

# BAD WOLF

## "No Place Like Home"

by  
Kerry Burkett

Based on the series "Dr. Who" and characters created by  
Sydney Newman and Russell T. Davies

CAST

ROSE TYLER.....BILLIE PIPER  
JOHN SMITH.....DAVID TENNANT

RE-OCCURRING CAST

GARRICK FORD.....ANDREW LEE POTTS  
AMELIA EVANS.....ANNA FRIEL

GUEST STARRING

JACKIE TYLER.....CAMILLE CODURI  
PETE TYLER.....SHAUN DINGWALL  
DONNA TEMPLE-NOBLE.....CATHERINE TATE  
TONY TYLER.....WINSTON FOX  
LIANNE PAUL.....BILLIE PIPER

TEASER

**FADE IN:**

INT.- TARDIS - MAIN CONTROL ROOM

We open to an OVERHEAD SHOT of the TARDIS floor. A hatch in the floor is open, and we see smoke coming from it.

HORACE and ALICE waddle into the shot, and the camera slowly pans to become parallel with floor. The curious dodo birds come across a bag of tools sitting next to the open hatch. HORACE pokes his head in before coming out with a tool grasped in his beak.

From the hatch, JOHN'S head appears, and turns to retrieve something from his tool bag, only to find the two birds there.

JOHN

Oi! I need that!

The dodos squawk at him, and quickly run away from him. JOHN scrambles to grab HORACE, and gets him by the leg. The bird is frightened, and drops his stolen treasure, only to have ALICE scoop it up and scurry off.

JOHN (CONT'D)

HEY!!

He releases the dodo, presses his palms against the floor, and pushes himself up out of the hatch. He is dressed in his usual suit and converse.

CUT TO the entrance to the hall, where HORACE and ALICE are running off just as ROSE enters. ROSE is wearing a pair of dark jeans and a fitted, cerulean colored t-shirt. She laughs as the two push past her to escape.

ROSE

Those rascals still tormenting you?

JOHN, who was jogging to catch them, slows down as he sees ROSE.

JOHN

I can't believe you talked me into letting them come.

ROSE  
(smiles)  
Oh, come on, they're cute.

JOHN  
I'm not a pet person.

He turns and goes back toward the hatch to continue his work, sans the tool the dodos stole.

ROSE  
(snorts)  
You rotten liar!

JOHN turns back and looks at her.

JOHN  
Am not.

ROSE  
You say you're not, but don't think I haven't caught you conversing with cats before...and I don't mean the kind that run hospitals...and have you forgotten K-9?

JOHN  
One, K-9 was an obedient robot friend. And two... you weren't supposed to know about the kittens.

ROSE  
(laughs)  
Kittens? Who said kittens?

JOHN  
Oh, I. uh-

He stops mid-sentence. and lowers himself back down into the hatch and out of sight, leaving behind a very amused ROSE, who sits on the edge of the hatch and dangles her legs into the empty space.

ROSE  
(teasing)  
No! John, I want to know about the kittens! Is there anything else I'm not supposed to know?

JOHN (O.C.)  
(uncertain)  
Uuuuh...no?

CUT TO the hallway where GARRICK enters, the dodos happily following him as he approaches the others.

GARRICK  
(holding up stolen tool)  
Think I found something of yours,  
John.

ROSE  
Morning, Garrick.

GARRICK takes a seat by ROSE.

GARRICK  
What's on the agenda today?

ROSE  
If it's up to John, then we'd be  
crabby all morning.

JOHN (O.C.)  
Ha ha...I was going to suggest  
taking Garrick back in the past,  
but now I might not.

GARRICK  
Thanks a lot, Rosie, you ruined our  
trip today.

ROSE  
(raising eyebrow)  
Call me Rosie again, and we'll see  
what else I ruin...anyway, we'll  
still go. He wouldn't miss out on  
getting to show off.

JOHN appears once again from the hatch. ROSE offers him a hand and helps him up, so that he has joined her and GARRICK on the ledge.

JOHN  
She's right...to the past?

**CUT TO:**

EXT. - LONDON - TARDIS

We see the TARDIS blinking into view. When it finally becomes stable, the door opens and JOHN leads the way outside.

JOHN

Here we are, Garrick, London 2012!  
Home of the Olympic Games

GARRICK

Whoa...is that where we're going?

JOHN

Nah, been there done that. Time for  
something new.

The camera slowly zooms out as ROSE exits the box.

ROSE

Hey! This is my backyard!

GARRICK barely hears her because he is marvelling at the fact they're in the past.

ROSE approaches JOHN as their friend wanders around the backyard.

ROSE (CONT'D)

(voice lowered)

Why are we here? We could've gone  
anywhere else.

JOHN

Avoiding home for some reason?

ROSE

No...just...thought some place else  
might be more exciting.

JACKIE (O.S.)

ROSE!!

CUT TO a shot of JACKIE TYLER running out the back door and across the green lawn towards her daughter.

CUT BACK TO ROSE, who grins upon seeing her mom, and starts running towards her, too. JOHN watches her go, a soft, though somewhat sad, smile on his face.

ROSE and JACKIE greet each other with a tight embrace.

JACKIE (CONT'D)

I was starting to get worried.

ROSE

(lightly)

Worried? I haven't been gone a whole year, have I?

JACKIE

(laughs)

No, just a week.

JACKIE pulls away from her daughter and turns her attention to JOHN, who has come closer to them, hands shoved in his pockets as he awaits the mother's reaction.

JACKIE (CONT'D)

Oh, you, get over here!

The older woman seizes the reluctant half-Time Lord, and pulls him into a suffocating hug. From over the man's shoulder, she sees GARRICK as he is inspecting some sort of lawn ornament.

JACKIE (CONT'D)

Who is that?

CUT TO GARRICK, who turns to them as he realizes he has been noticed.

GARRICK

Uh...I'm a friend....Garrick.

JACKIE releases JOHN from her vice-like grip.

JACKIE

Funny name...Why don't you all come inside, and I'll make you some tea.

She turns and starts back to the house.

JOHN

(shakes head)

Some things never change, huh?

ROSE

(smiles)

Yup...no place like home.

She takes his arm, and he smiles down at her...but it is obvious by his expression that something is still holding him back from being really happy.

**FADE TO BLACK.**

END OF TEASER

ACT ONE

**FADE IN:**

INT. - TYLER ESTATE - LIVING ROOM

**FADE IN:**

We return to the familiar living room we saw a few episodes before. It is large and fancy, perfectly fitting for the Tyler Estate, but a far cry from JACKIE and ROSE'S previous home.

JACKIE comes bustling into the room, holding two cups of tea. ROSE, on the other hand, is sitting on the couch, playing with her brother, TONY.

TONY is sitting on his older sister's lap, both of his hands covering his nose.

TONY

Give it back!

ROSE

Nope, it's my nose now. I think I'll take it to space with me.

TONY gasps dramatically, and JACKIE hands her a one of the tea cups.

JACKIE

Now, if I have a daughter running around time and space, I want a *whole* child here at home.

ROSE

(laughs)  
Alright, Mum.

She "gives" the nose back to Tony, who is now pleased with himself and his nose.

JACKIE

Where did your strange friend go, Gary?

ROSE

Garrick, and he wandered off. Said something about exploring. He's a history nut, so this trip will make him happy.

JACKIE takes a seat and sips her tea.

JACKIE

And... John? Is that what we're calling him now?

ROSE

Upstairs.

**CUT TO:**

INT.- TYLER ESTATE - UPSTAIRS - HALLWAY

JOHN is headed back towards the stairs, casually glancing around as he walks, hands in his pockets. He pauses upon seeing a group of pictures on the wall.

POV SHOT: All the younger pictures of ROSE are gone, left behind in their previous universe, but it seems JACKIE and PETE have made up for lost time in the past few years.

-- A picture of ROSE with her mother, father, and MICKEY.

-- A picture of ROSE with her mother at the hospital just after TONY was born.

-- A picture of the Tyler family on ROSE'S last birthday.

-- JACKIE and PETE on the second honeymoon that they went on after the couple was reunited.

-- A picture of ROSE and PETE, something that was never possible before.

CUT TO JOHN, who was inspecting the pictures, a mixed expression of happiness and sadness on his face as he focuses on each one.

JOHN

(quiet)

The family you've always wanted, eh, Rose?

He takes a step back, shoving his hands in his pockets, and continuing his way back toward the stairs.

**CUT TO:**

INT. - TYLER ESTATE - LIVING ROOM

JACKIE is sipping her tea, surveying her daughter as she holds her brother, smiling like she never had before when she was living in this universe.

JACKIE

You know...you seem happy...I think this whole traveling thing is good for you.

ROSE

(arching an eyebrow-  
amused)

I'm sorry, is this actually Jackie Tyler? Saying that me running around the universe is *good*?

JACKIE

Don't you start. You were so unhappy before, and, as much as I worry, I'm glad you're smiling again.

(beat)

You and John aren't... are you?

She trailed off, but what the question was still obvious. ROSE chokes on her tea.

ROSE

What? No! God, mom, John and I are friends.

JACKIE

I just thought since you and the Doctor were doing it...

ROSE looks anywhere in the room except at her mother as she says this.

JACKIE (CONT'D)

You're kidding! All that time I thought you were!

TONY  
(innocently)  
Doing what?

ROSE  
Nothing, Tony.

ROSE covers her baby brother's ears, eyes narrowed at her mother.

ROSE (CONT'D)  
(hissing)  
We never had sex, okay? And I honestly can't believe that was one of the reasons you were so mad at the Doctor. You never got mad at Mickey! Now I am done with this freaky conversation.

JACKIE  
(shocked)  
You and Mickey had sex?!

ROSE sighs and flops back against the couch cushion, taking her hands off her brother's ears.

ROSE  
Stop, Mum, just...stop.

JACKIE  
Just seems a bit backward to me.

She innocently sips her tea, ignoring ROSE'S burning glare.

TONY  
What does?

JACKIE  
Nothing, Sweetheart. And it is time for your nap.

TONY  
Nooooo!!

He clings to ROSE, but JACKIE puts down her cup of tea and scoops him up.

JACKIE  
None of that, come on.

JACKIE starts out of the room, passing JOHN as she leaves.

TONY

No nap!

JOHN

Fight the good fight, Tony, I hate nap time too.

ROSE snorts, amused.

ROSE

Don't start, or Mum will have your hide for encouraging her second child to rebel against her.

JOHN sees her, and his pleasant expression drops a few notches. He leans against the door frame, looking down at the floor.

JOHN

You, uh...want to get something to eat?

ROSE

Just you and me? I could go for chips...if you're buying.

JOHN sees her cheeky grin, and can't keep a slight smirk from the corner of his mouth.

JOHN

You know I am, come on.

ROSE gets up from the couch and practically skips after JOHN as he leads the way toward the front door.

ROSE

(calling)  
Mum, John and I are going out!  
We'll be back soon.

JACKIE (O.C.)

Alright, Sweetheart!

ROSE

Let's hurry up before she tries to come along.

JOHN opens the door for ROSE, and she "escapes" outside. JOHN pauses halfway out the door and glances around the entry hall to the Tyler's expensive mansion. His face goes solemn once again. With a sigh, he turns and follows ROSE outside, shutting the door behind him as he leaves.

**CUT TO:**

EXT.- LONDON - STREET

We see a busy street in the heart of London. People are going noisily about their business. A red double-decker bus pulls into the shot before coming to a stop.

Several people get off the bus, and last in line is GARRICK FORD. He steps down onto the sidewalk, looking around in amazement.

GARRICK

Whoa.

He is grinning from ear to ear as he walks down the street, exploring this strange "ancient" time. As he passes a window display of a music store, we see a poster advertisement that reads- **Lianne Paul CD Signing! Today Only!**

He passes by it entirely before quickly back tracking and staring into the window.

POV SHOT: In the window display is a card board cutout of a brunette girl, dressed glamorously, holding a microphone in her hand, and bearing an *impossible* resemblance to ROSE TYLER.

GARRICK (CONT'D)

Oh my God.

The future man grins and changes course, going into the music store.

After he enters, we see that the place is packed full of teenagers, mostly girls, all of them buzzing with excitement over the presence of the Pop Goddess.

He pushes his way through the crowd of pubescent music lovers toward a CD display, and picks up a case.

On it is another picture of ROSE'S doppelganger. The camera is zoomed in on her, and she is looking intently off into the distance and wind whips her brown hair back. Across the front reads "Lianne Paul: Because We Want To".

GARRICK (CONT'D)

Huh...weird.

The young man takes his CD and heads over to the line formed to meet the singer.

**CUT TO:**

INT.- DINER - LATER

JOHN and ROSE are sitting at a booth in a cheap diner, having just had dinner. ROSE is finishing off the last of her "chips" as she glances across the table at JOHN, who still seems down.

ROSE

I was thinking about stopping by work later. You said we were gone a week, so I'm pretty sure they'll be wondering why I've been a no-show.

JOHN

(not paying attention)  
Yeah...that sounds good.

ROSE

Maybe if we stay a few days, I can see if they got more information about the Vashta Nerada crash.

JOHN

Yeah, okay.

ROSE looks at him for a long moment, almost irritated with his glum responses.

ROSE

Alright, you have GOT to tell me what has been bugging you today.

JOHN

What?

ROSE

You have been acting weird all morning...and you brought us here to see my *mom* instead of going somewhere interesting.

JOHN continues to pick at his food, obviously avoiding the topic. ROSE watches him quietly for a few moments.

ROSE (CONT'D)

John, come on.

JOHN

(not looking at her)  
You know when you first joined up with me? We agreed it would be temporary.

ROSE'S face falls at this, she clearly wasn't expecting to hear that from him.

ROSE

Yeah...I remember.

JOHN

Don't you think it's about time that your time in the TARDIS comes to an end?

ROSE

You mean...you don't want me to travel with you any more?

JOHN

Well-

ROSE

(miffed)

Look at me when I'm talking to you.

JOHN finally looks up from his uneaten food and sees the injured look on the woman's face.

JOHN

You have a life here, Rose. You need to live it.

ROSE

I can't believe this.

JOHN

We both knew that this wasn't  
forever. I just think it would be  
easier to cut things off now.

ROSE gets up from the table, not bothering to respond to him.

JOHN (CONT'D)

Rose, wait-

The blonde doesn't listen and storms out of the diner, the bell on the door ringing violently as she slams it open and departs.

JOHN slumps in his booth, pressing his palms to his eyes.

JOHN (CONT'D)

(muttering)

Good, John, way to make her hate  
you...I'm not better than *him*.

WOMAN (O.C.)

I couldn't help overhearing.

JOHN lowers his hands from his eyes, an astounded look on his face as he recognizes her.

WOMAN (O.C.) (CONT'D)

For a guy who just chose to break  
up with a girl, you seem pretty  
upset about it.

CUT TO the woman who is sitting in the booth in front of him, but turned toward him so he can see her face. She has red hair, worn down, and wears a black business suit. She is DONNA TEMPLE-NOBLE.

JOHN

(disbelief)

Donna?

Now it is her turn to look shocked.

DONNA

How did you know my name?

JOHN swallows hard, not sure how to answer this, but, as luck would have it, there is a sticker on her jacket with "Hello, My Name Is Donna" on it. He points, causing her to look down and laugh.

DONNA (CONT'D)

Sorry, for a second there, I thought you had been stalking me or something...anyway...wanna talk about your girlfriend?

JOHN is still staring at her, shocked that she is there in front of him. DONNA mistakes his staring for apprehension.

DONNA (CONT'D)

Don't worry, I'm not some wacko. I'm actually a counselor.

JOHN

(smiles)

You are? That's brilliant! No temping.

DONNA

Uh...no. I don't do this often and certainly not for free. Do you want to talk or not?

JOHN

Talk? I'd love to!

He gets up out of his booth and quickly moves over to hers, sitting across from the red-head. He leans against the table expectantly.

JOHN (CONT'D)

Are you married?

DONNA

When I said talk, I meant about the disaster with the blonde...and you had better not be hitting on me.

JOHN's happy expression doesn't even falter when she brings up ROSE, probably due to the fact he gets to see his best friend again.

JOHN

Some things never change.

DONNA

Great, just when I'm feeling charitable I stumble on an actual head case... Look, forget I said anything.

She pulls out some money from her purse and places in on the table, getting up to leave. Before she can get up from the table JOHN reaches out and takes her by the arm.

JOHN

Wait, I'm sorry, I wasn't trying to freak you out...and I could really use the help.

DONNA looks at him for a moment before sighing in defeat.

DONNA

Alright, fine...never could resist a man pathetic with relationships...why don't you start with why you broke up with -

JOHN

She isn't my girlfriend...just a friend. We've been travelling together for awhile...what I told her was that I think since we're visiting her home, she should stay.

DONNA

And not "travel" with you anymore. Why?

JOHN

(running fingers through hair)  
It's complicated.

DONNA

Try me.

JOHN

It all starts with my cl- twin brother. She's in love with him.

DONNA'S eyes light up as this juicy tid-bit is revealed.

DONNA

No. Way! And you love her? It's like one of those daytime operas!

JOHN

I'm glad you find it entertaining.

DONNA

Oh right, it's your life...sorry.

JOHN begins to go more into the details of his and ROSE'S relationship while DONNA listens. The camera slowly zooms out on them before --

**FADE TO BLACK:**

END OF ACT ONE

ACT TWO

**FADE IN:**

INT. - TORCHWOOD - ROSE'S OFFICE- LATER

We see ROSE sitting at her desk; it looks just as it did before she left. She is sorting through the stack of papers that have been piled up and neglected for the past week.

The blonde sighs, resting her chin on her propped up arm. She is obviously still upset over the discussion in the diner.

ROSE  
I hate it here.

AMELIA (O.C.)  
Me too.

ROSE snaps to attention, looking up to the door where she heard the voice.

Standing in the doorway we see DR. AMELIA EVANS, wearing a black pencil skirt, yellow blouse, white lab coat, and a big grin.

ROSE  
Amelia!

ROSE gets up from her seat, hurries to her friend, and puts her arms around her in a friendly embrace.

AMELIA  
(laughs)  
Hey there, stranger!

ROSE  
(sad laugh)  
Well, don't worry  
(beat)  
I won't be gone any more.

AMELIA'S brow furrows, and she pulls back, looking her friend in the eye.

AMELIA

What does that mean? I thought you were happy.

ROSE

I was, but-

AMELIA

Have you been crying?

ROSE

What? No, of course not.

AMELIA gives her an skeptical look.

AMELIA

Is this about the clone Doctor?

ROSE

Define "this".

AMELIA

You. Me. Drinks. Now.

ROSE

Drinking isn't the best idea.

AMELIA

I was heading out for the night anyway. We might as well celebrate you coming home.

ROSE

And you want me to "drown my sorrows", I'm sure.

AMELIA taps her nose and nods.

AMELIA

You guessed it, girl.

The camera stays stationary as the two ladies walk down the hall of Torchwood and further away from the camera. However, their voices can still be heard.

ROSE

You know, I really think you might try being stuffy now and then if you want people to take you seriously as a scientist.

We hear AMELIA break out into laughter at ROSE'S quip.

**CUT TO:**

INT.- LONDON - MUSIC STORE

We return to the crowded music store where GARRICK is waiting in line. He is getting to the front of the line, now, and GARRICK can almost catch sight of the woman sitting at the table, signing CDs.

The young man lifts himself up on the balls of his feet so he can see better.

POV SHOT: LIANNE PAUL is looking down as she signs something for a fan. She is wearing a soft green halter top, jeans, and a denim jacket. She glances up with a smile and hands the picture to the person in front of her.

Back to GARRICK as the person before him moves out of line with their autograph, showing him still on his tip toes.

LIANNE sees him doing this, and she laughs slightly.

LIANNE

What are you doing?

GARRICK goes back to standing flat-footed, a sheepish smile on his face.

GARRICK

I, uh...

He rubs the back of his neck in embarrassment.

GARRICK (CONT'D)

Nothing.

He shuffles forward, handing her the CD he picked up from the display before.

LIANNE takes it, looking at the CD case strangely.

LIANNE

But...this isn't even opened. You want me to sign it?

GARRICK

Oh, sorry.

He takes it back quickly, ripping the crinkly plastic off of it, and handing it back to the singer, who is grinning, extremely amused.

LIANNE

What's your name?

She takes out her felt tip pen, but doesn't sign while she waits for an answer.

GARRICK

Garrick, Garrick Ford.

LIANNE

Weird name...I like it. Well, Mr. Ford, are you actually a fan? You hadn't even opened the CD yet.

GARRICK

I'm a...recent fan. But I think quality is what matters, not quantity.

LIANNE

And you're a "quality" fan as you put it?

GARRICK

(nods)  
Most definitely.

She signs the CD for him, a charming smile still gracing her features. He reaches out and takes it, but she doesn't let go right away.

LIANNE

This signing is over pretty soon.

GARRICK raises an eyebrow in question, but the woman releases the CD and waves him off. He exits the line and lets LIANNE continue. As he leaves, he looks down at what she wrote.

POV SHOT: Across the cover is written " Dinner tonight. Meet me out back after signing - Lianne Paul"

CUT BACK to GARRICK, who looks surprised by this, but grins, glancing back at the woman at the table.

LIANNE discreetly meets his gaze and smiles.

FOCUS on GARRICK, who turns back to face the camera.

GARRICK  
(triumphantly)  
I've got a date with a Pop Star!

**CUT TO:**

INT.- DINER - DONNA AND JOHN'S BOOTH

We return to the diner where DONNA and JOHN have been talking for awhile, now about his situation with ROSE.

CLOSE IN on DONNA, who is chowing down on a piece of cherry pie with a side of vanilla ice cream.

DONNA  
This is really good...I think you should get one. It will make you feel better.

JOHN  
You're a professional therapist and you're telling me I should eat my emotions?

DONNA swallows a large bit of dessert.

DONNA  
Normally I wouldn't, but in this case I think it will be okay, Skinny.

JOHN grins because DONNA is really almost exactly like he remembers her being.

JOHN  
Skinny, am I?

DONNA  
(nods)  
I'm shocked you could land a hot blonde like, Rose.

JOHN  
Oi! I'm a catch!

DONNA

Well...you do have great hair, but going after the girl in love with your twin? That's a little sick.

JOHN

We fell in love with her at the same time...and he left her.

DONNA, shakes her head while taking another bite of pie.

DONNA

Still sick...but you can't help it, I suppose. The dumping her thing though. Just stupid.

JOHN

(exasperated)

She doesn't love me back! I can't just keep seeing her every day knowing that...it'll kill me.

DONNA

I get that..but you don't know that she won't ever feel the same.

JOHN sighs, head in his hands.

JOHN

That's what I told myself when I invited her along. We'd be friends until she realized that...

He trails off, sitting there silently. Donna turns her focus off of her food and devotes it entirely to the man sitting across from her.

DONNA

Realized what?

He lifts his head up, looking back at Donna.

JOHN

That I love her...I'll always love her and, deep down, she felt the same.

DONNA

But you don't think that can happen now. Which is why you told her you shouldn't travel together anymore.

JOHN

I just can't do it.

He turns and looks outside the window at the street, where cars are whiz past under the lights of the city, as the sky grows darker.

DONNA looks at him silently, obvious sympathy in her features.

JOHN takes a moment before looking back at Donna, a forced smile masking his pain.

JOHN (CONT'D)

She's better off if we cut it short, too. She has a life and a family that isn't broken. She'll be alright.

DONNA

She looked pretty mad.

JOHN

She'll move on, eventually. They always do, why not her?

DONNA

What about you? And who is "they"?

JOHN

Me? I'll be fine...aaaand forget the other thing I said.

DONNA scrapes the last bits of pie off of her dessert plate and licks the fork thoughtfully.

DONNA

Hm...

JOHN

What?

DONNA

(shrugs)  
Oh, nothing.

There is obviously something and JOHN is not about to let it go that easily.

JOHN

Out with it, Temple-Noble...your name is a mouth full.

DONNA

I know right? I was trying to convince Shaun to change his last name to Noble, but he wouldn't go for it.

JOHN

Aw, but Noble is such a good name!

DONNA

He says "it doesn't work that way".

JOHN

With a girl like you? It most certainly does.

He is smiling genuinely now, but DONNA is looking at him skeptically.

DONNA

You're doing it again.

JOHN

What? Doing what?

DONNA

Acting as if you know me. It's weird.

JOHN

Oh, right...I promise I won't if you tell me what you were thinking before.

DONNA

Alright, Skinny, you win. I was just thinking that you said it would "kill you" to keep travelling with Rose, right?

JOHN

(Said as if like "go on")  
Yeah.

DONNA  
But you love her?

JOHN  
More than anything.

DONNA  
So...you'd die for her?

JOHN  
I've done it before.

DONNA  
(confused)  
What?

JOHN  
Nothing, continue.

DONNA is a little thrown off after that sequence, but she continues with her train of thought.

DONNA  
If you'd die for this woman, isn't it worth it to let her travel with you and be happy, even if it "kills you"?

JOHN  
Well...physical death is easier to take than emotional and metaphorical.

The red-haired woman shrugs and leans back in her seat.

DONNA  
You love her, travelling makes her happy, and her being around makes you happy even though it hurts. Why ruin something good?

JOHN  
You know...you're brilliant, but I hate it.

DONNA  
(satisfied smile)  
I know.

JOHN

You really think that I should go  
get her back?

DONNA

It would obviously make you both  
happy to be together... even if it  
isn't "together".

JOHN

I think you're right.

DONNA

Doctor Donna is never wrong.

JOHN

No, she is not. Thanks.

DONNA

Now get out of here, you have a  
girl to get back.

JOHN grins at this and jumps up from his seat suddenly, as is  
his way, and runs out of the shot. DONNA remains seated,  
getting her stuff together to leave, until JOHN comes running  
back on screen.

JOHN

Thank you. Thank you so much for  
every thing, Donna Temple-Noble.  
You're brilliant and I hope you  
live a long and happy life.

The man leans down and hugs the shocked woman tightly before  
releasing her and rushing off again.

DONNA is smiling as she watches him leave. The camera stays  
on her pleasant and familiar face until we--

**CUT TO:**

INT.- BEHIND MUSIC STORE - NIGHT

Behind the music store is well lit, and there is a limo and a  
bunch of music industry people awaiting LIANNE'S exit from  
the signing.

GARRICK comes around the corner and sees the group gathered, unfortunately, they see him, too.

An intimidating man in a suit starts towards him.

MAN  
(demanding)  
What are you doing here?

GARRICK takes a step back, holding his hands up innocently.

GARRICK  
Ms. Paul gave me this note telling  
me to meet her here.

The man is not at all convinced, and he grabs the younger man by the shoulder and jerks him around.

MAN  
Yeah, right, nobody is seeing  
Lianne.

The body guard roughly starts to direct him out of the alley.

GARRICK  
But she told me to meet her for  
dinner!

LIANNE (O.C.)  
Hey! William!

The camera pans around to see LIANNE coming out of the back door. She doesn't seem surprised by her date's rough treatment, but she is not happy about it, either.

LIANNE (CONT'D)  
He's with me.

Cut back to GARRICK and the man we now know is WILLIAM. WILLIAM lets GARRICK go reluctantly.

GARRICK glares at WILLIAM, but it quickly disappears as his beautiful date approaches him.

LIANNE takes GARRICK'S arm and smiles.

LIANNE (CONT'D)  
We're gonna walk tonight. You guys  
take the limo back to the hotel.

Her entourage nods and obeys her, which she is used to.

GARRICK

SO where do you want to go?

LIANNE

I know a place just around the  
corner.

On the pair heading off into the night, we--

**FADE TO BLACK.**

END OF ACT TWO

ACT THREE

**FADE IN:**

INT. - TYLER ESTATE - TONY'S ROOM

We return to the Tyler Estate to find JACKIE in her son's darkened room. She is carrying the sleeping boy to his bed and gently places him down on the mattress, tucking him in. She is softly humming a soothing tune, and she brushes his hair back and kisses his fore head.

When she straightens up, we see PETE standing in the lit doorway behind her.

PETE  
(quiet)  
No fighting tonight?

JACKIE  
Nope, he wore himself out today.

PETE remains quiet, but comes up behind his wife, putting his arms around her and resting his chin on her shoulder as the two look upon the little boy that, until a few years ago, both thought was beyond their reach.

Everything is peaceful and serene until, across the house, a BAM! is heard that shakes the walls.

JACKIE whirls around angrily.

JACKIE (CONT'D)  
Who is that making a racket?  
They'll wake Tony!

She storms out, and Peter, while amused, sighs and follows her out, shutting the door behind him.

PETE  
Yelling won't help either, Jacks.

JACKIE is stomping down the stairs, but stops to waggle a finger at her husband.

JACKIE

I'm not going to be the one dealing with him if he is fussy after being woken up!

She huffs and continues down the stairs.

PETE

(laugh)

Jackie, he is still sleeping!

CUT TO downstairs in the entryway. We see JOHN come running back to the hall from the living room.

JACKIE reaches the bottom stair, and has begun her tirade, directing her agitation towards the half-human.

JACKIE

What do you think you're doing just slamming around about the house? You're going to wake up the baby! What do you have to say for yourself?

JOHN

(breathing labored from running)

Where is Rose?

JACKIE

I thought she was with you?

JOHN

We uh...had a fight and she ran off.

JACKIE

You lost my daughter!?!

PETER now joins the two, and places a hand on JACKIE'S shoulder.

PETE

She isn't lost. This is her home, not a distant planet. She'll be fine.

JACKIE is placated by her husband's words... for now.

JACKIE

Right, of course. Well, wait around  
and she'll be back.

The mother exits the room much more quietly than she entered,  
and JOHN looks to her husband in amazement.

JOHN

How did you do that? The Pete Tyler  
I met only made her worse.

PETE

(casually- yet pleased  
with himself)  
Yeah, well... I have twenty years  
more experience than that Pete  
Tyler. You learn a few tricks in  
that amount of time.

JOHN

You're a god.

PETE

But if anything happens to Rose...  
I won't be able to stop her, you  
know that, right?

JOHN

I would never let anything happen  
to her.

PETE

I'm sure she just went to find a  
place to calm down.

**CUT TO:**

INT.- LONDON - PUB

A CLOSE UP of a glass mug as it is set back down on the  
table - drained of its contents sans the remains of foam.

We ZOOM OUT to see ROSE and AMELIA at a table in a crowded  
pub. There are several empty glasses around them on the table  
top. Neither of them are drunk, but they aren't exactly  
sober, either.

ROSE

Where does HE get off telling ME  
what is best, huh?

AMELIA

You say it, sister.

ROSE

I'm not some nineteen-year-old  
idiot like when we met. I'm a grown  
woman! I work for bloody Torchwood!

AMELIA

Yeah, you do!

ROSE

I found a way back to the other  
dimension when he couldn't!

AMELIA

Uh huh!

ROSE

What a jerk!

ROSE has finished her rant and looks down at the empty mug  
clutched in her hand.

AMELIA

You miss him, huh?

ROSE

Yeah.

AMELIA

You've been having a blast  
travelling with him, haven't you?

The blonde nods, and pushes her empty mug away.

ROSE

We have, it was almost like old  
times, you know? I mean, I know he  
isn't the Doctor, but-

She sighs, not finishing the thought, but AMELIA isn't going  
to sit around and let that pass.

AMELIA  
(prompting)  
But?

ROSE  
(tone changing-quieter and  
less angry)  
There were times when I looked at  
him...and I honestly forgot he  
wasn't.

AMELIA  
Kept thinking he was the Doctor,  
huh?

ROSE nods, looking at her friend solemnly.

ROSE  
It hurts...the Doctor sent me away,  
and now John is, too. And I don't  
know if it is him I will miss, or-

AMELIA  
Or your replacement Doctor.

ROSE  
(guiltily)  
Yes.

AMELIA sits up in her chair, reaching out, and putting a hand  
over ROSE'S.

AMELIA  
Sweetie, I saw what you were like  
when the Doctor left you here. You  
were a mess.

ROSE  
(amused sarcasm)  
Thanks for sugar coating it.

AMELIA  
You were getting better, though. I  
think you need to separate John  
from the Doctor here before you go  
talk to him. If you're upset about  
being left by "the Doctor" and not  
by John, then let him leave.

ROSE

But if I am upset by John wanting me to go?

AMELIA

(grins)

Tell him that he can't get rid of you that easy.

ROSE smiles a little, but that expression changes to shock as she seems something across the room.

ROSE

Oh. My. God.

CUT TO GARRICK and LIANNE as the two of them enter the pub, they are obviously the object of ROSE'S shock.

GARRICK

This is where the famous pop star wants to have dinner?

LIANNE

What? Did you expect something fancy with a dress code?

SHE scoffs and finds an empty table for the two of them to sit at. Before she can sit, GARRICK is behind her chair, pulling it out for her. She smiles and sits, and he follows suit, taking his seat.

GARRICK

You are surprisingly down to earth.

LIANNE

Well I did ask out a guy who doesn't have his own prep crew following him around everywhere.

GARRICK

Why did you do that, by the way?

LIANNE

(shrugs)

I thought you were cute...and weird.

GARRICK

Just what every guy wants to hear.

LIANNE

I said you were cute, what more do you want?

Cut back to ROSE and AMELIA at their table, where they can clearly see GARRICK and the doppelganger.

AMELIA

That girl looks exactly like you.

ROSE

It's Lianne Paul! And Garrick! What are they doing together?

AMELIA

Oh my God, I never noticed how much you two look alike. You know the guy with her?

ROSE

Yeah, he has been travelling with me and John.... this is just freaky.

The scientist looks from the pop star to ROSE and back.

AMELIA

I think it was the make-up and the fact she was on television, but... wow.

ROSE

(distracted sounding)  
Spitting image.... I'm going over there.

The girl pushes her chair back and stands up, but her friend grabs her by the arm.

AMELIA

Wait, you can't just go over there, she is on a date.

ROSE

I know the guy, remember? It'll be fine.

ROSE still sounds distracted, almost distant as she insists that she go over to the other couple's table. AMELIA doesn't feel comfortable or like it, but she lets her arm go.

CUT TO:

INT. - TARDIS - CONTROL ROOM

JOHN opens the door to the TARDIS , tired and worried about ROSE he starts to head to the hall and go to bed, but as he walks the room suddenly floods with an ominous red light, a warning buzzer echoing through the ship.

JOHN

What the?

He trails off, rushing to the computers and punching in a few keys.

We see his eyes widen and readings scroll across the screen before him.

JOHN (CONT'D)

A paradox? Oh no... this is bad.  
This is *very bad*.

He is obviously panicking, but while he panics, he sets to work running around the computer terminal, pulling levers and turning knobs.

JOHN (CONT'D)

Getting a lock on the location, and-

He pushes one final lever, and the familiar whirring of the TARDIS can be heard as the ship shakes and begins to transport him.

JOHN (CONT'D)

Got it!

CUT TO:

INT. - PUB - SAME TIME

ROSE is walking across the bar, going deeper and deeper into a trance-like state. She gets close to the table, and GARRICK finally notices her.

GARRICK

Oh, crud. Hey, Rose!

LIANNE turns around to see who her date is talking to, and sees the blonde version of herself approaching.

Her face drops all expression, and she silently rises up from the table, walking toward ROSE.

GARRICK (CONT'D)

What are you doing?

The pop-star doesn't answer, and meets ROSE in the middle of the pub.

The two stare at each other almost curiously. ROSE lifts a hand, and LIANNE mirrors her. The two women reach their hands out toward each other, and, as their fingers tips get closer together, everything in the bar starts to rumble.

- tables and chairs start to vibrate from the ground quaking

- glass mugs and other drinks fall onto the hard wood floor and break.

- people all in the bar start getting nervous and cry out.

CLOSE IN on the pair. Their hands start to softly glow as they get close to touching, but, suddenly JOHN is there, throwing himself between the two before they can touch.

JOHN

I don't think so, you two.

The girls are still in their trance-like state. JOHN waves his hand in front of ROSE'S face, but doesn't get any sort of reaction.

JOHN (CONT'D)

Garrick, come get this girl out of here.

GARRICK gets up from the table, and takes the vacant LIANNE by the arm.

GARRICK

Where do you want me to take her?

JOHN

As far away from Rose as possible.  
They can't touch, or the paradox  
will cause the world to end.

GARRICK

You're kidding.

JOHN shakes his head, gently pushing the entranced ROSE back from LIANNE.

JOHN

And it looks like when they're in  
close range, they're drawn to each  
other. I repeat, get the girl out  
of here.

ROSE doesn't want to budge now, and JOHN sees a very confused AMELIA trying to calm down the pub patrons.

AMELIA

Now calm down! Everything is fine!  
You're all just very very drunk!

JOHN

Dr. Evans!

The auburn-haired woman turns around at the sound of the clone's voice, and lets everyone go back to what they were doing. They seem to accept her very shaky explanation.

She approaches JOHN and ROSE, hands on her hips.

AMELIA

Wasn't expecting to see you, but it  
seems you showed up just in time.

JOHN

Yeah, but Rose doesn't want to  
leave her copy.

He tries to pull ROSE again, but to no avail.

JOHN (CONT'D)

The pull is almost magnetic, you  
want to help me get her to the  
TARDIS?

AMELIA

If it means I get to see inside,  
yes!

She puts an arm around her friend, and together, they lead the blonde toward the back where the bathrooms are. As they leave, we see GARRICK is able to direct LIANNE out toward the front door.

CUT TO the BATHROOMS as JOHN pushes the men's room door open, revealing the TARDIS behind it.

AMELIA (CONT'D)

Nice.

JOHN

I just wanted a place where nobody  
would see it materialize.

He snaps with his free hand, and the TARDIS door opens, allowing the three of them to enter. As the door shuts, JOHN lets AMELIA take care of ROSE, and he heads to the controls to pilot them back to the Tyler Estate.

CLOSE IN on, AMELIA, who sits ROSE down and kneels down before her.

AMELIA

Rose? You need to snap out of  
it...wake up!

The blonde slowly starts to come out of her trance, blinking rapidly as her eyes focus on her surroundings.

ROSE

What happened?

AMELIA

You went all zombie on us.

Her brow furrows, and she looks at her friend strangely.

ROSE

I what?

JOHN comes around the control panel, still half focusing on piloting, but also there to respond to ROSE. He says everything calmly, not sure what sort of tone to take after what happened between them earlier.

JOHN

When you and your look alike got in close range of each other, you both went into a trance and went to each other... if you had touched...

ROSE looks at JOHN for a second, she too doesn't know how to act right now.

ROSE

The paradox creatures would have come back... like with dad?

JOHN shakes his head, leaving the controls and coming closer to the two women.

JOHN

You aren't from this world. If you had touched that girl, it wouldn't have been like touching the baby. It would be worse.

ROSE

How much worse?

AMELIA

From how serious John was acting?

She makes an explosion sound, gesturing the same with her hands.

JOHN

Exactly.

ROSE

(coolly)

Thanks for showing up and stopping it.

She pushes herself up to standing, and clears her throat.

ROSE (CONT'D)

I guess you'll be taking me home and leavin' ,then, eh?

JOHN

We're headed there right now.

AMELIA looks between the two, sensing that they need to have a serious heart to heart she slowly back away.

AMELIA

Well, this may be my only chance to see this thing for myself, soooo I'm going to take a tour. You guys... yeah.

She leaves them there along, and they stand in awkward silence, both waiting for the other to start.

JOHN

I think I'll go with her and answer any questions she has.

ROSE

Yeah, she'll probably have a lot.

JOHN hesitates like he wants to say more before turning and going.

ROSE (CONT'D)

(to herself)

And I'll just go to my room and start packing.

She sighs, and as she heads towards her bedroom, we--

**FADE TO BLACK.**

END OF ACT THREE

ACT FOUR

**FADE IN:**

EXT. - LONDON - STREET - NIGHT

We open to a WIDE SHOT of London as the lights of the city brighten the night sky. SLOW PAN DOWN towards the ground.

CUT TO STREET LEVEL, where GARRICK is walking with LIANNE, who has come out of her trance now.

LIANNE

I'm really sorry about that. I have no idea why I blacked out like that.

GARRICK

Oh, it's no problem. What guy doesn't want to swoop in and save the day?

LIANNE

(laughs)

You saved me a nasty bump on the head, at least.

GARRICK

I'll take it.

They walk in amiable silence for awhile before stopping in front of the hotel where LIANNE is staying.

GARRICK (CONT'D)

Well, Lianne Paul, it was great while it lasted.

LIANNE

What are you talking about? You're leaving?

GARRICK

You said you wanted to go back to your room and rest.

LIANNE smiles at the confused boy, and grabs him by the front of his jacket.

LIANNE  
I owe you dinner... come up for  
some room service.

GARRICK  
(slow grin of realization)  
Room service sounds amazing.

The brunette pop star grins and drags him through the rotating doors of the hotel.

**CUT TO:**

INT.- TARDIS - ROSE'S BEDROOM - THE NEXT DAY

We see ROSE in the room that has been her home the past few weeks, packing her stuff up in several bags. She zips one of the bags up, and heaves a sigh. The blonde glances around the room and the camera slowly pans in a circle around her, giving a view of the entire room before stopping.

Behind her, we can now see the door out to the hall, and a familiar figure is leaning against the door frame.

JOHN  
All packed, I see.

ROSE doesn't even need to turn around to know who it is.

ROSE  
Just my stuff, I'll be out of your  
hair in no time.

JOHN pushes himself away from the door frame, and slowly makes his way over to the bed, where ROSE is finishing up the last of her packing.

JOHN  
You will, huh?

He sits down on the mattress, and looks up at her, but she focuses on her suit cases, and doesn't return his gaze.

ROSE  
(cool)  
Uh huh.

JOHN  
Well, what if... I *like* things in  
my hair?

The girl finally breaks her cold shoulder act, and looks at him, but not at all amused.

ROSE  
What if you like things in your  
hair?

JOHN  
More specifically, you.

ROSE  
If you did, then you shouldn't have  
suggested I stay here.

JOHN  
I've done a lot of thinking about  
that, and got some advice. I was  
dumb asking you to leave.

ROSE is now finding it hard to stay mad.

ROSE  
Yeah well... it was dumb, but I did  
some thinking last night, too.  
About why I was upset, and why I  
didn't want to go.

She zips up another one of her bags.

ROSE (CONT'D)  
It occurred to me that you have  
been replacing the Doctor in my  
head. And I thought maybe, just  
maybe, I was only mad because I was  
thinking of you as him and not  
yourself. That it was only him I'd  
miss.

JOHN'S face falls into a stony expression, this conversation is not going as he'd like at all.

JOHN

Oh.

ROSE

But as I thought more, I realized... I'd be missing *you*. You're not the Doctor, but you're my friend too. I don't want to give up travelling with you.

This actually seems to cheer up JOHN now, who wasn't liking the direction of the conversation before. She'd miss *him!* Not the Doctor who abandoned them both here in this dimension, but HIM.

JOHN

So, you'll stay?

ROSE

In your hair?

(smiles)

Yeah, but no more trying to kick me out.

JOHN

You've got a deal.

He pushes up off the bed, standing next to her, a mischievous look on his face now.

JOHN (CONT'D)

Want to see what I was working on all night?

ROSE

Depends, what is it?

JOHN casually starts to stroll towards the door to her room

JOHN

Oh, just a bunch of data on the incident with your doppelganger.

He stops looking over his shoulder at her.

JOHN (CONT'D)

It is pretty interesting if I say so myself.

ROSE drops the stuff she was packing, and goes to join him.

ROSE

You had me at "doppelganger".

The pair exits the room together, arm in arm.

CUT TO:

INT. - TARDIS - MAIN CONTROL ROOM

ROSE and JOHN come out from the hallway into the main control room just in time to see GARRICK entering the TARDIS after his night out on the town.

ROSE

Look what the cat dragged in.

GARRICK

(smiles)

Morning.

ROSE

And where have you been?

GARRICK shrugs casually, a satisfied smile still on his face, but not giving anything away.

GARRICK

Just making the best of what London has to offer.

JOHN is tapping on the keys of the computer, bringing up the information he had been sorting through since they left the bar.

GARRICK (CONT'D)

What's going on?

ROSE

John has information about the paradox for us.

A holographic image of both ROSE and LIANNE pops up before the trio.

JOHN

Her name is Lianne Paul, famous pop singer... which I think the both of you already knew.

(MORE)

JOHN (CONT'D)

She has the same birthday as you,  
Rose, which makes sense, since she  
is, essentially, you.

GARRICK

What do you mean?

ROSE

My mother, John, and I are from  
another dimension. My dad and his  
wife never had me; they had a dog.  
We assumed, because of that, I  
didn't have a copy in this  
dimension.

JOHN

But she does. Lianne is her exact  
duplicate physically.

ROSE

Except for the brown hair.

GARRICK shifts a little uncomfortably now, clearing his  
throat.

GARRICK

Her exact physical copy?

JOHN

Yeah, why?

GARRICK

(awkward)

No reason, continue.

JOHN

Well, it seems Lianne and Rose had  
an almost magnetic attraction  
because they are from separate  
worlds. Rose, remember the  
particles around you from being in  
the void? Well your dimension has  
particles of it's own, entirely  
different from the ones Lianne has.  
The two kinds of particles attract  
each other.

He punches a few buttons, and a fuzzy layer of specks appear  
on each of the holograms on ROSE and LIANNE. The ones around  
ROSE and yellow, and the ones around LIANNE are purple.

JOHN (CONT'D)

Which might be why she was with Garrick in the first place. He could have picked up some of the particles from being in close proximity to you.

GARRICK

Hey, she actually liked me, and it wasn't just particles!

ROSE turns, putting a hand on her hip, looking him over skeptically.

ROSE

Oh really, what is your proof?

The moment ROSE turns to look at him GARRICK, can no longer look her in the eye, obviously due to his activities with LIANNE the previous evening.

GARRICK

Uuuh... just... nothing.

ROSE

(turning attention to JOHN)

But what about Ricky? He and Mickey didn't cause the world to explode.

JOHN

The void was open then. Now it isn't.

ROSE

Damn void...ruining everything.

The Time Lord clone presses a button, and all the holograms disappear.

JOHN

But everything should be fine as long as you never go near her again.

ROSE

Good. I don't plan on it.

From the side of the shot, we see GARRICK's gaze is directed downward from his spot standing behind ROSE.

JOHN sees this. and casts him a dirty look, elbowing him.  
GARRICK quickly stops, embarrassed.

JOHN

Anyway, that's enough of that. Your mum said that Nancy had breakfast ready. Are you hungry?

ROSE

Starving... and Garrick, no breakfast for you unless you can bring yourself to stop staring at me.

ROSE smiles, more amused than agitated, but she means business.

GARRICK

(clears throat)  
Sorry.

ROSE opens the door to the TARDIS, and reveals they are parked in the living room of the large house. Across the way, we see JACKIE sitting at the breakfast table with her husband.

JACKIE

Morning, sweetheart!

ROSE leaves the TARDIS, heading towards the table with JOHN following right behind her.

JACKIE (CONT'D)

(to John, much less thrilled)  
Morning, you.

JOHN

I've been demoted to "you" now, have I? What did I do now?

JACKIE

You lost my daughter last night.

ROSE

(sighs)

I wasn't lost, Mum. I was out with Amelia for goodness' sake.

JACKIE

Well, at least you were with somebody. I always worry when you aren't home. Are you going to stay for breakfast?

ROSE

We'll probably just grab a plate and hit the road.

PETE

I thought you were staying longer.

JOHN looks at ROSE curiously. He steps closer, speaking to her in lowered voice.

JOHN

Don't you want to visit a few more days?

ROSE

(shakes head)

I was afraid that I was going to stay here forever... now that I'm not, I want to enjoy being in the TARDIS as soon as I can.

JOHN

As soon as we can it is, then.

(louder to her parents)

Pete, Jackie, thanks for everything, but we really do have to go. We'll be visiting soon. Don't worry.

ROSE

I'll get some plates. You start her up.

JOHN grins at her eagerness, and practically skips off to the TARDIS, leaving ROSE with her parents.

ROSE goes over to JACKIE, giving her a kiss on the cheek.

ROSE (CONT'D)  
I promise I will be back soon.

She goes around, giving her dad a good bye hug.

ROSE (CONT'D)  
Anyone see Tony? I wanted to say  
goodbye.

JACKIE  
He was playing in the living room.

ROSE  
Alright, I'll get some food and  
then say bye before I go.

**CUT TO:**

INT.- TARDIS -MAIN CONTROL ROOM

John is getting everything ready to go when ROSE returns with a few plates of food for the three of them.

ROSE  
Garrick hiding in his room after I  
caught him?

JOHN  
Yeah, but he'll come out when he  
smells food. Ready to go?

ROSE  
(laughs)  
Ready when you are.

JOHN pulls a lever and the rhythmic WHIR WHIR WHIR of the TARDIS begins as the ship starts to leave.

JOHN  
Did you get bacon?

ROSE  
I sure did.

She holds a plate out to him, and he walks over, taking it with a grin, which drops fast as he looks down at the plate.

JOHN  
What is this?

ROSE  
A pear.

JOHN picks up the fruit between his forefinger and thumb, his face scrunched in disgust.

JOHN  
Get this away from me.

He places it on her plate, and begins munching on the rest of his food. On the happy pair, we--

**CUT TO:**

INT. - TYLER ESTATE - DINING ROOM - A FEW MINUTES LATER

We see JACKIE still eating, but PETE left the table after ROSE, and is now walking back into the room.

PETE  
Jackie, I can't find Tony anywhere.

JACKIE  
He was in the living room looking at... the... TARDIS.

The parents look at each other in horror as they realize what has happened.

**FADE TO BLACK:**

END OF EPISODE

1x05 - "No Place Like Home"

56.