

AN UNEARTHLY CHILD

By Anthony Coburn

Mysterious Theatre 337 – Show 200502

Revision Final

By the usual suspects

Transcription by Steve Hill

Dun de dun

Ooo ee ooo

I think I see

Doctor Who

And a policeman...

The policeman wanders around the junkyard for a while as he looks for Doctor Who.

He walks up and stops at the I M Foreman sign. Totters Lane. The door opens and the camera tracks in.

Then we see the police box, and the camera tracks out a bit.

An Unearthly Child.

Written by Anthony Coburn.

Track back in to the sign, blur, fade to Coal Hill School.

Girls come out of the classroom.

A boy laughs at two girls, they whisper something rude.

Barbara enters Ian's classroom.

IAN

Not gone yet?

BARBARA

Obviously not.

IAN

Oh, ask a silly question.

BARBARA

I'm sorry.

IAN

It's all right, I forgive you this time.

BARBARA

Oh, I had a terrible day, I don't know what to make of it.

STEVE: Mike, fix the color!

PETE: No, this one is in black and white.

STEVE: Black and what now? You've got to be kidding.

PETE: Nope.

SCOTT: Doctor OHO!

ROB: Before we get too far into this, I just want to ask... can you actually be bored to death?

STEVE: Well well well, what's all this then?

SCOTT: Oh and the gay agenda has started already, see it says I Am For Men.

PETE: (we see "Totters Lane") Jackie Lane...

ROB: AKA One hundred thousand B.C.

STEVE: AKA The Tribe of Sugarless Gum.

PETE: Oh, Anthony Coburn, he was great as Our Man Flint!

SCOTT: Focus!

STEVE: Meanwhile, elsewhere.

PETE: (boy walks up) Are you a mod or a rocker?

ROB: Let's go to the mall.

PETE: They haven't been invented yet.

SCOTT: It's Teen Girl Squad.

ROB & STEVE: Mall mall mall mall mall!

STEVE: Squeeee!

PETE: Homework Tuesday. It must be Tuesday.

SCOTT: No, might be Monday and the homework is for Tuesday.

STEVE: Actually there's no guarantee, it could just as easily be Friday, with the homework is still due Tuesday.

IAN

Oh, what's the trouble? Can I help?

BARBARA

Oh, it's one of the girls, Susan Foreman.

IAN

Susan Foreman? Huh. Is she your problem too?

BARBARA

Yes.

IAN

And you don't know what to make of her.

BARBARA

No.

IAN

How old is she, Barbara?

BARBARA

Fifteen.

IAN

Fifteen. She lets her knowledge out a bit at a time so as not to embarrass me. That's what I feel about her. She knows more science than I'll ever know. She's a genius. Is that what she's doing with history?

BARBARA

Something like that.

IAN

So your problem is whether to stay in business or hand over the class to her.

BARBARA

No, not quite.

IAN

Heheh. What then?

BARBARA

Ian, I must talk to someone about this, but I don't want to get the girl into trouble. And I know you're going to tell me I'm imagining things.

IAN

No I'm not.

BARBARA

Well I told you how good she is at history. I had a talk with her and I told her she ought to specialize. Well, she seemed quite interested until I told her I'd be willing to work with her at her home. Then she said that would be absolutely

PETE: Yeah, dated her.

SCOTT: Oh yeah maybe a Beverly Hills 90210-style Fifteen.

STEVE: Wait a second. If you sleep with someone of age who is PLAYING a fifteen year old, do you go to jail?

ROB: Well, you go to TV jail. With Otis.

SCOTT: I'm trying to imagine that you're attractive. It's not working.

impossible as her grandfather didn't like strangers.

IAN

He's a doctor, isn't he? That's a bit of a lame excuse.

BARBARA

Well, I didn't pursue the point, but then recently her homework's been so bad.

IAN

Yes, I know.

BARBARA

Finally, I was so irritated with all her excuses I decided to have a talk with this grandfather of hers and tell him to take some interest in her.

IAN

Oh, did you indeed? And what's the old boy like?

BARBARA

Well, that's just it. I got her address from the secretary, 76 Totters Lane, and I went along there one evening. Oh, Ian, do pay attention.

IAN

Sorry, you went along there one evening?

BARBARA

Well, there isn't anything there. It's just an old junkyard.

IAN

Well, you must have gone to the wrong place.

BARBARA

Well, that was the address the secretary gave me.

IAN

Well, the secretary got it wrong, then.

BARBARA

No. I checked. There's a big wall on one side, houses on the other, and nothing in the middle. And this nothing in the middle is number 76, Totters Lane.

IAN

Hm. That's a bit of a mystery. Well, there must be a simple answer somewhere.

BARBARA

Well, what?

IAN

Well, we'll have to find out for ourselves, won't we?

BARBARA

ROB: When you're strange, people remember your name.

STEVE: Except the Doctor, he'll call you Chatterton.

PETE: I shouldn't keep her up so late at night.

SCOTT: One froggy evening?

ROB: An old yard, or old junk?

PETE: (and this nothing in the middle) Is like Ohio.

Thank you for the 'we'.

Ian laughs.

BARBARA

She's waiting in one of the classrooms. I'm lending her a book on the French Revolution.

IAN

What's she gonna do, rewrite it? Oh, all right.

They make to leave.

IAN

What do we do? Ask her point blank?

BARBARA

No, I thought we could drive there, wait 'til she arrives and see where she goes.

IAN

Oh. All right.

BARBARA

Well, that is if you're not doing anything.

IAN

No, I'm not. After you.

Susan is listening to her iPod without earbuds.

She begins conducting the guitar orchestra with her right hand. Or does she have some kind of palsy?

The door opens behind her.

Barbara and Ian come in. Susan doesn't notice.

BARBARA

Susan?

She spins around.

SUSAN

Oh. I'm sorry, Miss Wright, I didn't hear you coming in. Aren't they fabulous?

BARBARA

Who?

SUSAN

It's John Smith and the Common Men. They've gone from 19 to 2.

BARBARA

Hm?

STEVE: Don't get any ideas, you're too old for me.

SCOTT: Are you hitting on me?

ROB: Did they *have* cars in 1963?

STEVE: (Smoke on the Water)

PETE: iPods have come so far.

STEVE: Okay I don't think that belt is helping.

Ian laughs.

IAN

John Smith is the stage name of the honorable Aubrey Waites. He started his career as Chris Waites and the Carolers, didn't he, Susan?

SUSAN

You are surprising, Mr Chesterton. I wouldn't expect you to know things like that.

IAN

I have an enquiring mind. And a very sensitive ear.

SUSAN

Oh. I'm sorry.

She turns off the boombox.

IAN

Thank you.

SUSAN

Is that the book you promised me?

BARBARA

Yes.

SUSAN

Thank you very much. It will be interesting.

She looks at it for a moment.

SUSAN

I'll return it tomorrow.

BARBARA

Oh, that's not necessary, keep it until you've finished it.

SUSAN

I'll have finished it.

The teachers look at each other.

IAN

Where do you live, Susan? I'm giving Miss Wright a lift, I have room for one more.

SUSAN

Oh, no thank you, Mr Chesterton, I... I like walking through the dark. It's mysterious.

BARBARA

Be careful, Susan, there'll probably be fog again tonight.

SCOTT: You kids and your rock music.

PETE: They really should vidfire this.

ROB: Okay, give me the vid, I'll toss it on the fire.

STEVE: Because I can always take two months to read it, then travel back in time and... oh, did I say that out loud?

ROB: Ooh, Fog, in London, that's weeeeird.

SUSAN

Mmm.

BARBARA

See you in the morning.

SUSAN

I expect so. Goodnight.

BARBARA

Goodnight.

IAN

Goodnight, Susan.

They leave. Susan looks back over her shoulder.

She smiles and picks up the book.

She walks over to a table, smiling.

She sits on the table and opens the book.

She begins reading, and stops smiling.

SUSAN

That's not right!

The teachers are in Ian's car.

BARBARA

Over there.

IAN

Lucky there was no fog. I'd never have found this.

BARBARA

Well, she doesn't seem to have arrived yet. I suppose we are doing the right thing, aren't we?

IAN

You can't justify curiosity.

BARBARA

But her homework!

IAN

Oh, bit of an excuse, really, isn't it? I've seen far worse. The truth is we're both curious about Susan and we won't be happy until we know some of the answers.

BARBARA

Oh, you can't just pass it off like that. If I thought I was just being a busybody I'd go straight home. I thought you agreed she was a bit of a mystery.

SCOTT: Steal it!

PETE: And why doesn't she just wait a few weeks until they visit the time?

STEVE: It wasn't Mayor McCheese, it was Robespierre.

ROB: (arrived yet) They expected her to beat them? On foot? When they left first?

ROB: (Rob does Gary Numan joke)

IAN

Yes, but I think you'll find there's a very simple explanation to all this.

BARBARA

Well, I don't know how you explain the fact that a teenage girl does not know how many shillings there are in a pound?

IAN

Really?

BARBARA

Really. She said she thought we were on the decimal system.

IAN

Decimal system?

Flashback to the classroom.

The students are laughing at Susan.

SUSAN

I'm sorry, Miss Wright.

BARBARA

Don't be silly, Susan. The United States has a decimal system, you know perfectly well that we do not.

SUSAN

Of course, the decimal system hasn't started yet.

IAN

I suppose she couldn't be a foreigner. No. It doesn't make sense. Nothing about this girl makes sense. For instance, the other day I was talking about chemical changes. I'd given out the litmus paper to show cause and effect...

BARBARA

And she knew the answer before you'd started.

IAN

Well, not quite. The answer simply didn't interest her.

Flashback to classroom.

SUSAN

Yes, I can see red turns to blue, Mr Chesterton, but that's because we're dealing with two inactive chemicals. They only act in relation to each other.

IAN

But that's the whole point of the experiment, Susan.

SUSAN

PETE: I don't know either, and I'm not even a teenage girl.

SCOTT: The United States and every *other* country.

STEVE: Boy this is a bad offlock on the quantel image processor.

STEVE: But I want it to be green!

Yes, it's a bit obvious, isn't it? Well, I'm not trying to be rude, but... Couldn't we deal with two active chemicals? Then red could turn blue all by itself and we could get on with something else. I'm sorry. It was just an idea.

IAN

She means it. These simple experiments are child's play to her.

BARBARA

It's almost got to the point where I deliberately want to trip her up.

IAN

Yes. Something like that happened the other day. I'd set the class a problem with A, B and C as the three dimensions.

Flashback.

SUSAN

It's impossible unless you use D and E.

IAN

D and E? Whatever for? Do the problem that's set, Susan.

SUSAN

I can't, Mr Chesterton. You can't simply work on three of the dimensions.

IAN

Three of them? Oh, time being the fourth, I suppose. Then what do you need E for? What do you make the fifth dimension?

SUSAN

Space.

BARBARA

Too many questions and not enough answers.

IAN

Stupid? Or just doesn't know? So we have a fifteen year old girl who is absolutely brilliant at some things and excruciatingly bad at others.

BARBARA

There she is.

Susan looks around and enters the junkyard.

Barbara is concerned.

BARBARA

Look, can we go in, I hate to think of her alone in that place.

ROB: No, it actually only turns from black to white you know.

PETE: (rude) Yes you are.

STEVE: And slap her silly.

ROB: You trip me up.

SCOTT: Dungeons and Dragons?

SCOTT: Oh no, D and E. Ecstasy.

STEVE: You can't simply get the camera any closer to my face!

STEVE: Wait, maybe you can.

PETE: Smell.

ROB: Or just doesn't know she's stupid?

SCOTT: Was someone vacuuming while they were kinescoping this?

Ian is a little less naïve.

IAN

If she is alone. Look, she is fifteen. She might be meeting a boy. Didn't that occur to you?

BARBARA

I almost hope she is.

IAN

What do you mean?

BARBARA

Well, it would be so wonderfully normal.

Ian laughs.

BARBARA

Silly, isn't it? I feel frightened. As if we're about to interfere in something that is best left alone.

Susan pops some chewing gum in her mouth.

We see some crap.

IAN

Come on, let's get it over with.

Barbara and Ian get out of the car.

Together they walk toward the door in the fence.

As they approach, Barbara speaks up again.

BARBARA

Well, don't you feel it?

IAN

I take things as they come. Come on.

Barbara wraps her coat tighter, and they walk toward where Susan disappeared.

Ian, torch in hand, pushes at the gate. It creaks.

They go inside.

They look at all the junk.

And there is a lot of junk.

Like broken manikins and stuff.

IAN

What a mess. I'm not turning over any of this stuff to find

STEVE: (fifteen) Allegedly.

PETE: Everybody remember where we parked.

SCOTT: And when you look as good as I do, they come frequently.

ROB: Ooh, maybe they have a finglonger in there!

ROB: Kamelion?

PETE: Look, junk!

ROB: And stuff!

SCOTT: And bric-a-brac!

STEVE: And crap! Lots and lots of crazy crap.

her.

BARBARA

Over there?

Ian trips over something.

IAN

Blast! I've dropped it!

BARBARA

What?

IAN

The torch.

BARBARA

Well, use a match.

IAN

No, I haven't got any. Oh, never mind.

BARBARA

Susan!

IAN

Susan! Susan?

He climbs a stair.

IAN

Susan!

He comes back down again.

IAN

Susan! Mr Chesterton and Miss Wright.

He has reached the far corner. Nothing is there.

IAN

She can't have got out without us seeing her.

BARBARA

Ian! Look at this.

She points to a police box.

IAN

Why, it's a police box. What on earth's it doing here?

Well, these things are usually on the street, they're –

He has touched it, and cuts himself off suddenly.

Alarmed, he feels all around the front door.

PETE: (flashlight at camera) Aah. I'm blind!

SCOTT: Wait, is that a TARDIS in the back? Oh right, nevermind.

STEVE: I'm trippin'.

ROB: He's officially a companion now, because he tripped.

ROB: Population tire!

SCOTT: I think I saw that in the Louvre.

PETE: Or maybe in the corner of this room.

IAN

Feel it! Feel it, do you feel it?

BARBARA

It's a faint vibration.

IAN

It's alive!

He backs away, then takes Barbara's shoulders and stands her in front of it.

He walks behind the police box. Barbara stands looking around.

He emerges around the box.

IAN

It's not connected to anything. Unless it's through the floor.

BARBARA

I – Look, I've had enough. Let's go and find a policeman.

IAN

Yes, all right.

They hear a cough in the distance.

BARBARA

Is that her?

IAN

That's not her.

The door creaks. Ian starts.

IAN

Quick!

They dash for cover.

An old man enters, sighing and coughing into a handkerchief.

He waves away the fog particles.

He sighs a few more times, and approaches the police box in the corner.

He reaches in his pocket, and leans toward the door as if to unlock it.

He's got a tiny pocket torch, and is trying to fit his key in the lock.

SCOTT: Alive!

STEVE: Thank you Colin Clive.

ROB: It's humming. Out of tune. Slightly. Just enough to annoy you.

PETE: Oh I think you'll find it's connected to *everything*.

STEVE: Turn your head and cough.

SCOTT: Studio lights are hot.

ROB: Or maybe Barbara is wearing too much perfume.

PETE: More likely too much hairspray.

SUSAN

There you are, grandfather!

BARBARA

It's Susan!

IAN

Shh!

But the man has heard them, and stops his activity.

He looks over to the side of the lot. Ian, knowing they've been heard, stands up and comes out.

IAN

Excuse me.

DOCTOR

What are you doing here?

IAN

Uh, we're looking for a girl.

DOCTOR

We?

BARBARA

Good evening.

DOCTOR

What do you want?

IAN

Uh, one of our pupils, Susan Foreman, came into this yard.

DOCTOR

Really? In here? Are you sure?

BARBARA

Yes. We saw her from across the street.

DOCTOR

One of their pupils. Not the police then.

IAN

I – I beg your pardon?

DOCTOR

Why were you spying on her? Who are you?

IAN

We heard a young girl's voice call out to you.

DOCTOR

Your hearing must be very acute, I didn't hear anything.

STEVE: He's got her locked up in there!

ROB: She is a goer!

SCOTT: I see your pupils still in your eyes, what are you talking about?

ROB: Spies.

PETE: Yeah, spies, from the, uh, House of... Love... Lords! Lords!

BARBARA

It came from in here.

DOCTOR

You imagined it.

BARBARA

I certainly did not imagine it.

DOCTOR

Young man, is it reasonable to suppose that anyone would be inside a cupboard like that? Hm?

IAN

Would it therefore be unreasonable to ask you to let us have a look inside?

The old man pretends to notice something distracting.

DOCTOR

I wonder why I've never seen that before.

He picks up a picture frame.

DOCTOR

Now isn't that strange. Very damp and dirty.

BARBARA

Won't you help us? We're two of her teachers from the Coal Hill School. We saw her come in and we haven't seen her leave. Naturally we're worried.

DOCTOR

Yes, got to be cleaned...hm? Oh, I'm afraid it's none of my business, I suggest you leave here.

IAN

Not until we're satisfied that Susan isn't here. And frankly, I don't understand your attitude.

DOCTOR

Yours leaves a lot to be desired.

IAN

Will you open the door.

DOCTOR

There's nothing in there.

IAN

Then what are you afraid to show us?

DOCTOR

Afraid? Oh, go away.

Ian looks at Barbara.

STEVE: (Barbara is ignored) Uh, I was talking here...

SCOTT: Because we brought it with us.

ROB: There's another Auton.

PETE: Can't you see I'm deliberately ignoring you?

STEVE: My name is not Frank.

SCOTT: You meddling kids.

IAN

I think we'd better go and fetch a policeman.

DOCTOR

Very well.

IAN

And you're coming with us.

DOCTOR

Oh, am I? Hohohoh. I don't think so, young man. No, I don't think so.

Barbara whispers to Ian.

BARBARA

We can't force him.

IAN

But we can't leave him here. Doesn't it seem obvious to you he's got her locked up in there? Look at it. There's no door handle. Must be a secret lock somewhere.

BARBARA

That was Susan's voice.

BARBARA

Of course it was. Susan! Susan! Are you in there? It's Mr Chesterton and Miss Wright, Susan!

DOCTOR

Don't you think you're being rather high-handed, young man? You thought you saw a young girl enter the yard, you imagine you heard her voice. You believe she might be in there. Not very substantial, is it?

BARBARA

But why won't you help us?

DOCTOR

I'm not hindering you. If you both want to make fools of yourselves I suggest you do what you said you'd do. Go and find a policeman.

IAN

While you nip off quietly in the other direction.

DOCTOR

Insulting. There's only one way in and out of this yard, I shall be here when you get back. I want to see your faces when you try to explain away your behaviour to a policeman. Heheh.

IAN

Nevertheless, we're going to find one. Come on, Barbara.

STEVE: Well there ARE two of us. You kneel behind him, I'll push him over.

PETE: (locked up in there) Wa-hey!

STEVE: (book restoration)

ROB: Nice jug!

STEVE: B*cough*stard.

As they turn away, the police box door moves.

SUSAN

What are you doing out there?

IAN

She is in there!

DOCTOR

Close the door!

Ian and the old man struggle.

IAN

Barbara!

As the two men grapple, Barbara runs toward the police box door. She dashes in...

...and finds herself in a huge, brightly lit, humming room.

Ian follows, and the old man takes up the rear.

Ian looks around in amazement.

The camera pans over to the central console, as Susan walks over to look at the intruders.

DOCTOR

Close the door, Susan.

She flips a switch off and on, a noise is heard, and the large double doors behind them swing shut.

The two teachers stare, dumbstruck.

DOCTOR

I believe these people are known to you.

SUSAN

They're two of my schoolteachers. What are you doing here?

IAN

Where are we?

DOCTOR

They must have followed you. That ridiculous school. I knew something like this would happen if we stayed in one place too long.

SUSAN

But why should they follow me?

BARBARA

SCOTT: Oh my giddy aunt.

STEVE: Third floor... linens, consoles and... bras.

ALL: (clapper – clap twice)

PETE: Okay so it's that switch there.

ROB: Well, THIS time it is.

STEVE: Nothing! Nothing...

Is this really where you live, Susan?

SUSAN

Yes.

DOCTOR

And what's wrong with it?

IAN

But it was just a telephone box.

DOCTOR

Perhaps.

BARBARA

And this is your grandfather.

SUSAN

Yes.

BARBARA

Well, why didn't you tell us that?

DOCTOR

I don't discuss my private life with strangers.

IAN

But it was a police telephone box, I walked all round it!
Barbara, you saw me!

DOCTOR

You don't deserve any explanations, you pushed your way
in here uninvited and unwelcome.

BARBARA

I think we ought to leave.

IAN

Just a minute. I know this is absurd, but – I feel –

DOCTOR

Oh, dear dear dear dear, this is very unreliable –

IAN

I walked all round it!

DOCTOR

It's stopped again, you know, and I've tried— Hm? Oh,
you wouldn't understand, of course.

IAN

But I want to understand.

DOCTOR

Yes, yes yes yes yes yes. Oh, by the way, Susan, I
managed to find a replacement for that faulty filament. Bit

SCOTT: We're only renting...

PETE: It's a *long* story.

STEVE: No, he's over there.

of an amateur job but I think it'll serve.

The Doctor walks over to work on the console.

IAN

It's an illusion, it must be!

DOCTOR

What is he talking about now?

SUSAN

What are you doing here?

DOCTOR

You don't understand, so you find excuses. Illusions, indeed? You say you can't fit an enormous building into one of your smaller sitting rooms.

IAN

No.

DOCTOR

But you've discovered television, haven't you?

IAN

Yes.

DOCTOR

Then by showing an enormous building on your television screen, you can do what seemed impossible, couldn't you?

IAN

Well, yes, but I still don't –

DOCTOR

Not quite clear, is it? I can see by your face that you're not certain. You don't understand. Heheh, and I knew you wouldn't, never mind.

He turns back to the console.

DOCTOR

Now, then, which switch was it? No. No. No, no... ah, yes, that is it. The point is not whether you understand. What is going to happen to you? Hm? They'll tell everybody about the ship now.

IAN

Ship?

DOCTOR

Yes! Yes, ship! This doesn't roll along on wheels, you know.

BARBARA

You mean it moves?

STEVE: No, you already took it off.

ROB: Retake!

PETE: An illUUUusion. (all wave hands)

ROB: Who is he talking to now?

SCOTT: No, really, Doctor? Back here!

STEVE: Okay that's just stupid.

PETE: But very existential.

ROB: Ahh, he's a vampire!

SCOTT: (which switch) Um, it doesn't matter.

SUSAN

The TARDIS can go anywhere.

BARBARA

TARDIS? I don't understand you, Susan.

SUSAN

Well I made up the name TARDIS from the initials, Time and Relative Dimension in Space. I thought you'd both understand when you saw different dimensions inside from those outside.

IAN

Let me get this straight. A thing that looks like a police box standing in a junkyard—it can move anywhere in time and space?

SUSAN

Yes.

DOCTOR

Quite so.

IAN

But that's ridiculous!

SUSAN

Why won't they believe us?

BARBARA

Well, how can we?

DOCTOR

Now, now, don't get exasperated, Susan. Remember the red Indian. When he saw the first steam train, his savage mind thought it an illusion, too.

IAN

You're treating us like children.

DOCTOR

Am I? The children of my civilization would be insulted.

IAN

Your civilization?

DOCTOR

Yes. My civilization. I tolerate this century but I don't enjoy it. Have you ever thought what it's like to be wanderers in the fourth dimension? Have you? To be exiles? Susan and I are cut off from our own planet, without friends or protection. But one day, we shall get back. Yes, one day. One day.

SUSAN

STEVE: (grampa voice) We called it TARDIS cuz the Kaiser stole our word for police box.

PETE: Sounds like a great idea for a tv show! Hey Sydney!

SCOTT: Racist.

ROB: And wanderers in the fifth dimension. Remember, *D and E?*

It's true, every word of it's true. You don't know what you've done, coming here. Grandfather, let them go now, please. Look, if they don't understand, they can't – they can't hurt us at all. I understand these people better than you. Their minds reject things they don't understand.

He walks away, thinking. Then turns back.

DOCTOR

No.

IAN

He can't keep us here.

BARBARA

Susan, listen to me. Can't you see that all this is an illusion? It's a game that you and your grandfather are playing, if you like, but you can't expect us to believe it.

SUSAN

It's not a game!

BARBARA

But Susan, it—

SUSAN

It's not! Look, I love your school. I love England in the twentieth century. The last five months have been the happiest of my life.

BARBARA

But you are one of us. You look like us, you sound like us.

SUSAN

I was born in another time. Another world.

IAN

Now look here, Susan, you –

He stops.

IAN

Oh, come on, Barbara. Let's get out of here.

He pulls her toward the door.

SUSAN

It's no use, you can't get out, he won't let you go.

The Doctor laughs.

They look at the door helplessly. The Doctor continues giggling.

IAN

You closed the doors from over there. I saw you.

STEVE: (illusion) Lunchtime doubly so.

SCOTT: Welcome to the game of Rassilon!

ROB: One of us one of us, gooble gobble one of us.

PETE: Oh, I can't be mad at you!

ROB: Wait, how did Kraftwerk get into the TARDIS now?

He rushes over to the console.

IAN

Now which is it?

He circles.

IAN

Which is it?

The Doctor approaches, laughing.

IAN

Which control operates the door?

DOCTOR

You still think it's all an illusion.

IAN

I know that free movement in time and space is a scientific dream I don't expect to find solved in a junkyard.

The Doctor laughs again.

DOCTOR

Your arrogance is nearly as great as your ignorance.

IAN

Will you open the door.

He just laughs.

IAN

Open the door!

No response. Ian whirls around.

IAN

Susan. Will you help us?

SUSAN

I mustn't.

IAN

Very well, then. I'll have to risk it myself.

DOCTOR

I can't stop you.

SUSAN

Oh, don't touch it, it's live!

Ian touches something and jerks back as a buzzing sound is heard after.

STEVE: Which Switch is Which? The new board game from Milton Bradley.

STEVE: (snicker) I'm surprised he got that line right, actually.

SCOTT: I'll get spanked!

PETE: And what is the *practical* purpose of such a button?

ALL: (discussion of shocks) (all based on pi) Mmm pie

BARBARA

Ian! What on earth do you think you're doing?

SUSAN

Grandfather, let them go now. Please.

DOCTOR

And by tomorrow we shall be a public spectacle, a subject for news and idle gossip.

SUSAN

But they won't say anything.

DOCTOR

My dear child, of course they will. Put yourself in their place. They're bound to make some sort of complaint to the authorities. Or at the very least, talk to their friends. If I do let them go, Susan, you realize of course, we must go too.

SUSAN

No. Grandfather, we've had all this out before –

DOCTOR

There's no alternative, child.

SUSAN

I want to stay. Look, they're both kind people, why won't you trust them? All you've got to do is ask them to promise to keep our secret –

DOCTOR

It's out of the question.

SUSAN

I won't go, grandfather. I won't leave the twentieth century. I—I'd rather leave the TARDIS and you.

DOCTOR

Now you're being sentimental and childish.

SUSAN

No, I mean it.

She looks like it. She's cute.

DOCTOR

Very well. Then you must go with them. I'll open the doors.

He goes around the console.

BARBARA

Are you coming, Susan?

She spins around. Before she answers, she hears the

STEVE: Okay, I was trying to understand why he wanted to keep them there when he was trying to get rid of them a minute ago. Now I get it.

ROB: Yeah, because they'll leave and tell two friends, and they'll tell two friends, and so on, and so on.

SCOTT: Either way, in thirty years I'll still be able to do conventions.

STEVE: I want a spin-off show.

Doctor flipping a number of different switches. She turns back on him and cries out.

SUSAN

Oh, no, grandfather! No!

She tries to stop whatever he is doing.

DOCTOR

Let me go. Let me go! Get back to the ship's side! Hold it!

The whole room starts to shake wildly.

The teachers are tossed about comically.

Ian falls to the floor as Barbara conveniently is thrown into a chair.

The Doctor looks up at the monitor as the central column of the console begins to move up and down.

A trumpeting, grinding sound is heard.

Camera tracks in to the monitor as the sound becomes an electronic whine.

We see an aerial view of a London street. It suddenly diminishes in size as if the camera is moving rapidly away from it.

Then the credits begin anew.

The swirly thing starts like a finger pointed up.

The noise becomes louder as the swirly thing spreads out.

Susan's face is superimposed.

The noise gets really annoying as the whirly swirly white stuff makes neat designs.

The Doctor's face is superimposed.

He looks a bit tired, concerned, or dying.

The swirly thing keeps swirling.

The noise fades a bit, but then gets loud again for a second, before finally stopping.

A barren terrain is seen.

The view is echoed on the TARDIS monitor.

Nearby, the Doctor seems relieved that his gas has passed.

PETE: It's a typical Monday night in the TARDIS.

ROB: No, it's Tuesday!

STEVE: Ripples and waves.

SCOTT: What's on the telly?

PETE: Hannibal is bringing the elephants.

STEVE: Photograph copyright 1960, Corbis Stock Images.

SCOTT: Episode 2 already?

ROB: This is why Kraftwerk is in the TARDIS.

STEVE: Oh.

PETE: Shouldn't it say Doctor Oho now?

SCOTT: Slit scan. Slit scan. Let me just say that again. Slit scan.

ROB: You know, I'm glad they didn't do this every time the TARDIS dematerialized. I don't think the show would have made it.

STEVE: I have a sudden urge for soft-serve ice cream.

PETE: Toto?

ROB: And here we are, our first visit to a quarry.

STEVE: Quarry? Story, allegory, Montessori, yeah.

Ian is unconscious on the floor.

Barbara is unconscious on the comfy chair.

The police box has appeared amid the barren terrain. All that is visible is sand, rocks, and leafless shrubs. In the foreground, the dark shadow of a man appears, and stops, staring at the police box.

The man's face is dirty, and his hair is unkempt. He has a scrawny beard and is wearing furs.

We cut to see a woman similarly in furs, then a girl. The camera pans over more faces.

They are all watching another scraggly man rubbing his bone.

He grabs some dust and throws it on the ground in front of him, then continues rubbing the bone.

An ugly woman crouches next to him.

A boy turns away, he's too young to be seeing this.

Off to the far side, an old Eileen Way-like woman stands without an expression. She is Old Mother, played by Eileen Way.

OLD MOTHER

Where is the fire Za makes?

Za looks up from his bone-rubbing activity. The ugly woman responds.

HUR

In his hands.

She turns back to Za.

HUR

It will not go into the wood.

ZA

My father made fire.

OLD MOTHER

They killed him for it. It is better that we live as we have always done.

ZA

He showed me how to sharpen the stones, and trap the bear and the tiger. He should have shown me this, too.

OLD MOTHER

So that everyone would bow to you as they did to him?

SCOTT: It's only a model.

PETE: And what to my wondering eyes should appear?

STEVE: (leave enough pause before this) IT'S!

ROB: Must be a really intense game of scrabble.

SCOTT: Come on.... Snake eyes!

STEVE: Heheh he's rubbing his bone.

PETE: Hey there's the cowardly lion!

ROB: Usually you don't do this with people watching.

SCOTT: What's an Eileen weigh?

ROB: Oh about 8 stone.

STEVE: Bow down before the one you serve, you're

Za seems to be reaching some sort of climax with his bone-rubbing. He gasps and jumps up. It is over.

He breathes heavily for a second, leaps over the fire making table, and confronts Old Mother.

ZA

Tell me what my father did to make fire.

OLD MOTHER

I never saw him make it. That is all I know.

Za roars.

ZA

Get out of my sight, old woman. You should have died with him.

She cackles.

OLD MOTHER

Za will never make fire.

He returns to the pile of twigs. He grabs them in his hands and grunts.

He bellows some more, looking skyward.

ZA

Put on more of the dead fire.

Hur dumps ashes on the twig pile.

Unsatisfied, Za resumes rubbing his bone.

HUR

The old men are talking against you, Za. They say it would be better for the stranger Kal to lead us.

ZA

Kal!

HUR

They say you sit all day rubbing your hands together while he brings us meat.

ZA

Without meat, we go hungry. Without fire, we die.

HUR

Old men see no further than tomorrow's meat. They will make Kal the leader. My father will give me to him.

ZA

Kal is no leader!

going to get what you deserve.

PETE: Did he just say Psycho Old Woman?

SCOTT: And your little dog too.

PETE: Owee, I got a splinter!

STEVE: You know, this **WOULD** be more fun if you helped.

HUR

The leader is the one who makes fire.

Za rubs harder and harder and approaches climax again.

He lifts his arms up and lets out a scream, and another.

He collapses on the stone, and brushes the twigs aside.

He picks up a twig.

ZA

Where has the fire gone?

He breaks the twig in half.

ZA

Where? Where?

The other scraggly guy is still looking at the TARDIS.

Inside, Barbara stirs.

She opens her eyes and looks around.

BARBARA

Ian. Ian!

Slowly he sits up.

IAN

I must have hit my head.

He is a bit dazed still.

IAN

Oh! The movement's stopped.

SUSAN

The base is steady.

DOCTOR

Layer of sand, rock formations. Hm. Good.

SUSAN

We've left 1963.

DOCTOR

Oh yes undoubtedly. I'll be able to tell you where presently.

He looks at the console.

DOCTOR

Zero! That's not right. I'm afraid this yearometer is not

SCOTT: Don't rub it in.

ROB: I think he's trying to.

STEVE: Wow. *Two* in the space of five minutes.

PETE: Is that a chocolate covered pretzel stick?

SCOTT: So that was all a dream that this guy is having?

ROB: Thou craggy knob?

STEVE: Whoa, Barbara you throw the best parties.

STEVE: Dandruff.

SCOTT: Uh, did we... ?

calculating properly. Hm! Well, anyway, the journey's finished.

He turns to look at the teachers. Ian is still on the floor.

DOCTOR

What are you doing down there?

BARBARA

What have you done?

IAN

Barbara, you don't believe all this nonsense!

SUSAN

Look at the scanner screen.

DOCTOR

Yes, look up there. They don't understand and I suspect they don't want to.

They get up and move over to the console.

DOCTOR

Well, there you are, a new world for you.

IAN

Sand and rock?

DOCTOR

Yes, that's the immediate view outside the ship.

BARBARA

But where are we?

IAN

You mean that's what we'll see when we go outside?

SUSAN

Yes, you'll see it for yourself.

IAN

I don't believe it.

DOCTOR

You really are a stubborn young man, aren't you?

IAN

All right, show me some proof, give me some concrete evidence!

DOCTOR

Pfff!

IAN

I'm sorry, Susan, I don't want to hurt you, but it's time you

PETE: What about the minute-ometer?

ROB: Or the day-ometer?

STEVE: Is there an omer for everything?

SCOTT: I think it doesn't work because you *made it up*.

PETE: Was the TARDIS Y2K compliant?

ROB: Well it's obviously not Y-Zero compliant...

ROB: No, it's the same one you left.

SCOTT: IDBI!

were brought back to reality.

SUSAN

But you're wrong, Mr Chesterton.

DOCTOR

They're saying I'm a charlatan. What concrete evidence would satisfy you, hm?

IAN

Well, just open the doors, Dr Foreman.

DOCTOR

Eh? Doctor who? What's he talking about?

BARBARA

They're so sure, Ian.

IAN

Yes, I know.

BARBARA

And remember the difference between the outside of the police box and the inside.

IAN

Yes, I know, but are you going to open the doors or aren't you?

DOCTOR

No.

IAN

You see?

DOCTOR

Not until I'm quite sure it's safe to do so.

He looks at the instruments.

DOCTOR

Well, the air is good, yes, it is, it's good. Excellent, excellent. Have you got the radiation counter, there, what's it reading?

SUSAN

It's reading normal, grandfather.

DOCTOR

Splendid, splendid. Well, I think I'll take my Geiger counter with me in any case. So you still challenge me, young man.

IAN

Well, just open the doors and prove your point.

PETE: Some concrete.

STEVE & SCOTT: I love Doctor Foreman!

PETE: Or until one of us farts, whichever comes first.

ROB: Shouldn't it be the radiation-ometer?

STEVE: So there was a Mr Geiger on Gallifrey too?

ROB: With the door-ometer.

DOCTOR

You're so narrow-minded, aren't you? Don't be so insular.

SUSAN

Grandfather, do you know where we are?

DOCTOR

Yes, we've gone back in time, all right, only one or two samples and I shall be able to make an estimate. Rock samples and a few plants... but I do with this wouldn't keep letting me down. However, we can go out now.

IAN

Just a minute. You say we've gone back in time?

DOCTOR

Yes. Quite so.

IAN

So that when we go out of that door, we won't be in a junkyard in London in England in the year 1963.

DOCTOR

That is quite correct. But your tone suggests ridicule.

IAN

But it is ridiculous. Time doesn't go round and round in circles. You can't get on and off whenever you like in the past or the future.

DOCTOR

Really? Where does time go, then?

IAN

It doesn't go anywhere. It just happens, and then it's finished.

DOCTOR

Oh! Hm hm hm hm! You're not as doubtful as your friend, I hope.

BARBARA

No.

IAN

Barbara, you can't!

BARBARA

I can't help it. I just believe them, that's all.

DOCTOR

If you could touch the alien sand and hear the cries of strange birds and watch them wheel in another sky, would that satisfy you?

IAN

SCOTT: I just need to find the sample-ometer.

STEVE: (round and round) Like a hamster in a cage.

PETE: It's more like a parabola.

ROB: A rhombus?

STEVE: Hyperbola?

SCOTT: No, that's *hyperbole*.

STEVE: It sure is.

SCOTT: Traitor!

ROB: Did he say wheel in the sky?

STEVE: Wheel in the Sky keeps on turnin'!

Yes.

The Doctor goes back over to the console and operates the controls.

The doors open slowly. Through them, the barren terrain is visible.

DOCTOR

Now. See for yourself.

IAN

It's not true. It can't be!

SUSAN

That's not on the screen.

DOCTOR

Well I've no more time to argue with you. I must get some samples, Susan.

SUSAN

Be careful, grandfather.

He picks up a bag, and exits the TARDIS, mumbling to himself disgustedly.

Barbara looks back to Ian, and then walks outside.

Susan puts on her coat.

BARBARA

Ian, come out and look.

Reluctantly, slowly, he moves toward the door.

A wave of dizziness overwhelms him and he stumbles slightly.

SUSAN

Oh here, lean on me.

IAN

Thank you. I'm all right. Thanks.

Together, he and Susan walk outside.

The doors close behind them.

Ian stumbles again, into Susan.

SUSAN

Well?

They all look around. Ian turns around to look at the police box standing behind them.

PETE: Now which switch should I use this time?

STEVE: (Emergency noise) Squad 51. Rampart emergency.

ROB: No, I'm sulking.

STEVE: All right, I've been waiting for this.

SCOTT: Ow, my ass.

PETE: (audio) Is that a seagull?

He grabs his head.

IAN

There must be some explanation.

Barbara doesn't answer.

Nearby, the Doctor is concerned.

DOCTOR

It's still a police box. Why hasn't it changed? Dear, dear.
How very disturbing.

The three others are bundling themselves up against the cold, still looking around in wonder.

A bird is heard in the distance, no doubt wheeling in another sky.

The Doctor wanders with his bag and his give-a-show projector.

He chooses a spot and crouches down, opening the bag.

He is doing something that can't be seen – taking out his instruments, one presumes.

He hears something, perhaps, looking over his shoulder.

He doesn't notice someone creeping up on him with a crude stone ax.

It is the scraggly man what's been staring at them all along.

He watches the Doctor keenly.

Barbara comes across the skull of an animal half-buried in the studio sand.

BARBARA

What do you think it could be? Ian, look at this.

He crouches beside them and takes the skull.

IAN

I don't know. Hasn't got any horns or antlers. Could be a horse.

He stands up again, handing the skull back.

Taking a few steps away from them, he looks around in amazement.

IAN

ROB: (whisper) Because it would cost too much money.

PETE: Must be cold.

STEVE: Susan, open up your coat for a second so we can see how cold it is.

SCOTT: Okay, I can't believe you said that.

STEVE: Said what?

SCOTT: About Susan.

STEVE: Oh. I'm sorry, did I say that out loud? I was *thinking* it.

PETE: Is that a Give-A-Show projector he's carrying?

STEVE: The old man has poor peripheral vision.

ROB: Those are very practical shoes for a quarry.

SCOTT: Are they going to rub bones now too?

ROB: Of course.

STEVE: (immediate response) Of course!

SCOTT: It's a dinosaur.

PETE: It's Julia Roberts.

Could be anything.

He really is amazed at the cyclorama.

IAN

Incredible. A police box in the midst of... it just doesn't make sense.

Susan notices the TARDIS.

SUSAN

It should have changed. I wonder why it hasn't happened this time?

BARBARA

The ship, you mean?

SUSAN

Yes, it's been an ionic column, and a sedan chair...

BARBARA

Disguising itself wherever it goes?

SUSAN

Yes, that's right. But it hasn't happened this time. But why not?

She shrugs off the thought.

SUSAN

I wonder if this old head will help grandfather.

They stand and brush the sand off.

SUSAN

Where is he?

BARBARA

You're very quiet.

IAN

I was wrong, wasn't I?

BARBARA

Oh, look, I don't understand it any more than you do. The inside of the ship, suddenly finding ourselves here. Even some of the things Dr Foreman says.

IAN

That's not his name. Who is he? Doctor Who? Perhaps if we knew his name we might have a clue to all this.

BARBARA

Look, Ian, the point is, it's happened.

IAN

STEVE: Just LOOK at that cyclorama painting.

PETE: And two dolphins, and the Parliament, and my next-door neighbor...

SCOTT: ...it's a small off-duty Czechoslovakian traffic warden.

STEVE: It's an ERRRRRRN. It's an ERRRRRRN. It's a banana.

ROB: It's not in its contract.

PETE: Well, there's THAT production problem solved!

ROB: He's already got an old head.

STEVE: Our night of passion seems so long ago... was that Tuesday?

ROB: Monday?

SCOTT: And if UNIT is involved, this might even be a Monday in the 1970s, who knows?

PETE: Okay, I don't know HOW you managed to get UNIT dating into this, but you did it.

Yes. It has. But it's impossible to accept. I know I'm here –

Susan interrupts.

SUSAN

I can't see him anywhere.

BARBARA

He can't be far away.

SUSAN

I had a feeling just now as if we're being watched.
Grandfather...

*Some distance away, the Doctor is lighting a huge pipe.
The scraggly caveman watches and then pounces.*

The Doctor cries out.

SUSAN

Grandfather!

IAN

Come on!

The skull is left behind.

Nearby, the Doctor's bag rests on the ground, his give-a-show projector smashed.

The others come across it.

IAN

Look!

SUSAN

What is it?

BARBARA

They're some of his things.

SUSAN

Grandfather, where are you!

IAN

Susan, don't panic!

SUSAN

I must find him!

IAN

Susan!

SUSAN

I must see!

STEVE: I think there I Foreman.

SCOTT: (lighting pipe) I think that's sending a very bad message to the youth of the UK.

STEVE: Squee!

ROB: Aw someone broke his give a show projector.

STEVE: Heheh maybe he's on vacation already.

IAN

Well, be careful, then!

BARBARA

Ian, look!

She is holding the smashed Geiger counter.

IAN

It's not much good any more.

BARBARA

Well, maybe he saw something and went off to investigate.

IAN

Leaving this?

Ian holds the Doctor's cap.

BARBARA

Well, what do you think happened?

IAN

I don't know. Perhaps he was excited and went off to investigate something as you suggest, but...

Ian and Barbara stand up.

IAN

He may have been taken.

SUSAN

I can't see him, I can't find him anywhere, there's no sign of him!

IAN

Calm down Susan.

BARBARA

Susan, don't worry.

Susan suddenly crouches down.

BARBARA

What's the matter?

SUSAN

It's his notes! He'd never leave his notebook. It's too important to him. It's got the key codes of all the machines in the ship, and it's got notes of everywhere we've been to. Oh, something terrible has happened to him. I know it has. We must find him!

She dashes right into a sand dune.

BARBARA

PETE: What the heck is that? His wig?

STEVE: Squee.

ROB: It's his phrasebook!

PETE: I will not buy this record. It is scratched.

SCOTT: Welcome to the world of overacting.

Susan! Susan, we'll find him, I promise you. He can't be far away.

IAN

What's on the other side of those rocks?

SUSAN

There's a line of trees. There's a gap in them. It might be a path on the other side.

IAN

All right, we'll try there first. Come on.

Susan moves out immediately. Ian stays, his hand on the ground.

IAN

Strange.

BARBARA

What?

IAN

This sand. It's cold. It's nearly freezing.

A leopard skin... a human scream...

Cave tots are playing kill the miniature leopard. They chant "Kill it! Kill it!"

Their game lasts a whole five seconds, and they leave.

Old Mother stands by warily.

Za is eating. Hur is next to him. She gets up and shuffles away as Horg approaches.

HORG

Kal says where he comes from, he's often seen men make fire.

ZA

Kal is a liar.

HORG

He says Orb will soon show him how it is done.

ZA

All his tribe died in the last cold. If he had not found us, he would have died too.

HUR

What else did he say?

HORG

He says Orb only shows the secret to the leader.

STEVE: Uh-oh, where's my contact lens?

PETE: Break out the brewskies!

STEVE: Squee.

ROB: Is that a venom grub?

SCOTT: No, the Creeping Terror!

PETE: What are they doing?

STEVE: I don't know but their game lasted like five seconds.

ROB: They were playing poke the Cheat.

SCOTT: Hey where did he get that donut?

STEVE: See, here's the problem if we discover fire. We'll have to form a fire brigade, then we'll need a union, and none of us are lawyers yet!

ROB: Na na na na na na na na na leader!

Za is a bit annoyed at this.

ZA

I am leader. Orb will show me. I am the son of the great firemaker. But he does not show me how to put flames into the sticks. Kal comes. I do not kill him. I let him eat with us and sleep in our caves. I will have to spill some blood and make people bow to me.

There's a hubbub outside.

Kal stands up quickly, shaken out of his monologue.

The cave dwellers mill around.

One of them is carrying a body wearing checked trousers.

Children run to the other side, others take up positions to see what's going on.

Kal places the Doctor on the stone dais.

Za looks on.

Kal makes the Doctor somewhat comfortable, lying prone on the large slab.

Za approaches. Horg accompanies him.

ZA

This is a strange creature.

KAL

Is Za, son of the fire maker, afraid of an old man?

ZA

No.

KAL

When will Za make fire come from his hands?

ZA

When Orb decides it.

KAL

Orb is for strong men. Orb has sent me this creature. To make fire come from his fingers. I have seen it. Inside, he is full of fire. The smoke comes from his mouth.

ZA

As lies come out of yours.

Za drops down to take a closer look at the Doctor.

ZA

SCOTT: (great firemaker) You're a son of a *something*.

STEVE: Arrrrrr, this lighting be piratical, says I.

PETE: Oh I get it, cuz it looks like he's wearing an eyepatch.

SCOTT: Look what I found at the thrift store!

ROB: Hmmm, unexplained pants.

STEVE: I haven't seen pants like that since... never!

ROB: Which one is Cha-Ka?

PETE: Doesn't anyone here own a comb?

STEVE: We call those people *arsonists*.

SCOTT: Them's fightin' words, McCoy!

PETE: Shut yer mouth, Hatfield!

ROB: And so it begins.

He wears strange skins.

Kal is on the opposite side of the Doctor.

KAL

Za is afraid. There was a strange tree, the creature was in it. Za would have run away had he seen it.

Za makes a grab at Kal. Kal knocks Za's hands away.

KAL

When I saw fire come from his fingers, I remembered Za, son of the firemaker. And when the cold comes, you will all die if you wait for Za to make fire for you.

He pauses for dramatic effect.

KAL

I, Kal, am a true leader. We fought like the tiger and the bear, my strength was too much for him. He lay down to sleep. But I, Kal, carried him here to make fire for you.

Za isn't happy about the speech.

ZA

Why do you listen to Kal?

HORG

Za has many good skins. He has forgotten what the cold is like.

ZA

Eh. Tomorrow I kill many bears. You all have warm skins.

HORG

I say tomorrow you will rub your hands together and hold them to the dry sticks and ask Orb to send you fire. And the bears will stay warm in their own skins.

ZA

What I say I will do, I will do.

KAL

Aaah! The firemaker is dead! You all carry dry sticks with you. Tonight I make them burn. I am leader.

HUR

The creature has opened his eyes.

DOCTOR

Errmmm.. Where's my... Where...

KAL

Do you want fire? Or do you want to die in the cold?

TRIBE

SCOTT: Is he just having trouble remembering his lines, or what?

STEVE: Ooh. Him card read good.

PETE: Okay, look, who asked you. Shut up.

(make a cardboard tomahawk)

ALL: (here's where we do our campaign thing)
(PETE AND ROB are for KAL, STEVE AND SCOTT are for ZA)

Fire! Fire!

KAL

It is cold. The tiger comes to our caves again at night. Za will give you to the tiger. Za will give you to the cold. Za rubs his hands and waits for Orb to remember him.

He climbs down from his speechifying perch.

KAL

My creature can make fire come from his fingers. I have seen it. But I, Kal, brought him here. The creature is mine.

Nobody seems too bothered by that. Except maybe Za.

ZA

Just an old man in strange skins.

He spins around to face Kal.

ZA

Kal has been with us too long. It is time he died.

Horg stops them.

HORG

I say there is truth in both of you. Za speaks truth that fire cannot live in men, and Kal speaks the truth that we die without fire.

HUR

Will my father listen to a woman? If this old man can make fire come from his fingers, let us see it now.

ZA

I say what is to be done here, not old men and women.

KAL

Za tries to talk like his father the firemaker. Za does not want to see fire made. But I, Kal, am not afraid of fire. I will make my creature make fire.

ZA

I will take him to the Cave of Skulls, and he will tell me the secret.

The Doctor has risen and has gathered the thrust of the conversation. He stands up and speaks.

DOCTOR

I can make fire for you. Let me go, and I'll make all the fire you want. You don't have to be afraid of me. I'm an old man. How can an old man like me harm any of you?

ZA

What does he say?

ROB: You have a good business philosophy and I would like to subscribe to your newsletter.

SCOTT: Okay so women couldn't vote until like a hundred years ago. Why is she even *saying* something?

PETE: I am the god of hell fire, and I bring you... uh... nothing. Nevermind.

HORG

Fire? He says he can make fire for us.

KAL

Aargh! He makes it for me! But I give you fire. I am firemaker!

The Doctor begins frantically searching his pockets with a growing expression of "oh shit".

ZA

He will make it for me!

DOCTOR

My matches, where are they?

ZA

What does he do now?

DOCTOR

I have none. Must get back to the ship.

KAL

He is Kal's creature. He makes fire only for Kal.

DOCTOR

Take me back to my ship, and I will make fire for you. All the fire you want.

ZA

This is more of your lies. The old man cannot make fire.

KAL

No. There was a tree. The creature came from in it. And the fire, it came out of his fingers.

ZA

You want to be strong like Za, son of the great firemaker.

Za climbs up onto the slab.

ZA

You all heard him say that there would be fire. There is no fire. Za does not tell you lies. He does not say "I will do this thing" and then not do it. He does not say "I will make you warm" and then leave you to the dark. He does not say "I will frighten away the tiger with fire" and then let him come to you in the dark. Do you want a liar for your chief?

TRIBE

No!

Kal grabs the Doctor and shakes him He is desperate to regain the upper hand..

STEVE: Smoking kills, told ya!

ROB: So he was just gonna give them a box of matches and then leave? Isn't that time meddling?

SCOTT: So if Greg Sutton touched Stahlman's sludge, THIS is what he would regress to.
STEVE: Yep, from clean Derek Newark to dirty Derek Newark.

KAL

Make fire! Make fire!

HUR

You are trapped in your own lies, Kal. A-hahahaha!

ZA

Look at the great chief who is afraid of nothing. Oh, great Kal, Save us from the cold. Save us from the tiger.

Kal grabs the Doctor's hands.

KAL

Make fire. Make fire come from your fingers as I saw it today.

DOCTOR

I have no matches. I cannot make fire. I cannot make fire!

ZA

Let the old man die. And we'll watch the great Kal as he kills his strong enemy.

Kal grabs the Doctor by the throat and points a stone knife at him.

KAL

Make fire. Make fire or I'll kill you now.

ZA

And we will keep the great Kal to hunt for us. It is good to have someone to laugh at.

Kal raises his knife.

Susan and the others barge in.

SUSAN

Grandfather!

Susan screams as she sees the Doctor in danger.

Ian instantly grabs Kal and struggles with him.

Za pulls Ian off of Kal and, holding him down, raises his stone axe to deal a blow.

DOCTOR

If he dies, there will be no fire!

The fighting ceases. Za is not happy about it.

*Kal looks at Barbara, and approaches very slowly. He seems entranced by her *cough* beauty.*

OLD MOTHER

ROB: Haa-ha! (Nelson)

PETE: I get to fight the lion!

STEVE: Smoooooke isn't coooming...

STEVE: Squee.

SCOTT: Teachers! Run!

ROB: Oh, so now you *do* have some fire!

STEVE: Oh what were we thinking? Oh, we're so sorry, look, we don't get visitors very often...

SCOTT: Ug. Moderately attractive woووоо mann.

Kill her. Kill her.

ZA

Wait! We do not kill.

KAL

They are enemies.

ZA

When Orb gives fire back to the sky, let him look down on them. Then, that is when they die, and Orb will give us fire again.

Kal looks a bit confused.

He gazes back and forth between Za and Barbara.

ZA

Take them to the cave of skulls.

SUSAN

No. No! Grandfather. No. No!

Kal makes an odd barking sound at Za, in defiance.

ZA

The woman is mine.

HORG

My daughter is for the leader of the tribe.

ZA

Yes. The woman is mine.

HORG

I do not like what has happened.

ZA

Old men never like new things to happen.

HORG

I was a great leader of many men.

ZA

Many men, yes. They all died when Orb left the sky and the great cold was on the ground. But Orb will give me fire again. To me, not to you. Just as you will give me Hur.

HUR

Za will be a strong leader of many men. If you give me to him, he will remember, and always give you meat.

Horg considers for a moment.

He then nods his consent.

STEVE: Squee.

PETE: These cavemen have read too much Shakespeare. Too many soliloquies.

PETE: You know, these cave people are probably all in their teens and twenties. Old Mother is probably like 25 years old. Za is probably sixteen.

SCOTT: Stop talking about leaders, we use gallons here.

ROB: When he says Orb has left the sky does he mean night time or did the sun go away for months?

STEVE: We don't know.

SCOTT: But it's important for us to figure out what day it is!

Horg walks away.

Za and Hur turn away too.

OLD MOTHER

There were leaders before there was fire. Fire will kill us all in the end. You should have killed the four strangers. Killed them!

ZA

I have said we will wait until Orb shines again. Then they die!

Inside the cave of skulls, there are skulls. And skeletons.

Ian's hands are being bound.

He struggles and cries out in pain.

Barbara coughs a lot.

IAN

Are you all right? Did they hurt you?

BARBARA

No. Ian, I'm frightened.

IAN

Try and hang on.

BARBARA

But how are we going to get out of this?

DOCTOR

We must use our cunning. I hope you can get yourself free, Chesterton. I can't. The stench. The stench. I'm sorry. I'm sorry, it's all my fault. I'm desperately sorry.

SUSAN

Oh, don't blame yourself, grandfather.

DOCTOR

Look at those. Look at them.

IAN

Yes. They're all the same. They've been split wide open.

Night time in the cave.

The tribe sleeps, all huddled together for warmth.

A BBC camera shadow seems to wake up Old Mother.

She sits up slowly.

Quietly, she crawls at first away from the huddled mass.

ROB: It must be Thursday by now, it feels like this has been going on for two days already.

ROB: I'll swallow your soul!

PETE: I'm old, I fear change. I used to be with it, then they changed what it was.

STEVE: Ah, fearing change. That's the Eileen way.

SCOTT: I remember when we had no name for Orb. We called it "the orb with no name."

ROB: The bones of fifty men lay strewn about its lair!

STEVE: You know, I don't think we're going to make it out of this, and it IS pretty cold...

ROB: This Susan coughing moment has been brought to you by the American Lung Association.

SCOTT: By a golf club, obviously.

PETE: (comic book guy voice) Worst orgy ever.

STEVE: Who farted?

ROB: They all did.

STEVE: Oh.

PETE: This cave smells like feet.

Then she gets to her feet.

She approaches Za who is asleep face down, holding his stone ax.

She leans in to pick up his obsidian knife lying near his arm.

Za stirs but does not awaken.

Old Mother shows the knife to the camera.

Then she looks at the camera too.

Back inside the cave of skulls, Barbara and Ian are struggling with their bonds.

Susan crawls over.

SUSAN

I found another piece with a rough edge.

IAN

Oh. Thank you.

He tries to use it to saw the bonds.

IAN

Aah, it's no good, it keeps crumbling.

DOCTOR

Oh, it's hopeless. Hopeless. Even if we do get free, we shall never move that stone.

IAN

There's air coming in here from somewhere.

BARBARA

Yes, there is. I can feel it on my face.

IAN

It may only be a small opening. Don't count on it.

DOCTOR

You obviously are.

IAN

Of course I am. Any hope is better than none. Don't just lie there, criticizing us. Do something. Help us all to get out of here!

He tries cutting again.

IAN

Oh, this stone's no good.

SCOTT: Isn't it past your bedtime mom?

STEVE: Hold it. Hold it... hold it... hoooooollld it...

ROB: Shiny shiny bad times behind me.

STEVE: Here is a knife. Here is a pointy, daggery knife.

PETE: Is this a dagger which I see before me?

SCOTT: Would cavemen have known how to tie knots?

STEVE: Hopeless (ala homeless)

PETE: I know that because I'm a science teacher.

ROB: If only I had some litmus paper, I could do something!

STEVE: Yer doomed! Doooooomed!

SCOTT: Thank you.

He throws it away.

BARBARA

Don't give up, Ian. Please.

IAN

Oh, all right.

DOCTOR

Oh no. Don't waste time. Try those bones, [*indistinct*] they're sharper perhaps.

IAN

That's a good idea.

SUSAN

Oh grandfather, I knew you'd think of something.

DOCTOR

We must all take it in turns and try and cut his hands free.

IAN

Surely we should get the girls free...

DOCTOR

No, no. We've got to free you first, you're the strongest and you may have to defend us.

Back to the tribe.

Hur wakes and sees Old Mother wandering around.

Old Mother crawls underneath a skin blanket and approaches a rounded rock.

She listens momentarily.

She moves ahead warily.

Back in the cave of skulls, the Doctor is trying to cut the bonds.

He grunts for a bit then stops, exhausted.

DOCTOR

Susan, you have a go. My arms are tired.

SUSAN

All right.

DOCTOR

And don't think of failure.

BARBARA

What?

ROB: It wasn't a rock. It was a rock lobster.

STEVE: Eewww, I saw Eileen Way's leg!

PETE: And she kicked that guy and he's still asleep.

STEVE: (sniff) Patchouli?

SCOTT: That's a stylish skin/fur combination.

STEVE: It's a Vera Wang.

ROB: Shouldn't she be worried about the tiger?

STEVE: (pass prop tiger down the line)

SCOTT: Don't think of an elephant.

DOCTOR

Try and remember, if you can, how you and the others found your way here. Concentrate on that please.

BARBARA

Yes, yes. I'll try...

She thinks for a second.

BARBARA

You're trying to help me.

DOCTOR

Fear makes companions of all of us, Miss Wright.

BARBARA

I never once thought you were afraid.

DOCTOR

Fear is with all of us and always will be. Just like that other sensation that lives with it.

BARBARA

What's that?

DOCTOR

Well, your companion referred to it. Hope. Hope, Miss Wright.

Back with the tribe, Hur wakes Za.

He is sleeping face down.

He wakes up and searches around him for his knife.

They get up together and leave.

Back in the cave, they continue to try and saw through their bonds.

Susan turns and sees something... and screams.

Old Mother pushes her way through a barricade to confront them.

OLD MOTHER

You will not make fire.

Back outside, Hur and Za look around.

ZA

Now tell me.

HUR

I saw the old woman take your knife.

ROB: All I remember is turn left at the FERN.

PETE: Oh you're right. Sorry. Won't happen again.

SCOTT: Indigestion.

STEVE: Mawwiage.

STEVE: And now we present a very special Doctor Who moment. Hur and Za will perform for you "Scenes from Life in a Cave with a Gathering of Small Furry Animals Grooving Together With a Pict" in *mime*.

(people on sides get up and frame the screen)

STEVE: Squee.

ROB: Is that a bad wolf?

SCOTT: She delivered that line with all the gusto she had.

ZA

Why did you let her? She is old. You could have held her.

HUR

Why did she take it?

ZA

She has gone into the forest.

HUR

No. She is going to kill the strangers.

ZA

Did she say this?

HUR

No. But she took your knife. She is afraid of fire.

ZA

You should have stopped her.

HUR

Kal was in the cave. Leaders are awake when others sleep. The strange tribe will not be able to show you how to make fire if the old woman kills them.

ZA

If I stop her from killing them, they will give fire to me and not to Kal.

He goes to the cave entrance.

ZA

The old woman could not have gone into the cave. The great stone is still there. Why do you tell me this?

He angrily swipes at Hur.

HUR

No. No. The old woman.

ZA

The old woman is talking to them!

Back inside.

OLD MOTHER

I will set you free, if you will go away and not make fire. Fire will bring trouble and death to the tribe.

DOCTOR

There will be no fire.

She looks surprised.

STEVE: Dude we gotta figure out how to make fire so we can light up our doobies!

ROB: Why is she listening to the rock?

SCOTT: It's the Stone Tape.

PETE: No, no. Just some rock music.

STEVE: Hey, she's a proto-luddite!

Hur and Za are trying to move the stone.

HUR

No. We cannot move the great stone.

ZA

The old woman is talking to them. I will move it.

He begins again.

OLD MOTHER

Hurry, hurry. You must go across the top and into the trees.

They climb over the stone threshold to escape.

IAN

Yes.

Ian is the last one out.

Moments later, Za has moved the stone and gained entry to the cave. He spins Old Mother around.

HUR

She has set them free.

OLD MOTHER

They would have made fire. They would have made fire.

Za attacks her.

Old Mother collapses to the ground.

ZA

They have gone into the night.

HUR

They have taken fire with them.

ZA

The beasts will kill them. They will kill us if we follow.

Hur goes to check on Old Mother, who is moaning on the ground. She returns to Za.

HUR

Now you are leader. You are as strong as the beasts. You will be stronger still when you know how fire is made. Stronger than Kal.

Old Mother tries to get up but lays back again.

In the forest, the travelers are running.

The Doctor is in last.

ROB: (sing) They fight, and fight... and fight and fight and fight... the Za and Old Mother show!

STEVE: Oh crap I forgot my lines again.

PETE: Boomboom bom bom bom boom boom George George George of the jungle

DOCTOR

Stop. Stop. Just a minute. Let me get my breath.

IAN

We can't stop here.

DOCTOR

Just a moment.

IAN

Look, we... we've got to go further on.

DOCTOR

I know. I know that... I must breathe. I must breathe.

IAN

Try! Try! I shall have to carry you.

DOCTOR

Oh, there's no need for that. Don't be so childish. I'm not senile. Just let me get my breath for a moment.

SUSAN

Oh, grandfather, come on!

DOCTOR

Yes. I'm not so young, you know.

SUSAN

I know.

He leans on her and they begin moving again.

BARBARA

Are you sure this is the right way?

IAN

Yes, I think so.

BARBARA

I... I can't remember. I... I simply can't remember.

IAN

We're free, Barbara. Think about that. Free!

BARBARA

Yes.

They look around fearfully for a moment.

They slowly walk around some trees, then hear a roar which gives them pause. Then they continue.

SUSAN

I'm sure I remember this place. But we didn't come round it. We went across it.

SCOTT: And thus begins forty-three years of running, getting caught, and escaping again.

STEVE: But you are! Phwoar!

ROB: All these trees look alike to me.

SCOTT: Bad wolf again.

BARBARA

Yes, there was a sort of trail.

IAN

If that's true then we must be quite near the ship.

IAN

How are you feeling?

DOCTOR

I'm all right. Don't keep on looking upon me as the weakest link of the party.

Barbara cries out.

IAN

What's the matter?

BARBARA

I don't know. I saw something over there in the bushes.

DOCTOR

Oh, what nonsense.

BARBARA

The bushes moved. I saw them. I saw them! Oh we're never going to get out of this awful place, never, never, never!

IAN

Barbara!

He smothers her.

SUSAN

What do you think it could have been, grandfather?

DOCTOR

Oh, sheer nonsense, child. Imagination.

BARBARA

We'll die in this terrible place.

IAN

No, Barbara, no we won't. We're going to get back to the ship, and then we'll be safe.

BARBARA

Oh, Ian. What's happening to us?

IAN

Look, Barbara. We got out of the cave, didn't we?

SUSAN

I'm so cold.

STEVE: I could have *sworn* we were parked in Lot 13.

PETE: It's the legendary walking tree of Dahomi!

ROB: Smother her, smother her to death! Yeah! Yeah!

STEVE: And now a wood comes toward Dunsinane...

DOCTOR

I'm hot with all this exertion.

IAN

We'll rest for a couple of minutes.

SUSAN

Oh, good. Is there any chance of them following us?

DOCTOR

I expect so.

IAN

Yes. That's why I don't want to stop here too long.

DOCTOR

Do you think I want to?

IAN

No. We'll change the order. You and Susan go in front. Barbara and I will bring up the rear. Susan seems to remember the way better than any of us.

DOCTOR

You seem to have elected yourself leader of this little party.

IAN

There isn't time to vote on it.

DOCTOR

Just so long as you understand that I won't follow your orders blindly.

IAN

If there were only two of us, you could find your own way back to the ship.

DOCTOR

Aren't you a tiresome young man?

IAN

And you're a stubborn old man. But you'll lead, the girls in-between, and I'll bring up the rear because that's the safest way. Barbara was probably right. I thought I heard something when we stopped back there.

DOCTOR

Oh, sheer imagination.

IAN

Why are you so confident about it?

DOCTOR

I won't allow myself to be frightened out of my wits by

SCOTT: Geez, we got cold miser and heat miser here.

PETE: Na na na na na na na na leader!

ROB: (stubborn old man) And together they're the Odd Couple!

STEVE: There is no life I know to compare with sheer imagination.

mere shadows, that's all.

IAN

All right.

They all sit together for a moment to rest.

Near, Hur and Ka are tracking them.

HUR

Look there. There is a branch broken.

ZA

They have strange feet.

HUR

They wear skins on their feet.

ZA

There are marks here.

HUR

They've gone this way.

They hear a loud roar.

ZA

It was wrong to do this. We should not have followed them.

HUR

We cannot turn back now.

Ian stands up.

IAN

I think we'd better get going. Doctor, will you lead?

DOCTOR

Yes, yes, yes, yes.

IAN

Come on, Barbara.

Barbara trips over something and lands face to face with a freshly killed animal.

She shrieks in terror.

IAN

Barbara! Barbara!

Za is clearly in the same studio, he can hear their voices echoing.

ZA

SCOTT: And dollars, and pounds, and drachma, and lire...

STEVE: Squee.

They are near. That was one of the women.

SUSAN

It's an animal.

DOCTOR

This has just been killed. By a larger animal too. Quiet!

Ian listens carefully.

IAN

Shh, shh! That must be them. They've followed us. Quick. Quick, over there!

The dead boar stares at the camera for a while.

They crouch silently in the bushes, tense.

Za and Hur come creeping up.

IAN

Keep down, and not a sound.

Tense, they wait.

Hur and Za hear animal noises and they pause to look around them.

Hur makes to go forward but Za stops her.

ZA

Wait. There is danger. I will go.

He moves on.

Hur looks worried.

Za creeps forward into the bushes and sees something.

Za is attacked by a savage animal.

Hur screams.

IAN

Quick, now's our chance. Let's get away. Run!

BARBARA

Look, we can't just leave them. I don't care what they've done.

IAN

Barbara. Barbara. Come on.

BARBARA

I think he's dead. There isn't any danger. No.

PETE: They're in the same studio!

ROB: See, you CAN be bored to death.

STEVE: (Bohemian Rhapsody) Galileo! Galileo. Galileo! Galileo.

SCOTT: Did I forget to turn off the oven?

PETE: What's he being attacked by?

ROB: Okay, now I understand... EVERYTHING is a tiger, because they don't know what a tiger is.

SCOTT: They're coming to get you, Barbara!

IAN

Barbara, for heaven's sake!

BARBARA

No!

SUSAN

I'm going too.

DOCTOR

Susan, you stay here with me!

SUSAN

No, grandfather, we can't leave them!

DOCTOR

We're going back to the ship.

SUSAN

No.

DOCTOR

What are you doing! They must be out of their minds.

Za is grievously injured.

Ian approaches and Hur jumps.

HUR

Keep away.

IAN

Let me look at him.

HUR

Nnnooo!

IAN

I am your friend. You understand? Friend. I want to help him.

HUR

Friend?

IAN

I want water.

HUR

Water?

IAN

Go and fetch some water for his wounds.

HUR

Water is there.

ROB: Mmm, Karo Syrup.

SCOTT: Come into the woooter wivv us!

BARBARA

Please show me.

She turns to Ian.

BARBARA

Give me your handkerchief.

IAN

There you are.

Barbara and Hur go off to fetch water.

SUSAN

Is he all right?

IAN

I think so. He must have buried his axe-head in the animal.

They return instantly with water.

IAN

Thank you.

HUR

Water comes out of the skin.

IAN

Yes. I think most of this is the animal's blood.

SUSAN

Oh good.

BARBARA

There's a scar on the side of his head.

IAN

Well, we've lost our chance of getting away.

He gives Barbara a look and laughs.

IAN

Your flat must be littered with stray cats and dogs.

BARBARA

These are human beings, Ian.

IAN

Yes, I know.

DOCTOR

What exactly do you think you're doing?

IAN

Have you got any antiseptic in the ship?

STEVE: Oh and bring me a large coffee, and I think Susan and the Doctor would like some tea.

PETE: And red paint.

SUSAN

Yes. Lots.

DOCTOR

One minute ago we were trying desperately to get away from these savages.

IAN

All right. Now we're helping them. You're a doctor, do something.

DOCTOR

I'm not a doctor of medicine.

SUSAN

Grandfather, we can make friends with them.

DOCTOR

Oh, don't be ridiculous, child.

BARBARA

Why? You treat everybody and everything as something less important than yourself.

DOCTOR

You're trying to say that everything you do is reasonable, and everything I do is inhuman. Well, I am afraid your judgment's at fault, Miss Wright, not mine. Haven't you realized if these two people can follow these or if any of these people can follow us, the whole tribe might descend upon us at any moment.

HUR

The tribe is asleep.

DOCTOR

And what about the old woman who cut our bonds, hmm? You understand? Hm?

Hur looks like she does. She looks to Ian.

IAN

He's right. We're too exposed here. We'll make a stretcher and carry him.

DOCTOR

You're not going to take him back to the ship?

IAN

Take your coat off, Barbara. Susan, try and find me two poles. Long ones, fairly straight.

BARBARA

The old woman won't give us away. She helped.

DOCTOR

PETE: Dammit Jim, I'm not a Doctor, I'm a... nevermind.

SCOTT: I wonder if Cirroc, Caveman Lawyer, has already been frozen by this point?

STEVE: (Susan...) Take your shirt off.

ROB: Boom shanker...

You think so? These people have logic and reason, have they? Can't you see their minds change as rapidly as night and day? She's probably telling the whole tribe at this very moment.

And back at the cave, Kal finds Old Mother lying injured on the ground.

KAL

The creatures! Where? Where?

OLD MOTHER

Gone.

KAL

The great stone. They could not move it.

OLD MOTHER

Za moved it.

KAL

Za has gone with them? Tell me!

OLD MOTHER

Za and Hur went after them.

KAL

There were skins around their hands and their feet. They could not move. Za helped them get free. They have gone with Za, to show him fire.

OLD MOTHER

They won't make fire. There won't be fire any more.

Kal roughs her up a bit.

KAL

Old woman...

He pauses menacingly.

KAL

You helped them.

Kal raises his knife.

IAN

It's not going to work like this. What can we do?

Susan takes her coat off and approaches Za in order to cover him up. Hur sees her and reacts.

HUR

He is miiiiine.

SUSAN

PETE: Night and Day? Orb and No Orb?

STEVE: Kiss me, Mom.

SCOTT: Was she drunk the WHOLE time?

ROB: Don't trust anyone over 30.

PETE: MAN!

ROB: Sorry!

PETE: I'm thirty seven, I'm not old!

I was only trying to help.

IAN

She doesn't understand, Susan. She's jealous of you.

HUR

I do not understand what you are doing. You are like a, like a mother with a child. Why do you not kill?

IAN

How can we explain to her? She doesn't understand kindness. Friendship.

Ian is holding on to Susan pretty tightly there.

BARBARA

We will make him well again. We will teach you how to make fire. In return, you show us the way back to... to our cave.

ZA

Listen to them. They do not kill.

Hur bends down to hear his words. Ian stands up.

IAN

Come on, let's get on with this stretcher. Let's try the sleeves inside. That's it.

ZA

Water.

HUR

Water.

She stands up hesitatingly, then sees the Doctor standing defiantly with his hands on his lapels, obviously disgusted at the whole situation. She hurries away.

IAN

How about giving us a hand, Doctor?

He turns his back on them.

SUSAN

He's always like this if he doesn't get his own way.

BARBARA

Well, the old woman won't give us away. And now that we've got these two on our side, we should get back to the ship.

SUSAN

Yes.

The Doctor then decides it's much faster for them all if he

ROB: She thought you were gonna jump him.

STEVE: ...litmus papers, what a *tiger* is, personal hygiene, acting, combs, how many shillings there are in a pound...

PETE: Well I don't understand that either.

SCOTT: Everywhere, so let's all have a drink.

ALL: (applaud)

ROB: Like a whiny baby.

PETE: I think he just needs a smoke break. He hasn't smoked his pipe in hours. You know how smokers get.

just bashes Za's head in with a rock.

Ian stops him, grabbing his wrist.

DOCTOR

Let go of me.

IAN

What are you doing?

DOCTOR

Well, I, I, I... I was going to get him to draw our way back to the TARDIS.

IAN

We've been too long as it is. Is the stretcher ready?

BARBARA

Yes.

IAN

All right. You take one end of it.

DOCTOR

You don't expect me to carry him, do you?

IAN

Do you want the women to do the job for you?

DOCTOR

Oh, very well.

IAN

Right. Now, move him over very carefully. Now back again, gently. Good. Right, now, Susan, you get in front with her.

Back at the cave, the rabble are rabbling.

KAL

They have gone. Za and Hur have gone with them. We must go after them.

HORG

Hur would not help them to get away.

KAL

She has gone with them.

HORG

The old woman sleeps in the cave too, and she has gone.

KAL

The old woman is in the Cave of Skulls.

HORG

STEVE: I'll just pick up a rock surreptitiously right in front of them...

SCOTT: Ow, my dorsal tubical!

STEVE: Rrrrr. Prehistoric squeee.

ROB: So what do you think THIS cave is called?

Hur would not go with them.

KAL

Ask the old woman. She will tell what is done.

Back in the forest, they continue to carry Za on the stretcher, their feet shuffling through the underbrush.

The rabble go into the cave of Skulls to ask Old Mother for the truth.

KAL

She will tell.

She is sitting up. He shoves her with his knee and she falls over dead.

Horg checks her out, obviously an early paramedic.

The music tells him that she is dead.

KAL

My eyes tell me what has happened, as they do when I sleep and I see things. Za and Hur came to free them and find the way to make fire. The old woman saw them. Za killed the old woman.

HORG

The old woman is dead. It must have been as your eyes said it was.

KAL

Za has gone with them, taking them to their cave. Za takes away fire. Now I, Kal, lead.

They continue to struggle through the forest.

IAN

Hold the branches back, Susan.

SUSAN

The TARDIS! There's the TARDIS!

Suddenly from out of nowhere, cave people spring up and bar their approach. There's no explanation how they got there so quickly.

IAN

Back! Come back!

But Kal waits behind them and they are captured.

They are taken back to the cave, including Za still on the stretcher.

They place Za on the ground. Barbara makes to crouch

PETE: No no no, it's SHE would not go with them.

STEVE: GAH! What the hell IS that thing? Oh, sorry, Old Mom.

SCOTT: (see things) Or like when I eat those mushrooms.

STEVE: Wow, eyes could *talk* back then.

ROB: So Time-Flight IS a sequel to this.

PETE: Huh?

ROB: He just said "I, Kalid".

down to check him but a cave dude grabs her and hauls her away.

Hur bends down to tend to Za.

HORG

They are coming.

KAL

Za and the woman went with them. I, Kal, stopped them.

HUR

They saved Za from death near the stream.

KAL

They set them free from the Cave of Skulls and went with them.

HUR

The old woman cut them free.

KAL

Za is so weak the woman speaks for him.

HUR

It was the old woman. She showed them a new way out of the Cave of Skulls.

KAL

The old woman does not speak. She does not say she did this or did that. The old woman is dead.

There are murmurs from the rabble.

KAL

Za killed the old woman.

HUR

No.

KAL

Za killed the old woman with his knife.

KAL

Here. Here is the knife he killed her with.

He holds it up in front of the Doctor.

DOCTOR

This knife has no blood on it. I said this knife has no blood on it.

Kal's feeble brain takes a moment to understand the Doctor's repeated sentence.

KAL

STEVE: Me take woman.

SCOTT: Captain Caaaavemaaaaan!

ROB: Did he knock her teeth out?

PETE: Saying it twice didn't help. Sorry. Come again?

Mmm, it is a bad knife. It does not show the things it does.

DOCTOR

It is a finer knife than yours.

KAL

I, Kal, say it is a bad knife.

DOCTOR

This knife can cut and stab. I have never seen a better knife.

KAL

I will show you one.

DOCTOR

This knife shows what it has done. There is blood on it!

The tribe gasps in shock, the Doctor showboating with all the flair he can muster.

DOCTOR

Who killed the old woman?

ZA

I did not kill her.

DOCTOR

You killed the old woman.

KAL

Yes! She set them free. She set them free. She did this. I, Kal, killed her!

The tribe murmurs unconvincingly.

DOCTOR

Is this your strong leader? One who kills your old women? He is a bad leader. He will kill you all!

He picks up a rock and whispers to Ian.

DOCTOR

Follow my example.

The Doctor continues his theatrics. He throws a rock at Kal.

DOCTOR

Drive him out! Drive him out!

IAN

Yes, drive him out. He killed the old woman.

They throw stones at Kal. The tribe begin to copy them.

SCOTT: (cut and stab) Slices, dices, and juliennes.

ROB: It's the Ronco knife.

ROB: It's just a little blood. It'll wash out.

STEVE: Do you get a credit as a speaking extra if you just moan?

SCOTT: Do they know what 'drive' means?

PETE: Of course they do, that one caveman does the traffic reports on the eights.

Kal, pissed off, charges at the crowd. Za, somewhat recovered, shoves him back.

TRIBE

Drive him out.

Kal fights but is no match for the rabble. He retreats.

The excitement over, they mill about. Ian walks over to Za.

IAN

Remember. Kal is not stronger than the whole tribe.

ZA

Kal is no longer one of this tribe. We will watch for him. We will all fight Kal if he comes back. We will watch for him. Take them to the Cave of Skulls.

IAN

Take us back to the desert and we will make fire for you.

Ian looks seriously pissed off at this turn of events.

ZA

The great stone will close one place, and you will stand by another I will show you. Take them.

DOCTOR

Don't struggle.

ZA

They are inside the cave. If you see them come out, kill them.

We briefly see Kal in the forest.

Then back to the cave where the travelers are once again held prisoner. Susan gasps at something icky.

DOCTOR

This place is evil.

Ian looks around slowly.

He doesn't look too hopeful.

ZA

Tell me what happened after I fought the beast in the forest.

HUR

You were stronger than the beast. It took away your axe in its head. You lay on the earth. I believed you were dead.

ZA

Tell me what they did.

STEVE: They did the exact same thing on the day Smokey the Bear showed up and told them "Only YOU can prevent forest fires."

ROB: He sure recovered quickly from his grievous wounds.

SCOTT: It's so dark in there, why don't they light some candles? Oh yeah, I forgot.

PETE: That cave is going to be an oil pocket in a few million years.

HUR

The young man of their tribe came towards you, but he did not kill. He told me his name.

ZA

Name?

HUR

His name is Friend.

ZA

They come from the other side of the mountains.

HUR

Nothing lives there.

ZA

There are other tribes there. This new tribe must come from there. Tell me more of what happened.

HUR

I did not understand them. Their hands moved slowly, and their faces were not fierce. It was like a mother guarding her baby.

ZA

They are a new tribe. Not like us. Not like Kal. The young one whose name is Friend spoke to me.

HUR

Do you remember it?

ZA

He said "Kal is not stronger than the whole tribe."

She looks a tad confused.

HUR

Ohh, I do not understand.

ZA

The whole tribe drove Kal away with the stones. The whole tribe can collect more fruit than one. The whole tribe can kill a beast, where one of the tribe would die.

HUR

Do you think they come from Orb?

ZA

No. They are a tribe who know how fire is made, but they do not want to tell us.

HUR

They you will not kill them?

STEVE: (not kill) He just kind of sniffed you.

SCOTT: Friend? That means EVIL!

ROB: So are the Doctor, Ian, Barbara and Susan the tribe of Gum, or are the other ones?

PETE: I think unibrows are sexy.

PETE: And the natural look.

ZA

Horg says the leader must know how fire is made. I do not want to be driven into the forest like Kal. I must make fire. Or they must die, as the old men say. I will speak with them. I must hear more things to remember. The leader would have things to remember.

Susan has been gathering materials for firemaking.

SUSAN

I think this is what you want, Mr Chesterton.

BARBARA

Here are some leaves and some dead grass.

IAN

Thank you. Yes, well, spread them round the hole. Don't put them inside. I hope this is going to work. No, spread them round a bit more. Yes, that's it.

Za approaches the cave and speaks to the guard.

ZA

I will speak with them. You wait here.

Za takes the guard's club and enters the cave.

The guard goes off to the side and takes up a spear.

SUSAN

I can smell something.

BARBARA

Yes, so can I.

SUSAN

It's burning. It's burning.

IAN

It's a long way off yet.

ZA

What is this?

DOCTOR

We are making fire.

ZA

You are called Friend?

IAN

Yes.

DOCTOR

Don't stop.

SCOTT: Horg's website is horg.org

ROB: Sorry, I don't speak caveman.

PETE: Neither do they!

STEVE: This "remembering" thing is pretty cool.

STEVE: Here we go gathering nuts in may...

SCOTT: They really could use some...

PETE: Wait for it...

SCOTT: TORCHWOOD.

ROB: See now, some people say that Ian and Barbara made the perfect MATCH. Get it?

ROB: I had an uncle named Friend. Now let us never speak of him again.

ZA

Hur said you were called Friend. I am Za. You are the leader of your tribe.

IAN

No. He is our leader.

SUSAN

Are you going to set us free?

ZA

The tribe say you are from Orb, and that when you are returned to him on the stone of death, we will have fire again.

BARBARA

But that's not true.

He doesn't answer right away.

ZA

I think you are from the other side of the mountains. If you show me how to make fire, I will take you back to the foot of the mountains. If you do not show me, I cannot stop you dying on the old stone.

IAN

Put some more leaves and grass round it. I think it's beginning to work.

DOCTOR

Do you understand? We are making fire, for you.

ZA

I am watching.

IAN

The whole tribe should be watching. Everyone should know how to make fire.

ZA

Everyone cannot be leader.

IAN

No, that's perfectly true. But in our tribe the firemaker is the least important man.

ZA

Argh. I do not believe this.

DOCTOR

He is the least important, because we can all make fire.

SUSAN

I hope he doesn't make grandfather prove that.

STEVE: I wish I still had my Walkman with me.

PETE: She could be listening to John Smith and the Cave Men.

ROB: "There was a girl, there was a boy..."

STEVE: Drew Barrymore IS Firestarter.

ROB: That was supposed to be a Prodigy joke.

SCOTT: You're funnin' me.

IAN

Look! I think it's beginning to work. Susan! Barbara! Blow gently.

SUSAN

You've done it!

IAN

Yes.

Za

Fire. Fire.

Outside with the tribe.

HORG

Orb strikes the old stone, and Za does not bring them out. We have no meat and no fruit from the trees and no roots. Za is no leader.

HUR

Za would kill you if he could hear you. He is talking now with them in the Cave of Skulls. You should lie on the old stone 'til your blood runs into the earth.

HORG

Za is letting them go away. Just as the old woman set them free.

HUR

Za told one of us to watch and guard them until he came out of the Cave of Skulls.

The guard is still there... but he is grabbed from behind by someone, and choked to death.

Back inside, they huddle around the fire.

Suddenly Kal enters the cave.

The travelers rear back. Za faces Kal.

Kal takes a swing with his axe, and Za jumps backward. The fire is now between them.

Kal approaches the fire slowly. He puts his free hand near it, then flinches back.

Then he attacks again, swinging his axe at Za.

Za dashes around the frightened group of travelers.

Then the two combatants thoughtfully go over into a corner of the cave for their match.

Za gets Kal onto the ground.

ROB & STEVE: Gold. Gold. Gold. Gold.

ROB & STEVE: Guns. Guns. Guns. Guns.

ROB & STEVE: Burn. Burn. Burn. Burn.

SCOTT: That's a nice way to talk to your own Dad.

PETE: Are you ready to rumblllllllle!

STEVE: Guys, can you take it over there into that clearing?

STEVE: Thank you, that's better.

Kal bites Za's forearm.

In pain, Za is thrown off.

They return to their feet after a brief homoerotic pose.

Kal swings down with his axe, which embeds itself in the sandy floor.

Za swings his club down and breaks Kal's axe handle.

The Doctor watches carefully.

Za smashes a skull with his club.

Something else happens and one of them screams. I can't tell them apart any more.

Ian winces.

They tumble on the ground.

Don't worry, Susan, I'll protect you.

Maybe I can't tell which is which because they're both stunt men and not the actors.

One of them gets a savage kick in.

Barbara winces.

Then Za gets Kal in a headlock and must do something nasty, like break his neck, because there is a horrible scream, and Susan looks horrified.

Kal is now moving feebly on the ground.

Za picks up a big rock and carries it over to Kal.

He raises it high, then crushes Kal's head with it.

Barbara turns away.

The Doctor looks pretty horrified too.

Za grabs Kal's ankle and drags his limp body away.

Panting heavily, he piles it in the corner.

Suddenly there is a rabble noise.

HORG

Orb is above us and there is no fire. Bring them out from the Cave of Skulls. And Za as well.

PETE: Ooh, he pulled a Tyson.

SCOTT: Takedown, two points.

ROB: I see London I see France, I see cavemen underpants.

ROB: Now the bones of *forty* men lay strewn about its lair.

STEVE: Now you're just showing off.

PETE: (this is just a reaction to the closeup) Aah!

SCOTT: Hey, stop laughing, this captivated a nation.

PETE: 42 years later, these two guys would make it big thanks to GEICO.

STEVE: Okay, that's just a little too gruesome for me.

ROB: I thought this was a children's show.

SCOTT: All right, I'll just make it look like he died in his sleep.

STEVE: Are there any women here?

ALL: (high pitched) No, no, no (low pitched) No, no.

Ian lights a torch.

IAN

Take this. Show it to your tribe.

ZA

You stay here.

IAN

We will come with you.

ZA

No! You stay here.

IAN

I will come with you.

He simply howls at Ian, then exits.

DOCTOR

Give him a chance, give him a chance. Let him show the tribe fire, establish himself as leader, then he'll let us go.

IAN

But we ought to go with him now.

ZA

Fire.

TRIBE

Fire.

ZA

Kal is dead. I give you fire. I am leader!

HORG

Yes.

ZA

We will give food and water to the new tribe in the Cave of Skulls.

HORG

There is no meat.

ZA

I will go into the forest and get meat.

HORG

Yes. I remember how the meat and fire joined together.

ZA

Good. Watch the new tribe. They must be here when I return.

Back in the cave of skulls, they sit frustrated around the

PETE: Stay here and make sure he doesn't leave.

ALL: Sacred Flame, Sacred Fire!

ROB: Wow, that election went by so fast I didn't even notice it!

SCOTT: Here's some fire. Grab off a piece.

PETE: You got fire in my meat.

SCOTT: You got meat in my fire!

STEVE: Mmm, two great tastes in one candy bar!

fire.

IAN

It didn't work. They're going to keep us here.

Hur comes in to give them some food. Ian spins her around angrily.

IAN

Why are you keeping us here?

HUR

Za has gone into the forest to find meat. There will be more food later.

BARBARA

But why can't we go outside?

Hur sees Kal's body and goes over to look at it.

SUSAN

Please let us go. It's terrible in here.

HUR

Za is leader.

SUSAN

We helped you. We gave you fire.

HUR

Yes. We have fire now.

IAN

Yes. I was the fool who gave it to you. Why didn't I wait?

BARBARA

Well, at least we're alive. We wouldn't be if we hadn't given them fire.

The tribe demonstrate their love for fire by basking in its warm glowing warming glow.

Horg and Hur are right in front.

Back in the cave, Ian has dozed off.

BARBARA

Ian?

IAN

Hm?

SUSAN

They brought us some meat.

BARBARA

ROB: Mmmmm. Unexplained bacon.

SCOTT: And stock options.

PETE: And good lovin'.

SCOTT: Calm down, enough fire to go around.

ROB: Let's all bask in fire's warm glowing warming glow.

STEVE: Okay, now that they finally have fire, can they get to work on discovering *showers*?

And the Doctor found a hole... a stone with a hole in it, and they've filled it with water.

IAN

All the comforts of home.

Za comes in.

ZA

The animal was hard to kill.

They don't say anything.

ZA

The meat on it is good.

They still don't say anything.

ZA

They have brought you fruit, and water has been put into a stone.

Still silence.

ZA

Is this the stone?

Still no reaction.

ZA

Has anyone hurt you?

DOCTOR

When are you going to let us go, hmm?

ZA

You will stay here. I have the meat and I have the stick and the piece of skin. I can make fire now. Your tribe and my tribe will join together.

IAN

We don't want to stay here.

ZA

Why? There is no better place the other side of the mountains. Do not try to leave here.

DOCTOR

If only we could find some way of taking the fire away from them. Scaring them somehow.

Susan gets an idea. She carries the torch over and picks up a skull. Slowly, she drops the skull onto the torch. Flames come out of its eyes.

SUSAN

ROB: Don't you have any tofu?

PETE: Was the fruit hard to kill too?

SCOTT: He has the pointed stick.

PETE: Oh, fossil fuels!

Hey grandfather, look. It's almost alive!

IAN

Not alive, Susan, almost dead! We're going to make four torches. We'll find the sticks and we'll use the fat from the meat. And then...

SUSAN

And then?

IAN

And then to all intents and purposes, we're going to die.

Flaming skull, dude.

Back outside, they have been warmed by the fire and are leaving it alone now.

IAN

When I give the sign.

The tribe come in and scream and moan at the flaming skulls.

SUSAN

What are they all kneeling for?

Susan is silenced by a hand over her mouth.

The tribe continue to moan their fear.

The travelers sneak out of the cave.

They run through the woods.

The Doctor's not looking so good.

Back with the tribe, one of the torches burns through and its skull falls to the ground. The tribe stops moaning.

ZA

Look! It is nothing but fire, and the bones of the dead. They have gone. While we look at their fire, they have gone!

HUR

Into the night. The dark will hide them.

He picks up an ember.

ZA

With fire it is day. Ha!

The travelers continue to run through the woods.

The tribe are lighting torches. They are going to go after

STEVE: See, they need more Torchwood.

ROB: Mmm. Meat on a stick.

SCOTT: Looked like ginseng root to me.

PETE: Are they just stupid?

STEVE: Aww, show's over, folks. Sorry. Fireworks next week, same time.

SCOTT: I can see far with this little stick.

STEVE: And next comes their first brush fire.

ROB: And soon, the entire earth was engulfed in flames...

them.

The travelers are running through the woods. Each one gets a closeup.

The torches follow them. Oh, there are cave people carrying the torches too.

They must be near.

Susan gets branches swiped at her face by stagehands.

Finally, at last, they run over the sand dunes and dash into the TARDIS.

The Doctor looks back one last time before going in.

IAN

Come on, Doctor, get us off! Get us off!

DOCTOR

Yes, yes, yes.

The tribe reach the TARDIS as the light begins to flash.

The ship begins to vanish as the cave people throw spears at it.

Some of the spears might have even hit it if it hadn't vanished.

They are dumbstruck. Za is amazed.

Inside the ship, the weird sciencey noises continue.

DOCTOR

Yes, it's matching up.

SUSAN

We're beginning to land.

DOCTOR

Oh, how I wish...

IAN

Have you taken us back to our own time?

DOCTOR

You know I can't do that. Please be reasonable.

IAN

What?

BARBARA

Please. You must take us back. You must!

STEVE: How about a little fire, Scarecrow?

PETE: Stop brushing me with those branches, you stagehands!

SCOTT: Watch, now, he has to wait until the others leave through the back door before he can go in.

ROB: Hello Nurse!

STEVE: Spears. Britney Spears.

PETE: They truly were from Orb.

SCOTT: We've got to wash our clothes!

DOCTOR

You see, this isn't operating properly. Or rather the code is still a secret. Feed it with the right data, precise information to a second at the beginning of a journey, and then we can fix a destination. But I have no data at my disposal.

BARBARA

Are you saying that you don't know how to work this thing?

DOCTOR

Oh, of course I can't. I'm not a miracle worker.

SUSAN

You can't blame grandfather. We left the other place too quickly, that's all.

IAN

Just a minute. Did you try and take us back to our own time?

DOCTOR

Well, I got you away from that other time, didn't I?

IAN

That isn't what I asked you.

DOCTOR

It's the only way I can answer you, young man.

The TARDIS stops.

The Doctor and the others look at the scanner.

DOCTOR

Now. Now we shall see.

He operates the scanner.

An alien forest greets their eyes.

I guess they don't recognize it. They look at the screen in wonder.

DOCTOR

It could be anywhere. Dear, dear, dear, dear. It's no help to us at all. Well, I suggest before we go outside and explore, let us clean ourselves up.

SUSAN

Yes.

DOCTOR

Now what does the radiation read, Susan?

SUSAN

PETE: Dammit Barb, I'm a Doctor, not a miracle worker.

