

EXT. MARKET. MORNING

EMILIA (WHITE, 42, FEMALE) walks through the Crimson Market on the planet Vaata. She weaves through a network of stalls run by members of the criminal underworld within the Zagrog Galaxy.

EMILIA reaches the end of the market and comes into an open space. Not far from where she's standing is a relatively large tent. EMILIA walks towards it.

INT. TENT. CONTINUED.

ISAAC (WHITE, 34, MALE) sits cross-legged on a pile of large cushions. In front of him is a table that is just above the floor.

EMILIA enters the tent. She sits at the table.

EMILIA

Do you have what I asked for?

ISAAC places a cubed device on the table.

ISAAC

It's a data cube, designed by the Rootha of the planet Gar in the galaxy of Trivon.

EMILIA

I just wanted you to tell me what it does, I don't need to know the patent details.

ISAAC

The cube is used to store data. But once you've stored what you want, the cube is sent back in time for maximum security.

EMILIA

But with the technology that Harriet possesses, they could easily track down where the cube has gone.

ISAAC

That's where the secondary security measure comes in. Once the cube has traveled back in time, it quickly finds a host. That host is then used to store the data, guaranteeing maximum security.

EMILIA

So someone will just become a walking data bank?

ISAAC

It's a risky procedure, but necessary in these times. You know full well how valuable information has become, especially from...the other side.

*

EMILIA

The more information, the greater the victory.

ISAAC

Precisely. I want you to claim your rightful title of President as much as everyone else does in your sector.

BEAT.

EMILIA

So once the information is in the host it just...remains there?

ISAAC

The data cube is programmed to recognise the changing patterns of humans. It knows that we age and eventually die. So when that time comes, it will leave to find a new host.

EMILIA

But what if the host dies suddenly?

ISAAC

Then the data cube won't register it. I presume that the information dies with the host.

EMILIA

That I obviously don't want to happen.

ISAAC

I'll admit, the whole thing is risky, but risks need to be taken in times like these.

EMILIA

I understand.

ISAAC

So are we proceeding?

EMILIA gets out a crystal. She hands it to ISAAC. He takes it.

ISAAC presses a ring that he has on his finger. A small device appears on the desk. ISAAC inserts the crystal into it. There is a beeping sound and a number appears on a screen at the bottom of the device. ISAAC reads it.

ISAAC

Three hundred quarvec just as agreed.

*

BEAT.

ISAAC

You know...I'm surprised that you managed to get this amount.

EMILIA

I'm surprised that you doubt my capabilities. After all, I am the Rightful President. I just needed to do a little bit of...economic maneuvering.

ISAAC

You've potentially majorly risked stability by dealing with me.

EMILIA

That's none of your concern. You should be thankful that you're even allowed to operate.

ISAAC

And I am. I just wanted to make you aware of what you're letting yourself into.

EMILIA

I'm already fully aware.

ISAAC

So you wish to proceed?

EMILIA

Yes.

ISAAC picks up the cube. He presses it in various places. The areas that he presses light up when he does so. ISAAC then stops pressing.

ISAAC

Where do you want this cube sent to?

EMILIA

The only place where I can almost completely guarantee its complete safety.

ISSAC

And that is?

BEAT.

EMILIA

The planet Earth.

DOCTOR WHO

The Forbidden Artifact

By Luke Foster

INT. BEDROOM. AFTERNOON

BELLA (WHITE, 18, FEMALE) is lying on her bed using her phone and listening to music through some headphones.

BELLA gets a video call from her best friend **JUDITH** (WHITE, 18, FEMALE). She answers it.

JUDITH
Hey!

BELLA
Hey.

JUDITH
Are you still down to going to JoJo's?

BELLA
Yeah.

JUDITH
Awesome. I've got a few errands to sort out on my end. Mum and dad have gone to visit Bailey and didn't necessarily leave the house in the best state when they left. I should be done in about an hour.

BELLA
See you then.

JUDITH
Bye.

The video call ends. BELLA continues listening to music.

INT. BEDROOM. EVENING

BELLA is still lying on her bed listening to music. She rolls on her side and looks at a digital clock on her bedside table. One hour has passed since her video call with JUDITH.

Realizing that she should now get ready, BELLA gets up from her bed. She takes her headphones off and places them and her phone on her bed, with the headphones still plugged in.

BELLA picks up a hoodie that's draped on the back of a chair. She puts it on and then grabs a backpack that's hanging on the back of her bedroom door. She places it on her bed and puts several essential items into it. She then zips up the backpack and puts it on her back.

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BELLA then grabs her phone again and puts her headphones back on. She then exits her bedroom.

INT. HALLWAY. CONTINUED

BELLA exits her bedroom into her hallway. She stops.

BELLA
Mum, I'm going out.

BELLA doesn't wait for a response and carries on her way. She exits through her front door.

INT. LOBBY. CONTINUED

BELLA exits her flat into the lobby of the building that it's in. She approaches a staircase and goes down it.

EXT. STREET. CONTINUED

BELLA exits through the front door of the lobby onto the street that the building is on. She pulls the hood of her hoodie up and starts walking towards JoJo's.

EXT. STREET. CONTINUED

BELLA walks down a street, heavily engrossed in the music that she's listening to.

A group of friends the same age as BELLA are heading towards her direction. BELLA keeps walking towards them and tries to move out of their way, but bumps the shoulders of one of the group of friends. Everyone in the group stares at BELLA and gives her a disapproving look. BELLA just carries on walking, disappointed but unbothered by the actions of the group.

EXT. STREET. CONTINUED

BELLA is walking down another street. On the other side of the road is a group of four girls, all chatting and enjoying each other's company. They don't see her but BELLA watches them for a bit as she walks, envious but also happy for them.

EXT. OUTSIDE JOJO'S. CONTINUED

BELLA approaches JoJo's. JUDITH is already waiting outside.

JUDITH
Hey.

BELLA
Hey.

BELLA and JUDITH enter JoJo's.

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INT. JOJO'S. CONTINUED

BELLA and JUDITH enter JoJo's. They join the back of a queue of people waiting to be served at the counter by **AKSHARA** (INDIAN, FEMALE, 18).

JUDITH looks up at the menu, displayed on screens above the counter.

JUDITH

So what are you gonna get?

BELLA

My usual.

JUDITH

I knew you'd say that.

BELLA

Then why'd you ask?

JUDITH

I just thought that there might be just a small chance that you'd try something different for once.

BELLA

I like my usual.

JUDITH

Fair enough.

BEAT.

JUDITH

I don't know whether to get the chicken burger or the spicy meatball wrap. I had the chicken burger last time, but the lettuce that came with it was really weird. It almost tasted like glass. But then the spicy meatball wrap is one I've been wanting to try, but I do not have the best track record with spicy food, as you probably know.

BELLA

Just go with what you had before.

JUDITH

You certainly live by that.

BELLA and JUDITH are now at the front of the queue. They walk towards the counter.

*

BELLA

Hi, can I get the chicken surprise box please.

JUDITH

(Whispering to BELLA)

Not much of a surprise if you already know what's gonna be in it.

AKSHARA

Anything else with that?

JUDITH

Yeah, she wants cheesy fries and a strawberry milkshake.

BELLA

You know me too well.

BELLA pays for her order.

AKSHARA

(To JUDITH)

Anything for you?

JUDITH takes another look at the menu.

JUDITH

Actually, can I get the Big, Bad Burger, regular fries and a coke please?

BELLA

Are you sure you want the Big, Bad Burger?

JUDITH

It's worth a shot.

BELLA

Good luck trying to finish it.

JUDITH pays for her order.

AKSHARA

(Points to a waiting area)

Great. If you two just wanna wait over there, we'll let you know when your food's ready.

*

BELLA and JUDITH move over to a waiting area. There is a basketball hoop arcade machine. JUDITH inserts a coin into it. The machine activates. JUDITH grabs one of the basketballs that she's now able to get.

JUDITH
I've never been good at this game.

JUDITH chucks the basketball. It misses the hoop.

BELLA picks up one of the other basketballs.

BELLA
I'm fairly decent.

BELLA chucks the basketball. It lands in the hoop.

JUDITH
You possess skills that I do not.

BELLA
At least I'm good at something.

BELLA and JUDITH carry on playing the arcade game.

AKSHARA carries two bags (one containing BELLA'S order and one containing JUDITH'S). She walks over to the till and puts the two bags down. She then rings a service bell, which grabs BELLA and JUDITH'S attention. They turn and look at AKSHARA.

AKSHARA
I've got your orders.

BELLA and JUDITH walk away from the arcade machine and to the till. They pick up their orders. BELLA looks at the bag with JUDITH'S order in it. She then shuts her eyes for a moment and then opens them again.

JUDITH
You OK?

BELLA
Yeah. I was just praying for your digestive system.

JUDITH
Look, if I react badly to it, I'll just go see a doctor.

*

BELLA
An exorcist will probably be better.

BELLA and JUDITH walk away with their bags.

AKSHARA
Enjoy your food.

BELLA
I certainly will.

BELLA and JUDITH exit JoJo's.

EXT. OUTSIDE JOJO'S. CONTINUED

BELLA and JUDITH exit JoJo's.

JUDITH
Usual place?

BELLA
Yeah.

BELLA and JUDITH walk away.

EXT. PARK. CONTINUED

BELLA and **JUDITH** are both sitting on swings in a park, which is situated on a hill overlooking the town.

BELLA
So what do you plan on doing? Now that we're done with school.

JUDITH
I managed to get an apprenticeship at one of the nursing homes.

BELLA
Oh really?

JUDITH
Yeah. I know most people wanna get out of this place as soon as they get the chance, but I wanna help. I wanna build this community up.

BELLA
Fair enough.

*

JUDITH

If everyone keeps leaving, this place is never gonna improve. Some people need to stay.

BELLA

Would you be mad if I was one of those people that wants to leave.

JUDITH

Honestly, I'm not surprised.

BELLA

Don't get me wrong, I'm grateful for this place. It raised me. But...I just wanna explore. See what's out there.

JUDITH

Where will you go?

BELLA

Honestly, I'm not sure. I'll probably just make it up as I go along.

JUDITH

You probably should have a plan.

BELLA

I rarely do to be honest.

JUDITH

And that's why I could never be you.

BEAT.

BELLA

I should probably be going. My mum's gonna be wondering where I am.

JUDITH

Yeah, I should probably get the bus back to my place.

BEAT.

JUDITH

How is she? Your mum.

BELLA

She's...OK.

*

JUDITH
Better than she has been.

BELLA
(Speaking with some hesitation)
Yeah.

JUDITH
Well let's hope it stays that way.

BELLA begins to walk home.

JUDITH
(Calling after BELLA)
Do you want me to walk back with you?

BELLA
It's fine. I think I need some time to myself.

BELLA walks off.

INT. BEDROOM. CONTINUED

BELLA is in her bedroom. She is in the process of packing a suitcase on wheels but has stopped to think about what else to put in it.

Grabbing a cuddly penguin, BELLA puts it in the suitcase and then zips it up.

BELLA places the suitcase on the ground and puts her backpack on her back. She then wheels the suitcase towards her bedroom door and opens it.

INT. HALLWAY. CONTINUED

BELLA walks out of her bedroom, wheeling her suitcase behind. She takes one last look at her bedroom and then turns the light off and shuts the door.

BELLA then turns and faces down her hallway, her front door ahead of her.

BELLA
OK life. Let's do this.

BELLA puts on headphones. She plays some music on her phone and begins walking down the hallway.

INT. CORRIDOR. CONTINUED

Bella exits her flat. She closes the door to it behind her and walks away with her suitcase in tow.

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EXT. STREET. CONTINUED

Bella exits the building that her flat is located in. She then walks down the street.

EXT. STREET. CONTINUED

As BELLA is walking, she sees a taxi pull up ahead of her. A passenger gets out.

BELLA approaches the taxi and looks into it. The driver (**SADIO**, MUSLIM, 29) lowers the front left side window so he can speak to BELLA.

SADIO

Can I help you?

BELLA

Hi, would you be able to drop me off at the station?

SADIO

Yeah sure. Hop in.

SADIO exits the taxi. He helps BELLA put her bags into the boot.

SADIO and BELLA then both enter the taxi. SADIO drives off.

INT. TAXI. CONTINUED

BELLA is in the taxi that's being driven by SADIO.

SADIO

You know, I think I've driven your mum. It wasn't recently. It was several years ago, when I had just started out as a driver.

BELLA

Oh, OK.

STADIO

She looked quite a lot like you. You must get told that a lot.

BELLA

Yeah. I have.

STADIO

She seemed really flustered though. I think she was in a rush. It was honestly kinda odd. It's why I remember it.

*

BELLA

My mum can be quite flustered sometimes.

STADIO

So how's she doing anyway? Your mum.

BELLA

She's...fine.

STADIO

What's she up to nowadays?

BELLA

She just works in an office. Nothing special.

STADIO

I guess life can be like that sometimes.

INT. BUS. CONTINUED

CRAIG (BLACK, 18, MALE), **NATALIE** (ASIAN, 18, FEMALE), **PATRICK** (WHITE, 18, MALE) and **LOLA** (WHITE, 18, FEMALE) are all sitting together at the back of a bus.

CRAIG

And that's exactly what I thought. No way is Ryan right for Jasmine.

PATRICK

I don't even think Ryan knows what's right for him.

NATALIE

He'll still be figuring it out in five years.

CRAIG

Him and Jasmine will be long over by then.

PATRICK

And his two more girlfriends after that.

NATALIE

Is Ryan just allergic to being single?

BEAT.

CRAIG

So who's going to the party?

*

PATRICK
Who's hosting it?

NATALIE
Charlotte Rogers.

LOLA
I probably won't come then.

CRAIG
How come?

LOLA
We have history.

PATRICK
I remember it.

NATALIE
Those were some maths lessons.

CRAIG
Well sorry for being smarter than you guys.

PATRICK
And popular.

CRAIG
Well sorry for having lots of friends.

NATALIE
You had a group. I wouldn't say that you all got along.

PATRICK
Or liked each other.

CRAIG
Well it was something.

LOLA
Better than nothing.

*

NATALIE

Yeah, that's something I've been meaning to ask. Why do you hang around with us? It's not like we're your only option.

CRAIG

Because...you've always been my friends.

NATALIE

Not really. You only started hanging out with us when we were in year ten.

PATRICK

That's only half of your school year.

CRAIG

Well...four years is still a decent length of time.

PATRICK gets a call on his phone. He gets it out.

PATRICK

I gotta take this. It's my dad.

PATRICK gets up and walks down the bus. As he does so, he answers his phone.

PATRICK

Hey Dad.

CRAIG, NATALIE and LOLA carry on their conversation at the back of the bus.

CRAIG

I guess it can be nice. To occasionally hang out with a smaller crowd.

NATALIE

Occasionally. I'll take that as a compliment. Glad we're second best.

CRAIG

What I mean is, yeah parties and gatherings can be great but...it's just a massive mush of people shuffling along to the same twenty songs over and over. It's just one big noise half the time. A change like this can be nice.

NATALIE

So this is what we are to you. Your little remedy while you recover from the latest big bash.

*

PATRICK
(Still on the phone)
Alright, thanks dad. See you in a bit.

PATRICK hangs up. He briefly looks out the window. While doing so, he sees a red light zoom past the bus.

PATRICK
(To CRAIG, NATALIE and LOLA)
Did anyone else see that?

NATALIE
No.

PATRICK
There was like...this light.

CRAIG
Maybe it was just someone speeding. They realized Maccies closes in the next half hour.

PATRICK
No. This was...something else.

The bus arrives at its next stop. PATRICK gets up.

PATRICK
I'm gonna take a look.

EXT. STREET. CONTINUED

PATRICK exits the bus. He looks around and sees a light coming from some bushes.

PATRICK approaches the bushes. He pulls back the branches and sees the cube that ISAAC gave to EMILIA.

The cube rises from the ground. It spins and then flies into PATRICK. There is a small flash of red light the moment after it enters his body.

PATRICK stumbles back. He struggles to get his bearings for a moment and then collapses.

EXT. TRAIN STATION. CONTINUED

The taxi reaches the train station.

INT. TAXI. CONTINUED

STADIO and BELLA are sitting in the taxi.

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STADIO

Right, here we are.

BELLA

Thanks.

STADIO

So why are you going away?

BELLA

I just need to get away for a bit.

STADIO

Fair enough. I hope you enjoy it.

BELLA

I hope so too.

EXT. OUTSIDE THE TRAIN STATION. CONTINUED

BELLA exits the taxi. She pays for her fare and gets her bags out of the boot. She then approaches the train station.

BELLA looks at a screen outside the train station that's displaying all of the arrival times. She looks at the top one, which is arriving in five minutes. BELLA then looks at her phone, which shows that she has a digital train ticket for that train.

BELLA walks towards the train station. As she is doing so, she begins to hear a noise that she doesn't recognise.

BELLA turns around and begins to see a bright light fading into view. She raises her right arm and shields her eyes from it.

The light fades. BELLA lowers her right arm. A blue box is in front of her. It's the TARDIS.

THE DOCTOR (WHITE, MALE, TIME LORD) steps out of the TARDIS holding a small map. He takes a few steps around his surroundings and takes it all in.

THE DOCTOR

Perivale is not how I remember it.

THE DOCTOR then sees BELLA standing in front of him confused.

*

THE DOCTOR
Oh hi there.

BEAT.

THE DOCTOR
Actually, you might be able to help me.

THE DOCTOR shows BELLA the map that he's holding. THE DOCTOR points to a fish and chips shop on it.

THE DOCTOR
I'm trying to find that fish and chip shop, but this map is being surprisingly unhelpful.

BELLA looks at the map.

BELLA
That's because it was printed in 1989.

THE DOCTOR
Oh. That probably explains it.

BELLA
Is that when you were last here?

THE DOCTOR
Pretty much. I had a friend. She grew up here...initially.

BELLA
So she moved away? I can understand why.

THE DOCTOR
Not quite. It's more complicated than that.

THE DOCTOR notices BELLA'S backpack and suitcase.

THE DOCTOR
Are you going somewhere?

BELLA
I just need to get away for a bit. Clear my head.

THE DOCTOR
You got a lot going on?

*

BELLA

Not quite. I guess I just need a change of scenery.

THE DOCTOR

So where are you gonna go?

BELLA

I don't know. I'm just gonna hop on a train and see where it takes me.

THE DOCTOR

I'll come with you onto the platform. I'll wheel your suitcase for you.

BELLA

Err...thanks.

THE DOCTOR

I'm the Doctor by the way.

BELLA

Bella.

THE DOCTOR takes BELLA'S suitcase from her. He and BELLA are about to turn and walk into the train station when THE DOCTOR notices PATRICK collapsed on the ground.

THE DOCTOR

Hang on a second.

Leaving BELLA'S suitcase where it is, THE DOCTOR runs to where PATRICK is. BELLA follows.

THE DOCTOR kneels down and checks on PATRICK, cradling him as he does so. BELLA recognises him.

BELLA

Wait, that's Patrick.

THE DOCTOR

Do you know him?

BELLA

Yeah. He was in my year at school. Is he OK?

*

THE DOCTOR

He seems to have been knocked out, but there's no signs of obvious external injury.

THE DOCTOR lays PATRICK back on the ground. He then scans him with his sonic screwdriver and checks on the results.

THE DOCTOR

Well that's strange.

BELLA

What is?

THE DOCTOR

Patrick is emitting some kind of energy. Not a huge amount and it doesn't appear to be lethal, but it shouldn't be coming from him.

BELLA

Radiation?

THE DOCTOR

No. This is something else.

BELLA

Is that what knocked him out?

THE DOCTOR

Most likely.

INT. BUS. CONTINUED

CRAIG, NATALIE and LOLA are still on the bus.

LOLA

Patrick's been a while.

NATALIE

You'd think he'd be back by now. I doubt what he saw was that exciting.

CRAIG

Maybe he got distracted.

NATALIE

By what? Aliens?

*

CRAIG
You never know.

LOLA
My dad thinks they're real.

NATALIE
Your dad's a nutter. Have you seen his social media?

CRAIG
Didn't he post about being at some crop circle convention two weeks ago?

LOLA
He told me he was going to watch a football game.

NATALIE
Well that was clearly a lie.

The bus arrives at its next stop.

CRAIG
I'm gonna look for Patrick and see if he's OK.

CRAIG gets up and makes his way down the bus.

NATALIE
Don't get abducted by aliens.

EXT. BUS STOP. CONTINUED

CRAIG gets off the bus. He gets out his phone and calls PATRICK.

EXT. STREET. CONTINUED

THE DOCTOR and BELLA are still with PATRICK, who's still unconscious. PATRICK'S phone rings. BELLA picks it up.

THE DOCTOR
Whose calling him?

BELLA
It's Craig. He's one of Patrick's friends.

BELLA answers the phone.

*

BELLA

Hi Craig, it's Bella. Patrick can't answer the phone right now.

INTERCUT. PHONE CONVERSATION. CONTINUED

CRAIG

Oh hi Bella. What's up with Patrick? Is he OK?

BELLA

He's been knocked out.

CRAIG

Wait, what?

BELLA

I don't know what happened. I was with a guy who was helping me get to the train station and then we saw Patrick just lying unconscious.

CRAIG

Where are you? And who's that guy you're with?

BELLA

We're on Heathcliffe Road right by that sports field. The guy's called the Doctor. I've never seen him before but he's trying to help.

CRAIG

I'm not far away. I'll be right over.

CRAIG hangs up. He makes his way towards Heathcliffe Road.

INT. SPACECRAFT. CONTINUED

EMILIA is piloting a spacecraft. She receives a video call notification and responds to it. DAMIEN (BLACK, MALE, 54) appears on a screen in front of her.

EMILIA

What is it Damien? Can't you see that I'm piloting my own spacecraft, one that I'm technically not allowed to have. Think of the controversy if I get pulled over.

DAMIEN

Sorry your Right Honorable. I just wanted to make sure that you were ready for the business and trade fair later today.

EMILIA

Of course I am. It's not exactly a challenging thing to prepare for.

*

DAMIEN
I suppose so.

EMILIA
I have my speech all prepared and ready. I'll just say some drivel about maintaining the importance of trade even in these difficult times. I'll also waffle on about how we still have strong allies despite the conflict.

DAMIEN
At least that's one thing you are good at. Maintaining allies.

EMILIA
Exactly. You have nothing to worry about.

The video call with DAMIEN ends.

EMILIA receives another video call notification. She answers it. ISAAC appears on her screen.

EMILIA
Why are you calling me? You should know that I'm still on my way back.

ISAAC
I deemed the matter to be rather urgent. I wanted to let you know that the data cube has found a host.

EMILIA
That's relieving to hear. Do you know if Harriet has gotten wind of our plan?

ISAAC
As far as I'm aware, she hasn't, but I'll be keeping in close contact with my sources. If anything happens, you'll be informed.

EMILIA
Thank you. Your cooperation is much appreciated.

ISAAC
Anything for the Rightful President.

The video call ends.

EXT. STREET. CONTINUED

THE DOCTOR and BELLA are still with PATRICK, who is still unconscious.

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THE DOCTOR

(Referring to CRAIG)

The guy you were the phone to? Was he a friend of yours?

BELLA

Not really. He went to my school. He was in mine and Patrick's year.

THE DOCTOR

Do you have many friends?

BELLA

Not really. I've got one, Judith. She's alright. Better than nothing I guess.

BELLA looks at PATRICK.

BELLA

(Referring to PATRICK)

Is he gonna be OK?

THE DOCTOR

I hope so. I'll try to make sure that he is.

CRAIG approaches THE DOCTOR and BELLA. He sees PATRICK.

CRAIG

OK, what's going on?

THE DOCTOR

Patrick has been knocked out, though I'm not sure what by, but whatever it is, it's caused him to go unconscious and emit some kind of weird energy.

CRAIG

Aliens.

BELLA

What?

CRAIG

I was on the bus with Patrick and some others. He said there was this light. We just all dismissed it as someone speeding, but Patrick thought it was something else. He got off the bus to take a look.

THE DOCTOR

This light. Do you know what it looked like?

*

CRAIG

Patrick said that it was red. It can't have been too big if he was the only one that saw it.

THE DOCTOR

Realistically, it's too small to be a spaceship. No, this was something else.

BELLA

So wait...we are dealing with aliens?

THE DOCTOR

Most likely, or at least something not of this world.

PATRICK regains consciousness. He sits up and sees THE DOCTOR, BELLA and CRAIG.

PATRICK

What's going on?

PATRICK is hit with a migraine. He presses his hand on his head. The migraine then stops.

BELLA

Patrick. Are you OK? We found you unconscious.

PATRICK

There was a light. I went to look for it and then...I must've blacked out.

PATRICK'S chest begins to glow. PATRICK sits up straight and goes into a trance.

PATRICK

Thalrek and Donnoss. The two moons of the planet Valk. Thalrek is known for its vast mineral wealth. Donnoss is known for its strong hurricanes.

CRAIG

What are you talking about?

THE DOCTOR kneels beside PATRICK.

THE DOCTOR

The minerals that can be found on Thalrek. What are they called?

The glow on PATRICK'S chest glows a little brighter.

*

PATRICK

There are three main minerals on Thalrek. Narrox, which is vastly volatile, thybon, which has a strong smell and britantrial, known for being highly dense.

PATRICK is hit with another migraine and is in clear discomfort. He then slips back into unconsciousness as the glow on his chest fades.

BELLA

What was that all about?

THE DOCTOR

The energy that Patrick is emitting. I think it's caused him to become some kind of human data bank.

CRAIG

Like a living version of Wikipedia.

THE DOCTOR

Something like that. Only in this case, it seems to be information about stuff from the future sent into the past. Almost like a desperate act of preservation. Whatever that light Patrick saw was, I think it was sent from the future to here. It then saw Patrick as some kind of host, so it put itself inside of him.

BELLA

The ultimate hiding place.

THE DOCTOR

Exactly, but it's a nasty one. The sheer quantity of information seems too much for him. His body is struggling to handle it.

CRAIG

So it's...affecting him?

THE DOCTOR

Most likely. We need to get Patrick to somewhere safe. He can't just stay here lying in the street.

BELLA

We could try taking him back to his parents, but I doubt they're gonna want their occasionally conscious son that now possesses a degree in intergalactic relations.

THE DOCTOR

You're right. Do you have any other ideas?

*

BELLA
We'll take him to Judith's.

CRAIG
Judith?

BELLA
Yeah. Her parents are away this weekend visiting her brother. Plus, she and Patrick kinda like each other. She's gonna wanna help.

BEAT.

BELLA
Though how are we gonna get there?

THE DOCTOR
I can take care of that.

BELLA
Have you got a car nearby?

THE DOCTOR
Not quite. Come on, I'll take you to it.

EXT. STREET. CONTINUED

Carrying PATRICK, BELLA and CRAIG follow THE DOCTOR (who is carrying BELLA'S suitcase and backpack) to the TARDIS.

BELLA
(To CRAIG)
You OK?

CRAIG
Yeah. I just didn't think that I'd be spending the night finding one of my best mate's occasionally conscious in the street while being possessed by Space Wikipedia.

BELLA
Are you worried about him?

CRAIG
Of course I am. Like, is this it? Is he gonna be OK?

BELLA
Let's just hope that the Doctor is able to help.

*

CRAIG

Is that who that man is? The Doctor.

BELLA

That was the name he told me.

CRAIG

Why didn't he just give an actual name, like Nigel or Malcolm?

BELLA

Does he suit the names Nigel and Malcolm?

CRAIG notices BELLA's suitcase and backpack.

CRAIG

So what's with the suitcase and backpack?

BELLA

I was gonna go away for a bit. I needed to clear my head.

THE DOCTOR, BELLA and CRAIG reach the TARDIS.

THE DOCTOR

Right, I'll just unlock the doors and then you two follow me in with Patrick.

BELLA

How are we gonna get to Judith's in that?

THE DOCTOR

You'll see.

THE DOCTOR unlocks the TARDIS. He steps into it with BELLA'S suitcase and backpack. BELLA and CRAIG stay put.

CRAIG

Do we follow him?

BELLA

Well he's now got my stuff so I kind of need to.

CRAIG

Fair enough.

*

BELLA and CRAIG enter the TARDIS carrying PATRICK.

INT. TARDIS CONSOLE ROOM. CONTINUED

BELLA and CRAIG enter the TARDIS. THE DOCTOR is at the TARDIS console, performing various manoeuvres.

BELLA and CRAIG take in the fact that the TARDIS is bigger on the inside than out, almost dropping PATRICK.

CRAIG
Are we...?

THE DOCTOR
Yes. Go on.

BEAT.

CRAIG
Are we high?

THE DOCTOR
I'm sorry, what?

CRAIG
Like, are we all just really, really high right now? Like, that's what's actually going on, and Patrick just got knocked out because he smoked too much of it.

BELLA
Patrick suddenly got off a bus just to smoke some weird new drug?

CRAIG
I've seen people get off buses to do worse things.

THE DOCTOR
No, we are not all high, and yes this big blue box, which is my home by the way, really is bigger on the inside. Not only that, but it can travel in time and space. And no, Patrick didn't just get off a bus to do drugs. He saw something and went to investigate, and now that something has somehow gotten inside him and is emitting an energy that I'm yet to fully determine. Who knows what that energy could be doing, so we need to find out what it is and work out how to stop it.
Because...that energy might end up killing Patrick.

THE DOCTOR performs some more functions.

*

THE DOCTOR
Right, what's Judith's address?

BELLA
Sixty three, Rudolph Drive.

THE DOCTOR inputs those coordinates into the TARDIS.

THE DOCTOR
You should probably put Patrick down. The ride's about to get bumpy. There's a sofa over there.
Rest him on that.

BELLA and CRAIG carry PATRICK over to the sofa. They lay PATRICK down on it.

THE DOCTOR places his hand over a big lever on the TARDIS console.

THE DOCTOR
Right then. Here we go.

THE DOCTOR pulls the lever. A sudden jolt is felt by him, BELLA and CRAIG as the TARDIS dematerialises.

EXT. STREET. CONTINUED

The TARDIS dematerialises from the street.

INT. TARDIS CONSOLE ROOM. CONTINUED

THE DOCTOR is piloting the TARDIS. BELLA and CRAIG feel like they're being thrown about.

BELLA
What's going on?

CRAIG
Why is everything shaking?

THE DOCTOR
We're traveling through time and space.

EXT. RUDOLPH DRIVE. CONTINUED

The TARDIS materializes right outside JUDITH'S house.

INT. TARDIS CONSOLE ROOM. CONTINUED

THE DOCTOR, BELLA and CRAIG are still in the TARDIS as it's just materialized outside JUDITH'S house.

*

THE DOCTOR

There we are. Sixty three Rudolph Drive.

BELLA

You mean...we've moved?

CRAIG

That explains all the shaking.

BELLA

But...like, how? Did we fly or something?

THE DOCTOR

Like I said when you were wondering what was going on. We've traveled through time and space. Although, in this instance, just through space. We haven't traveled in time. We're not now in the midst of the Battle of Hastings.

CRAIG

So this box or whatever it is. It's a time machine.

THE DOCTOR

Essentially yes.

CRAIG

But as well as being a time machine, it's also like a spaceship?

THE DOCTOR

Not quite. While this is piloted much like one, a spaceship has a confined permanent structure. With the TARDIS however, those rules don't apply.

BELLA

So this...TARDIS, can go on forever.

CRAIG

Let's hope we don't get lost.

PATRICK regains consciousness. He sits bolt upright, once again in a trance.

PATRICK

Glaav. A molten planet in the system of Jaask. Home to over two hundred different types of igneous rock.

*

PATRICK snaps out of the trance. His chest glows once again and he experiences another migraine, both are more intense than before. PATRICK is in clear discomfort. CRAIG rushes over to him.

CRAIG
Patrick, are you OK?

PATRICK
It's too much. It's too much.

CRAIG
What is?

PATRICK
I...don't know.

PATRICK falls unconscious again.

THE DOCTOR
We should really get Patrick into Judith's house.

EXT. JUDITH'S DRIVEWAY. CONTINUED

BELLA approaches JUDITH'S house. THE DOCTOR and CRAIG are standing behind carrying PATRICK.

CRAIG
(To BELLA)
You did tell Judith that we were coming?

BELLA
I may have forgotten.

THE DOCTOR
Well this is gonna be interesting then.

BELLA rings JUDITH'S doorbell.

JUDITH answers the door.

JUDITH
Oh, hi Bella. Hadn't you gone home?

BELLA
I had, but then I went out again and then...

*

JUDITH notices THE DOCTOR and CRAIG carrying PATRICK.

JUDITH
Wait...is that Patrick?

CRAIG
We can explain....

THE DOCTOR
Yes, that's Patrick. We found him unconscious. We needed to take him to a place of safety as quite honestly, he could be in grave danger. Can we come in?

JUDITH
Erm...yeah sure.

INT. LIVING ROOM. CONTINUED

JUDITH enters her living room with BELLA. THE DOCTOR and CRAIG follow carrying PATRICK.

JUDITH
Put him on the sofa.

THE DOCTOR and CRAIG lay PATRICK on the sofa.

JUDITH
Bella, can I have a word?

BELLA
Err...sure.

BELLA and JUDITH leave the living room.

INT. KITCHEN. CONTINUED

BELLA enters JUDITH'S kitchen, followed by JUDITH, who shuts the door behind her.

JUDITH
What's going on? Why did you go out again? Who is that man you're with? Why is Craig here?
And why is Patrick unconscious?

BELLA
I know that I said that I was going home, and I was. But only briefly. I then went straight back out again.

*

JUDITH
To do what?

BEAT.

BELLA
I was gonna run away.

JUDITH
What?

BELLA
I know it sounds crazy but...I just need to get away from this place.

JUDITH
So you just packed up your things and left your flat. No plan, no destination. You didn't even say goodbye to me.

BELLA
I know, I'm sorry. It's just...I knew there'd be questions and conversations that I didn't want, so it was best to just walk away.

JUDITH
Is that how you deal with things? Just walking away.

JUDITH leaves her kitchen. BELLA remains where she is. She gets a little emotional.

INT. SPACECRAFT. CONTINUED

EMILIA continues to pilot the spacecraft that she's in. She gets another call from ISAAC. EMILIA answers it.

EMILIA
Why are you calling me again? Didn't you not learn from the last call?

ISAAC
My apologies once again Honourable President. We appear to have a problem.

EMILIA
What sort of problem?

ISAAC
It's the data cube host. I don't think they're suitable.

*

EMILIA
What do you mean?

ISAAC
Data cubes typically prefer older hosts. The older brain is more able to handle the mass data.

EMILIA
And that's not the case this time around.

ISAAC
This host is much too young. They're only eighteen. The brain is far too underdeveloped.

EMILIA
(To herself)
I'm with you on that.

INT. LIVING ROOM. CONTINUED

THE DOCTOR, CRAIG and JUDITH are in JUDITH'S living room with PATRICK, who is unconscious on the sofa.

JUDITH
(Referring to PATRICK)
So...what's happened to him?

CRAIG
He saw some kind of light. He went to check it out, but then it got inside him and now he's unconscious, emitting this weird energy, but he occasionally wakes up, goes into a trance and becomes this weird space Wikipedia.

JUDITH
I'm sorry...what?

THE DOCTOR goes over to JUDITH.

THE DOCTOR
I know that this is going to be quite hard for you to understand but the light that Patrick saw, it's from the future. I'm not too sure of it myself but it's some kind of way to store data. An entire civilization's history. Now stored in Patrick.

CRAIG
But why would they do that? Surely putting their history in the past is kinda counterintuitive.

THE DOCTOR

Not necessarily. Not if you don't want people to find it. Whoever this civilization is, they want to keep their past hidden.

INT. SPACESHIP. CONTINUED

EMILIA and ISAAC continue to have their video call.

EMILIA

So this host. Who are they?

ISAAC sends EMILIA some information, which is projected in front of her. EMILIA sees various video clips of PATRICK socializing and there's a lot of him partying.

EMILIA

What is he doing?

ISAAC

I believe the host is on what's called a sesh.

EMILIA

We'll never win the war at this rate.

ISAAC

Precisely our host has doomed us. The data risks being corrupted. It needs to be protected.

EMILIA

How can you fix this?

ISAAC

There is a way, but it will cost.

EMILIA

How much?

ISAAC

Fifty slaak. Can you really afford that?

EMILIA

Never mind that. I'll get the money sent to you tonight.

ISAAC

So it's a deal.

*

EMILIA

Yes.

ISAAC

Then I shall proceed with resolving our little problem.

INT. JOJO'S. CONTINUED

NATALIE and LOLA are sitting at a table inside JoJo's. AKSHARA comes over with a tray containing various things that NATALIE and LOLA have ordered. She places some of them where LOLA is.

AKSHARA

Here you go Lola. The Fantastic Fishy Friend and spicy fries.

AKSHARA places the remaining item (a plate with two waffles on it that's decorated with ice cream, various colorful sauces and sweets) where NATALIE is.

AKSHARA

How you can eat all of that Natalie I don't know.

NATALIE

The Ultimate Unicorn. The perfect dinner.

AKSHARA places some serviettes and cutlery onto the table.

AKSHARA

Well, there's some serviettes and cutlery. If you need anything, give me a shout.

NATALIE

Thanks Akshara.

AKSHARA walks away. NATALIE turns to her.

NATALIE

Oh, Akshara!

AKSHARA turns round and starts walking back to NATALIE.

AKSHARA

Yeah.

NATALIE

You haven't seen Patrick have you?

*

AKSHARA
No. Surely he'd be with you guys.

NATALIE
OK. Nevermind.

AKSHARA
OK.

AKSHARA walks away and goes back behind the till.

LOLA gets out her phone and checks it.

NATALIE
Still not heard anything?

LOLA
No.

NATALIE
Where could Craig and Patrick have gone?

LOLA
Maybe they just went home.

NATALIE
And not tell us? Nah, something's not right.

BEAT.

LOLA
Do you think...?

NATALIE
Think what?

LOLA
Do you think it has anything to do with that light Patrick saw?

NATALIE
Seriously? You honestly think Patrick saw aliens. It was probably just lights from a car.

LOLA
What if my dad is right?

*

NATALIE

Your dad is a nutter. You should spend less time with him.

LOLA

He's heard stories.

NATALIE

Of what? Little green men.

LOLA

No. Stuff like shop window dummies coming to life and giant spiders inside a hotel and stuff like...

Three robots (**the AGAVA**) that resemble crash test dummies in appearance teleport into JoJo's. They stand together but face different directions.

LOLA

Stuff like that.

NATALIE

What are they?

LOLA

Aliens.

All three AGAVA raise their right hands.

AGAVA

(All speaking in unison)

PROTECT THE ARTIFACT!

The three AGAVA begin attacking the diners in JoJo's by firing lasers out of their raised right hands. Some diners are shot dead. Others try to take cover. AKSHARA ducks behind the till.

NATALIE and LOLA stand up and move towards a fire exit, but LOLA stops, unable to stop watching the chaos unfolding before her. NATALIE grabs her hand.

NATALIE

Come on, we need to get out of here.

One of the AGAVA notices NATALIE and LOLA. It turns and gets a better look at them.

*

AGAVA
Associates detected.

NATALIE
(To LOLA)
Associates of what?

LOLA
Associates of Patrick.

The AGAVA that detected NATALIE and LOLA as associates begins to march towards them. The other two AGAVA do the same.

LOLA
We need to get out of here.

NATALIE and LOLA run out of the fire exit. The three AGAVA follow in pursuit.

AKSHARA gets up from her hiding place and looks out into the restaurant. The place is in carnage, with some people dead.

EXT. STREET. CONTINUED

LOLA and NATALIE run out onto the street, the AGAVA following them in pursuit.

NATALIE
So those robots, they're after Patrick.

LOLA
It must be to do with that light he saw. Whatever it was, it definitely wasn't just some car.

LOLA gets out her phone. She calls her dad TRISTAN .

INT. COMPUTER ROOM. CONTINUED

LOLA'S dad TRISTAN (WHITE, 58, MALE, WELSH) is sitting at a computer playing a train simulator game. His phone goes off. He picks it up and answers it.

TRISTAN
Hi Lola. I'm playing my train simulator game. You'll never guess what. I've managed to drive all the way from London Euston to Glasgow Central.

INTERCUT. PHONE CONVERSATION. CONTINUED

LOLA and NATALIE are being chased by the three AGAVA.

LOLA

Dad, I'm being attacked...by aliens.

TRISTAN

Aliens?! You've met them. What do they look like?

LOLA

I don't know. I'm trying to avoid being shot.

TRISTAN

Oh, you're being shot at. Now that is exciting.

BEAT.

TRISTAN

What color are the lasers?

LOLA

Why are you asking me this? These things are trying to kill me.

TRISTAN

Well why else would you be phoning?

LOLA

Because I might die.

TRISTAN

Ah yes. I didn't think of that.

LOLA hangs up. Intercut ends.

EXT. STREET. CONTINUED

LOLA and NATALIE are still being pursued by the AGAVA.

LOLA

(Sighs)

Useless.

NATALIE

I told you your dad was a nutter.

LOLA

I know that now.

*

The AGAVA continues to fire lasers.

AGAVA
PROTECT THE ARTIFACT!

NATALIE
We need to stop those things chasing us.

LOLA
We should hide.

NATALIE
Where?

LOLA
Judith's house. It's really close.

EXT. STREET. CONTINUED

NATALIE and LOLA turn onto Rudolph Drive. The three AGAVA haven't reached it, so NATALIE and LOLA are now out of its view.

NATALIE and LOLA reach JUDITH'S front door. They bang on it.

INT. KITCHEN. CONTINUED

BELLA is still in the kitchen sitting on the floor. She hears NATALIE and LOLA banging on the front door. BELLA gets up and leaves the kitchen.

INT. HALLWAY. CONTINUED

BELLA enters the hallway from the kitchen and goes towards the front door. JUDITH, THE DOCTOR and CRAIG also enter the hallway from the living room, confused by the banging.

JUDITH
What's going on?

BELLA answers the front door. NATALIE and LOLA rush in, immediately shutting the front door behind them.

CRAIG
Natalie, Lola. Are you guys OK?

LOLA
That light that Patrick saw. It wasn't just a light from a car.

THE DOCTOR
How do you know this?

NATALIE
Because we just got chased by killer robots and I think they're looking for Patrick.

The three AGAVA reach the front door. They begin to start breaking it down.

PATRICK enters the hallway, awoken by all of the noise.

PATRICK
What's going on? Why's there loads of banging?

The three AGAVA break down the last parts of the front door. All that is now left is an empty door frame.

The three AGAVA now stand before PATRICK right arms outstretched in front of them.

AGAVA
(All in unison)
PROTECT THE ARTIFACT!

THE DOCTOR
We need to run. Now!

JUDITH
This way.

JUDITH runs towards her kitchen. The others follow.

The three AGAVA enter the house in pursuit, firing lasers from their right hands as they do so. Numerous areas and items within JUDITH'S house are damaged as a result.

INT. KITCHEN. CONTINUED

Pursued by the three AGAVA, JUDITH and the others race through her kitchen. JUDITH opens her back door. She runs through it and the others do the same.

EXT. GARDEN. CONTINUED

JUDITH and the others run into JUDITH'S back garden. JUDITH shuts and locks her back door. The group then all run towards a back gate.

INT. KITCHEN. CONTINUED

The three AGAVA reach JUDITH'S back door. They begin to break it down.

*

EXT. GARDEN. CONTINUED

Before he can get to the back gate, PATRICK collapses to the ground, his chest glowing brightly. JUDITH runs to his aid, cradling him as he lies on the ground.

JUDITH

Patrick, it's OK. I've got you.

INT. KITCHEN. CONTINUED

The three AGAVA continue to break down the back door.

EXT. GARDEN. CONTINUED

JUDITH is still cradling PATRICK.

PATRICK

(Almost speaking in a trance-like state)

They're called the Agava. They're robots with a sworn duty to protect.

CRAIG

(Quietly to THE DOCTOR)

Whatever's inside Patrick. They've come for it.

THE DOCTOR

Whoever sent that data back in time must've realized that Patrick is an unsuitable host and now they're trying to correct that.

The three AGAVA break through the back door. They march towards PATRICK. PATRICK tries to crawl backwards away from them, but he's too weak to get very far.

The three AGAVA raise their right hands, aimed at PATRICK.

AGAVA

(All in unison)

PROTECT THE ARTIFACT!

The three AGAVA become distracted by a blue light that's now shining down into the garden, which is also noticed by everyone else. Then another blue light shines down, followed by another.

Each blue light is coming from three separate floating spherical robots, the light seemingly acting as the robots' sight guide.

The three spherical robots float down into the garden. Once they reach around head height, they begin moving around into the garden, their blue lights shining as they go.

*

BELLA
What are they?

THE DOCTOR observes the spherical robots.

THE DOCTOR
They seem to be scanning everything.

The spherical robots approach the AGAVA, their blue lights shining on them. One of the AGAVA raises its right hand at one of the other robots.

AGAVA
PROTECT THE ARTIFACT!

The AGAVA fires a laser from its hand. It shoots one of the spherical robots, which then falls to the ground, now no longer functioning.

One of the other spherical robots moves over to where the AGAVA that fired the laser is standing. It then shines a very bright white light onto the AGAVA, causing it to become completely engulfed in light.

The spherical robot stops shining the white light. The AGAVA that was engulfed in it is now gone.

The two remaining AGAVA teleport away. The spherical robots do so as well.

BEAT.

Still cradling PATRICK, JUDITH notices him. He's extremely weak as his body is trying to fight whatever is going on to him.

PATRICK
What's...happening to me?

JUDITH
I don't know. But whatever it is, we're gonna stop it.

THE DOCTOR goes over to the spherical robot that was shot to the ground. He picks it up and examines it.

CRAIG
So what is it?

*

THE DOCTOR

I don't know. It looks fairly rudimentary, only able to perform basic functions.

NATALIE

Like shining a weird light that can kill people.

THE DOCTOR

Yeah.

PATRICK

They're called the Zyrex. The Agava were built to protect, the Zyrex were built to learn.

CRAIG

So the Zyrex wants to know what's inside Patrick.

BELLA

And the Agava are trying to prevent that.

THE DOCTOR

Yes, but why? What's so special about a data cube?

BEAT.

THE DOCTOR

I feel like there's a lot more going on here.

INT. LABORATORY. CONTINUED

MAXWELL (WHITE, 62, MALE) is in a laboratory watching POV footage from the ZYREX that is being projected in front of him.

A notification flashes up to the side of the hologram. MAXWELL taps it. Now, as well as this footage from the ZYREX being displayed, he is also now on a video call with **HARRIET** (WHITE, 44, FEMALE, WHEELCHAIR USER).

HARRIET

You have an update.

MAXWELL

Yes madam president. Our plan might be a bit more difficult than first thought.

HARRIET

How so?

*

MAXWELL
I think it's best if I show you.

INT. PRESIDENTIAL OFFICE. CONTINUED

Sitting in her presidential office, HARRIET observes footage from a hologram in front of her of when the ZYREX and the AGAVA encountered each other in JUDITH'S back garden.

HARRIET
(Referring to the AGAVA)
What are they?

INTERCUT. VIDEO CALL. CONTINUED

MAXWELL
Based on the information that we've been able to gather, they're called the Agava. They're sort of like protectors. You can program them to protect whatever you want.

HARRIET
And in this case they're protecting this young boy?

MAXWELL
Actually, I don't think it's as simple as that.

HARRIET
What do you mean?

MAXWELL
This memory cube technology that Emilia has entrusted herself with, it isn't perfect.

HARRIET
That doesn't surprise me, considering it came from the Crimson Market.

MAXWELL
The host that the cube chose is too young. Its brain can't handle the mass of information.

HARRIET
With technology that crude, I'm not even sure if my own brain could.

MAXWELL
The host's body cannot handle what's going on inside it. He's fighting a losing battle.

HARRIET
So it's slowly killing him.

*

MAXWELL

Which is why the Agava were sent. They're not protecting the boy. He's as good as dead.
They're protecting the data. They can't risk it getting lost.

HARRIET

An understandable sentiment.

BEAT.

HARRIET

So if we want this data for ourselves, we need to act. Who knows how long the host has left to live.

MAXWELL

I will get onto it madam president.

HARRIET

Very good.

Intercut ends.

INT. BEDROOM. CONTINUED

PATRICK is asleep in JUDITH'S bed. JUDITH watches over him.

JUDITH leaves her bedroom.

INT. LANDING. CONTINUED

JUDITH exits her room onto her landing. THE DOCTOR is also there.

THE DOCTOR

How is he?

JUDITH

Not good. He's sleeping now. That'll probably help.

BEAT.

JUDITH

Whatever's happening to him, you will stop it. Won't you?

THE DOCTOR

Whatever it is, I will try and stop it.

*

JUDITH
It's just...

JUDITH sits down. So does THE DOCTOR.

JUDITH
I don't want him to die.

INT. LIVING ROOM. CONTINUED

In JUDITH'S living room, NATALIE is lying on the sofa. LOLA is sitting on the floor. NATALIE notices LOLA.

NATALIE
You OK?

LOLA
Yeah. Just trying to process what's happened.

NATALIE gets up. She sits down next to LOLA.

NATALIE
Your dad was right. All this time we thought he was crazy thinking that there was other stuff out there. Yet he was right all along.

LOLA
Yeah. He always wanted me to come on these trips that he'd go on to find UFOs, yet I always refused. Maybe I should go with him on the next one.

NATALIE
Well, if you do, I'd like to come with you.

INT. KITCHEN. CONTINUED

In JUDITH'S kitchen, CRAIG opens the fridge. He looks at the content of it. CRAIG pulls out a bottle of orange juice.

CRAIG goes over to BELLA, who is leaning against a kitchen worktop. He takes a swig from the orange juice. He offers some to BELLA.

CRAIG
Want some?

BELLA
I'm good.

*

THE DOCTOR enters the kitchen.

THE DOCTOR

I left Judith upstairs. I think what's happened to Patrick has hit her pretty hard.

BELLA

I'm not surprised. She does really like him.

CRAIG

Has she...has she told Patrick?

BELLA

No, but he probably suspects it.

CRAIG

Then we need to stop it. Whatever it is. We need to save Patrick.

BELLA

But how would we do that? You can't just take whatever's inside of him out of him.

BEAT.

THE DOCTOR

We can't, but I know what can.

EXT. GARDEN. CONTINUED

THE DOCTOR enters JUDITH'S garden. BELLA and CRAIG follow him. THE DOCTOR goes over to the ZYREX that was shot down and picks it up.

THE DOCTOR

The Zyrex's main function seems to be to scan for information. But what if what if I were to repurpose the one we have so that instead of scanning information, it extracts it.

BELLA

Taking what was inside of Patrick out of him?

THE DOCTOR

Precisely. It's a risky plan, but it might just work

INT. FUNCTION ROOM. CONTINUED

In a large function room, EMILIA is at the business and trade fair amongst various stands and stalls. She moves to a corner of the room and gets out a ring-shaped device. She taps it and begins a projected video call with ISAAC.

*

EMILIA
So what happened?

ISAAC
The Agava were assigned as planned. However, they weren't the only ones to pay the young boy a visit.

ISAAC shows EMILIA footage of the ZYREX encountering the AGAVA.

EMILIA
The Zyrex. Now that is interesting.

ISAAC
Harriet seems to be using them to her own advantage.

EMILIA
I've got to say I'm impressed, though she's always been the smarter one.

ISAAC
With all due respect, Honourable President, this does make things more difficult for us. The Zyrex managed to destroy one of the Agava. They had to retreat.

EMILIA
Yes, you're right, it does pose more of a challenge. But I can't risk that data cube being destroyed.

ISAAC
So how do you wish to proceed?

EMILIA
Send the Agava back. We can't let Harriet be one step ahead of us.

ISAAC
As you wish, Honourable President.

INT. BEDROOM. CONTINUED

PATRICK continues to lie unconscious in JUDITH'S bed. JUDITH is sitting next to him on a chair. She's on her phone, scrolling through photos with her and PATRICK in them.

JUDITH plays a video of her and PATRICK partying. It wakes PATRICK up, though JUDITH doesn't notice.

PATRICK
That was a good night.

*

JUDITH notices that PATRICK is now conscious.

JUDITH
Yeah. It was.

PATRICK'S chest glows again, clearly agonizing him.

JUDITH
You OK?

PATRICK
I can see...so much. The nebulas of Vol. So much purple and blue. A popular beauty spot for many travelers. The caverns of Brall, where an ancient group of settlers built an entire civilization underground. So much beauty.

JUDITH
Maybe we could visit it someday.

The two surviving AGAVA from earlier teleport behind JUDITH and PATRICK.

EXT. GARDEN. CONTINUED

THE DOCTOR, BELLA and CRAIG are still in JUDITH'S garden. The flash from the AGAVA teleporting causes the three to look up at JUDITH'S bedroom window.

THE DOCTOR
The Agava. They're back.

THE DOCTOR, BELLA and CRAIG run back into JUDITH'S house.

INT. BEDROOM. CONTINUED

The AGAVA raise and outstretch their right hands.

AGAVA
(In unison)
PROTECT THE ARTIFACT!

JUDITH gets up and quickly grabs a lamp from her bedside table.

JUDITH
Oh no you don't.

JUDITH swings the lamp at the head of one of the AGAVA. The impact causes it to fall backwards onto the floor. It struggles and then ceases to function.

*

JUDITH grabs PATRICK'S hand. He rushes out of bed.

JUDITH
(To PATRICK)

Come on, let's get out of here.

INT. LANDING. CONTINUED

JUDITH rushes out of her bedroom holding PATRICK'S hand. PATRICK, clearly weak, stumbles along. JUDITH puts her arm around PATRICK'S shoulder and helps him flee the AGAVA.

The remaining AGAVA storms out of JUDITH'S bedroom, pursuing JUDITH and PATRICK.

AGAVA
PROTECT THE ARTIFACT!!!

JUDITH and PATRICK pass a dirty laundry basket. JUDITH picks it up and throws the basket at the AGAVA, causing dirty laundry to spill onto it. THE AGAVA slows down, trying to comprehend what's just happened.

JUDITH and PATRICK reach the stairs. JUDITH helps PATRICK down them.

INT. HALLWAY. CONTINUED

THE DOCTOR (carrying the ZYREX), BELLA and CRAIG rush into JUDITH'S hallway, having come from her kitchen. THE DOCTOR notices JUDITH and PATRICK coming down the stairs

THE DOCTOR
Come on, we need to get out of here.

JUDITH and PATRICK reach the bottom of the stairs.

INT. LANDING. CONTINUED

The AGAVA starts grabbing items of dirty laundry that are now on them and throws them off onto the floor.

The AGAVA throws the last of the laundry onto the floor. It then faces it and raises its right hand.

Without it changing in appearance, the AGAVA'S hand becomes a blowtorch. Massive streams of fire flow from it, burning JUDITH'S clothes.

INT. HALLWAY. CONTINUED

NATALIE and LOLA run into the hallway from the living room.

*

LOLA
What's going on?

CRAIG
Those killer robots, they're back.

THE DOCTOR
Come on, we need to get out of here.

THE DOCTOR, BELLA, CRAIG, JUDITH, PATRICK (with JUDITH'S arm still around him), NATALIE and LOLA all run out of the house as the AGAVA makes its way down the stairs.

EXT. STREET. CONTINUED

THE DOCTOR, BELLA, CRAIG, NATALIE, LOLA, JUDITH and PATRICK run out JUDITH'S house, down her driveway and onto the street.

THE DOCTOR
(Pointing to the TARDIS)
Come on. Into that blue box.

NATALIE
Are you crazy? We won't all fit.

BELLA
Trust me, we will.

THE DOCTOR rushes to the TARDIS. Holding the ZYREX in one and his TARDIS keys in another, he unlocks the doors. He holds the door open as CRAIG, JUDITH, PATRICK, LOLA, NATALIE and BELLA rush in. THE DOCTOR shuts the doors to the TARDIS.

INT. CONSOLE ROOM. CONTINUED

THE DOCTOR hands CRAIG the ZYREX.

THE DOCTOR
Hold this.

THE DOCTOR rushes to the TARDIS console.

NATALIE looks around the TARDIS console room taking it all in.

NATALIE
What is this place?

THE DOCTOR frantically pilots the TARDIS.

*

THE DOCTOR

No time to explain. We need to get out of here.

LOLA

(To NATALIE)

Dad would love this place.

THE DOCTOR continues to frantically run round the TARDIS console, piloting it.

JUDITH still has her arm around PATRICK supporting him. He is exhausted and weak.

JUDITH leads PATRICK to the sofa that he was lying on before. JUDITH helps PATRICK to lie down on it.

JUDITH

There. You're safe now. You can rest.

THE DOCTOR is still piloting the TARDIS. He is now ready to dematerialise it.

THE DOCTOR

Everyone ready? Here we go.

THE DOCTOR pulls a lever on the TARDIS console.

EXT. STREET. CONTINUED

The TARDIS dematerialises.

EXT. TIME VORTEX. CONTINUED

The TARDIS zooms through the time vortex.

INT. TARDIS CONSOLE ROOM

THE DOCTOR, BELLA, CRAIG, JUDITH, NATALIE and LOLA are all thrown about as the TARDIS moves through the vortex.

NATALIE

Wait, is this thing moving?

BELLA

You could say that.

INT. TOILET. CUBICLE. CONTINUED

Still at the business and trade fair, EMILIA enters a toilet cubicle. She answers another video call from ISAAC.

*

EMILIA
What now?

ISAAC
My apologies Honourable President. I thought you should know that another Agava had been destroyed.

EMILIA
What? How? Harriet hasn't gained the upper hand again has she?

ISAAC
No. This time it was different.

EMILIA watches as she sees POV footage of JUDITH attacking one of the AGAVA with the lamp.

EMILIA
(Referring to JUDITH)
Crikey, she's good. We should hire her for our military.

ISAAC
With all due respect Honourable President, you now only have one Agava.

EMILIA
These friends of our host seem to be putting up quite the resistance. I'm almost impressed.

ISAAC
They are making things rather difficult.

EMILIA
We need to take action.

ISAAC
And what do you propose?

EMILIA
Destroy them. Every single one of the hosts' friends. We can't risk them getting in the way. We can't risk the data cube being destroyed.

ISAAC
But we had an agreement with Harriet. There were to be no fatalities. Neither of you could risk information being destroyed.

*

EMILIA

That was this time period. There was nothing about it applying to the past.

INT. TARDIS CONSOLE ROOM. CONTINUED

The TARDIS continues to move through the time vortex, but it's now moving a lot smoother. THE DOCTOR is still standing at the controls. BELLA, CRAIG, JUDITH, NATALIE and LOLA are scattered around the room. NATALIE approaches CRAIG.

NATALIE

We need to talk.

NATALIE and CRAIG go to the corner of the console room.

NATALIE

So am I really just a back up friend? Someone you pull out whenever you're not feeling like being Mr. Popular.

CRAIG

Natalie, I didn't mean it like that.

NATALIE

Then what did you mean? What am I to you?

NATALIE storms off.

BEAT.

EXT. MULTI STOREY CAR PARK. CONTINUED

The TARDIS materializes next to a multi storey car park.

INT. TARDIS CONSOLE ROOM. CONTINUED

THE DOCTOR moves away from the TARDIS console, having successfully landed the TARDIS.

THE DOCTOR

I've taken us to a multi storey car park about twenty minutes away from Judith's house.

BELLA

So are we safe?

THE DOCTOR

For now. I was only taking us out of immediate danger. It'll only be a matter of time before the Agava finds us.

*

CRAIG

So what, are we just playing hide and seek now?

THE DOCTOR takes the ZYREX from CRAIG.

THE DOCTOR

I'm sure that I can program the ZYREX to extract whatever it is that's inside Patrick. But I'll need time to figure it out. Which means...I'll need you guys to distract the Agava. As long as it stays away from the TARDIS (which is this place) and away from Patrick.

NATALIE

Great. I love playing human target practice.

THE DOCTOR

It's risky I know, but it's the only way that we can save Patrick.

LOLA

Actually, I might have a better idea.

EXT. MULTI STOREY CAR PARK. CONTINUED

CRAIG, NATALIE and LOLA are all standing outside the multi storey car park.

NATALIE

How much longer is he gonna be?

LOLA

Any moment now.

CRAIG

To be fair, he did respond pretty quickly.

NATALIE

Well of course he would. This is something he's always wanted to do.

A car drives towards the multistory car park. It parks by CRAIG, NATALIE and LOLA. TRISTAN gets out of it. He walks towards CRAIG, NATALIE and LOLA.

TRISTAN

So you're telling me...that I'm about to meet aliens.

LOLA

Yup.

*

CRAIG

And they fire these lasers that probably kill you.

NATALIE

None of us can actually verify that though.

TRISTAN

So these aliens...where are they?

LOLA

They'll be arriving soon.

INT. PRESS ROOM. CONTINUED

EMILIA is in a press room. It is filled with journalists and attendees are waiting for her to give a big speech. EMILIA is standing to the side of the room, waiting to be called on. She watches footage of CRAIG, NATALIE, LOLA and TRISTAN.

EMILIA

I almost admire their confidence.

ISAAC

(Voice only)

We'll soon see about that.

INT. CAR PARK. CONTINUED

CRAIG, NATALIE, LOLA and TRISTAN are now standing on the ground floor of the car park.

TRISTAN

Well this is exciting.

NATALIE

Yeah. Totally looking forward to being shot at.

BEAT.

The AGAVA appears. It sees the group and raises its right hand at them.

AGAVA

PROTECT THE ARTIFACT!

NATALIE

Here we go again.

*

LOLA

You always wanted to meet an alien dad. Well this is your chance.

The laser on the AGAVA'S hand begins to charge up.

TRISTAN

Now hang on a sec. Wait a minute.

The AGAVA pauses what it's doing.

TRISTAN

Can't you see how momentous of an occasion this is? I don't know about you, but people like me, we've spent all our lives searching for life out there. I can't tell you how many times I've stayed up until the early hours of the morning with my eye glued to a telescope hoping that I can spot just something.

LOLA

I can.

TRISTAN

Can't you see how much of an honor it is to meet you? I honestly really can't believe it. Just wait until I tell Bob and Simon this. They're gonna be well jealous.

TRISTAN continues talking to the AGAVA.

CRAIG

(Whispering to NATALIE and LOLA)

Is he gonna stop talking?

NATALIE

(Also whispering)

I'm glad he is. Now that that robot is distracted, we can make a run for it.

CRAIG

(Also whispering)

Sounds like a plan.

CRAIG, NATALIE and LOLA see a set of double doors. They make a move for it.

CRAIG, NATALIE and LOLA get to the double doors. Yet just when they're within touching distance of it, the two ZYREX teleport in front of them.

*

NATALIE
(To the ZYREX)
Great time to gate crash guys.

TRISTAN
(Continuing to talk to the AGAVA)
And I mean, just look at how much has gone into making you. A work of engineering brilliance.

The AGAVA notices the two ZYREX. It pivots in the direction of them, its arm now raised at them.

AGAVA
PROTECT THE ARTIFACT!

The AGAVA starts firing lasers at the ZYREX, who swoop around dodging them. The ZYREX start shooting lasers of their own at the AGAVA and a shootout begins.

Standing in the center of this but unharmed, TRISTAN watches the action unfold in awe and amazement. CRAIG, NATALIE and LOLA also watch what's going on.

LOLA
(To TRISTAN)
Run dad, run!

Realizing that he's in danger, TRISTAN runs towards CRAIG, NATALIE and LOLA. The four of them all exit through the double doors that they're now all near to.

INT. STAIRCASE. CONTINUED

CRAIG, NATALIE, LOLA and TRISTAN run into a room with a staircase right in front of them. The staircase leads right to the top of the car park. The group of four start running up the staircase.

CRAIG
Keep going. All the way to the top.

INT. CARPARK. CONTINUED

The two ZYREX and the AGAVA continue to try and attack each other, both firing lasers at one another.

INT. TARDIS CONSOLE ROOM. CONTINUED

THE DOCTOR is hard at work tinkering with the ZYREX. BELLA and JUDITH are behind him, watching him work.

JUDITH
(To BELLA)
Do you think he can do it? Save Patrick.

BELLA
He seems determined to do so.

JUDITH
Though who is he?

BELLA
(Laughs)
I have no idea.

JUDITH
How did you meet him?

BELLA
I just bumped into him.

JUDITH
What was he doing?

BELLA
He was trying to find a fish and chip shop.

JUDITH
He was trying to find Harvey's?

BEAT.

JUDITH
I knew that place was good, but I didn't think it would attract...people in weird spaceships that don't make sense.

THE DOCTOR turns round to face BELLA and JUDITH, offended by what he's just heard.

THE DOCTOR
Excuse me? "Makes no sense!" The TARDIS makes perfect sense to me. Just because you humans can't understand dimensional transcendentalism doesn't mean other races can't. To my people, it was perfectly straightforward. I understood it by the time I was four.

BELLA
I was still trying to work out what grass was.

*

JUDITH

So...are you an alien then?

THE DOCTOR

Well I'm not from Earth, put it that way.

THE DOCTOR turns back to what he was doing.

THE DOCTOR

I'll explain it more some other time. Right now, we need to focus on saving Patrick.

THE DOCTOR continues to tinker with the ZYREX.

INT. CARPARK. CONTINUED

In the carpark, the AGAVA and ZYREX continue to shoot at each other.

The AGAVA notices that CRAIG, NATALIE, LOLA and TRISTAN are now gone.

AGAVA

PROTECT THE ARTIFACT!

The AGAVA makes its way to the double doors that lead to the staircase that CRAIG, NATALIE, LOLA and TRISTAN are running up.

INT. STAIRCASE. CONTINUED

CRAIG, NATALIE, LOLA and TRISTAN continue to run up the staircase.

At the bottom of it, the AGAVA enters through the door. TRISTAN notices it.

TRISTAN

That killer robot. It's coming after us.

CRAIG, NATALIE, LOLA and TRISTAN reach the top of the staircase. They run towards another set of double doors and run through it.

EXT. CAR PARK ROOF. CONTINUED

CRAIG, NATALIE, LOLA and TRISTAN run out onto the roof of the car park, which is a massive open space.

LOLA

Right, now what?

*

CRAIG

I'm gonna be honest, I didn't think this far.

NATALIE

Great, so we're stuck.

TRISTAN

Hang on. There must be something we can do to stop that thing.

CRAIG looks around. He sees a large bin and runs towards it.

CRAIG

Help me move this.

NATALIE, LOLA and TRISTAN run over to the bin. They help CRAIG move it.

LOLA

Craig, what are you doing?

CRAIG

Trust me. This will work. Help me move this towards the staircase.

CRAIG, NATALIE, LOLA and TRISTAN all push the bin towards the staircase that they've just come up.

CRAIG

Any moment...

The AGAVA is now reaching the very top of the staircase and can now be seen by CRAIG, NATALIE, LOLA and TRISTAN .

CRAIG

Now!

CRAIG, NATALIE, LOLA and TRISTAN all push the bin down the stairs. It flies towards the AGAVA.

With both hands stretched forward, the AGAVA manages to stop the bin's descent.

CRAIG

Well that didn't go according to plan.

INT. TARDIS CONSOLE ROOM CONTINUED

THE DOCTOR continues to tinker with the ZYREX while BELLA and JUDITH stand behind him.

*

JUDITH

So did you bump into him when you were...trying to run away?

BEAT.

BELLA

Yeah. I ran into him when I was on my way to the train station.

JUDITH

I'm glad you did.

BELLA

What do you mean?

JUDITH

Well, had you not, you would have been on a train going to who knows where with no plan as to what to do next.

BELLA

Well I couldn't stay where I was.

JUDITH

What do you mean?

BELLA

Looks, it's complicated OK.

BEAT.

BELLA

I don't...I don't think I'm ready to talk about it yet.

BEAT.

JUDITH

Well, when you are ready, whenever that is, tell me.

BELLA'S phone goes off. She looks to see who is calling her.

BELLA

It's Craig.

BELLA answers the phone.

*

BELLA

Craig, what is it?

EXT. CAR PARK. CONTINUED

CRAIG, NATALIE, LOLA and TRISTAN are slowly backing away from the AGAVA, which is slowly making its way up the steps by pushing the bin back upwards.

CRAIG

The Agava found us. We're on the roof of the car park. I thought I could destroy it, but I was wrong. You need to get over here now. That thing's gonna kill us.

INT. TARDIS CONSOLE ROOM. CONTINUED

BELLA continues to be on the phone to CRAIG.

BELLA

Craig, we're coming now.

BELLA hangs up.

BELLA

Doctor, we need to get to Craig and the others. They're on the roof of the car park and the Agava's closing in on them.

THE DOCTOR is still busy tinkering with the ZYREX.

THE DOCTOR

Hang on, not much longer.

BELLA

Doctor, we need to get there now.

THE DOCTOR moves away from the ZYREX and begins piloting the TARDIS.

THE DOCTOR

OK, we're going. We'll get there in the TARDIS. It's much quicker.

JUDITH

(To herself)

Let's hope it is.

*

EXT. CAR PARK. CONTINUED

On the roof of the car park, CRAIG, NATALIE, LOLA and TRISTAN are backing away from the AGAVA as it closes in on them. CRAIG, NATALIE, LOLA and TRISTAN are getting very close to the edge of the car park roof.

TRISTAN

(To the AGAVA)

Look, you really can't be disposing of us now. We've only just met you. This is too much of a momentous occasion.

The AGAVA continues to advance forward. CRAIG, NATALIE, LOLA and TRISTAN reach a set of railings at the edge of the car park roof. They can't go back any further.

NATALIE

Looks like this is the end guys.

The TARDIS materializes onto the car park roof.

INT. TARDIS CONSOLE ROOM. CONTINUED

Having landed the TARDIS, THE DOCTOR moves away from the TARDIS console.

THE DOCTOR

Right, Bella, you go outside and help Craig and the others. Judith, I need you to stay here and help me.

BELLA exits the TARDIS.

EXT. CAR PARK. CONTINUED

BELLA exits the TARDIS. She sees the AGAVA advancing towards CRAIG, NATALIE, LOLA and TRISTAN .

BELLA

Oi big robot!

The AGAVA turns towards BELLA.

BELLA

Over here!

BELLA runs from the AGAVA. It gives chase.

NATALIE

Now's our chance, let's run.

*

CRAIG, NATALIE, LOLA and TRISTAN all stay on the roof of the car park, but scatter in different directions.

CRAIG
Oi, killer robot!

The AGAVA turns towards CRAIG.

CRAIG
Come and get me!

The AGAVA stops chasing BELLA and starts chasing CRAIG.

NATALIE
Hey! Over here!

The AGAVA stops chasing CRAIG and starts chasing NATALIE.

LOLA
Hey, wait a minute...

The AGAVA turns to face LOLA.

LOLA
Look, I don't have anything impressive to say. In fact, I know that this is gonna be a bit weird, but...thank you. Thank you for making me realize that my dad isn't crazy or nuts for believing in aliens. You made me realize that there is stuff out there. Maybe I shouldn't have been so harsh on my dad.

The AGAVA starts charging up a laser.

LOLA
I should probably start running should I.

LOLA starts to run away from the AGAVA. The AGAVA goes after her.

CRAIG, NATALIE, LOLA and TRISTAN continue to one by one get the AGAVA'S attention and let it pursue them until someone else then gets its attention.

INT. TARDIS CONSOLE ROOM. CONTINUED

THE DOCTOR is lent over at the TARDIS console as he continues to tinker with the ZYREX. The top of the ZYREX has been cut open and THE DOCTOR is fiddling with several components inside.

*

THE DOCTOR pulls out a small black wire from the ZYREX. He discards it.

JUDITH is standing nearby holding a container of small wires.

THE DOCTOR
Pass me the red wire.

JUDITH pulls out a small red wire from the container. She hands it to THE DOCTOR.

THE DOCTOR places the small red wire into THE ZYREX in place of the black wire. There is a flash of light and the ZYREX lights up and begins to work again. THE DOCTOR takes his hand out of it.

JUDITH
You did it.

THE DOCTOR seals the hole that he had cut into the ZYREX. He then picks it up.

THE DOCTOR
Let's hope this works.

EXT. CAR PARK. CONTINUED

The AGAVA is currently pursuing CRAIG.

NATALIE
Hey, over here.

The AGAVA turns and pursues NATALIE.

The two other ZYREX teleport by the TARDIS. CRAIG, NATALIE, LOLA, TRISTAN and the AGAVA all turn to face it.

TRISTAN
More aliens.

LOLA
Today's your lucky day Dad.

The ZYREX begin scanning the TARDIS.

INT. TARDIS CONSOLE ROOM. CONTINUED

THE DOCTOR and JUDITH are still standing in the TARDIS console room with THE DOCTOR still holding the ZYREX. The blue light from the ZYREX'S scanners is seeping into the TARDIS.

*

JUDITH
What's going on?

THE DOCTOR
The other Zyrex. They've come for the one I fixed.

The ZYREX that THE DOCTOR is holding flies from his hands. It goes towards the TARDIS doors.

THE DOCTOR
Hey, come back.

THE DOCTOR and JUDITH run after the ZYREX.

The ZYREX reaches the TARDIS doors. It teleports away.

EXT. CAR PARK. CONTINUED

The ZYREX the DOCTOR revived appears outside the TARDIS with the other two ZYREX. Those two ZYREX stop scanning the TARDIS.

All three ZYREX turn towards the AGAVA. The AGAVA raises its right arm at them.

AGAVA
PROTECT THE ARTIFACT!

THE DOCTOR exits the TARDIS, followed by JUDITH.

THE DOCTOR
Hold your fire!

BEAT.

THE DOCTOR
Whatever battle, whatever conflict, whatever war you're fighting, it has no place here on this planet. These people here do not need to be involved.

AGAVA
PROTECT THE ARTIFACT!

THE DOCTOR
Yeah, you keep saying that, but guess what. The artifact is with me. And I'm going to do whatever I can to make sure that he's OK.

The two ZYREX that appeared outside the TARDIS start scanning THE DOCTOR.

*

THE DOCTOR

Scan me. Come see who you're dealing with. In fact, why don't the Zyrex that I made a few changes to scan me too. Let's see if my experiment worked.

The ZYREX from the TARDIS also scans THE DOCTOR. It causes a holographic screen to appear in front of THE DOCTOR. It shows various instances of each incarnation of THE DOCTOR introducing themselves.

THE DOCTOR

(Repeated)

I'm the Doctor.

The ZYREX from the TARDIS stops scanning THE DOCTOR as well as the other two. The projection ends.

THE DOCTOR

I'm the Doctor.

BEAT.

THE DOCTOR

Stand down!

INT. TARDIS CONSOLE ROOM. CONTINUED

PATRICK continues to lie unconscious on the sofa in the TARDIS console room. His chest begins to glow white. The different incarnations of THE DOCTOR keep saying "*I'm the Doctor*" over and over again.

Montage of every incarnation of THE DOCTOR acting in a heroic manner.

PATRICK comes to.

EXT. CAR PARK. CONTINUED

The AGAVA lowers its hand aimed at THE DOCTOR.

AGAVA

The artifact must be protected.

THE DOCTOR

But here's the thing. I don't think it should.

THE DOCTOR points to the TARDIS behind him.

*

THE DOCTOR

You see, I've got a friend in there, Patrick. And that artifact is tearing him apart. His brain can't handle the mass of information that's been put inside him. That artifact is killing him, and I'm not gonna allow that.

INT. TARDIS CONSOLE ROOM. CONTINUED

PATRICK gets up from the sofa that he's been lying on. He makes his way towards the door of the TARDIS.

EXT. CAR PARK. CONTINUED

The AGAVA aims its right hand again at THE DOCTOR.

THE DOCTOR

Oh. Now you really are scared.

INT. TARDIS CONSOLE ROOM. CONTINUED

PATRICK reaches the TARDIS doors. He places both hands on each door handle.

EXT. CAR PARK. CONTINUED

The AGAVA continues to have its hand aimed at THE DOCTOR.

THE DOCTOR

Do you really wanna do that? Shoot me. Because if you do, you won't have access to my TARDIS and won't have access to the artifact. And what use-

The doors to the TARDIS open. THE DOCTOR turns round and sees PATRICK step out of the TARDIS.

PATRICK

You are the Doctor.

JUDITH

Patrick, what are you doing?

PATRICK

You don't know who this is. This is the one who has saved civilisations and toppled empires. Who has prevented disaster and averted extinctions. This is the one who walks in eternity. Always marching forward and never stopping. When there's disaster and danger, conflict and catastrophe, he's there.

PATRICK moves closer to the car park railings. The AGAVA watches him move.

PATRICK

And my galaxy needs him.

*

JUDITH moves closer towards PATRICK.

JUDITH

Patrick, what are you talking about?

CRAIG

That thing inside him. He's talking about that.

PATRICK'S chest glows bright red. PATRICK clutches it and stumbles. The glow fades and he steadies himself.

PATRICK

My galaxy is on the brink of turmoil. It risks entering itself into a war that it doesn't understand.

PATRICK walks closer to the railings.

THE DOCTOR

Two robots. Two sides.

LOLA

(To PATRICK)

You. They're fighting over you.

PATRICK walks closer to the railings.

PATRICK

I'm just a small part. What you see here is only the beginning. Planets will burn. Societies will crumble. Civilisations will turn on each other.

PATRICK reaches the railings. He points at THE DOCTOR.

PATRICK

Yet you...can save us.

PATRICK steps over the railings. He clings onto them and faces THE DOCTOR, BELLA, CRAIG, JUDITH, NATALIE, LOLA and ANGUS.

JUDITH

Patrick no!

PATRICK

You the Doctor. And you must be protected.

*

PATRICK lets go of the railings and leans backwards. He falls from the car park roof.

JUDITH
NO!

The AGAVA teleports away. JUDITH, THE DOCTOR, BELLA, CRAIG, NATALIE, LOLA and ANGUS run to the railings. They look down below.

EXT. STREET. CONTINUED

PATRICK lies dead on the ground. The AGAVA teleports next to him. It holds out its right hand over him and scans him.

AGAVA
Artifact destroyed.

The AGAVA teleports away.

EXT. CAR PARK. CONTINUED

On the car park roof, the three ZYREX float down to PATRICK, shining their blue lights as they go.

EXT. STREET. CONTINUED

The three ZYREX float down to PATRICK'S body. They encircle it, shining their blue light as they do.

The three ZYREX then stop. They then teleport away.

EXT. CAR PARK. CONTINUED

THE DOCTOR, BELLA, CRAIG, JUDITH, NATALIE, LOLA and ANGUS are still looking over the car park railings.

JUDITH
He's really gone isn't he?

THE DOCTOR comforts JUDITH.

BEAT.

INT. NEWS STUDIO. MORNING

A news reporter sits in a news studio.

NEWSREADER

Tragedy befell the Greater London town of Perivale last night as popular fast food joint JoJo's came under attack from what appeared to be masked individuals. The attack left three dead and

the restaurant in total carnage, with extensive repair work having to be done. The restaurant is closed for further notice, resulting in all staff members losing their jobs. We spoke to one staff member, eighteen year old Akshara Ganguly, who was one of the JoJo employees at the restaurant when the attack happened.

EXT. OUTSIDE JOJO'S. CONTINUED

AKSHARA is being interviewed by a news reporter.

AKSHARA

I was just at my shift as usual and I had just served two people. I went back behind the till and then suddenly these three people were in the restaurant. I didn't see them enter. They just started shooting at everyone. I don't know why. I ducked behind the till. I covered my ears as all I could hear was screaming and carnage. Eventually all the noise stopped. I got back up and the three people had gone, but they had left so much carnage in their wake.

INT. NEWS STUDIO. CONTINUED

The NEWS REPORTER continues their report.

NEWS REPORTER

It's still unclear who those three individuals were and what their motive was. No terror group has so far claimed responsibility. The investigation is ongoing and we will continue to provide updates as they come.

INT. POLICE STATION. CONTINUED

Police Commissioner CHARLOTTE SCOTT (WHITE, 55, FEMALE) is standing in the police station drinking a cup of coffee watching the news report on a computer.

Behind her, Detective Sergeant CASSIE BRYANT (WHITE, 28, FEMALE) is sitting at a computer.

CASSIE

Boss, you should take a look at this.

CHARLOTTE walks over to the computer that CASSIE is using.

CASSIE

I've been looking at surveillance footage from JoJo's when it was attacked. It's all carnage for about two minutes, but then...

CASSIE points to footage of NATALIE and LOLA getting up and leaving JOJO'S, with the AGAVA following in pursuit.

CHARLOTTE

Who are those two girls? And why do the attackers follow them?

*

CASSIE

I don't know, but it's almost as if...

CHARLOTTE

Almost as if what?

CASSIE

It's almost as if the attackers were specifically after them.

CHARLOTTE

Not necessarily. They were escaping. It makes sense for them to be chased.

CASSIE

But all three attackers? And here's another thing.

CASSIE speeds up the footage so it fast forwards half an hour.

CASSIE

Once they go after those girls they don't come back.

CHARLOTTE

Maybe you're right. Do we know anything about those girls? We should bring them in for questioning, providing they're still alive.

CASSIE

I'm looking into that boss.

CHARLOTTE

Good work.

CHARLOTTE exits.

INT. TENT. CONTINUED

ISAAC is sitting at his table in his tent in the Crimson Market. EMILIA enters and sits at the table.

ISAAC

So the artifact is no more.

EMILIA

Unfortunately, yes.

*

ISAAC

Your whole people's history. Now gone.

EMILIA

I was aware of the risks. It was an unfortunate sacrifice.

ISAAC

Does anybody know?

EMILIA

Thankfully, not yet. But there's bound to be questions soon enough.

ISAAC

I'm surprised no one's questioned about all that money you've spent.

EMILIA

They know we're in a war. I can just write it off as a necessary purchase.

ISAAC

They won't question it?

EMILIA

They have faith in me.

ISAAC

Too much faith by the sounds of it.

INT. BEDROOM. MORNING

CRAIG is in his bedroom putting on a suit. He looks at himself in the mirror. He then adjusts his tie.

INT. HALLWAY. CONTINUED

CRAIG comes downstairs with the suit on. His dad **LEROY** (BLACK, 50, MALE) is in the hallway. He looks at CRAIG.

LEROY

Looking good son. Good to finally see you in that suit.

CRAIG

Thanks dad.

LEROY hands CRAIG an envelope. CRAIG takes it.

*

LEROY

Here. Give that to Patrick's family. I managed to get the company to raise some money together to help cover the funeral expenses. It's the least we could do.

CRAIG

Thanks dad.

EXT. CHURCHYARD. CONTINUED

CRAIG enters a churchyard. Various people are congregating in it.

CRAIG sees NATALIE. He goes over to her.

NATALIE

Ready?

CRAIG

Let's do this.

CRAIG and NATALIE enter the church.

INT. CHURCH HALL. CONTINUED

CRAIG and NATALIE enter the church. Numerous people are sitting inside. At the front of the church hall is PATRICK'S coffin.

CRAIG and NATALIE sit themselves down next to JUDITH, LOLA and TRISTAN. They watch as more and more people enter the church.

THE DOCTOR and BELLA enter the church. They sit themselves down behind CRAIG, NATALIE, JUDITH, LOLA and TRISTAN.

CRAIG

Where have you guys been? It's been like two weeks.

BELLA

It's kinda...hard to explain.

More and more people enter the church. The **PASTOR** (MALE, WHITE, 45) gets up to the pulpit.

PASTOR

We are gathered here today for the funeral of Patrick Julian Robinson.

The PASTOR carries on talking as the funeral begins.

*

INT. CHURCH. CONTINUED

PATRICK'S funeral has finished. People are mingling in different areas of the building.

NATALIE is sitting alone. CRAIG sits down next to her.

CRAIG

I know I party a lot. I have a big social circle and I enjoy that. Dare I say, I like being popular. I enjoy being liked by lots of people and the attention it brings. It makes me feel good.

BEAT.

CRAIG

But I also have you. And Lola. And...I did have Patrick.

BEAT.

CRAIG

Yeah, the parties that I go to are great and the atmosphere is always good, but at the end of the day, that's all it really is. An atmosphere.

BEAT.

CRAIG

I've partied with so many people, yet I wouldn't be able to tell you what any of their favorite icecream flavor is, or where they see themselves in ten years time or what makes them happy or laugh or cry.

BEAT.

CRAIG

Yeah, the parties are great and they always make me feel good, but I can't rely on them. I need people that I can have serious conversations with, that I can go on adventures with, that I can grieve with.

BEAT.

CRAIG

You and Lola aren't just some backup act that sings when the main act isn't playing. You guys aren't just some backup friends that I run to when I'm not drowning myself in loud music. You guys are my friends.

BEAT.

*

CRAIG

And that's why I hang out with you. Because you remind me that life's not just about partying and getting lost in a crowd. There's so much more to it.

CRAIG gets up.

CRAIG

Thank you.

CRAIG walks away.

In a different area of the church, numerous photos of PATRICK have been put up. JUDITH is looking at them as she's in some of them.

BELLA approaches JUDITH.

JUDITH

I'm just remembering the good times.

BEAT.

JUDITH

That's something I guess.

BEAT.

JUDITH

I keep blaming him. The Doctor. For what happened to Patrick. I want to. This man, who comes out of nowhere, and as soon as he does Patrick is suddenly being broken apart. It feels easier that way.

BEAT.

JUDITH

But then I have to remind myself, it wasn't his fault. He went out of his way to save Patrick. He almost saved his life.

BEAT.

JUDITH

I guess it's just easier to blame. Helps to numb the pain.

Elsewhere in the church, TRISTAN and THE DOCTOR are sat next to each other.

*

TRISTAN

You know, all my life, I always believed that there was other life out there. That we weren't alone. I spent countless nights looking up, trying to see if I could just get a glimpse of something. And then, it finally happens. I met an alien. But they're not this tall, slim gray being that we all dream up. They were a robot designed to kill. They killed Patrick. That's why we're here, at his funeral.

BEAT.

TRISTAN

So now I'm asking myself, all that time looking for something. The countless hours and maybe even years of my life. My own daughter's upbringing halted because I was too busy with my eye glued to a telescope. Was it all worth it?

BEAT.

THE DOCTOR

Yes, what you saw was horrible and definitely not the first experience that you want when meeting an alien. But don't let that one encounter stop you from seeing all the wonders that are out there.

BEAT.

THE DOCTOR

What you saw, the Agava, is just one of the many, many, many beings out there. There is so much more to see. The universe is a vast place. There's a whole lot of beauty out there for you to find.

BEAT.

THE DOCTOR

Keep looking.

THE DOCTOR gets up and begins to walk away. BELLA approaches him.

BELLA

Can we go?

THE DOCTOR

Don't you want to go to the wake?

BELLA

Not really. I'll just get seen by people who'll start asking why I've run away.

*

THE DOCTOR

Understandable. Sometimes it's best to just avoid the questions.

THE DOCTOR and BELLA walk to the exit of the church.

EXT. CHURCHYARD. CONTINUED

CRAIG, NATALIE and LOLA are standing in the churchyard.

CRAIG

So is there meant to be a wake?

LOLA

It's at a nearby youth center. There used to be self defense classes taught there. My dad considered going shortly after he arrived here from Rhyll.

CRAIG

I cannot imagine your dad doing self defense.

NATALIE

(Doing a bad Welsh accent)

Oi, come back here you...

BEAT.

NATALIE

What's a good Welsh insult?

LOLA

Sglyfath.

NATALIE

Oi, come back here you sglyfath.

CRAIG, NATALIE and LOLA all laugh.

THE DOCTOR and BELLA approach CRAIG, NATALIE and LOLA.

THE DOCTOR

Bella and I are going now. It was nice seeing you all again, albeit not for the nicest of reasons.

CRAIG

You're not coming to the wake?

*

BELLA

I'd rather not. I'm just gonna get approached by people I don't want to see and get asked questions that I don't want to answer.

NATALIE

Not surprising, considering you've basically been missing for the past two weeks.

LOLA

Yeah, where have you been?

BELLA

I've...I've just needed to clear my head.

NATALIE

By going missing?

BELLA

Look, I've just needed space OK.

THE DOCTOR

Come on Bella. Let's go.

THE DOCTOR and BELLA walk away.

EXT. STREET. CONTINUED

THE DOCTOR and BELLA exit the churchyard. They walk onto the street and away from the church.

EXT. CHURCHYARD. CONTINUED

CRAIG, NATALIE and LOLA are still in the churchyard.

NATALIE

What's up with her?

LOLA

No idea.

CRAIG

I'm going after them.

CRAIG exits the churchyard.

EXT. STREET. CONTINUED

THE DOCTOR and BELLA continue to walk down the street.

*

CRAIG
(Voice only)
Hey. Wait up.

THE DOCTOR and BELLA turn around to see CRAIG catching up with them.

BELLA
Craig, what are you doing?

CRAIG
Are you honestly just gonna walk away?

BEAT.

BELLA
Yes.

CRAIG
So what now?

BELLA
I...I honestly don't know.

CRAIG
You don't have a plan?

BELLA
(Laughs)
No.

CRAIG
What are you gonna do? Where are you gonna go?

BELLA
I'll show you.

THE DOCTOR, BELLA and CRAIG carry on walking down the street.

EXT. STREET. CONTINUED

THE DOCTOR, BELLA and CRAIG exit the street that they're on and turn onto another. The TARDIS is on this street. THE DOCTOR, BELLA and CRAIG approach it.

*

CRAIG
(Referring to the TARDIS)
So this is where you've been.

BELLA
I've been traveling.

BEAT.

BELLA
I was on the moon before coming to the funeral.

THE DOCTOR unlocks the door to the TARDIS. He steps inside and holds the door open.

BELLA approaches the TARDIS. She steps inside and turns back to CRAIG.

BELLA
Come on inside.

BEAT.

CRAIG steps into the TARDIS.

INT. TARDIS CONSOLE. CONTINUED

CRAIG enters the TARDIS. He looks around at the console room.

THE DOCTOR is at the TARDIS console. He begins piloting it.

The TARDIS dematerialises.

CRAIG
(Walking towards the TARDIS console)
No wait, hang on a second. I didn't actually want to start traveling. I just wanted to look inside.
I've got a party on Thursday.

BELLA
(Referring to the TARDIS)
This travels in time. You'll be back for it.

CRAIG
But...I've just got this suit on.

BELLA laughs.

*

THE DOCTOR shakes CRAIG'S hand.

THE DOCTOR
Welcome aboard.

INT. NEWS STUDIO. CONTINUED

In a news studio within the Zagrog galaxy, a **NEWSREADER** (FEMALE, BLACK, 43) sits at a desk.

NEWSREADER

There was outrage today when it was revealed that hundreds of records containing this galaxy's history were lost. The Rightful President, Emilia McDonald held a press conference and stated that while this is of course unfortunate, we are in a time of war and sadly, losses like these will happen.

INT. PRESS CONFERENCE. CONTINUED

EMILIA is holding a press conference and is standing in front of several journalists.

EMILIA

Obviously, what has happened is extremely unfortunate. Pretty much our entire history, now gone. But we will work hard to investigate and determine what caused this major loss. Already, we are getting reports that the Sham President is responsible. If this is true, then we will take action.

INT. PRESIDENTIAL OFFICE. CONTINUED

In her presidential office, HARRIET is watching the press conference.

HARRIET

You were always one to play blame games.

INT. PRESS CONFERENCE. CONTINUED

EMILIA is still at the press conference and continues to stand in front of several journalists.

JOURNALIST 1

What will you do to ensure that something like this doesn't happen again?

EMILIA

Obviously, we will have to take tougher security measures. We will be looking at our budget and making necessary adjustments. This may lead to a period of uneasiness, but in a time of war, that is to be expected.

JOURNALIST 2

Why do you think the Sham President would do something like this?

*

EMILIA

We're unable to determine right now. Though with this war, knowledge is power. The loss of our past could put us at a major disadvantage.

JOURNALIST 3

Can you tell us what sort of budgetary changes you might make?

EMILIA

It's still in discussion. I will inform you all when we have a better idea of what changes need to be made.

EMILIA walks away from the press conference.

EMILIA is on her way to exit the room that she's in. She gets another call from ISAAC.

EMILIA quickly exits the room.

INT. FOYER. CONTINUED

EMILIA enters a large foyer. She looks around and sees a set of double doors that lead to a corridor. EMILIA goes through the double doors.

INT. CORRIDOR. CONTINUED

EMILIA enters the corridor. She answers the call on her bracelet.

EMILIA

What is it?

ISAAC

(Voice only)

All may not be lost.

EMILIA

What do you mean?

INT. TENT. CONTINUED

ISAAC is sitting in his tent, on the call to EMILIA.

ISAAC

The artifact. It wasn't completely destroyed.

INTERCUT. VIDEO CALL. CONTINUED

EMILIA

But, I thought it died when the host did.

*

ISAAC

That's what I thought. But the effect that the artifact had on the host's brain was huge. It had grown immensely powerful. Increasing in power at an uncontrollable rate. So when the host died suddenly, that rapid growth suddenly stopped. The artifact couldn't just stop working like it typically could. It was expecting itself to keep growing and learning. The host's death put an unexpected stop to that. So much so that the artifact didn't register it straight away. It couldn't just shut down. Instead, it just sort of disintegrated. The unexpected death of the host just caused the artifact to cease being able to process anything. So it...just broke. It shattered, as it was unable to do anything else.

BEAT.

ISAAC

But that shattering created remnants. Remnants that I should be able to get control of. And when I do, the remnants should be able to piece themselves back together. It will be slow and won't be perfect, but it's possible.

ISAAC is holding a cubed object with one one hand. He begins tapping onto it like a person would with a keypad.

A red light appears in the center of the cube. ISAAC immediately stops tapping at it.

The cube rises from ISAAC'S hand. The red light slowly changes to white and increases in brightness.

Half of the cube rises up slightly, creating a jigsaw piece shape with straight edges, almost as if someone has grabbed that half and pulled it up just a little.

The half of the cube that has risen up rotates one hundred and eighty degrees. It then moves back down, almost as if it's slotting back into the cube. The white light dims down until it's no longer shining.

In an effortless motion, the cube splits off into smaller cubes, leaving one smaller cube to remain where it is. It's as if the cube has expanded, but only the edges and central point are visible.

One by one, these smaller cubes begin to repeatedly pulsate.

ISAAC

The artifact. It's started repairing itself.

ISAAC watches as the smaller cubes continually pulsate.

*

ISAAC

I've achieved what others could only dream of.

Intercut ends.

INT. GRAVE. CONTINUED

PATRICK lies deceased inside his grave.

EMILIA

(Voice only)

What is it? What have you achieved?

ISAAC

(Voice only)

Resurrection.

PATRICK opens his eyes.

END