

DOCTOR WHO 4.18

by Russell T Davies

Shooting Script GOLDENROD

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The Writer's Tale

1 OMITTED 1  
2 FX SHOT. GALLIFREY - DAY 2

FX: LONG FX SHOT, craning up to reveal the mountains of Gallifrey, as Ep.3.12 sc.40. But now transformed; the mountains are burning, a landscape of flame. The valley's a pit of fire, cradling the hulks of broken spaceships. Keep craning up to see, beyond; the Citadel of the Time Lords. The glass dome now cracked and open.

CUT TO:

3 INT. CITADEL - DAY 3

FX: DMP WIDE SHOT, an ancient hallway, once beautiful, high vaults of stone & metal. But the roof is now broken, open to the dark orange sky, the edges burning. Bottom of frame, a walkway, along which walk THE NARRATOR, with staff, and 2 TIME LORDS, the latter pair in ceremonial collars.

FX: NEW ANGLE, LONG SHOT, the WALKWAY curves round, Narrator & Time Lords now following the curve, heading towards TWO HUGE, CARVED DOORS, already open. A Black Void beyond.

CUT TO:

4 INT. BLACK VOID 4

FX: OTHER SIDE OF THE HUGE DOORS, NARRATOR & 2 TIME LORDS striding through. The Time Lords stay by the doors, on guard; lose them, and the doors, as the Narrator walks on.

FX: WIDE SHOT of the Black Void - like Superman's Krypton, the courtroom/Phantom Zone scenes - deep black, starkly lit from above. Centre of the Void: a long table, with 5 TIME LORDS in robes (no collars) seated.

The Narrator - now designated THE LORD PRESIDENT - reaches the table. He puts down his staff, loosens his robes - underneath, a battered, black flack-jacket; this man is a warrior. One hand is sheathed in a BLUE-METAL GAUNTLET.

Amongst those seated; THE CHANCELLOR, male, 45, thin, worried; THE PARTISAN, female, 50, calm, shrewd.

LORD PRESIDENT  
What news of the Doctor?

CHANCELLOR  
Disappeared, my Lord President.

PARTISAN  
But we know his intention. He still possesses the Moment. And he'll use it, to destroy Daleks and Time Lords alike.

(CONTINUED)

4 CONTINUED:

4

CHANCELLOR

The Visionary confirms it...

At the far end of the table; THE VISIONARY. Female, 50, insane, swathed in more witch-like robes. Her face covered with henna tattoos. She scribbles constantly on old parchments with a quill-like pen, muttering (her voice muttering always, a constant undercurrent throughout):

VISIONARY

...ending, burning, falling, all of it falling, the black and pitch and screaming fire, so burning...

CHANCELLOR

All her prophecies say the same. That this is the final hour. That Gallifrey falls; that we die, today.

VISIONARY

...ending ending *ending* *ENDING!*

Silence. Then:

PARTISAN

Perhaps it's time. This is only the furthest edge of the Time War. But at its heart, millions die every second. Lost in bloodlust and insanity. With Time itself then resurrecting them, to find new ways of dying, over and over again. We have become a travesty of life. Isn't it better to end it? At last?

LORD PRESIDENT

Thank you for your opinion.

He lifts his GAUNTLET -

FX: it shines, with a METALLIC BLUE LIGHT -

FX: PARTISAN convulses, in pain, swirls away, into nothing.

LORD PRESIDENT (CONT'D)

Now. You were saying?

Silence. All too scared. Then, suddenly furious:

LORD PRESIDENT (CONT'D)

I will not die. *Do you hear me?!*  
A billion years of Time Lord history riding on our backs, I will not let this perish, I will not!

The Chancellor's panicky, goes to the Visionary, takes a scroll - she keeps scribbling - takes it to the President.

(CONTINUED)

4 CONTINUED: (2)

4

CHANCELLOR

...there is, um... there's one part of the prophecy, my Lord. I'm sorry, it's rather difficult to decipher, but... It talks of two survivors, beyond the Final Day. Two children of Gallifrey.

LORD PRESIDENT

Does it name them?

CHANCELLOR

It foresees them locked in their final confrontation. The Enmity of Ages. Which would suggest...

LORD PRESIDENT

The Doctor. And the Master.

CHANCELLOR

But one word keeps being repeated. One, constant word, my Lord.  
(pause)  
Earth.

VISIONARY

...earth earth earth earth earth...

CHANCELLOR

Planet Earth. Indigenous species: the Human race.

FX: WIDE SHOT, BLACK VOID, and an IMAGE OF THE EARTH appears, above the table.

All looking up at the image:

LORD PRESIDENT

Maybe that's where the answer lies. Our salvation. On Earth...

FX: SLOW ZOOM IN to the image of EARTH.

CUT TO:

5 INT. NAISMITH'S STUDY - DAY 4

5

CLOSE UPS on STRAPS, being tightened.

BUCKLES, clicked into place.

ROPES, being tied tight.

REVEAL THE DOCTOR. Bound to the upright Hannibal Lecter-trolley, now with extra ropes. Wide-eyed, helpless, the leather strap across his mouth. THE MASTER leaning in.

(CONTINUED)

5 CONTINUED:

5

THE MASTER

Now then. I've got a planet to run. Is everybody ready?!

He turns - there's a WIDESCREEN MONITOR now installed; one VISORED GUARD on duty throughout.

CUT TO the Doctor throughout sc.6-11. Trapped, staring, speechless, as the world goes to hell.

CUT TO:

6 INT. THE GATE ROOM - DAY 4

6

FX: NAISMITH-MASTER, and 3 TECHNICIAN-MASTERS (the Technician-Masters stay on duty throughout all Gate Room scenes, but mostly working on the computers, with backs to camera for 'normal' shots). Also, 3 NS VISORED GUARDS on duty, same height & build as the Master. NB, when not an FX shot, everyone on singles.

All new Masters automatically defer to the original Master. To the wall-screen:

NAISMITH-MASTER

Six billion, seven hundred and twenty seven million, nine hundred and forty nine thousand, three hundred and thirty eight versions of us, all awaiting orders!

CUT TO:

7 OMITTED

7

8 INT. WHITE HOUSE PRESS ROOM - DAY 4

8

THE PRESIDENT-MASTER to CAMERA:

PRESIDENT-MASTER

This is Washington! As President of the United States, I can transfer all United Nations protocols to you, immediately, putting you in charge of all the Earth's defences.

CUT TO:

9 INT. UNIT HQ, GENEVA - NIGHT 4

9

GENERAL-MASTER - ie, formerly a UNIT General - to CAMERA:

GENERAL-MASTER

UNIT HQ, Geneva reporting - all under your command, sir!

CUT TO:

10 INT. CHINESE MILITARY COMMAND - NIGHT 4 10

The CHINA-MASTER - formerly a Chinese General - to CAMERA:

CHINA-MASTER  
And this is the Central Military  
Commission in Beijing, sir! With  
over 2.5 million soldiers, sir!  
(calls out)  
Preseeeeeent arms!

CUT TO:

11 EXT. PARADE GROUND - NIGHT 4 11

FX: huge stretch of tarmac, filled with the MASTER-ARMY.  
100 IDENTICAL MASTER-SOLDIERS, all in Chinese army uniform.  
They present arms, all in unison.

CUT TO:

12 INT. NAISMITH'S STUDY - DAY 4 12

THE MASTER  
Enough soldiers and weapons to  
turn this planet into a warship!  
(the Doctor gagged)  
Nothing to say? What's that,  
Doctor? Pardon? Sorry?

The Doctor just staring. Furious.

WILF  
Let him go! You swine!

REVEAL WILF, tied to a chair; a distance away from the  
Doctor, they're being kept apart.

THE MASTER  
Your dad's still kicking up a fuss.

WILF  
I'd be proud if I was!

THE MASTER  
Hush now. Listen to your Master.

But then...

A phone is ringing. A mobile.

Which is *wrong*.

THE MASTER (CONT'D)  
...is that..? But it's a mobile.

WILF  
It's mine, let me switch it off.

(CONTINUED)

12 CONTINUED:

12

THE MASTER

No, I don't think you understand.  
Everyone on this planet is me.  
And I'm not phoning you, so who  
the hell is that?!

With Wilf tied up, the Master digs in his jacket pockets -

WILF

It's no one, it's nothing, it's  
just one of those ring-back things -

THE MASTER

Oh, and look at this! Good man!

Out of one pocket - the old SERVICE REVOLVER. The Doctor  
surprised! But the Master just throws it away -

Gets out Wilf's mobile, reads the screen:

THE MASTER (CONT'D)

"Donna"! Who's "Donna"?

WILF

She's no one, just leave it -

The Master clicks on the phone, listens without speaking -

DONNA OOV

Gramps, don't hang up, you've got  
to help me -

SCENE CONTINUES INTERCUT WITH -

CUT TO:

13 EXT. ALLEYWAY - DAY 4

13

A wide, long, deserted alleyway in Chiswick. DONNA hidden  
in a corner, whispering on her mobile:

DONNA

- I ran out, but everyone was  
changing, their faces changed, and  
I keep seeing these things, it  
hurts, my head, it keeps hurting -

CUT TO NAISMITH'S STUDY, the Master covers the phone:

THE MASTER

It hurts, apparently. But who is  
she, why didn't she change?

WILF

It was this thing, the Doctor, he  
did it to her, this Metacrisis -

(CONTINUED)

- 13 CONTINUED: 13
- THE MASTER  
Oh, he loves playing with Earth  
girls, the man's obsessed!  
(to the screen)  
Trace the call! Find her!
- CUT TO:
- 14 INT. THE GATE ROOM - DAY 4 14
- NAISMITH-MASTER to the OOV Technician-Masters -
- NAISMITH-MASTER  
Trace the call!
- CUT TO:
- 15 INT. NAISMITH'S STUDY - DAY 4 15
- THE MASTER saunters to WILF (Donna OOV: "Are you there?  
Gramps??"), playing this off THE DOCTOR, loving his terror:  
*mmm-mmmm!* He holds the phone to Wilf's ear -
- THE MASTER  
Say goodbye to the freak, Granddad.
- WILF  
Donna, get out of there!
- CUT TO:
- 16 EXT. ALLEYWAY - DAY 4 16
- DONNA  
But where are you?!
- WILF OOV  
You've got to trust me, but they're  
coming for you - just get out of  
there, just *run!!!*
- Donna terrified - panics - runs - down the alley -
- CUT TO:
- 17 INT. THE GATE ROOM - DAY 4 17
- NAISMITH-MASTER  
She's on Wessex Lane, Chiswick!  
Open the phone lines! Everyone on  
Wessex Lane - red alert!
- CUT TO:
- 18 EXT. ALLEYWAY - DAY 4 18
- DONNA hurrying down the alley, on her mobile -

(CONTINUED)



18 CONTINUED:

18

DONNA

But where do I go, what do I do??

Then ahead of her, at the far end of the alley -

CHISWICK-MASTER #1 runs out. Sees her. Grins.

She looks round -

Far down the other end - CHISWICK-MASTER #2 steps out -

DONNA (CONT'D)

There's more of them, they're everywhere - !

She looks back in the first direction -

FX: CHISWICK-MASTER #1 joined by CHISWICK-MASTER #3 -

CUT TO:

19 INT. NAISMITH'S STUDY - DAY 4

19

WILF on the mobile, held by THE MASTER - throughout, THE DOCTOR, struggling against his bindings, *mmm-mmmmm!!!* -

WILF

Just get away, sweetheart! Run,  
Donna, run for your life!

CUT TO:

20 EXT. ALLEYWAY - DAY 4

20

CU Donna, trapped, middle of the alley - on the mobile -

DONNA

It's not just them - I can see those things again, those creatures -

INTERCUT HER CU with images of Daleks, Ood, Vespiform -

DONNA (CONT'D)

- like a wasp, why can I see a Giant Wasp??! And it *hurts* -

CUT TO:

21 INT. NAISMITH'S STUDY - DAY 4

21

WILF

- don't! Don't think about it!  
Oh Donna my love, *don't* - !

CUT TO:

22 EXT. ALLEYWAY - DAY 4

22

FX: CHISWICK-MASTERS #1 & 3 advancing one way...

(CONTINUED)

22 CONTINUED:

22

CHISWICK-MASTER #1  
I'm still hungry.

FX: CHISWICK-MASTERS #2, now joined by CHISWICK-MASTERS #4 and #5, all three advancing from the other end...

CHISWICK-MASTER #2  
Ohhh I'm starving.

- but closer and closer on DONNA - terrified -  
- INTERCUT with High Priestess, Dalek Caan, Vashta Nerada -

DONNA  
- my head - ! It's getting hotter,  
and hotter, and hotter, and hotter,  
and hotter and hotter and hotter -

- into EXTREME CLOSE UP, as she clutches her forehead, and -

FX: WHAP!! LONG SHOT DONNA, CHISWICK-MASTERS #1 and #3 behind her, as a HALO OF ENERGY - golden, like Metacrisis Energy - BLASTS OUT OF HER HEAD, RADIATING OUT, very fast -

FX: REVERSE, HALO OF ENERGY RADIATING OUT, hitting CHISWICK-MASTERS # 2, #4 and #5 - they stagger back, fall -

CU CHISWICK-MASTER #1 hits the ground, unconscious -

CU CHISWICK-MASTER #3 hits the ground, unconscious -

Donna left dazed, five bodies (faces hidden!) around her.

DONNA (CONT'D)  
...but what did I..?

And her eyes roll, she falls to the ground. Unconscious.  
The mobile clatters to the floor -

CUT TO:

23 INT. NAISMITH'S STUDY - DAY 4

23

WILF  
Donna? What was that?! Donna,  
are you there? Donna?!

But THE MASTER looks at the DOCTOR.

Who's now smiling. And he winks.

The Master furious, strides over, pulls off mouth-strap -

THE DOCTOR  
That's better! Hello! But really,  
did you think I'd leave my best  
friend without a defence mechanism?

(CONTINUED)

WILF

Doctor, what happened?

THE DOCTOR

She's all right, she's fine, I promise, she'll just sleep.

THE MASTER

Ohh, it's such a very great mistake to let you talk...

He's got the mouth-strap ready, but... Close, intimate:

THE MASTER (CONT'D)

But tell me. Where's your Tardis?

THE DOCTOR

You could be so wonderful.

THE MASTER

Where is it?

THE DOCTOR

You're a genius, you're stone-cold brilliant, you are, I swear, you really are. But you could be so much more. You could be beautiful. With a mind like that, we could travel the stars. It would be my honour. Because you don't need to own the universe. Just see it. To have the privilege of seeing the whole of time and space... that's ownership enough.

THE MASTER

...would it stop, then? The noise in my head?

THE DOCTOR

I can help.

THE MASTER

(scared)

I don't know what I'd be. Without that noise.

THE DOCTOR

I wonder what I'd be, without you.

THE MASTER

(small smile)

Yeah.

Wilf quiet, fascinated by these two:

WILF

What does he mean? What noise..?

(CONTINUED)

THE MASTER

It's beyond you, old man.

And he walks away from the Doctor. But the moment isn't broken; he's still quiet. Bitter. Wants to talk. Hasn't said this aloud for hundreds of years.

THE MASTER (CONT'D)

It began on Gallifrey. As children.

(pause)

Not that you'd call it childhood.  
Just a life of duty. Eight years  
old, I was taken for initiation.  
To stare into the Untempered Schism.

WILF

...what does that mean?

THE DOCTOR

It's a gap in the fabric of reality.  
You can see into the Time Vortex  
itself. And it hurts.

THE MASTER

They took me there. In the dark.  
On the Eve of Cold Lamentation. I  
looked into Time, old man. And I  
heard it. Calling to me. The  
drumbeat. The never-ending drums...

This on CU Master, painted with FLASHBACKS:

Series 3, Ep.12 sc.43. The Young Master, the Ceremony,  
the Schism, the Vortex swirling in his eye...

MIX TO:

24 INT. BLACK VOID

24

Mixing from the 12.43 FLASHBACK, to THE LORD PRESIDENT.

LORD PRESIDENT

The Untempered Schism. That's  
where it began.

FX: WIDER, the 12.43 FLASHBACK now a circular image,  
suspended above the table, TIME LORDS at the table watching.

CHANCELLOR

History says that the Master heard  
a rhythm. A torment that stayed  
with him for the rest of his life.

LORD PRESIDENT

A drumbeat. A warrior's march...

CHANCELLOR

A symptom of insanity, my Lord.

(CONTINUED)

24 CONTINUED:

24

LORD PRESIDENT

I wonder.

He looks across the table, at THE VISIONARY.

She's muttering, but staring right at him. And with one black-painted fingernail, she's tapping on the table.

*One-two-three-four. One-two-three-four.*

And the Lord President smiles. Everything making sense.

LORD PRESIDENT (CONT'D)

A rhythm of four. The heartbeat  
of a Time Lord.

On the tapping, *one-two-three-four, one-two-three-four...*

MIX TO:

25 INT. NAISMITH'S STUDY - DAY 4

25

CU on the THE MASTER quiet, exhausted.

THE MASTER

Listen to it. Listen.

THE DOCTOR

Then let's find it. You and me.  
Partners in time.

THE MASTER

I could. Yeah.

(pause)

Except...

And his smile's turning now. The old madness creeping in.

THE MASTER (CONT'D)

Ohh but that's clever. No, wait a  
minute. Yes. Ohh, that's good!

THE DOCTOR

What? What is?

THE MASTER

That noise exists within my head...  
And now within six billion heads.  
Every person on Earth can hear it.  
Imagine... ohhh yes!

And he shudders, in pain and delight -

FX: he flickers with the SKELETON-MASTER...

Then normal again, fighting it - THE DOCTOR horrified -

(CONTINUED)

25 CONTINUED:

25

THE DOCTOR  
The Gate wasn't enough. You're  
still dying.

The Writer's Tale

(CONTINUED)

THE MASTER

This body was born out of death,  
all it can do is die -

(savage)

But what did you say to me, back  
in the wasteland? You said, the  
End of Time -

THE DOCTOR

I said, something is returning, I  
was shown a prophecy, but that's  
why I need your help -

THE MASTER

But what if I'm part of it?! Don't  
you see? The drumbeat called from  
so far away - from the End of Time  
itself! And now it's been amplified  
six billion times! Triangulate  
those all those signals - I could  
find its source! Ohh Doctor, that's  
what your prophecy was! Me!

- strides over, whacks the Doctor across the face, hard -

THE MASTER (CONT'D)

Where's the Tardis??

THE DOCTOR

- no, just stop, just think -

THE MASTER

(at the guard)

Kill him!

Pointing at Wilf! The Guard aims his gun, at Wilf -

The Master running over to the Guard's side -

THE MASTER (CONT'D)

I need that technology - tell me  
where it is, or the old man's dead!

WILF

Don't tell him!

THE MASTER

I'll kill him! Right now!

THE DOCTOR

Actually, the most impressive thing  
about you is that after all this  
time, you're still bone-dead-stupid.

THE MASTER

Take aim!

The Guard does so, *ka-chik!* of metal -

(CONTINUED)

25 CONTINUED: (3)

25

THE DOCTOR

You've got six billion pairs of eyes, but you still can't see the obvious, can you?

THE MASTER

Like what?!

THE DOCTOR

That guard is one inch too tall.

The Master turns to look at the Guard -

*Whack!* The Guard hits him with the butt of his gun!

The Master falls to the floor, unconscious -

Guard pulls off his visor - it's ROSSITER! *Vinvocci-form!*

ROSSITER

Oh my God, I hit him! I've never hit anyone in my life!

*Wham!* Door bursts open - ADDAMS, *Vinvocci-form*, runs in -

- she's got a knife, goes to Wilf, cutting him loose -

- as Rossiter starts undoing the Doctor's buckles -

ADDAMS

- we need to get out of here, fast -

WILF

God bless the cactuses!

THE DOCTOR

That's cacti!

ROSSITER

That's racist!

CUT TO:

26 INT. THE GATE ROOM - DAY 4

26

NAISMITH-MASTER strolling to the wall-screen -

NAISMITH-MASTER

But this prophecy of yours, Doctor, where did it come from?

(screen's just static)

Doctor..?

CUT TO:

27 INT. NAISMITH'S STUDY - DAY 4

27

ADDAMS with WILF - ropes falling away, he's now free -

(CONTINUED)



27 CONTINUED:

27

ADDAMS

Come on, we've got to get out - !

But THE DOCTOR's still tied up, Rossiter fumbling away -

ROSSITER

There's too many buckles and straps!

ADDAMS

Just - ! Gaaah - wheel him!

Rossiter tips the trolley at an angle, grabs the handles, wheels the Doctor out, fast, still trussed up -

THE DOCTOR

No no no, get me out, no no no no  
don't don't don't- !

Wilf runs - picks up the SERVICE REVOLVER - follows -

CUT TO:

28 INT. THE GATE ROOM - DAY 4

28

NAISMITH-MASTER, realising something's wrong, yells -

NAISMITH-MASTER

What's going on?! Doctaaaaa - !

CUT TO:

29 INT. NAISMITH MANSION, CORRIDOR - DAY 4

29

ALARMS sound! ADDAMS & WILF, with ROSSITER pushing the tied-up DOCTOR on the trolley, panicking -

ROSSITER

Which way?!

ADDAMS

This way!

THE DOCTOR

- no no no, the other way, I've got my Tardis - !

ADDAMS

- I know what I'm doing!

And they whizz the Doctor along -

THE DOCTOR

- no no no, just listen to me - !

CUT TO:

30 INT. NAISMITH'S STUDY - DAY 4 30

3 VISORED, ARMED GUARDS burst in. THE MASTER standing, dazed, recovering -

THE MASTER  
Find him! *Find him - !*

CUT TO:

31 INT. NAISMITH MANSION, CORRIDOR - DAY 4 31

THE MASTER & THREE VISORED GUARDS burst out of the Study - run down the corridor -

CUT TO:

32 INT. NAISMITH MANSION, CORRIDOR LEADING TO STAIRS - DAY 4 32

ADDAMS, ROSSITER & WILF, pushing THE DOCTOR, fast, towards a flight of stone steps -

THE DOCTOR  
Not the stairs, not the stairs!!

But they keep going, hit the stairs (stunt?!), clatter him down, fast, bump bump bump bump bump -

CU on the Doctor - Ow! Ow! Ow! Ow! Ow! Ow!

JUMP CUT TO:

33 INT. BASEMENT CORRIDOR - DAY 4 33

ADDAMS, ROSSITER & WILF running along, pushing THE DOCTOR -

THE DOCTOR  
Worst. Rescue. Ever.

CUT TO:

34 INT. NAISMITH MANSION, CORRIDOR LEADING TO STAIRS - DAY 4 34

THE MASTER & 3 VISORED GUARDS run - one guard on his radio -

VISORED-GUARD-MASTER  
Underneath the Gate Room, sir!

CUT TO:

35 INT. THE GATE ROOM - DAY 4 35

NAISMITH-MASTER  
Basement! Get him!

The 3 VISORED GUARDS run for the side-door -

CUT TO:

36 INT. BASEMENT BENEATH GATE ROOM - DAY 4

36

ADDAMS, ROSSITER & WILF run in, bring the trolley to a halt, dead centre, THE DOCTOR tied up -

THE DOCTOR

- just stop, and listen to me - !

Stairs to the Gate Room, 3 VISORED GUARDS run in -

Basement Corridor, THE MASTER & 3 VISORED GUARDS run in -

All Guards lift guns, *ka-chik* - !

THE MASTER

Gotcha!

ADDAMS

Think so?

Presses her wristwatch -

FX: TELEPORT GLOW, Addams, Rossiter, Wilf & trolley'd Doctor all glow and then vanish, the Doctor still protesting -

THE DOCTOR

- no, just don't, no no no no -

CUT TO:

37 INT. HESPERUS, TELEPORT ROOM - DAY 4

37

FX: TELEPORT GLOW, ADDAMS, ROSSITER, WILF & the tied-up DOCTOR appear on the Vinocci ship, the HESPERUS -

THE DOCTOR

Now get me out of this thing!!

As Adams & Rossiter get busy with the buckles & knots -

ADDAMS

Don't say thanks, will you?

THE DOCTOR

- he's not gonna let us go, just get me out and hurry up!!!

This carries on in b/g, but WILF walks forward, amazed...

It's a dark-metal room, a general maintenance area, full of tech & pipes & grilles, including the TELEPORT BAY, but the floor leads to an edge, a few steps down, then...

Beyond it, the gradual metal curve of the hull, with a wide window set in the wall, Wilf looking out...

FX: through the window, THE EARTH BELOW.

(CONTINUED)

37 CONTINUED: 37

WILF

Oh my goodness me. We're in space.

REVERSE on Wilf, on the steps, then -

CUT TO:

38 FX SHOT. THE HESPERUS - DAY 4 38

FX: WILF (and others in b/g) set within the window, PULL OUT, to REVEAL THE HESPERUS, in space. It's an old tug of a ship, not military. Sort of sweet, a bit Thunderbird 2; stubby fins, rounded sections bolted together.

CUT TO:

39 INT. BASEMENT BENEATH GATE ROOM - DAY 4 39

THE MASTER yelling at the GUARDS -

THE MASTER

Into the teleport field, get him!

CUT TO:

40 INT. HESPERUS, TELEPORT ROOM - DAY 4 40

THE DOCTOR now free, turning to the Teleport Bay, fast -

He holds up the sonic, whirrs -

PRAC EXPLOSIONS from the Teleport Bay controls!

CUT TO:

41 INT. BASEMENT BENEATH GATE ROOM - DAY 4 41

THE MASTER furious, at the computer banks -

THE MASTER

It's been closed! But he's still up there. Target practice!

And he's running back to the Gate Room -

CUT TO:

42 INT. HESPERUS, TELEPORT ROOM - DAY 4 42

- THE DOCTOR still frantic -

THE DOCTOR

Where's your flight deck?!

ADDAMS

But we're safe, we're a hundred thousand miles above the Earth -

(CONTINUED)

42 CONTINUED:

42

THE DOCTOR  
And he's got every single missile  
on the planet! Ready to fire!

ADDAMS  
...good point.

- she leads the way, all running - ! WILF following last -

WILF  
But we're in *space*!

CUT TO:

43 INT. HESPERUS, CORRIDOR - DAY 4

43

Long, dark corridor, THE DOCTOR, ADDAMS, ROSSITER running,  
too-speed, WILF huffing along behind -

CUT TO:

44 INT. THE GATE ROOM - DAY 4

44

THE MASTER, energised, runs in, to the wall-screen -

THE MASTER  
Turn everything you've got to the  
skies! Find me that ship! And  
prime the missiles!

CUT TO:

45 INT. UNIT HQ, GENEVA - DAY 4

45

GENERAL-MASTER receiving the command -

GENERAL-MASTER  
Open up the radar, maximum scan!

ONLINE FX, SPLIT-SCREEN: FOUR OPERATIVE-MASTERS at desks -

FOUR OPERATIVE-MASTERS  
Yes sir!

CUT TO:

46 INT. HESPERUS, FLIGHT DECK - DAY 4

46

THE DOCTOR, ADDAMS, ROSSITER, then WILF run in -

It's an oval, metal room, rounded bulkheads, packed with  
dark-metal computer banks, lights blinking away. WINDOWS  
at the front, looking into BLACK SPACE; there's an actual  
FLIGHT DECK, facing the windows, controls with a Y-SHAPED  
SHIPS' WHEEL, complete with massive gear sticks & levers.

The Doctor running to one set of controls -

Addams & Rossiter go to the Wheel, boot up controls, fast -

(CONTINUED)

46 CONTINUED:

46

THE DOCTOR  
- we've got to close it down - !

ROSSITER  
No chance, mate, we're going home!

ADDAMS  
We're just a salvage team, local  
politics has got nothing to do  
with us, not unless there's a  
carnival, sooner we get back to  
Vinvocci space, the better -

THE DOCTOR  
We're not leaving.

And he holds up the sonic, whirrs -

PRAC FX: BIG EXPLOSIONS from the computer banks! Everyone  
ducking, except the Doctor, room plunges into darkness -

CUT TO:

47 FX SHOT. THE HESPERUS 4

47

FX: ALL THE LIGHTS on the HESPERUS blink off, one by one.

CUT TO:

48 INT. HESPERUS, FLIGHT DECK - DAY 4

48

THE DOCTOR, in the dark, just holds a finger to his lips.

THE DOCTOR  
Sssssh.

CUT TO:

49 INT. UNIT HQ, GENEVA - DAY 4

49

RADAR SCREEN, GRAPHICS sweeping Earth and beyond...

OPERATIVE-MASTER #1 staring, operating controls....

The room tense, GENERAL-MASTER waiting...

GENERAL-MASTER  
Anything?

CUT TO:

50 INT. HESPERUS, FLIGHT DECK - DAY 4

50

In the dark, THE DOCTOR, WILF, ADDAMS, ROSSITER, all holding  
their breaths, glancing at each other, scared, waiting...

CUT TO:



56 CONTINUED:

56

He presses a switch, LOW-LEVEL LIGHTING comes up.

ROSSITER (CONT'D)

- but that's your lot! Everything else is kaputt, we can't move! We're stuck, in orbit!

ADDAMS

Thanks to you. You idiot!

And she walks way, slams a piece of broken-computer-metal to the floor, genuinely furious. Silence.

Then just WILF and THE DOCTOR, quiet. Wilf so trusting:

WILF

I know you, though. I bet you've got a plan, haven't you?

(no reply)

Come on, you've always got a trick up your sleeve. Nice little bit of Doctor flim-flam, sort of thing?

(silence)

Oh blimey.

CUT TO:

57 INT. THE GATE ROOM - NIGHT

57

THE MASTER walks forward. Solemn. Messianic. A ceremony. With the NAISMITH-MASTER opposite, facing him.

THE MASTER

Night has fallen. Are we ready?

NAISMITH-MASTER

Every single one of us is prepared.

The Master closes his eyes. Almost trance-like:

THE MASTER

Then we listen. All of us. Across the world. Just listen...

Naismith-Master closes his eyes.

CUT TO:

58 INT. WHITE HOUSE PRESS ROOM - DAY

58

THE PRESIDENT-MASTER closes his eyes. Listening...

CUT TO:

59 INT. UNIT HQ, GENEVA - NIGHT 4

59

THE GENERAL-MASTER closes his eyes. Listening...

(CONTINUED)



59 CONTINUED: 59

ONLINE FX: 4 OPERATIVE-MASTERS close their eyes. Listen...

CUT TO:

60 OMITTED 60

61 INT. THE GATE ROOM - NIGHT 4 61

THE MASTER  
Concentrate. Find the signal...

CUT TO:

62 EXT. PARADE GROUND - NIGHT 4 62

FX: ALL 100 SOLDIER-MASTERS close their eyes, hold their heads a little higher, in unison, listening...

CUT TO:

63 INT. THE GATE ROOM - NIGHT 4 63

THE MASTER concentrating. Breathes in, and...

He hears it.

A simple signal. *Tic-tic-tic-tic. One-two-three-four.*

Opens his eyes. Whispers, exalted:

THE MASTER  
There! The sound is tangible.  
And getting closer. Someone could  
only have designed this. But who..?

CUT TO:

64 OMITTED 64  
THRU THRU  
68 68

69 INT. BLACK VOID 69

The CHANCELLOR approaches THE LORD PRESIDENT.

CHANCELLOR  
The signal has been sent. A simple task of four beats. Transmitted back through time, and implanted in the Master's mind, as a child.

LORD PRESIDENT  
Then we have a link. To where the Master is, right now.

FX: the IMAGE of the EARTH appears above the table.

(CONTINUED)

CHANCELLOR

But we're still trapped inside the  
Timelock, sir. The link is nothing  
more than a thought. An idea.

LORD PRESIDENT

Then we need something to make the  
contact physical. Something so  
simple...

He looks at THE VISIONARY.

She's staring at him, muttering:

VISIONARY

...so small and shining, shining  
bright and cold, the tiny tiny  
star, falling, falling, burning...

He realises. Holds up his hand (the non-gauntlet hand).  
On one finger, a JEWELLED RING.

Out of the ring, he plucks:

A DIAMOND. Literally, diamond-shaped. Only half-an-inch  
across, unadorned, simple and shining.

LORD PRESIDENT

Small enough to follow the link.  
And if this were on Earth -

FX: and he THROWS THE DIAMOND up at the IMAGE OF EARTH, it  
burns, mid-air, tiny flare of light, gone - !

CUT TO:

70 FX SHOT. SPACE, EARTH

70

FX: TINY FLARE OF LIGHT, the DIAMOND APPEARS, tumbling  
through space - pan with it - falling down to EARTH, a  
thin, burning streak, hurtling towards the planet -

CUT TO:

71 INT. HESPERUS, TELEPORT ROOM - NIGHT 4

71

THE DOCTOR sits alone, on the steps. Fiddling with an old  
junction box, ordinary wires & stuff, which he's pulled  
out of the wall. Barely looking at it; dark thoughts.

Then he looks up. Alert. Stands. Sensing...

FX: HIS POV, the window; far out in space, the tiny streak  
of FIRE, heading down to Earth. Towards Britain.

The Doctor leans against the glass. Disturbed.

CUT TO:

72 INT. THE GATE ROOM - NIGHT 4 72

NAISMITH-MASTER is looking up, sensing...

NAISMITH-MASTER  
The sound. It's coming from above.

THE MASTER  
It's coming from the sky!!

And the Master runs out - !

CUT TO:

73 EXT. NAISMITH MANSION - NIGHT 4 73

Front of the mansion, rooms blazing with light, THE MASTER & FOUR VISORED GUARDS run out -

- stop dead! Seeing -

THE MASTER  
There!

FX: in the distance, the thin meteor streak falls to Earth, disappearing behind some trees, far-off.

THE MASTER (CONT'D)  
Find it! Get out there and *find*  
*it!!!!*

CUT TO:

74 OMITTED 74

75 EXT. FIELD - NIGHT 4 75

A BLACK PRIVATE-SECURITY JEEP screeching up...

To a CRATER. Mounds of earth thrown back by impact. Small FIRES still burning, SMOKE in the air.

JUMP CUT TO GUARD-MASTER, unvisored, edging down the side of the crater with a torch. Other NS Guard-Masters silhouetted in b/g, in the light of the jeep's headlights.

Closer...

At the heart of the crater, the tiny DIAMOND.

The Guard-Master picks it up, carefully. On radio:

GUARD-MASTER  
It's a diamond, sir.  
(realises, in awe)  
Ohh, the most impossible diamond.  
You won't believe this.  
(MORE)

(CONTINUED)

75 CONTINUED: 75

GUARD-MASTER (CONT'D)  
(reverential)  
It's a Whitepoint Star.

CUT TO:

76 INT. THE GATE ROOM - NIGHT 4 76

SLOW TRACK IN to the Master. Breathless. As the realisation dawns on him. The size of this; the story of his whole life. Terrifying. Impossible...

*Brilliant.* Closer and closer; then he starts to laugh.

Closer. Madder. Proper Caligula laughter. As he laughs...

FX: THE MASTER SKELETONS. Eyes bulging. And hold. As the insane skeleton laughs and laughs and laughs.

CUT TO:

77 FX SHOT. THE HESPERUS 77

FX: THE HESPERUS, dark, suspended. Creaking gently.

CUT TO:

78 INT. HESPERUS, CORRIDOR - NIGHT 4 78

Long, dark, silent. WILF wander along, a small figure.

WILF  
Doctor? I was just wondering...  
Doctor? Hello?

At the far end - a shadow, rushing past, gone.

WILF (CONT'D)  
Is that you..?

He hurries along.

At the end, another stretch of corridor. Empty. Wilf a little afraid, spooked by this whole place.

WILF (CONT'D)  
Anyone? I think I'm lost.

WOMAN  
And yet you are found.

He turns round - !

The WOMAN standing right behind him.

WOMAN (CONT'D)  
Events are closing; the day is almost upon us. But tell me, old soldier. Did you take arms?

(CONTINUED)

78 CONTINUED:

78

WILF

I brought this.

Scared, he gets out the SERVICE REVOLVER.

WILF (CONT'D)

But what am I supposed to do?

WOMAN

This is the Doctor's final battle.  
At the end of his life, he must  
stand at arms. Or lose himself  
and all this world, to the End of  
Time.

WILF

But he never carries guns, he  
doesn't do that, he's...

(pause)

Who are you?

WOMAN

I was lost. So very long ago.

Wilf upset, glances down at the gun, looks up again -  
She's gone.

CUT TO:

79 INT. HESPERUS, TELEPORT ROOM - DAY 5

79

THE DOCTOR, alone. He's sitting, facing the window. Still  
fiddling with the old junction box.

WILF comes in.

WILF

Aye aye. Got this old tub mended?

THE DOCTOR

Just trying to fix the heating.

Wilf sits near him. Looks out.

FX: THE VIEW OF THE EARTH below.

WILF

Always dreamt of a view like this.  
I'm an astronaut! It's dawn over  
England, look. Brand new day.

(pause)

My wife's buried down there. I  
might never visit her again, now.

(pause)

D'you think he changed them? In  
their graves?

The Doctor appalled, stops working. Looks at the view.

(CONTINUED)

THE DOCTOR

I'm sorry.

WILF

Not your fault.

THE DOCTOR

Isn't it?

Pause. Then, of the view, indicating the Mediterranean:

WILF

1948, I was over there. End of the Mandate in Palestine. Private Mott! Skinny little idiot, I was. Stood on this rooftop, middle of a skirmish, like a blizzard, all these bullets in the air. World gone mad.

(smiles)

Ah, you don't want to listen to an old man's tales.

THE DOCTOR

I'm older than you.

WILF

Get away.

THE DOCTOR

I'm nine hundred and six.

WILF

Really, though?

THE DOCTOR

Yep.

WILF

Nine hundred years. We must look like insects to you.

THE DOCTOR

I think you look like giants.

And Wilf gets out the service revolver.

WILF

I want you to have this. Kept it all this time. I thought...

THE DOCTOR

No.

WILF

But if you take it, you could -

THE DOCTOR

No.

(CONTINUED)

Pause.

THE DOCTOR (CONT'D)  
You had that gun. Back in the mansion. You could have shot the Master, there and then.

WILF  
Too scared, I s'pose.

THE DOCTOR  
I'd be proud.

WILF  
Of what?

THE DOCTOR  
If you were my dad.

WILF  
Oh now, don't start.

The Doctor laughs, a little. But Wilfred's struggling, still holding the gun.

WILF (CONT'D)  
But you said... you were told, he will knock four times. And then you die. That's him, isn't it, the Master? The noise in his head? The Master is going to kill you.

THE DOCTOR  
Yeah.

WILF  
Then kill him first.

Silence.

WILF (CONT'D)  
Don't you deserve it?

THE DOCTOR  
Ohh yeah. Isn't that the truth? Got it in one! I deserve it, absolutely! I so deserve to live. Everything I've done, the lives I've saved, the people, the planets, every single star in the sky. So where is it, then? Just once. Where's the reward?

WILF  
Then take it.

THE DOCTOR  
And that's how the Master started.  
(MORE)

(CONTINUED)

THE DOCTOR (CONT'D)

(pause)

It's not like I'm an innocent.  
I've taken lives. And I got worse,  
I got clever. Manipulated people  
into taking their own. Sometimes  
I think a Time Lord lives too long.

(quiet, tired)

I can't. I just can't.

WILF

If the Master dies... What happens  
to all the people?

THE DOCTOR

...I don't know.

WILF

Doctor. What happens?

THE DOCTOR

The template snaps.

WILF

They go back to being Human?

The Doctor just nods.

WILF (CONT'D)

They'll be alive? And Human?  
Then don't you dare, sir. Don't  
you dare put him before them!

(holds it out)

You take it, Doctor. That's an  
order. Take this gun.

(more upset)

And save your life. Please don't  
die. You're the most wonderful  
man. I don't want you to die.

Both staring. Both tearful. Wilf takes the Doctor's hand.  
Lifts it to the gun. The Doctor's hand, and Wilf's, on  
the cold metal, together. Like an act of faith.

And then:

THE DOCTOR

Never.

He gently pushes the gun back to Wilf. And lets go.

And then, all silky and sinister:

THE MASTER OOV

A star fell from the sky. Don't  
you want to know where from?

(CONTINUED)



79 CONTINUED: (4) 79

The Doctor, Wilf, alert. The voice coming over comms:

CUT TO:

80 INT. HESPERUS, FLIGHT DECK - DAY 5 80

ADDAMS & ROSSITER - grimy, busy, mending cables and panels and stuff - alarmed, over open comms:

ADDAMS

It's an open broadcast, don't reply!  
Or he'll know where we are!

CUT TO:

81 INT. THE GATE ROOM - DAY 5 81

Early morning light now shining through. THE MASTER, controlled, enraptured, talking to the air (ie, open comms).

THE MASTER

Because now it makes sense, Doctor.  
The whole of my life; my destiny.

SCENE CONTINUES, INTERCUT WITH -

CUT TO:

82 INT. HESPERUS, TELEPORT ROOM - DAY 5 82

THE DOCTOR, breathing hard, and WILF, listening.

THE MASTER

The star was a diamond. And the  
diamond is a Whitepoint Star.

On the Doctor.

A Whitepoint Star...???

In this moment, his entire world is collapsing.

THE MASTER (CONT'D)

And I've worked all night. To  
sanctify that gift.

Gate Room, sc.81 continued, the Master looks round -

ONLINE FX: TWO TECHNICIAN-MASTERS are working on a computer bank right at the back of the room - ie, directly opposite, and as far back as possible from, the Gate. They've gutted the computer, wires trailing out, a pulsing space of PRAC RED LIGHT, with improvised technology now at its heart.

THE MASTER (CONT'D)

Now the Star is mine, I can increase  
the signal. And use it. As a  
lifeline.

(MORE)

(CONTINUED)

THE MASTER (CONT'D)  
(suddenly vicious)  
D'you get it now?! D'you see?  
Keep watching, Doctor - this should  
be *spectacular!* Over and out!

*Click*, the broadcast ending.

WILF  
What's he on about, what's he doing?  
(no reply)  
Doctor, what does he mean?

THE DOCTOR  
A Whitepoint Star is only found on  
one planet. Gallifrey. Which  
means... It's the Time Lords.  
The Time Lords are returning.

WILF  
...but that's good, isn't it? I  
mean, that's your people!

The Doctor looks at Wilf, almost puzzled, like he's a  
stranger, like he's irrelevant, like he's nothing.

Then looks at Wilf's hand.

At the gun.

Quickly, easily, the Doctor grabs the gun, takes it.

Holds it up. Stares at it.

Wilf truly scared, now.

And then the Doctor runs!

CUT TO:

83 INT. THE GATE ROOM - DAY 5

83

THE MASTER calls across the room -

THE MASTER  
Open up the Nuclear Bolt. Infuse  
the power-lines to maximum.

FX: THE TWO GLASS BOOTHS. TECHNICIAN-MASTER #1 already  
inside the *LOCKED* booth, TECHNICIAN MASTER #2 goes to the  
*OPEN* booth, steps inside -

CU, Technician-Master #2 presses the RED BUTTON.

FX: GLASS BOOTHS, *LOCKED* and *OPEN* switch sides, Technician-  
Master #1 steps out, Technician-Master #2 operates controls -

TECHNICIAN-MASTER #2  
Nuclear Bolt accelerating, sir!

(CONTINUED)

83 CONTINUED:

83

The Master walks towards the adapted COMPUTER BANK.

He holds up the DIAMOND.

He places it at the centre of the red-space, in a receptacle, surrounded by a bed of wires.

And the noise starts to transmit. In the air. A simple high-pitched beep. Four beats, *one-two-three-four*.

He walks forward, looks to the sky.

THE MASTER

Come home.

FX: ABOVE HIM, early-morning light through the GLASS ROOF. And the noise, *one-two-three-four, one-two-three-four...*

CUT TO:

84 INT. HESPERUS, FLIGHT DECK - DAY 5

84

THE DOCTOR, with the service revolver, runs in, WILF following - ADDAMS & ROSSITER still making repairs. The Doctor running to the Wheel controls, frantic -

ROSSITER

Don't even try, mate, it's dead -

ADDAMS

Hey hey hey, we're not having guns!

The Doctor stuffing the revolver into an inside pocket - and he slams a button -

Over comms, the *one-two-three-four* in the air.

ADDAMS (CONT'D)

What's that?

ROSSITER

Coming from Earth. It's on every single wavelength.

CU the Doctor, breathing hard, listening...

MIX TO:

85 INT. BLACK VOID

85

CU THE LORD PRESIDENT. Hearing *one-two-three-four...*

LORD PRESIDENT

Contact. At last.

MIX TO:

86 INT. THE GATE ROOM - DAY 5 86

CU THE MASTER. Closing his eyes. Concentrating.

THE MASTER  
We have contact.

CUT TO:

87 INT. BLACK VOID 87

THE LORD PRESIDENT picks up his staff, strides forward -

FX: to face the GALLERY OF TIME LORDS, as ep.17 sc.117.  
Calling out. A warmonger.

LORD PRESIDENT  
Now the High Council of Time Lords  
must vote. Whether to die here,  
today. Or to return to the waking  
world, and complete the Ultimate  
Sanction. For this is the hour.  
That either Gallifrey falls...  
(triumphant)  
Or Gallifrey rises!

FX: GALLERY OF TIME LORDS:

TIME LORDS  
Gallifrey rises!

PRESIDENT & TIME LORDS  
Gallifrey! Rises!!

CUT TO:

88 INT. HESPERUS, FLIGHT DECK - DAY 5 88

THE DOCTOR, frantic, flicking controls - WILF at his side -

WILF  
- but you said your people were  
dead! Past tense!

THE DOCTOR  
Inside the Time War, and the whole  
War was Timelocked, like, sealed  
inside a bubble, it's not a bubble  
but just think of a bubble, nothing  
can get in or get out of the  
Timelock... Don't you see? Nothing  
can get in or get out, except  
*something that was already there!*

Still in the air: *one-two-three-four...*

WILF  
The signal! Since he was a kid!

(CONTINUED)

THE DOCTOR

If they can follow the signal,  
they can escape, before they die -

WILF

Well then, big reunion! We'll  
have a party!

THE DOCTOR

There will be no party.

WILF

But I've heard you talk about your  
people. Like they're wonderful!

THE DOCTOR

That's how I choose to remember  
them. The Time Lords of old. But  
then they went to war, an endless  
war, and it changed them. Right  
to the core. You've seen my  
enemies, Wilf; the Time Lords are  
more dangerous than any of them.

ADDAMS

Time-Lords, what-lords, anyone  
gonna explain?

THE DOCTOR

Right, yes, you! This is a salvage  
ship, yeah? You go trawling the  
asteroid fields for junk?

ADDAMS

Yeah, what about it?

THE DOCTOR

So you've got asteroid lasers?

ROSSITER

Yeah, but they're all frazzled.

The Doctor stabs a button -

TWO WALL-PANELS slide open, at the front, left and right -  
opening into GUN ALCOVES, which lead to the LASER PODS.

THE DOCTOR

Consider them unfrazzled!

(to Addams)

You there, whatsyername, I'm gonna  
need you on navigation!

(to Rossiter)

And you, get in the laser-pod!

(to Wilf)

Wilfred, laser number two, the old  
soldier's got one more battle!

(CONTINUED)

ADDAMS

This *ship!* Can't move! It's dead!

The Writer's Tale

88 CONTINUED: (3)

88

THE DOCTOR  
'Fix the heating'.

And he pulls one of the great big levers by the Wheel -  
LIGHTS COME ON! Hum of power!

CUT TO:

89 FX SHOT. THE HESPERUS - DAY 5

89

FX: HESPERUS LIGHTS come back on, brighter then before!

CUT TO:

90 INT. HESPERUS, FLIGHT DECK - DAY 5

90

ADDAMS  
But now they can see us!

THE DOCTOR  
Oh yes!

CUT TO:

91 INT. UNIT HQ, GENEVA - DAY 5

91

A BLIP on the RADAR SCREEN!

GENERAL-MASTER on comms, excited -

GENERAL-MASTER  
Sir! We've got a fix! Hundred  
and five thousand miles in orbit!

CUT TO:

92 INT. HESPERUS, FLIGHT DECK - DAY 5

92

THE DOCTOR readying Wheel controls, manic now, wired.

ADDAMS  
This is my ship! And you're not  
moving it, get away from that wheel!

THE DOCTOR  
There's an old Earth saying,  
Captain. A phrase of great power,  
and wisdom, and consolation to the  
soul, in times of need.

ADDAMS  
What's that then?

THE DOCTOR  
Allons-y!

(CONTINUED)

92 CONTINUED: 92

And he SLAMS ALL THE LEVERS - !

CUT TO:

93 FX SHOT. THE HESPERUS 93

FX: THE HESPERUS blasts into action - FLAME from the ENGINES, and it rockets down towards EARTH, top-speed - !

FX: on the Hesperus, hurtling, down, down, down -

CUT TO:

94 INT. HESPERUS, FLIGHT DECK - DAY 5 94

CAMERA SHAKE - THE DOCTOR at the Wheel, a maniac -

THE DOCTOR

*Come on!!!*

CUT TO:

95 INT. UNIT HQ, GENEVA - DAY 5 95

OPERATIVE-MASTER #1 at his work-station -

OPERATIVE-MASTER #1

He's moving, sir.

GENERAL-MASTER

Get a fix on him.

OPERATIVE-MASTER #1

Um. He's moving very fast.

CUT TO:

96 FX SHOT. THE HESPERUS, BLUE SKY - DAY 5 96

FX: beautiful banks of clouds, the sky a brilliant blue, as THE HESPERUS scorches down, levelling out -

CUT TO:

97 INT. HESPERUS, FLIGHT DECK - DAY 5 97

CAMERA SHAKE, whole place rattling (blue sky translight now outside windows), THE DOCTOR manning the Wheel, like a demon - ADDAMS running to help, stabbing buttons on a panel -

ADDAMS

- you are blinkin' flippin' mad!

WILF & ROSSITER standing back, scared, steadying themselves.

THE DOCTOR

You two! What did I say? Lasers!

(CONTINUED)



97 CONTINUED: 97

ROSSITER  
But what for?!

THE DOCTOR  
Because of the missiles.

Beat. Then Wilf & Rossiter run - !

CUT TO:

98 INT. UNIT HQ, GENEVA - DAY 5 98

GENERAL-MASTER  
All NATO defences coordinated sir,  
awaiting your command!

CUT TO:

99 INT. THE GATE ROOM - DAY 5 99

THE MASTER wild, invigorated, just loving this -

THE MASTER  
I don't need him - any second now,  
I'll have Time Lords to spare!  
Take him out! *Launch missiles!!!*

CUT TO:

100 INT. UNIT HQ, GENEVA - DAY 5 100

GENERAL-MASTER  
Launch missiles!

CUT TO:

101 OMITTED 101

102 INT. HESPERUS, FLIGHT DECK - DAY 5 102

WILF, buckling himself into the LASER-POD #1 seat. These are cages of metal & glass; the seat in front of the LASER - A BIG SWIVELLING GUN, like the Millennium Falcon's (with blue sky translight outside the glass cage).

WILF  
How does this thing work?!

CUT TO ROSSITER, in opposite LASER-POD #2, buckling in.

ROSSITER  
The tracking's automatic, just  
deploy the trigger on the joystick,  
what the hell are we doing?!

CUT TO FLIGHT DECK - CAMERA SHAKE -

THE DOCTOR  
Where are we?!

(CONTINUED)

102 CONTINUED: 102

ADDAMS  
Coming in over the Atlantic -

CUT TO:

103 FX SHOT. THE HESPERUS, SEA - DAY 5 103

FX: THE HESPERUS zooming along, THE SEA far below -

CUT TO:

104 INT. HESPERUS, FLIGHT DECK - DAY 5 104

ADDAMS  
We've got incoming!

CUT TO:

105 FX SHOT. THE HESPERUS, BLUE SKY - DAY 5 105

FX: THE HESPERUS in the distance, THREE MISSILES zoom in foreground. Heading for the ship!

CUT TO:

106 INT. HESPERUS, FLIGHT DECK - DAY 5 106

ADDAMS  
And more! Sixteen of them! Oh.  
And another sixteen!

THE DOCTOR  
Then get on the rear-gun lasers!  
(on comms)  
And you two! Open fire!

CUT TO LASER-POD #1 - WILF fires! Whole gun recoiling, again and again, PRAC RED LIGHT flaring within the gun-chamber - loud *fatoon-fatoon-fatoon* noise, Wilf shuddering with the exertion, yelling *gaaaaaaah!*

CUT TO LASER-POD #2, ROSSITER firing - *gaaaaaaah!*

CUT TO FLIGHT DECK - CAMERA SHAKE, ADDAMS holds on & stabs buttons, THE DOCTOR twisting the Wheel left then right -

THE DOCTOR (CONT'D)  
Ohhh no you don't - !

CUT TO:

107 FX SHOT. THE HESPERUS, BLUE SKY - DAY 5 107

FX: THE HESPERUS twisting, banking, MISSILES shooting past, some missing - LASER-BOLTS firing out out the ship, front & back, hitting other missiles, EXPLOSIONS ALL AROUND!

CUT TO:

108 INT. HESPERUS, FLIGHT DECK - DAY 5 108  
ROSSITER firing, terrified - *fatoon - fatoon - fatoon - !*  
WILF firing, exhilarated - *fatoon - fatoon - fatoon - !*  
LASER-POD screen GRAPHICS show the fight, all blips & lines -  
Even ADDAMS is brilliant, slamming controls like crazy -  
THE DOCTOR at the Wheel, gritted teeth, magnificent - !  
CUT TO:

109 INT. UNIT HQ, GENEVA - DAY 5 109  
UNIT RADAR GRAPHICS showing the fight, all blips and lines -  
GENERAL-MASTER  
Second wave! Launch missiles!  
CUT TO:

110 INT. HESPERUS, FLIGHT DECK - DAY 5 110  
THE DOCTOR heaves the Wheel to the left, CAMERA TILTS -  
ADDAMS staggering across, right to left, in b/g, *waaaah!*  
CUT TO:

111 FX SHOT. THE HESPERUS, BLUE SKY - DAY 5 111  
FX: EXPLOSIONS & MISSILES all around, the HESPERUS on its  
side, then righting, weaving, firing RED LASER-BOLTS - !  
CUT TO:

112 INT. HESPERUS, FLIGHT DECK - DAY 5 112  
THE DOCTOR ducks down -  
PRAC FX: FRONT WINDOWS SHATTER INWARDS, a BURST OF FLAME -  
The Doctor pops up again, keeps flying, back at the Wheel,  
PRAC WIND now blasting through the entire room - yelling -  
THE DOCTOR  
Lock the navigation!  
ADDAMS  
On to what?!  
THE DOCTOR  
England. The Naismith mansion!  
CUT TO:

113 INT. UNIT HQ, GENEVA - DAY 5 113

GENERAL-MASTER  
He's heading straight for you!

CUT TO:

114 INT. THE GATE ROOM - DAY 5 114

THE MASTER, eyes shining like a zealot:

THE MASTER  
But too late. They are coming...

He holds his arms out, in supplication.

The Gate-end of the room - empty of people - beginning to  
FLARE WITH PRAC BRIGHT, WHITE LIGHT.

CUT TO:

115 INT. BLACK VOID 115

Table now gone; just the Black Void. THE LORD PRESIDENT,  
with staff, robes closed again, at his finest. He faces:

REVERSE: TWO TIME LORDS in ceremonial collars, one male,  
one female, stand unmoving, with heads bowed, their hands  
covering their faces, a ritual gesture of shame. Behind  
them, in a line, two other TIME LORDS from the table (but  
not the Visionary) the CHANCELLOR just joining the back  
line, to make three, all now in ceremonial collars.

LORD PRESIDENT  
The vote is taken. Only two stand  
against. And will stand as monument  
to their shame, like the Weeping  
Angels of old.

Now he walks to stand in front of the two Weeping Time  
Lords, facing front, so he's the apex of the triangle.

LORD PRESIDENT (CONT'D)  
Now the vanguard stands prepared.  
As the children of Gallifrey return  
to the universe. To Earth!

PRAC WHITE LIGHT backlights the triangle, a powerful white  
light in the dark. Growing in strength.

The Time Lords stand tall and proud; begin to DEFOCUS...

CUT TO:

116 INT. THE GATE ROOM - DAY 5 116

THE MASTER watches...

PRAC WHITE LIGHT FLARING, flooding the Gate-end.

(CONTINUED)

116 CONTINUED: 116

And the locked-off room mixes to:

MIX TO:

117 INT. THE GATE ROOM & WHITE VOID - DAY 5 117

Now two-thirds-Gate-Room, at the Master's end, while the Gate-end-third has dissolved away into a WHITE VOID. The GATE has GONE. Only some objects formerly in the room - some computer banks, and say, any free-standing busts-on-plinths - remain, surreally standing in the white.

And inside the light...

DEFOCUSED TRIANGLE blurs into view. THE LORD PRESIDENT and his TIME LORDS, swimming into existence.

The Master can't stay ceremonial. He starts to laugh. Can't help it, wild with joy!

DEFOCUS resolving, slowly... clearer and clearer...

CUT TO:

118 INT. HESPERUS, FLIGHT DECK - DAY 5 118

CAMERA SHAKE, WIND BLASTING, whole room rattling - yelling -

THE DOCTOR  
Destination?!

ADDAMS  
50 kliks and closing!

CUT TO:

119 EXT. FX SHOT. THE HESPERUS, ENGLAND - DAY 5 119

FX: AERIAL SHOT OF GREEN FIELDS, the HESPERUS bullets along -

CUT TO:

120 INT. HESPERUS, FLIGHT DECK - DAY 5 120

ADDAMS  
We've locked on to the house. But we're gonna stop, though? Doctor? We are going to stop?

But THE DOCTOR keeps flying, faster, faster -

CUT TO:

121 INT. THE GATE ROOM & WHITE VOID - DAY 5 121

THE MASTER calling to them -

THE MASTER  
Closer! And closer!

(CONTINUED)

121 CONTINUED: 121

DEFOCUS of the TRIANGLE in the WHITE VOID; even clearer...  
The NAISMITH-MASTER at the Master's end, at a window.

NAISMITH-MASTER  
I think I should warn you....

THE MASTER  
Not now!

NAISMITH-MASTER  
No, but really, sir...

He looks out of the window -

CUT TO:

122 EXT. FIELDS & NAISMITH MANSION - DAY 5 122

FX: a mile from the house, the MANSION in the distance, as  
THE HESPERUS bullets through foreground, only 30 ft or so  
off the ground, heading straight for the house -

CUT TO:

123 INT. HESPERUS, FLIGHT DECK - DAY 5 123

CAMERA SHAKE, PRAC WIND BLASTING - THE DOCTOR at the Wheel -  
WILF & ROSSITER run out of the GUN-ALCOVE doors -

ROSSITER  
Tell him to stop!!

Wilf quiet, brave, his voice cutting under the noise:

WILF  
Doctor. You said you were going  
to die.

ADDAMS  
He said what?!?

WILF  
But is that all of us? I won't  
stop you, sir! But is this it?

The Doctor just keeps flying - !

CUT TO:

124 INT. THE GATE ROOM & WHITE VOID - DAY 5 124

IN-CAMERA DEFOCUS finally resolves....

The TRIANGLE stands in the White Void; THE LORD PRESIDENT;  
THE TWO WEEPING TIME LORDS; the CHANCELLOR & TWO TIME LORDS.

CUT TO:



128 CONTINUED: 128

The Doctor has landed right in the centre, directly between the Master and the Lord President, standing either end.

But he's broken.

Lifts himself up, dazed. Cuts and bruises on his face; his suit torn.

He tries to hold up the gun.

But he can't. He's shattered. Trying so hard. Head swimming, lifting himself up on his arm...

But failing.

The gun drops.

He remains on the floor, propped up on one arm. Breathing hard. Bleeding. Defeated.

The Lord President smiles, cold.

LORD PRESIDENT  
My Lord Doctor. My Lord Master.  
We are gathered. For the end.

CUT TO:

129 INT. HESPERUS, FLIGHT DECK - DAY 5 129

CAMERA SHAKE, PRAC WIND blasting, though less now - ADDAMS & ROSSITER regaining the controls. WILF desperate -

WILF  
Just turn it round, just land it -

ADDAMS  
We're not going in there - !

WILF  
I am not leaving that man on his own! Not today!

CUT TO:

130 EXT. NAISMITH MANSION - DAY 5 130

FX: grounds behind mansion, THE HESPERUS, gently lowering...

CUT TO:

131 OMITTED 131

132 INT. THE GATE ROOM & WHITE VOID - DAY 5 132

THE DOCTOR.

THE MASTER.

(CONTINUED)



132 CONTINUED:

132

THE LORD PRESIDENT and the TIME LORDS.

The Doctor now hauling himself up, on to his knees.

THE DOCTOR  
...listen to me. You can't...

LORD PRESIDENT  
It is a fitting paradox, that our  
salvation comes at the hand of our  
most infamous child.

THE DOCTOR  
Ohhhh, he's not saving you! Don't  
you realise what he's doing?!

THE MASTER  
Hey, no, hey, that's mine! Hush!  
Don't spoil it! Let me! But look  
around you! I've transplanted  
myself into every Human being -

FX: to one side of the room, watching all this, THREE  
TECHNICIAN-MASTERS & the MR DANES-MASTER. Other side -

FX: NAISMITH-MASTER, and ABIGAIL-MASTER has returned, one  
TECHNICIAN-MASTER inside the GLASS BOOTH, plus THREE VISORED  
GUARD-MASTERS. All standing back, watching the White Void.

THE MASTER (CONT'D)  
But who wants a mongrel little  
species like them?! Cos now I can  
transplant myself into every single  
Time Lord! Oh yes, Mr President,  
sir, standing there all noble and  
resplendent and decrepit, think  
how much better you're gonna look -  
as me!

But the Lord President simply holds up his GAUNTLET.

FX: a BLUE SHINE around the metal glove.

ONLINE FX: NAISMITH-MASTER'S HEAD shuddering, a blur -

THE MASTER (CONT'D)  
No, don't, no no no no no - !

ALL VISORED GUARDS clutch their headgear -

FX: THREE TECHNICIAN-MASTERS' HEADS shuddering, a blur -

CUT TO:

133 INT. WHITE HOUSE PRESS ROOM - NIGHT 5

133

ONLINE FX: PRESIDENT-MASTER's head shuddering -

CUT TO:

134 INT. UNIT HQ, GENEVA - DAY 5 134  
ONLINE FX: GENERAL-MASTER'S HEAD shuddering, a blur -  
ONLINE FX: 4 OPERATIVE-MASTER'S HEADS shuddering, a blur -  
CUT TO:

135 EXT. PARADE GROUND - NIGHT 5 135  
FX: 100 SOLDIER-MASTERS, HEADS shuddering -  
CUT TO:

136 INT. THE GATE ROOM & WHITE VOID - DAY 5 136  
ONLINE FX: JOSHUA NAISMITH, HEAD shuddering, and snap - !  
The real Naismith, back in place. Exhausted, dizzy, lost,  
sinks to his knees - clutching ABIGAIL, also restored -  
Around the room: TECHNICIANS, normal, though staggered, MR  
DANES, GUARDS ripping off headgear, gasping for air -  
CUT TO:

137 INT. NOBLES' KITCHEN - DAY 5 137  
SYLVIA NOBLE, on her knees, normal again, touches her face.  
SYLVIA  
What was that? What happened..?  
SHAUN, back to normal, just getting to his feet, nearby.  
SHAUN  
Donna? Where's Donna??  
But then... Gradual CAMERA SHAKE. Getting worse. The  
room starts to shudder. Ornaments fall.  
SYLVIA  
...what's happening..?!

CUT TO:

138 INT. THE GATE ROOM & WHITE VOID - DAY 5 138  
ALL HUMANS now terrified of the LORD PRESIDENT & ASSEMBLY.  
LORD PRESIDENT  
On your knees, mankind.  
And they do so.  
THE DOCTOR still kneeling. The MASTER scared, improvising:

(CONTINUED)

THE MASTER

...no, but, that's good, that's fine, cos, you said salvation. I still saved you, don't forget that!

CAMERA SHAKE. The whole room jolts! Big tremor! Things fall, clatter, everyone alarmed.

PRESIDENT & TIME LORDS lift their arms in salutation (the WEEPING TIME LORDS stay in lament) WHITE LIGHT intensifying.

LORD PRESIDENT

The approach begins!

THE MASTER

Approach of what..?

THE DOCTOR

Something is returning. Don't you ever listen?! That was the prophecy, not someone. *Something!!*

THE MASTER

But what is it?!

THE DOCTOR

They're not just bringing back the species. They're bringing back the whole planet! It's Gallifrey! Right here! Right now!

Rumbling. Shaking. And the windows grow dark...

CUT TO:

139 EXT. NOBLES' STREET - DAY 5

139

DAY-FOR-NIGHT, everything already a graded eclipse-blue, as SYLVIA & SHAUN run out, already scared -

Other NEIGHBOURS stepping out of their doors.

And they all look up. In horror.

FX: TILT UP TO THE SKY, now eclipse-blue, the sun being hidden by... GALLIFREY! And it's vast. Right on top of them. Filling the sky. A huge, burnt-orange planet, its surface ripped with fire, the whole globe slowly rolling.

People start running. Screaming. Panic.

Shaun running off, only caring about -

SHAUN

Donna! *Donna* - !

Sylvia stands there. Looking up. A whisper, a prayer:

(CONTINUED)

139 CONTINUED: 139

SYLVIA  
Oh Doctor. Please.

CUT TO:

140 FX SHOT. EARTH & GALLIFREY 140

FX: THE EARTH *dwarfed* by the mighty BURNING, ORANGE PLANET, rolling towards it...

CUT TO:

141 EXT. FX SHOT. GALLIFREY - DAY 141

FX: ANGLE as sc.2 FX shot 1, now tilting up to see PLANET EARTH in the dark-orange sky...

CUT TO:

142 INT. NAISMITH MANSION, CORRIDOR - DAY 5 142

(NB, mansion still in DAY, but graded eclipse-blue outside any windows, now, until sc.148.)

CAMERA SHAKE. WILF trying to run, never giving up -

CUT TO:

143 INT. THE GATE ROOM & WHITE VOID - DAY 5 143

CAMERA SHAKE, everything trembling. Panic! On NAISMITH, kneeling, terrified, like a craven animal, with ABIGAIL.

ABIGAIL  
Do something! Daddy, *do something!*

NAISMITH  
I'm sorry. Oh God. I'm sorry -

And he hauls Abigail to her feet, they run -

MR DANES, TECHNICIANS, GUARDS all start running - THE DOCTOR horrified - THE MASTER scared, improvising at the President -

THE MASTER  
But I did this, yeah? I get the credit! I'm on your side, yeah?

- people running out - as WILF runs in, fighting the tide -

WILF  
- out of my way - !

THE DOCTOR  
Wilf. Don't...

CUT TO:

143A INT. HESPERUS, FLIGHT DECK - DAY 5

143A

Powering up, ADDAMS frantic, at the controls, with ROSSITER:

ADDAMS

We're getting out of here, this whole planet's gonna be knocked out of orbit!

ROSSITER

But what about the Doctor?

ADDAMS

He said he was dying!

CUT TO:

144 EXT. NAISMITH MANSION - DAY 5

144

DAY-FOR-NIGHT/eclipse. NAISMITH, ABIGAIL & MR DANES, plus TECHNICIANS, GUARDS, HOUSEHOLD STAFF, running out, panic -

Stopping. Looking up in terror.

FX: GALLIFREY. Filling the sky. Closer and closer. And the little HESPERUS zooms into the distance, escaping -

Naismith falls to his knees, helpless, like he's crying in front of an angry God. Abigail just leaves him, runs on.

CUT TO:

145 INT. THE GATE ROOM & WHITE VOID - DAY 5

145

CAMERA SHAKE. A final TECHNICIAN, an ordinary bloke, is trapped in the LOCKED GLASS BOOTH, hammering on the glass -

WILF

I've got you!

He runs into the OPEN BOOTH, closes the door. Very fast -

Wilf presses the RED BUTTON -

OPEN/LOCKED change sides, the Technician bolts out of OPEN, runs for his life -

Wilfred stuck in his booth, staring out of the glass.

THE DOCTOR. Still kneeling. To the Lord President:

THE DOCTOR

Stop. I'm begging you. Just stop.

THE MASTER's scared - manic smile, trying to hide it:

THE MASTER

But this is fantastic, yeah? Isn't it? The Time Lords! Restored!

(CONTINUED)

THE DOCTOR

You weren't there. In the final days of the War. You never saw what was born. But if the Timelock's broken, then everything's coming through, not just the Daleks, but the Skaro Degradations, the Horde of Travesties, the Nightmare Child, the Couldhavebeen King with his Army of Meanwhiles and Never-weres. The War turned into Hell. And that's what you've opened, right above the Earth. Hell is descending.

THE MASTER

My kind of world!

THE DOCTOR

Just *listen!!!* Cos even the Time Lords can't survive that -

LORD PRESIDENT

We will initiate the Final Sanction. The End of Time will come. At my hand! The rupture will continue, until it rips the Time Vortex apart.

THE MASTER

...but that's suicide.

LORD PRESIDENT

We will ascend! To become creatures of consciousness alone. Free from these bodies, free from time and cause and effect; while creation itself ceases to be.

THE DOCTOR

(to the Master)

D'you see, now? That's what they were planning. In the final days of the War. I had to stop them.

THE MASTER

Then... take me with you! Let me ascend, Lord President. Into glory!

LORD PRESIDENT

You are diseased. Albeit a disease of our own creation. No more.

And the Lord President lifts his GAUNTLET.

The Master. Powerless. Tearful. Backing away...

The Lord President, staring, cold.

The Master, as far back as he can go.

(CONTINUED)

145 CONTINUED: (2)

145

FX: THE LORD PRESIDENT'S GAUNTLET begins to shine...

And on the shot of the Master, THROW FOCUS as THE DOCTOR...  
STANDS UP.

Strong again; the very last of his strength.

Never more determined.

Holding the GUN.

Aiming it right down the lens.

At the Lord President.

*Ka-chik!*

Camera shake stops. The moment suspended. Gauntlet no longer shining. Men at the edge of their lives.

The Doctor.

The Master.

The Lord President.

The choice.

LORD PRESIDENT (CONT'D)

Choose your enemy well. We are many. And the Master is but one.

THE MASTER

But he's the President. Kill him. And Gallifrey could be yours.

The Doctor - literally standing at the mid-point between the Master and the Lord President, pivots on the spot, slamming the gun fast, from one hand to the other -

Now aiming at the Master.

Breathing hard.

THE MASTER (CONT'D)

He's the one to blame, not me!

The Doctor keeps staring. Aiming. The Master realises...

THE MASTER (CONT'D)

Ohh, but the link's inside my head. Kill me, the link gets broken... And they go back.

The Doctor staring: exactly!

The Master stands his ground, contemptuous:

(CONTINUED)

THE MASTER (CONT'D)

You never would.

(silence)

You never would, you coward.

(silence)

Go on then, *do it!*

The Doctor's finger tightens on the trigger.

His face.

With such conviction...

The Master's facade weakens.

THE MASTER (CONT'D)

Don't.

The Doctor agonised...

But then -

Pivot, switch, the Doctor spinning round again -

Gun pointed at the Lord President -

The Master vicious, of the President:

THE MASTER (CONT'D)

Exactly! He's the link, it's him,  
it's not just me, *kill him!!*

The Doctor aiming.

Finger on the trigger...

But the President is so confident, so strong.

LORD PRESIDENT

The final act of your life, is  
murder. But which one of us?

On the Doctor.

Looking at the President.

But aware, so aware, of the Master behind him.

Which one?

*Which one??*

The Doctor, the agony.

The silence.

And then...

The Doctor's eyes just flick a fraction to the left.

(CONTINUED)



145 CONTINUED: (4)

145

As behind the President...

The FEMALE WEEPING TIME LORD lowers her hands.

She looks up.

It's the WOMAN.

On the Doctor.

Recognising her. After all this time.

On Wilf, behind glass.

The Woman stares at the Doctor. But then, her eyes flicker just a fraction to the right. Meaning, behind the Doctor.

Meaning the Master.

And the Doctor pivots round, one last time, switches the gun to his other hand, now aiming it right at the Master.

The Master terrified.

About to die.

The Doctor's finger on the trigger.

Tighter...

And then...

So calm:

THE DOCTOR  
Get out of the way.

Beat, on the Master. Realising. And he falls to the side -  
Revealing the DIAMOND-COMPUTER right behind him.

And the Doctor FIRES!

PRAC FX: THE DIAMOND-RED-SPACE EXPLODES!!

CAMERA SHAKE, going crazy! PRAC WIND BLASTS through the room - ! The Lord President, Chancellor & Time Lords in agony, battling the titanic wind, robes blowing - only the Male Weeping Time Lord and the Woman standing tall -

CUT TO:

146 INT. BLACK VOID

146

CU THE VISIONARY, screaming into CAMERA:

VISIONARY  
- Gallifrey falling!  
(MORE)

(CONTINUED)

146 CONTINUED: 146

VISIONARY (CONT'D)  
*Gallifrey faaaalls - !*

CUT TO:

147 EXT. FX SHOT. EARTH & GALLIFREY 147

FX: THE EARTH dwarfed, but GALLIFREY beginning to FADE...

CUT TO:

147A EXT. NOBLES' STREET - DAY 5 147A

DAY-FOR-NIGHT, but brightening. PEOPLE still running past, but SYLVIA watching the sky. Joyous! Prayers answered...

FX: GALLIFREY fading away! SUNLIGHT begins to stream down.

CUT TO:

148 INT. THE GATE ROOM & WHITE VOID - DAY 5 148

CAMERA SHAKE - WIND BLASTING, ferocious - PRAC WHITE LIGHT beginning to flare, behind the TRIANGLE -

THE DOCTOR  
The link is broken! Back into the  
Time War, Rassilon! Back into  
Hell!

CU LORD PRESIDENT, flinching against the wind, but still strong. Furious. He lifts up his GAUNTLET:

The Doctor stands there.

Terrified. But not moving.

LORD PRESIDENT  
You'll die with me, Doctor.

THE DOCTOR  
I know.

FX: THE GAUNTLET shines with BLUE LIGHT, softly.

The Woman bows her head again, sadly, covers her face.

CU the Doctor

Ready to die.

CU Lord President

Murder in his eyes.

And then, on CU Doctor -

The Master steps in front of him.

(CONTINUED)

148 CONTINUED:

148

THE MASTER

Get out of the way.

FX: The Master savage, FIRES ARCS OF ELECTRICITY FROM HIS HANDS, SKELETONING as he does so - !

FX: The Lord President, wracked with ELECTRICITY, screaming -

CU on the Master, furious, righteous:

THE MASTER (CONT'D)

You did this to me! All of my life! You made me!

FX: The Master walking forward, strong, SKELETON FACE and REAL FACE flickering, firing ARC after ARC after ARC after ARC, his final - One! Two! Three! Four! -

- the Master walking into the PRAC WHITE LIGHT - losing resolution as he, the Lord President, the Time Lords DEFOCUS against the white -

The Doctor horrified, shielding his eyes -

All of them DEFOCUS into the whiteness, just shapes -

FULL-SCREEN WHITE FLARE, and -

MIX TO:

149 INT. THE GATE ROOM - DAY 5

149

THE DOCTOR. The White Void gone. The Gate back in place.

And he falls to his knees.

Exhausted.

Long, long silence. Then:

THE DOCTOR

I'm alive.

He looks round. His hands. His face. Legs!

THE DOCTOR (CONT'D)

I didn't... There was... I'm still alive! Ohhhhhhh.

And he leans against a desk, so tired.

So happy.

So very happy.

Hold on him.

For a long time.

(CONTINUED)

149 CONTINUED:

149

And then...

The Writer's Tale

(CONTINUED)

149 CONTINUED: (2)

149

So quietly.

Behind him.

*Tap-tap-tap-tap.*

Four times.

The Doctor looks up.

*Tap-tap-tap-tap.*

Pause. Then again.

*Tap-tap-tap-tap.*

And all the joy drains out of the Doctor. All the hope. His entire future, gone. As he realises. Slowly, he turns round. Knowing already what he'll see.

WILF.

Still in the glass booth. It was him; one more time, he taps lightly on the glass, *one-two-three-four.*

Lights flashing on the control panel behind Wilf. And now, slowly, bring up the sound of an ALARM, a red alert; it's been there from the top of the scene, but only now filtering into the Doctor's consciousness.

Wilf tries a little smile.

WILF

They've gone, then. Good-oh. If you could let me out..?

THE DOCTOR

Yeah.

WILF

This thing seems to be making a bit of a noise.

The Doctor strolls over. Quiet. Bitter.

THE DOCTOR

The Master. He left the Nuclear Bolt running. It's gone into overload.

WILF

And that's bad, is it?

THE DOCTOR

No. Cos all the excess radiation gets vented inside there. Vinvocci glass. Contains it. All 500,000 rads about to flood that thing.

(CONTINUED)

WILF

Better let me out, then.

THE DOCTOR

Except it's gone critical. Touch  
one control. It floods.

(of the sonic)

Even this. Would set it off.

Silence.

Wilf so upset.

WILF

I'm sorry.

THE DOCTOR

Sure.

WILF

Just leave me.

THE DOCTOR

Okay! Right then! I will! Cos  
you had to go in there, didn't  
you?! You had to go and get stuck,  
oh yes! Cos that's who you are,  
Wilfred. You were always this.  
Waiting for me. All this time.

WILF

But really. Leave me. I'm an old  
man, Doctor. I've had my time.

THE DOCTOR

Well *exactly!* Look at you. Not  
remotely important. But me! I  
could do so much more. So! Much!  
More! But this is what I get. My  
reward! And it's not *fair!!!*

- proper fury, turning away to lash out, kicking something -

Then silence.

Then quiet, calm:

THE DOCTOR (CONT'D)

Lived too long.

He walks back towards the *OPEN BOOTH*.

WILF

...don't, please Doctor, no don't,  
please don't, sir, please...

The Doctor's hand on the door.

(CONTINUED)

THE DOCTOR  
Wilfred. It's my honour.

WILF  
But you're better than me.

THE DOCTOR  
Don't you ever say that.  
(pause, deep breath)  
Better be quick, three, two, one -

The Doctor enters - closes the door behind him - so fast -  
- slams the RED BUTTON -  
- OPEN and LOCKED switch sides, the Doctor LOCKED -  
- Wilf running out of OPEN -

And FIERCE RED PRAC LIGHT, fills the LOCKED BOOTH. Burning.  
The Doctor in agony. Wracked with pain.

Wilf despairing.

The Doctor looks at him. Tries to smile.

More pain, worse, he sinks to his knees, yelling out -

Bows his head. Curled up like a kid, in the red light.

Wilf stepping back, now, so scared.

And then the red light...

Just fades away.

The Doctor looks up.

Still himself. But his face is hollow now, haunted.

WILF  
Hello.

THE DOCTOR  
Hi.

WILF  
Still with us?

The Doctor standing. He seems fine, just a bit dislocated.  
Taps one of the controls inside the booth.

THE DOCTOR  
System's dead. I absorbed it all.  
Whole thing's... kaput.

OPEN/LOCKED signs dead. He tries the door. It opens.

THE DOCTOR (CONT'D)

Now it opens, yeah.

He walks out.

WILF

There we are then. Safe and sound.  
Mind you! You're in hell of a  
state. Got some battle scars there.

The Doctor's still bloodied & bruised. But now, he lifts  
his cut, bruised hands, covers his face, rubs his hands  
over his face, shivering a little, *brrrrr*.

Takes his hands away.

Blood and bruises gone.

WILF (CONT'D)

But they've... Your face! How  
did you do that?

The Doctor looks at his hands; now clean again.

THE DOCTOR

It's started.

Wilf just gives a little 'Oh.' Understanding enough.

He goes to the Doctor.

And they hug.

WIDE SHOT, the two men alone. Hold on that.

CUT TO:

150 INT. NOBLES' KITCHEN - DAY 5

150

DONNA, unconscious on the settee. SHAUN at her side,  
worried. SYLVIA approaching, helpless, with a cuppa.

SHAUN

It's no good, she's freezing, how  
long was she lying there? It's  
like hypothermia - try them again!

SYLVIA

I did, it's engaged, everyone's  
dialling 999, I can't get through.

SHAUN

But we've got to do something!  
We've got to wake her up. Donna?  
Can you hear me..?

But then Sylvia looks up. Hearing, far-off...

The engines of the Tardis.

(CONTINUED)



150 CONTINUED:

150

That magical sound.

Filling the air, stronger than ever before. Bringing life and strength and hope.

...and Donna's eyes flicker open.

Sylvia smiling. Shaun overjoyed!

SHAUN (CONT'D)

Donna, it's me, I'm here, you're safe, you're home.

DONNA

...but... what happened? I was... Did I miss something? Again?!

And Sylvia hurries out, so happy -

CUT TO:

151 EXT. NOBLES' STREET - DAY 5

151

SYLVIA stepping out. For once, delighted to see -

THE TARDIS. A good distance away, down the street. THE DOCTOR & WILF standing outside it, the Doctor now in a clean, undamaged brown suit. Sylvia waves; thank you.

CUT TO the Doctor & Wilf, the Doctor more his old self.

THE DOCTOR

Oh, she's smiling. As if today wasn't bad enough. Anyway! Don't go thinking this is goodbye! I'll see you, Wilf. One more time.

WILF

What d'you mean, when's that?

THE DOCTOR

Just keep looking. And I'll be there.

WILF

But where are you going?

THE DOCTOR

To get my reward.

And he steps into the Tardis. On the door - *slam* - !

CUT TO:

152 EXT. ABANDONED FACTORY - DAY 6

152

PRAC SQUIBS EXPLODING on the ground! *Bang! Bang! Bang!* Someone runs through them - feet, running, running, running -

(CONTINUED)

152 CONTINUED:

152

MARTHA. Gunfire, explosions at her feet - she keeps going -  
It's all cement and weeds, the open area of an abandoned  
factory; tall, decaying buildings all around.

The Writer's Tale

(CONTINUED)

152 CONTINUED: (2)

152

Martha running to a hiding-hole, a corner of ruined walls -  
- she ducks down, joining -

MICKEY SMITH! With a gun & backpack.

MICKEY

I told you to stay behind!

MARTHA

Looks like you need help. Besides,  
you're the one who persuaded me to  
go freelance.

MICKEY

Yeah, but we're getting fired at!  
By a Sontaran! A dumpling with a  
gun! This is no place for a married  
woman!

MARTHA

Well then. You shouldn't have  
married me.

And Martha Smith-Jones moves round, next to Mickey.

CUT TO POV from high-up inside the factory. SONTARAN POV,  
the hairlines of a gun. Targeting:

Martha & Mickey together, down below. They're not looking  
this way, talking, in hiding, reckoning that the Sontaran  
is in a completely different direction.

REVERSE on the Sontaran, with his gun. COMMANDER JASK.

He readies his weapon.

Rifle POV. Target zooming in on Martha.

Her forehead.

Jask licking his lips. About to fire...

*Bonk!*

Jask blinks. Then falls down out of frame, unconscious.

Behind him, THE DOCTOR. With a mallet.

CUT BACK TO Mickey and Martha, consulting a blueprint.

MICKEY

Cos I think, if we go in here, get  
to the factory floor, down that  
corridor, he won't know we're there -

MARTHA

Mickey.

(CONTINUED)

152 CONTINUED: (3)

152

She's looking up, he follows her eyeline.

Far above, full-length, the Doctor is looking down at them.

Hold the moment. They look at him. He looks at them.

Then the Doctor walks back into darkness, gone.

They stay staring up. The noise of the Tardis fills the air. And somehow, they just know he was saying goodbye.

MICKEY

Hey.

Pulling Martha to him. Together. Both so sad.

CUT TO:

153 EXT. BANNERMAN ROAD - DAY 7

153

LUKE SMITH, sauntering along, on his mobile, cheery -

LUKE

- but that was the maddest Christmas ever, Clyde! Mum still doesn't know what happened. But she got Mr Smith to put out this story, saying that wi-fi went mad, all across the world, giving everyone hallucinations! I mean, how else are you going to explain it? Everyone with a different face!

He's laughing away, crossing the road - not looking -

Luke foreground, A CAR SPEEDING TOWARDS HIM -

- a hand reaches out -

- pulls Luke back, out of the road - !

The car zooms past. And Luke, shaken, finds himself staring at THE DOCTOR. Who's glaring at him, like you silly boy.

LUKE (CONT'D)

But it's you! You're..!

But the Doctor just walks away. Fast.

Luke goes belting towards 13 Bannerman Road -

LUKE (CONT'D)

Mum! Mum - !

SARAH JANE comes running round the corner, almost colliding -

SARAH JANE

What is it?!

(CONTINUED)

153 CONTINUED:

153

LUKE

It's him! It's the Doctor!

And she looks down the street.

The TARDIS a long way off. The Doctor a distant figure.  
But he stops at the door.

Looks at her. Gives a single wave. Then steps inside.

On Sarah Jane & Luke; sound of the Tardis fills the air.

And Sarah Jane is crying.

Because she knows.

CUT TO:

154 INT. ALIEN BAR - NIGHT 8

154

CAPTAIN JACK HARKNESS sits all alone, at the bar. Deep in thought. He's lost so much, and found nothing.

Around him, incredible life, in a dark, downtown drinking hole in Zaggit Zagoo, capital of Zog. Aliens galore! TWO SLITHEEN. Some HATH. A masked SYCORAX. A GRASKE. JUDOON. Unnameable THINGS. The rest filled with MONK & NUN extras. FX: an ADIPOSE waddles past Jack, on the counter, mewling.

Then the barman slides a piece of paper over to Jack.

BARMAN

From the man over there.

Jack's puzzled. Looks up.

Far across the bar, THE DOCTOR. Just standing there.

Jack smiles, a little, but stays where he is. Knows something's different. Holds up the paper, what's this?

The Doctor just nods, open it.

Jack does so.

A handwritten note, saying:

*His name is Alonso.*

Jack looks up again.

The Doctor nods, to his left.

The man sitting next to Jack, also on his own, turns around. It's MIDSHIPMAN FRAME.

Jack smiles at the Doctor. Gives him a salute. Farewell.

(CONTINUED)

154 CONTINUED:

154

The Doctor gives that little salute back. Then turns away, into the shadows, gone.

As the sound of the Tardis echoes away in the distance, Jack turns to Midshipman Frame.

CAPTAIN JACK

So, Alonso. Going my way?

MIDSHIPMAN FRAME

How d'you know my name?

CAPTAIN JACK

I'm kinda psychic.

MIDSHIPMAN FRAME

Really? D'you know what I'm thinking right now?

CAPTAIN JACK

Oh yeah.

CUT TO:

155 INT. BOOKSHOP - DAY 9

155

A Waterstone's-type shop. A queue of PEOPLE, for a book-signing. Advertising for the book on display, a blown-up cover: *A Journal of Impossible Things*, by Verity Newman.

The queue leading to VERITY, sitting at a table, a stack of books next to her. She is the image of Joan Redfern (eps 3.8 & 9). Chatting to a customer, as she signs.

VERITY

...it's not just a story, every word of it is true. I found my great grandmother's diary in the loft. And she was a nurse, in 1913, and she fell in love with this man, called John Smith. Except he was a visitor. From another world. She fell in love with a man from the stars. And she wrote it all down.

Customer moves off, next one moves in foreground - she automatically takes the book, doesn't look up.

VERITY (CONT'D)

And who's it for?

MAN

The Doctor.

VERITY

To... the Doctor...

(adds her name)

Funny, that was the name he used.

(CONTINUED)

155 CONTINUED:

155

And as she hands the book back, she looks up.

THE DOCTOR standing here.

And she's breathless.

She knows. She just knows.

The Doctor so grave. So kind.

Hold the stare, the silence. She can't help it, she starts to cry, just a little. And then:

THE DOCTOR

Was she happy? In the end?

VERITY

Yes. Yes she was.

Hold the silence.

VERITY (CONT'D)

Were you?

He gives a small smile. Takes the book. Walks away.

CUT TO:

156 EXT. CHURCH - DAY 10

156

Confetti! Church bells! People smiling, laughing, throwing confetti as the Bride and Groom, DONNA and SHAUN TEMPLE-NOBLE come out of a perfect springtime picture-book church.

She's never been so happy. The biggest smile!

JUMP CUT to Donna & Shaun, lining up for photos -

DONNA

- come on, you lot, get in, this photo's just with friends, I want all of you in, that's it. And you! Friends, and Nerys.

(everyone laughs)

Only joking! Look at her!

NERYS

You made me wear peach.

DONNA

Because you are a peach. Furry skin, stone inside, going off.

CUT TO WILF & SYLVIA, standing a distance back, in all their finery, smiling. MINNIE's there too, all saucy.

MINNIE

What d'you think then, Wilfred?  
Never too late!

(CONTINUED)

WILF

Oh, give up, woman!

MINNIE

I'm gonna catch the bouquet!

Minnie runs off, gleeful. But Sylvia is looking across...

SYLVIA

Dad.

Wilf looks.

Far away, outside the church: THE DOCTOR, and the TARDIS.

JUMP CUT TO Wilf & Sylvia, hurrying up to the Doctor.

WILF

There now, same old face. Didn't I say you'd be all right? Oh! And they arrested Mr Naismith! It was on the news. Crimes undisclosed! And his daughter. Both of 'em, locked up!

(pause)

But I keep thinking, Doctor... There's one thing you never told me. That woman. Who was she?

The Doctor just looks. At Wilf. At Sylvia. At Donna, in the distance. Friends, mothers, brides.

He's not saying.

THE DOCTOR

Just wanted to give you this.

He hands Wilf an envelope.

THE DOCTOR (CONT'D)

Wedding present. Thing is, I never carry money. So I just popped back in time, borrowed a quid off a really lovely man. Geoffrey Noble, his name was. Have it, he said. Have that on me.

On Wilf and Sylvia. Overwhelmed.

JUMP CUT TO Wilf, a little shaken, back inside the churchyard with Donna & guests, handing her the envelope -

DONNA

Oh, don't tell me, it's a bill! Just what I need, right now!

(opens it, to find:)

A lottery ticket! What a cheap present! Who was that?!

(MORE)

(CONTINUED)



DONNA (CONT'D)

Still, you never know, it's a triple  
rollover this week, I might get  
lucky!

The Writer's Tale

(CONTINUED)

156 CONTINUED: (3)

156

And she tucks it down her cleavage, runs off, to Shaun -

DONNA (CONT'D)

Oy! Shaun! We're on a schedule,  
oxtail soup at 2.30 sharp!

But stay on Wilf, with Sylvia. Both knowing what this means. Both overjoyed. And staring to cry.

They look across.

The Doctor, and the Tardis.

He turns and goes.

Wilfred, crying, with confetti in the air, salutes him.

CUT TO:

157 EXT. TYLERS' ESTATE - NIGHT 11

157

Snow. Falling through the air. Against black.

Coming down to find the ground-floor courtyard, covered in snow. A bell is tolling in the distance. Midnight.

No one around except a girl and her mother, walking along together. ROSE TYLER, and JACKIE. Niggling!

ROSE

I'm late now, I missed it, it's midnight. Mickey's gonna be calling me everything. That's your fault!

JACKIE

It's not, it's Jimbo, he said he'd give us a lift, then he said his axle broke, I can't help it!

ROSE

Get rid of him, mum, he's useless.

JACKIE

Listen to you! With a mechanic!  
Be fair though, my time of life,  
I'm not gonna do much better.

They stop, a little kinder:

ROSE

Oh, don't be like that. You never know. Could be someone out there.

JACKIE

Maybe. One day. Happy new year.

ROSE

Happy new year!

(CONTINUED)

157 CONTINUED:

157

And they hug.

Then head off, different ways. Calling back:

ROSE (CONT'D)

And don't stay out all night!

JACKIE

Try and stop me!

And Rose walks on, alone.

A good distance away, watching, from the shadows. THE DOCTOR. Silent. In the snow. His face in darkness.

She doesn't even see him, just walking on by...

But then he winces. Pain. Can't help gasping, ow!

She stops. Looks across. A bit wary, keeps her distance.

ROSE

You all right, mate?

THE DOCTOR

Yeah.

ROSE

Too much to drink?

THE DOCTOR

Something like that.

ROSE

Maybe it's time you went home.

THE DOCTOR

Yeah.

Pause.

ROSE

Anyway. Happy new year.

THE DOCTOR

And you.

She's about to turn and go, but -

THE DOCTOR (CONT'D)

What year is this?

ROSE

Blimey, how much did you have?  
It's 2005. January the first.

THE DOCTOR

2005. Tell you what. I bet you're  
going to have a really great year.

(CONTINUED)

157 CONTINUED: (2)

157

And she smiles; liking him.

ROSE

Yeah.

(pause)

See ya.

And Rose Tyler walks away, to the future.

The Doctor is left alone.

He turns, starts to walk.

In the distance: the TARDIS.

As he walks, he loses the pretence. He's in so much pain. Dragging his feet. Every step.

He winces, sharp pain, ow!

Tries to keep going. The longest walk.

Walking through the snow.

Then it really hits him. Agony. He falls to his knees. desperate. And so alone.

He heaves for breath. Can't find the strength.

He could die, right here.

But then...

A song.

A familiar song. Drifting in through the night.

The Song of the Ood.

The Doctor looks up.

Standing far away, in the snow. OOD SIGMA.

The song is rising, now, soaring.

The Doctor gaining strength from it.

OOD SIGMA

We will sing to you, Doctor. The universe will sing you to your sleep.

And the Doctor...

Stands.

The song all around him. Inspiring him.

(CONTINUED)

157 CONTINUED: (3) 157

OOD SIGMA (CONT'D)  
This song is ending. But the story  
never ends.

And the Doctor keeps walking.

To the Tardis.

CUT TO:

158 INT. TARDIS - NIGHT 11 158

THE DOCTOR steps inside, exhausted.

He stops by the doors, rests against them, lifts his hand.

FX: the faint GOLDEN GLOW.

Then he walks up the ramp. Still surrounded by Ood-song,  
the unearthly choir swelling all around him.

He reaches the console. Clicks a few switches.

Watches the Time Rotor rise and fall...

CUT TO:

159 FX SHOT. TARDIS & EARTH 159

FX: THE TARDIS gently circling above the EARTH.

CUT TO:

160 INT. TARDIS - NIGHT 11 160

The song continues. THE DOCTOR at the console.

More pain. Fights it off. But it's time.

He stands back. Closer to the ramp.

Ready, but never ready for this.

Then, quietly:

THE DOCTOR  
I don't want to go.

And then, slowly...

FX: CU THE DOCTOR, as gently, a shroud of calm GOLDEN GLOW  
rises up around his head, his features still visible.

FX: MID-SHOT DOCTOR, lifting his GLOWING HANDS, in  
amazement, his face still visible within its glow.

And then, a sudden acceleration, *wham* - !

(CONTINUED)

160

CONTINUED:

160

FX: THE DOCTOR VOLCANOES!!! LONG SHOT, GOLDEN ENERGY  
blasting out of his head, his arms - beautiful, ferocious -

FX: GOLDEN ENERGY from one arm - ripping into the console -  
MASSIVE PRAC EXPLOSIONS, the whole thing going up - !

FX: GOLDEN ENERGY from the other arm, rips down the ramp -  
BLASTING THE DOORS, a MASSIVE SHEET OF FLAME flaring up!

PRAC FX: the door-windows shatter out!

FX: CRANING UP, WIDE SHOT, ENERGY still BLASTING OUT OF  
THE DOCTOR - PRAC FLAMES erupting all around, up through  
the floor! He's standing in the middle of an inferno!

The Cloister Bell tolling!

FX: CU the Doctor's head, GOLDEN ENERGY streaming out, his  
features finally disappearing... A new face forming...

FX: He snaps upright, ENERGY BURNING AWAY, fast, gone!

And there he is. Blinking. Dazed.

The New Man.

CUT TO:

161  
AND  
162

OMITTED

161  
AND  
162

163

EXT. FX SHOT. TARDIS & EARTH

163

FX: THE TARDIS sparking & smoking, wrecked, spiralling  
down towards EARTH, fast, faster, Cloister Bell tolling -

CUT TO:

164

INT. TARDIS - NIGHT 11

164\*

The NEW DOCTOR stands there, panting, trying to focus.  
Staggers slightly, legs buckling, like a new born foal.  
Steadies. Looks down at himself ...

\*

THE NEW DOCTOR

\*

Legs! Still got legs, good!!

\*

Arms! Hands! Ooh, lots of fingers!

(Running his hands

\*

over his face now)

Ears, yes! Eyes, two! Nose, I've  
had worse. Chin, blimey! Hair

\*

... I'm a girl!!

(Checks Adams apple)

\*

No! Not a girl.

\*

(MORE)

(CONTINUED)

THE NEW DOCTOR (CONT'D)  
(Pulls a strand of  
hair in front of  
his eyes)

\*

And still not ginger. And something  
else, something important, I'm,  
I'm, I'm --

\*

The TARDIS shudders, throwing him against the console.

\*

THE NEW DOCTOR (CONT'D)  
Crashing!

\*

\*

He's gripping the console now, the whole ship bucking and  
spinning around him. Howling chaos! CAMERA SHAKE! Alarms!  
FLAMES all around! SMOKE! PRAC DEBRIS falling from the  
roof!

\*

FX: On the scanner, Earth zooming up towards us.

\*

The TARDIS bucks and starts to tip, the Doctor clinging  
madly to the console - the final descent!

\*

THE NEW DOCTOR (CONT'D)  
Geronimo!!

\*

\*

END OF EPISODE 4.18

\*

The Writer's Tale