAN (CONT'D)

You can go.

Then he turns. And walks away.

Joan stands there, dazed, grieving.

She sees the journal. He's left it for her.

She goes and picks it up. Hugs it to herself.

And starts to cry.

CUT TO:

84 EXT. BEAUTIFUL LANDSCAPE - DAY 12

84

The TARDIS now perched in the most huge, beautiful,  
pastoral setting possible, wide open grass and sky. THE  
DOCTOR is walking back towards it, MARTHA already there,  
waiting nearby, back in modern clothes.

THE DOCTOR

Right then. Molto bene!

MARTHA

...how was she?

THE DOCTOR

Time we moved on.

MARTHA

If you want, I could go and -

THE DOCTOR

Time we moved on.

They head to the doors, the Doctor getting his key out.

MARTHA

Um. Meant to say.  
(MORE)

(CONTINUED)





84 CONTINUED: (2)

84

MARTHA

But you could get hurt.

TIM

So could you, travelling with him. Not gonna stop you though!

THE DOCTOR

Tim. I'd be honoured if you'd take this.

He reaches into his pocket, gives Tim the fob watch.

TIM

I can't hear anything...

THE DOCTOR

No, it's just a watch, now. But keep it with you. For good luck.

MARTHA

Look after yourself.

Martha grabs Tim and hugs him, kisses him on the cheek.

She goes into the Tardis. The Doctor takes a last look at Tim. Smiles.

THE DOCTOR

You'll like this bit.

He goes inside, closes the door.

FX: the Tardis dematerialises, the breeze blowing...

And Tim's laughing. He likes it! Turns and walks away...

WIDE SHOT, Tim just an ordinary boy on an ordinary day, walking through that lovely English landscape. Walking away from CAMERA, into the distance, as the V/O starts...

CUT TO:

85 EXT. BATTLEFIELD - DAY X

85

FX: WS REPEAT FROM EP.8, World War One battlefield.

DOCTOR (V.O.)

In June 1914, an Archduke of Austria was shot by a Serbian. And this then led, through nations having treaties with nations, like a line of dominos falling, to some boys from England walking together, in France, on a terrible day...

(CONTINUED)

85 CONTINUED:

85

As before - though a longer sequence now -

TIM is propping up HUTCHINSON - his leg's injured, he can't walk without help. They stumble along.

But Tim opens the watch and looks at the time.

TIM

One minute past the hour. It's now.  
Hutchinson, this is the time, it's now -

From overhead there's the scream of a descending shell. Tim looks up at a POV heading right down at him, death about to hit them -

TIM (CONT'D)

Down, to the left -

HUTCHINSON

- keep going -

TIM

Hutchinson, trust me - to the left!

And Hutchinson does - they throw themselves down, left -

FX: CU EXPLOSION -

A second's darkness, then...

On Tim & Hutchinson. Lying face down. Not moving. Hold, for a few seconds, then...

Tim looks up. Then Hutchinson.

They look around. Ears still ringing. Can't believe...

TIM (CONT'D)

...we made it.

He sees the watch lying nearby, and grabs it. He's laughing.

TIM (CONT'D)

Thank you, Doctor. Thank you.  
(goes to help  
Hutchinson)  
Come on, old chap -

HUTCHINSON

Leave me. Not gonna make it...

TIM

Oh yes you are. Didn't I promise you,  
all those years ago? Now come on! Up!  
And that's an order!

(CONTINUED)

85 CONTINUED: (2)

85

Both laughing, grim, Hutchinson hauls himself up, and Tim supports him.

And they stagger on, through the mud.

CUT TO:

86 EXT. PRECINCT - DAY 12

86

On the proud face of an old man in a wheelchair, OLD TIM. He's looking at the fob watch, remembering. He wears his dress uniform, with medal ribbons, a Remembrance Day poppy in his lapel.