

DOCTOR WHO 3

Episode 11

By

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PI ! K REVISIO ! S
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1 EXT. MILLENNIUM CENTRE, CARDIFF - DAY

1

On the Tardis doors, THE DOCTOR strides out, MARTHA following - all on the move, he's fiddling with the sonic -

THE DOCTOR

- thing about Cardiff, it's built on a Rift in time and space, just like San Francisco on top of the San Andreas fault - but the Rift bleeds energy, I can open up the engines, soak it up, and use it as fuel -

WIDE SHOT, the Tardis standing near the Water Tower, the Doctor & Martha now a good 20 feet away from the Tardis, the Millennium Centre looming above -

MARTHA

Ooh, nice building, that's impressive. Never been to Cardiff.

THE DOCTOR

We're not stopping, here we go -

He points the sonic at the lamp on the Tardis roof -

FX: the lamp glows, like a star.

THE DOCTOR (CONT'D)

Should only take twenty seconds, the Rift's been active...

MARTHA

Wait a minute. They had an earthquake in Cardiff, couple of years ago. Was that you..?

The Doctor gazing to the distance, lost in thought.

THE DOCTOR

Bit of trouble with a Slitheen. Long time ago. Lifetimes. I was a different man, back then...

CUT TO the bay end of Roald Dahl Plas, a long distance away from the Tardis.

Feet. Running.

Pounding. Faster.

Panning up. A man, running, running, running.

(CONTINUED)

1 CONTINUED: 1

CAPTAIN JACK HARKNESS. In full military great coat, with a black rucksack on his back. He is running for his life.

CUT TO - the Doctor giving another whirr of the sonic.

FX: the glowing Tardis lamp fades to normal.

THE DOCTOR (CONT'D)
Right then, finito, off we go -

MARTHA
Can't we have a look round?

THE DOCTOR
Martha. The sapphire moons of Pahash Pakaa, or Cardiff? Inside!

He ushers her in - a bit shifty, wanting to leave, fast -

CUT TO JACK, running - still a good distance away - yells -

CAPTAIN JACK
Doctaaaaaaaaa - !

CUT TO the Tardis, CU on the Doctor just closing the door, with a glance back; he heard. But he slams it shut -

CUT TO:

2 INT. TARDIS - DAY 2

THE DOCTOR runs to the console - slamming controls, faster than ever - MARTHA following -

MARTHA
What's the big rush?

THE DOCTOR
Oh, I just fancy a bit of skedaddle!
And off we go!

CUT TO:

3 EXT. MILLENNIUM CENTRE, CARDIFF - DAY 3

JACK, running, running - about 20 feet away from the Tardis -

- the noise of the Tardis engines starts up - the lamp on top begins to flash (normally) -

CU Jack, running - and then he *leaps* -

(CONTINUED)

3 CONTINUED: 3

- LOW ANGLE hero shot as he *flies* through the air -

CUT TO:

4 INT. TARDIS - DAY 4

Wham! The Tardis jolts - THE DOCTOR & MARTHA clinging on -
and it keeps shuddering throughout -

MARTHA

Woah, what's that - ?!

PRAC SPARKS explode from the console -

THE DOCTOR

..like it's trying to escape, or...

(of the scanner)

We're accelerating -

On the scanner: numbers, scrolling fast -

THE DOCTOR (CONT'D)

Into the future. The year one billion.
Five billion. Five trillion! Fifty
trillion? What?! The year one hundred
trillion?! That's impossible!

MARTHA

Why, what happens then?

THE DOCTOR

We're going to the end of the universe.

CUT TO:

5 FX: TIME VORTEX 5

CU CAPTAIN JACK, yelling in agony, his head against the
wooden Tardis door -

FX: CUT TO WIDER - and he's clinging on, yelling, to the
outside of the Tardis as it hurtles through the vortex!

CUT TO:

6 EXT. FOREST CLEARING - NIGHT 6

Pitch black sky. A head lifts itself up into shot. A
WILD MAN - urban-wild, not Stone Age, a feral punk;
piercings, long, dirty hair, face painted with woad. And
it sniffs the air, grunting like a beast.

(CONTINUED)

6 CONTINUED: 6

CUT TO THREE WILD WOMEN - darkness around them, no detail but the night - lifting their heads, sniffing, grunting -

CUT TO their CHIEFTAIN, lifting his head up, To CAMERA. And his slobbering teeth are dirty, vicious fangs.

CHIEFTAIN
Humanssss. Humanssss are coming.

CUT TO TITLES

CUT TO:

7 EXT. FOREST - NIGHT 7

Wild, wet woodland. A man, PADRA, 25, struggles along, exhausted, bedraggled.

He wears a simple grey tunic & trousers, now filthy. He stumbles on, a fugitive.

And then he stops dead.

In a clearing in front of him: a young woman. One of the Wild Ones; the FUTUREKIND. (They're very Mad Max, ripped clothing, some in leather jackets.) She's crouched, like an animal, bares her fangs. He's terrified:

PADRA
I'm not... I just want to go.
Please. Just let me go.

But she cranes back her head, calls to the sky:

FUTUREKIND WOMAN
Huuuuuu-maaaaaaaaaaaaaaaaaaaaaaaaaan!

CUT TO FOREST AREA #2, a FUTUREKIND MAN lifts his head -

FUTUREKIND MAN 1
Huuuuuu-maaaaaaaaaaaaaaaaaaaaaaaaaan!

CUT TO FUTUREKIND MAN 2, high in a tree, calls out -

FUTUREKIND MAN 2
Huuuuuu-maaaaaaaaaaaaaaaaaaaaaaaaaan!

CUT BACK TO PADRA - and he runs - !

The Futurekind Woman keeps yelling 'Huuuu-maaaan!'

More and more of the FUTUREKIND, running through the trees - from all directions, all wild and savage,

(CONTINUED)

7 CONTINUED: 7

running, leaping, yelling - some carrying flaming torches - never stopping -

Padra runs, runs, runs - through the night -

CUT TO:

7A EXT. FOREST CLEARING - NIGHT 7A

A bonfire burning centre, as the CHIEFTAIN rouses his warriors, more of the FUTUREKIND -

CHIEFTAIN

Human! Humani run faaaaast! Hunt hima,
hunt hima, hunt hima good!

They run through the trees, leaping, yelling, screaming their bloodlust, in pursuit -

CUT TO:

8 INT. PROFESSOR YANA'S LABORATORY - NIGHT 8

An old radar-type screen, showing a cluster of blips.

YANA

Movement on the surface. Another human
hunt, God help him.

He turns away, CUT TO WIDER, revealing PROFESSOR YANA, an ageing scientist, a clever, tired man. A bit formal, almost Edwardian, suited, with waistcoat & watch on a chain.

8 CONTINUED:

8

YANA (CONT'D)

Poor beggar's on his own. One more lost soul, dreaming of Utopia.

CHANTHO

Chan/you mustn't talk as though you've given up/tho.

YANA

No, indeed. Here's to it.

(raises mug)

Utopia. Where, it is to be hoped, the coffee is a little less sour. Will you join me?

CHANTHO

Chan/I am happy drinking my own internal milk/tho.

YANA

Yes, well that's quite enough information, thank you.

A *fzzt!* - intercom coming on, a voice in the air:

LIEUTENANT ATILLO OOV

Professor Yana? Don't want to rush you, but how are we doing?

YANA

Yes, yes, working! Almost there!

LIEUTENANT ATILLO OOV

How's it looking on the Footprint?

Yana & Chantho look at each other; bad news.

YANA

Good, it's fine, it's excellent.

LIEUTENANT ATILLO OOV

Then what's the delay?

Yana looks at Chantho, indicates, say something! Improvise!

As Chantho answers - to the air, ie, the intercom - CU Professor Yana, working. As he stops. Rubs his temples. Stay on him, Chantho's voice just fading into b/g:

(CONTINUED)

8 CONTINUED: (2)

8

CHANTHO

Chan/there's no problem as such, we've accelerated the calculation matrix, but it's going to take time to harmonise/tho. Chan/We're trying a new reversal process, we'll have a definite result in approximately two hours/tho.

During this, CU Yana. A noise. Inside his head...

The sound of drums.

On this CU, Chantho's voice bleeds back in 'Chan/Professor?/tho. Chan/Professor Yana?/tho.' Then:

CHANTHO (CONT'D)

Chan/Professor!/tho.

YANA

Yes, yes, yes, I'm working -

He snaps back to normal, busy, but -

CHANTHO

Chan/It's the surface scanner, Professor, it seems to have detected a different signal/tho.

On the scanner, separate from the cluster: a square blip.

YANA

That's not a standard reading. Can't make it out. It would seem, something new has arrived...

CUT TO:

9 INT. TARDIS - NIGHT

9

THE DOCTOR & MARTHA just standing, dazed, the Tardis now still, a little darker than normal. Both spooked:

THE DOCTOR

...we've landed.

MARTHA

So what's out there?

THE DOCTOR

I don't know.

MARTHA

Ooh, say that again, that's rare.

(CONTINUED)

9 CONTINUED:

9

THE DOCTOR

Not even the Time Lords came this far.
We should leave. We should go. We
should really, really go...

And he grins, grabs his coat, he & Martha run out -

CUT TO:

10 CONTINUED:

10

THE DOCTOR

Must've been clinging to the outside of
the Tardis, all the way through the
vortex. That's very him.

MARTHA

What, d'you know him?

THE DOCTOR

Friend of mine. Used to travel with me.
Back in the old days.

MARTHA

But he's... I'm sorry, there's no
heartbeat, nothing. He's dead.

Sudden intake of breath, Jack starts awake - gasps for
air -

air -

10 CONTINUED: (2)

10

CAPTAIN JACK
Good to see you again.

THE DOCTOR
And you. Same as ever. Although...
Have you had work done?

CAPTAIN JACK
You can talk.

THE DOCTOR
Oh yes, the face. Regeneration. How
did you know this was me?

CAPTAIN JACK
The police box sort of gives it away.
Although I've been following you. For a
long time.
(beat)
You abandoned me.

THE DOCTOR
Did I? Busy life. Moving on.

CAPTAIN JACK
I've just got to ask... The Battle of
Canary Wharf. I saw the list of the
dead. And it said... Rose Tyler.

The Doctor abandons his reserve, genuinely happy -

THE DOCTOR
Oh! No! Sorry! She's alive!

CAPTAIN JACK
You're kidding me!

THE DOCTOR
Parallel world! Safe and sound! And
Mickey! And her mother!

CAPTAIN JACK
Yes!!!

And they give each other a great big hug!

On Martha. Left out, muttering:

MARTHA
Good old Rose.

CUT TO:

13 CONTINUED: (3)

13

They turn -

Back down the incline, on open moorland - a good distance away - PADRA, running, a tiny figure in the landscape.

And then, a good distance behind him - maybe half a mile or so - the FUTUREKIND, running in pursuit.

THE DOCTOR

Is it me, or does that look like a hunt?

(suddenly runs)

Come on!

The Doctor & Martha run, and as Jack follows -

CAPTAIN JACK

Oh, I've missed this!

CUT TO:

14 EXT. MOORLAND - NIGHT

14

PADRA, running, running, running -

CUT TO a good distance back, the FUTUREKIND, running, snarling, gleeful, fangs bared -

CUT TO a separate part of the moorland, THE DOCTOR & JACK running, top speed, MARTHA lagging behind, keeps going -

WIDE SHOT of the Doctor, Jack, Martha running -

CUT TO Padra, running -

CUT TO The Futurekind - getting closer -

CUT TO The Doctor & Jack - as they intercept, Jack grabbing hold of Padra - though he keeps struggling, desperate -

CAPTAIN JACK

- I've got you, I've got you -

PADRA

- we've gotta run, they're coming -

CUT TO The Futurekind, running over a rise, screaming with rage as they head straight for them -

Jack throws Padra to the Doctor, pulls out his gun, aims -

The Futurekind keep running, yelling -

CU Jack, pulling back the safety, *click* - !

(CONTINUED)

14 CONTINUED:

14

THE DOCTOR
Jack. Don't you *dare*.

Beat: on Jack, remembering who he is, who he's with. And adjusting. He aims the gun up, fires 3 shots in the air.

The Futurekind stop, scared - they turn, scabble in the dirt, run away, whimpering, into the night.

Martha just catching up with the Doctor & Jack -

MARTHA
What the hell were they?

PADRA
...more of them, gotta keep going...

THE DOCTOR
I've got a ship, nearby, it's safe, it's not far, it's over there -

But he looks in the direction of the Tardis -

A long way off, but heading towards them: MORE FUTUREKIND. Furious, screaming, demented.

THE DOCTOR (CONT'D)
...or maybe not.

PADRA
We're close to the Silo! Get to the Silo, and we're safe.

THE DOCTOR
(to Martha & Jack)
Silo?

CAPTAIN JACK
Silo!

MARTHA
Silo for me!

And all four of them run -

CUT TO:

15 EXT. SILO 16 - NIGHT

15

The moorland lowers into a gully; a contained area, with rockface at one end. Built into the rockface, a tall, wide concrete wall, with a big, rusted-metal door, centre. Written above, in big, fading red letters: SILO 16.

(CONTINUED)

15 CONTINUED:

15

30 feet in front of that, guarding the dirt track that leads down to this area: a tall wire fence, topped with barbed wire, sealing the whole area off. Making it a compound. At the fence, on the Silo side, a sentry tower, guards on ground level, in plain militia costume, armed with rifles. Floodlights, in vision, lighting the area.

On the guards - they hear yells - raise guns -

*

Running out of the darkness - THE DOCTOR, MARTHA, CAPTAIN JACK & PADRA, all frantic. All four simultaneous:

THE DOCTOR
Let us in! Let us in!
Come on!

MARTHA
Open the gate! They're
right behind us!

CAPTAIN JACK
Soldier! Open these
gates, right now!

PADRA
It's the Futurekind, they're
coming, let us in!

- and all improvising round that as the guard yells -

GUARD
Show me your teeth! Show me your teeth!
Show me your teeth!!

THE DOCTOR
Do what?

PADRA
Show him your teeth!

And all four grin, like idiots, showing teeth. Guards shining torches at them.

GUARD
Human! Let them in!

The gate clanks open -

At a distance, on the path, the FUTUREKIND appear, running down towards them - all yelling war cries -

The Doctor, Martha, Jack, Padra run through the gate -

GUARD (CONT'D)
Close! Close! Close!

The gate swings to -

Futurekind run up to the gates - guards raise rifles, fire -

(CONTINUED)

15 CONTINUED: (2)

15

PRAC FX: a line of bullets in the dirt, in front of the Futurekind, stopping them dead. The CHIEFTAIN bellows:

CHIEFTAIN

Humaaaaan! Humani maka feast!

GUARD

Go back to the Forest. I said, back to the Forest! Back!

Well behind the guards, gasping for breath, muttered:

CAPTAIN JACK

Oh, don't tell *him* to put his gun down.

THE DOCTOR

He's not my responsibility.

CAPTAIN JACK

And I am? That makes a change.

At the fence, the Chieftain stands forward. Quiet authority -

CHIEFTAIN

Kind watcha you. Kind hungry.

And with that, sullen, snarling, the Futurekind slink back into the darkness. And all relax, exhausted. To the guard:

THE DOCTOR

Thanks for that.

PADRA

My name's Padra Fet Shafe Cane, but tell me, just tell me... Can you take me to Utopia?

*

GUARD

(big smile)

Oh, yes sir. Yes we can!

CUT TO:

16

16 CONTINUED:

16

YANA
Of medicine?

LIEUTENANT ATILLO OOV
He says, of everything.

YANA
What? He's a scientist?!

He's all spritely, skitters about, excited -

YANA (CONT'D)
Oh my word! Chantho, just - I don't
know, just -
(calls to intercom)
I'm coming!

And he runs out -

CUT TO:

17 INT. HOLDING AREA - NIGHT

17

Inside, the Silo is all windowless concrete. A small area, with a battered computer & big fuse boxes on the wall. THE DOCTOR, MARTHA, CAPTAIN JACK & PADRA with LT. ATILLO, early 30s, in a flight combat suit. He's handing out passes -

LIEUTENANT
ATILLO
- you've been allocated
seat 516, you're 517 -
keep these with you at
all times - you're 561,
I'm sorry you can't all
sit together - and 572 -

THE DOCTOR
- but my machine - it's like
a box, a big blue box - I'm
sorry, but I really need it
back, it's stuck out there -

Atillo interrupted by Padra:

PADRA
- I'm sorry, but my family were headed
for the Silo, did they get here? My
mother's Kistane Shafe Cane, my
brother's Beltone -

LIEUTENANT ATILLO
Computers are down, but you can check
the paperwork - Creet! Passenger needs
help!

CREET walks in - a child, in simple t-shirt & jeans; all
the clothes a bit dirty. Creet's polite, with clipboard.

(CONTINUED)

17 CONTINUED:

17

CREET

Right, what d'you need?

Lieutenant Atillo just heading off, but with a wry smile -

LIEUTENANT ATILLO

A blue box, you said?

THE DOCTOR

Big, tall, wooden, says 'police', could you?

LIEUTENANT ATILLO

Well, Professor Yana seems to think you might be important. We're driving out for the last water collection, I'll see what I can do.

THE DOCTOR

Thank you!

LIEUTENANT ATILLO

That's not a promise.

Said, leaving. During the above, Padra & Creet have been looking through the clipboard, searching for names.

CREET

They're not on the list, but we could still take a look, come on...

MARTHA

Sorry, but... how old are you?

CREET

Old enough to work. This way.

Creet leads them out -

CUT TO:

18 INT. CORRIDOR 1 - NIGHT

18

Long, featureless corridor. Packed with people. REFUGEES. Most sitting on the floor, some in groups, some alone, some have formed little homes out of rucksacks and clothing. They live in these corridors; all dirty, unwashed. But not hostile; patient and calm, all *waiting*.

CREET leads PADRA, then THE DOCTOR, MARTHA & CAPTAIN JACK through, all stepping over legs. Creet & Padra call out:

*

(CONTINUED)

18 CONTINUED:

18

CREET
Kistane and Beltone
Shafe Cane! I'm
looking for a Kistane
and Beltone Shafe Cane!
Anyone? Kistane and
Beltone Shafe Cane!

PADRA
I'm looking for my family...
The Shafe Canes? Anyone?
Mother's name is Kistane?
From Red Falls Five? My
name's Padra...

*
*
*
*
*

The Doctor, Martha & Jack staring as they walk, amazed...

CUT TO:

19 INT. CORRIDOR 2 - NIGHT

19

Turning the corner - the same, again, REFUGEES filling
the place, as CREET leads PADRA, THE DOCTOR, MARTHA &

20 CONTINUED:

20

A WOMAN, 50, far down the corridor, calls out -

KISTANE

That's me - Oh my God! Padra - !

And Padra runs, overjoyed - KISTANE & 20 y/o son,
BELTONE, running too - leaping over legs & bags -

Stay distant on them (the Doctor, Martha, Jack's POV), as
they all collide, hug, crying, CREET joining the family -

MARTHA

Well, it's not all bad news.

Jack's standing next to a bedraggled but HANDSOME MAN.

CAPTAIN JACK

Captain Jack Harkness. And who are you?

THE DOCTOR

Stop it! Give me a hand with this -

He's beside a big concrete door, big, red faded letters:
ENTRY 5. The Doctor starts to sonic. To Jack:

THE DOCTOR (CONT'D)

It's half-deadlocked, see if you can
overwrite the code. Let's find out
where we are...

Jack taps in a code, the Doctor sonics, and the door
opens -

THE DOCTOR (CONT'D)

Here we go...

CUT TO:

21 INT. ROCKET SILO DOOR - NIGHT

21

The concrete door, opening - THE DOCTOR stepping forward -

FX: seen from below the door, nothing beyond it, just a
sheer concrete drop - JACK grabs the Doctor -

CAPTAIN JACK

I've got you -

Closer on the doorway, as MARTHA joins them.

THE DOCTOR

Thanks.

(CONTINUED)

21 CONTINUED:

21

CAPTAIN JACK
How did you cope without me?

MARTHA
That's what I call a rocket!

FX: DMP their POV, looking up: an old-fashioned, battered, patched rocket, Apollo-ish, contained within an enclosed silo, doors & pipes leading off, a closed silo roof above.

THE DOCTOR
They're not refugees, they're passengers.

MARTHA
He said they were going to Utopia.

THE DOCTOR
The perfect place. Hundred trillion years and it's the same old dream.

Looking down:

FX: DMP, the lower half of the rocket, stretching way down (ie, the Doctor's door is halfway up the rocket).

THE DOCTOR (CONT'D)
Recognise those engines?

CAPTAIN JACK
Nope, whatever it is, it's not rocket science. Bit hot, though.

THE DOCTOR
Boiling!

And they step back -

CUT TO:

22 INT. CORRIDOR 3 - NIGHT

22

THE DOCTOR, JACK, MARTHA stepping back, closing the door -

THE DOCTOR
But if the universe is falling apart,
what does Utopia mean - ?

- and he's grabbed by the hand - PROFESSOR YANA all excited -

(CONTINUED)

22 CONTINUED:

22

YANA

The Doctor?

THE DOCTOR

That's me!

YANA

Good good good good good good good good
good good good good good -

And Yana simply walks away, still holding on to the Doctor, who trots along behind him, saying back to Jack & Martha:

THE DOCTOR

It's good, apparently.

JACK & MARTHA laughing, as they follow, and they WIPE PAST -

A REFUGEE, sitting alone, separate from the others, a ragged 40 Y/O WIRY WOMAN. She watches them go, glaring.

Then she looks around, sly. No one watching. And she snarls, quietly. With the fangs of the FUTUREKIND.

CUT TO:

23 INT. PROFESSOR YANA'S LABORATORY - NIGHT

23

PROFESSOR YANA strides in, with THE DOCTOR, then MARTHA & JACK. Yana excited, pointing out the different machines -

(Simultaneous with this, as they've walked in, CHANTHO is giving a little bow, to the Doctor, then Jack, then Martha.)

(CONTINUED)

23 CONTINUED:

23

YANA
Gravitissimal
accelerator, past its
best, but still
working, with a
Footprint Impeller
System, d'you know
anything about endtime
gravity mechanics?

THE DOCTOR
Um. Little bit.

Yana hands the Doctor a
circuit board.

YANA
That's the boost
reversal - we can't get
it to harmonise, the
overlap keeps putting
up a security flame -

The Doctor now calling across -

THE DOCTOR
Stop it!

CAPTAIN JACK
Can't I say hello to anyone?

CHANTHO
(giggles, shy)
Chan/I do not protest/tho.

CAPTAIN JACK
Maybe later, Blue. So what have we
got..?

Jack striding across to join the Doctor & Yana, slings
down his rucksack on a bench. Next to Martha.

It *gurgles*.

She looks at it...

CUT TO Yana, the Doctor & Jack.

THE DOCTOR
And all this feeds into the rocket?

(CONTINUED)

23 CONTINUED: (2)

23

YANA

Except without a stable Footprint, we'll never achieve escape velocity. If we could harmonise the five impact patterns, and unify them, we might yet make it, what d'you think, Doctor? Any ideas?

THE DOCTOR

Well. Um. Basically. Sort of... Not a clue.

YANA

...nothing?

THE DOCTOR

I'm not from round these parts. Never seen a system like it. Sorry.

Yana weary, loses all his energy.

YANA

My fault. There's been so little help, I just imagined... Another waste of time.

MARTHA

Oh. My. God.

She's opened the rucksack. There's the hand, from the Torchwood Hub, bubbling in its jar.

MARTHA (CONT'D)

You've got a hand. A hand in a jar. A hand, in jar, in your bag.

The Doctor goes over, to look. The hand bubbles, fierce.

THE DOCTOR

That's... That's *my* hand!

CAPTAIN JACK

I said I had a Doctor-detector!

CHANTHO

23 CONTINUED: (3)

23

THE DOCTOR

Long story. I lost my hand on Christmas Day in a swordfight. *

MARTHA *

What, and you grew another hand?!

THE DOCTOR

Um. Yes, yes I did.
(waves it)
Hello!

YANA

Might I ask, what species are you?

THE DOCTOR

Time Lord..? Last of. Heard of them? Legends, or anything? No? Not even a myth? Blimey, end of the universe is a bit humbling.

CHANTHO

Chan/it is said that I am the last of my species too/tho.

THE DOCTOR

Sorry, what was your name?

YANA

My assistant, and my good friend, Chantho. A survivor of the Malmooth, this was their planet, Malcassairo, before we took refuge.

THE DOCTOR

That city outside, was that yours?

CHANTHO

Chan/the Conglomeration died/tho.

THE DOCTOR

Conglomeration! That's what I said!

CAPTAIN JACK

You're supposed to say, sorry.

THE DOCTOR

Oh yes. Sorry.

CHANTHO

Chan/most grateful/tho.

MARTHA

You *grew* another *hand*?

(CONTINUED)

23 CONTINUED: (4)

23

THE DOCTOR
(waves it)
Hello again.

Then he's kinder to her, goes up, offers his hand.

THE DOCTOR (CONT'D)
It's fine, look, really, it's me.

And smiling, she shakes his hand.

MARTHA
All this time, and you're still full of
surprises.

CHANTHO
Chan/you are most unusual/tho.

CAPTAIN JACK
But what about those things outside, the
beastie boys? What are they?

YANA

23 CONTINUED: (6)

23

YANA

That's enough talk. Work to do! If you could leave, thank you -

THE DOCTOR

Are you all right?

YANA

I'm fine. And busy!

THE DOCTOR

Except... that rocket's not going to fly, is it? This Footprint mechanism-thing, it's not working.

YANA

We'll find a way!

THE DOCTOR

You're stuck on this planet, and you haven't told them, have you? That lot out there, they still think they're gonna fly.

Yana deflated again:

YANA

Better to let them live in hope.

THE DOCTOR

23 CONTINUED: (7) 23

CHANTHO
Chan/it's working!/tho.

YANA
But..! How did you do that?!

THE DOCTOR
Oh, we've been chatting away, I forgot
to tell you. I'm brilliant!

CUT TO:

24 OMITTED 24

25 INT. CORRIDOR 1 - NIGHT 25

(Sc.25-31 linked by music score, stirring and brave, as
the embarkation begins.)

REFUGEEES now active, gathering bags, rolling up clothes,
excited - not wild, they're too exhausted, but some
genuine hugs, KIDS running to MUM. Busy, busy, busy.

LIEUTENANT ATILLO OOV
All passengers, prepare for boarding,
repeat, all passengers prepare for
immediate boarding.

CUT TO:

26 INT. CORRIDOR 3 - NIGHT 26

REFUGEEES standing, packing, busy. PADRA, KISTANE &
BELTONE throwing stuff together, helping others, all
excited.

CUT TO:

27 INT. PROFESSOR YANA'S LABORATORY - NIGHT 27

Hive of activity - all excited - PROFESSOR YANA buried in
the wires of one bank of machinery, THE DOCTOR at
another, CAPTAIN JACK at a third. The Doctor throws a
plug to Jack -

Jack catches it, throws a circuit-board to the Doctor -

The Doctor catches it, runs over to MARTHA, with CHANTHO,
both busy at a desk, helping, stripping down wires -

The Doctor giving Martha the circuit board, to add to
fifteen more, all of which have to be slotted into place
in a terminal - quick instructions -

(CONTINUED)

27 CONTINUED: 27

THE DOCTOR
- there, and there, and there -

CUT TO:

28 INT. RADIATION ROOM - NIGHT 28

A small room, but packed with equipment, switches and levers on every wall. One CONCRETE DOOR leading to the corridor; a second INTERIOR DOOR, with a glass panel, leading off to a SECOND ROOM, from which red light spills out.

One GUARD at a desk, stabbing buttons. LT ATILLO working fast, throwing switches, excited, getting ready to leave.

CUT TO:

29 EXT. SILO 16 - NIGHT 29

A dusty, covered army truck drives in, the gate then closing, and guards running, as the call goes out:

GUARD
Inside! Everyone, inside!

In the distance: THE CHIEFTAIN & FUTUREKIND. A small bonfire; they've settled there. And now they look at the compound, alert, like meerkats, watching what's happening.

CUT TO:

30 INT. CORRIDOR 3 - NIGHT 30

REFUGEES forming a slow-moving-line, through ENTRY 5.

PADRA with his family, in the queue, all smiles.

CUT TO:

31 INT. SILO - NIGHT 31

FX: HIGH WIDE ANGLE on a metal gantry, now in place, going from the ENTRY 5 door to the rocket, as REFUGEES walk along the gantry, and into the side of the rocket. Other identical gantries & refugees at intervals down the silo.

FX: SECOND ANGLE on this, closer on the refugees, walking along the gantry, inc.

(CONTINUED)

31 CONTINUED: 31

PADRA & family, in awe of the rocket.

CUT TO:

32 INT. CORRIDOR 2 - NIGHT 32

MARTHA & CHANTHO, arms piled high with circuitry, pushing through REFUGEES, heading in the opposite direction.

MARTHA

'Scuse me, sorry. 'Scuse me. Hey, what-was-your-name, Creet?

CREET's packed his bag, smiling, seems to be young again.

CREET

That's right, miss.

MARTHA

Who are you with, you got family?

CREET

No, miss, there's just me.

MARTHA

Well. Good luck. What d'you think it's gonna be like, in Utopia?

CREET

My mum used to say, the skies are made of diamonds.

MARTHA

Good for her. Go on, off you go, get your seat!

Martha smiling, as she & Creet head their separate ways.

Martha & Chantho passing the WIRY WOMAN, not noticing her. She looks round, sly. Then heads off, in a different direction to the refugees. On a mission of her own.

CUT TO:

33 INT. PROFESSOR YANA'S LABORATORY - NIGHT 33

JACK busy in b/g, THE DOCTOR & PROFESSOR YANA now working together, attaching a hundred wires. Close, friendly, as the Doctor pulls a sticky string of gum off a circuit.

THE DOCTOR

Is that..?

(CONTINUED)

YANA

Gluten extract. It binds the neutralino map together.

THE DOCTOR

But that's *food*. You've built this system out of food and string and staples. Professor Yana, you're a genius!

YANA

Says the man who made it work.

THE DOCTOR

Aah, it's easy, coming in at the end. But you're... *stellar*, this is magnificent! And I don't often say that, cos... well, cos of me.

YANA

But even my title is an affectation, there hasn't been such a thing as a university for over a thousand years. Spent my life going from one refugee ship to another.

THE DOCTOR

If you'd been born in a different time... You'd be revered. I mean it. Throughout the galaxies.

YANA

Those damn galaxies, they had to go and collapse!

(both laughing)

Some admiration would have been nice. Just a little. Just once.

THE DOCTOR

Well, you've got it now. But this Footprint engine-thing... You can't activate it from on board, it's got to be done from here.

(pause)

You're staying behind.

YANA

With Chantho, she won't leave without me. Simply refuses.

THE DOCTOR

You'd give your life, so they could fly.

(CONTINUED)

33 CONTINUED: (2)

33

YANA

Oh, I think I'm a little too old for
Utopia. Time I had some sleep.

Loading-bay alarms, wall-lights flash, they look round -

THE TARDIS is being lowered down into the room on a
hydraulic platform, like it's on a fork-lift truck.

35 CONTINUED:

35

JACK crossing to Martha & Chantho -

CAPTAIN JACK

Here, you want to connect those circuits
into the spar, same as the last lot.
But quicker.

- leaving the Doctor to have a quiet word with Yana:

THE DOCTOR

You don't have to keep working, we can
handle it.

YANA

...just a headache, just... This noise,
Doctor. This constant noise, inside my
head.

THE DOCTOR

What sort of noise?

YANA

The sound of drums. More and more, as
though... Getting closer.

THE DOCTOR

When did it start?

YANA

Oh, I've had it all my life. Every
waking hour.

(smiles)

Still. No rest for the wicked.

And he gets back to work, the Doctor alongside.

Jack now crossing back to his piece of machinery, leaving
Martha & Chantho together, working throughout this:

MARTHA

So how long have you been with the
Professor?

CHANTHO

Chan/seventeen years/tho.

MARTHA

Blimey. Long time.

CHANTHO

(quieter)

Chan/I adore him/tho.

(CONTINUED)

35 CONTINUED: (2)

35

MARTHA

Oh, right. And he's..?

CHANTHO

Chan/I don't think he even notices/tho.

MARTHA

(smiles)

Yeah, tell me about it.

CHANTHO

Chan/but I am happy to serve/tho.

MARTHA

D'you mind if I ask..? D'you have to start every sentence with 'Chan'?

CHANTHO

Chan/yes/tho.

MARTHA

And end every sentence with..?

CHANTHO

Chan/tho/tho.

MARTHA

What would happen if you didn't?

CHANTHO

Chan/that would be rude!/tho.

MARTHA

What, like swearing?

CHANTHO

Chan/indeed/tho.

MARTHA

Oh go on. Just once.

CHANTHO

Chan/I can't!/tho.

MARTHA

Oh do it for me.

CHANTHO

...no!

And then Chantho giggles, shivering, like she's been naughty. Martha's hooting, she loves it!

CUT TO:

36 INT. RADIATION ROOM - NIGHT

36

LT ATILLO still pressing buttons. In b/g, a guard, JATE, is getting into a white radiation suit, with windowed-helmet (like the biohazard suits in Torchwood 13). Atillo ushering the GUARD AT DESK out of the door - all fast, busy -

LIEUTENANT ATILLO

Get on board the rocket, we can take it from here -

- and he goes to a wall-monitor, just static on screen, which has a keyboard underneath. Stabs a button -

LIEUTENANT ATILLO (CONT'D)

Professor!

(mutters to the Guard)

Systems are down. I'm not gonna miss this stuff...

*

And he stabs out, on the keyboard, Y,A,N,A. The letters appear in red, bottom left of screen, not too small, and and stay up (even when the screen glitches to static).

LIEUTENANT ATILLO (CONT'D)

Professor, you getting me?

YANA appears on screen, a degraded picture -

YANA

I'm here, we're ready -

CUT TO:

37 INT. PROFESSOR YANA'S LABORATORY - NIGHT

37

PROFESSOR YANA looking into the old b&w monitor, seeing: LT. ATILLO in the RADIATION ROOM (the monitor screen has the letters ATILLO branded bottom left). THE DOCTOR near Yana, JACK, MARTHA & CHANTHO rewiring in b/g, but watching -

YANA

All you need to do is connect the couplings, then we can launch -

The picture goes to static (though ATILLO lettering remains) -

YANA (CONT'D)

Save us, this equipment! Needs rebooting, all the time -

(CONTINUED)

37 CONTINUED:

37

MARTHA

Anything I can do? I've finished that lot -

Martha runs across, grabs a stool, sits at the monitor.

YANA

If you could. Just press the reboot key every time the picture goes...

MARTHA

Certainly, sir! Just, don't ask me to do shorthand.

She presses R, monitor fizzes back to the image of ATILLO.

LIEUTENANT ATILLO

You still there?

YANA

Present and correct! Send your man inside, we'll keep the levels down from here. Chantho, Captain, keep the dials below the red.

THE DOCTOR

Where's that room?

YANA

Underneath the rocket. Fix the couplings, and the Footprint can work. But the entire chamber is flooded with stet radiation.

THE DOCTOR

Stet? Never heard of it.

YANA

You wouldn't want to. But it's safe enough, we can hold the radiation back from here.

(to the monitor)

Lieutenant! Send him in!

CUT TO:

38 INT. RADIATION ROOM - NIGHT

38

LT ATILLO opens the INTERIOR DOOR, flinching at the RED LIGHT spilling out - JATE, in radiation suit, goes through - Atillo slams the door as fast as possible.

(CONTINUED)

38 CONTINUED: 38

CUT TO ROOM 2, JATE entering. Bare concrete. All red, maybe rippling with PRAC HEAT HAZE. Centre: a desk, with FIVE CHUNKY LEVERS needing to be turned 180.

Each lever with a small number-panel, needing a code to unlock them.

Jate goes to the desk, starts tapping codes. It's hot, he's got teeth clenched, sweating. But doing his job.

FX: WS LOW ANGLE, showing the room as a box, no roof: Jate working foreground, with a DMP above of the underneath of the rocket-engines, white hot.

Jate takes hold of the first lever, using all his strength -

And it turns, locks into place.

LT ATILLO watching through the glass panel in the door.

INTERCUT THIS with WIDE CCTV ANGLE on ROOM 2, as seen by -

CUT TO:

39 INT. PROFESSOR YANA'S LABORATORY - NIGHT 39

THE DOCTOR & PROFESSOR YANA watching the monitor, CCTV IMAGE OF ROOM 2 on screen, MARTHA at the keyboard, JACK & CHANTHO operating switches b/g. All tense, hushed voices:

YANA
(to Jack)
It's rising 0.2, keep it level...

CAPTAIN JACK
Yessir.

Jack & Chantho stab buttons -

CUT TO:

40 INT. RADIATION ROOM - NIGHT 40

JATE struggling, but succeeding, pulls the second lever...

CUT TO:

46 INT. HOLDING AREA - NIGHT 46

Alarms sounding - TWO GUARDS run in, aim rifles -

The WIRY WOMAN backing away, snarling with glee, air full of smoke, PRAC SPARKS still flaring off the broken wall -

And as the Guard aims his rifle, just before the shot -

CUT TO:

47 INT. RADIATION ROOM - NIGHT 47

CU JATE, sweating, gasping for air, still working -

CUT TO:

48 INT. PROFESSOR YANA'S LABORATORY - NIGHT 48

Panic - alarms - CAPTAIN JACK running across the length of the room, grabs hold of two cables, jams them together -

CAPTAIN JACK

- we can jump-start the override -

THE DOCTOR

- don't, it's gonna flare - !

CUT TO:

49 INT. RADIATION ROOM - NIGHT 49

FX: CU SUIT VISOR, as, inside the suit - JATE simply puffs into cinders.

The suit falls to the ground, empty.

CUT TO:

50 INT. PROFESSOR YANA'S LABORATORY - NIGHT

50 CONTINUED:

50

PRAC FX SPARKS from the CABLES as Chantho pulls them out of the way -

MARTHA
- heart's stopped -

And she starts CPR, mouth-to-mouth -

*

But during this, THE DOCTOR is just watching, unmoving. Grim. Knowing what he knows. YANA despairing.

YANA
I'm so sorry...

THE DOCTOR
(quiet)
The chamber's flooded with radiation, yes?

YANA
And without the couplings, the engines can never start. It was all for nothing.

THE DOCTOR
Oh, I don't know...

He goes forward, gentle, takes Martha's arm.

THE DOCTOR (CONT'D)
Martha, leave him.

MARTHA
You've got to let me try -

THE DOCTOR
Come on, just listen to me, please, now leave him alone.

And he takes her back. All looking down at Jack, quiet.

THE DOCTOR (CONT'D)
Strikes me, Professor, you've got a room, which no man can enter, without dying. Is that correct?

YANA
Yes.

THE DOCTOR
We-e-e-ll...

And CAPTAIN JACK starts awake! Gasping for air.

(CONTINUED)

50 CONTINUED: (2)

50

THE DOCTOR (CONT'D)
I think I've got just the man.

CAPTAIN JACK
...was someone kissing me?

CUT TO:

51 INT. CORRIDOR 1 - NIGHT

51

Corridors empty, just bits of refugee debris left behind.

HERO SHOT. THE DOCTOR & JACK running. Big coats a-flying.

CUT TO:

52 INT. RADIATION ROOM - NIGHT

52

THE DOCTOR & JACK run in - to LIEUTENANT ATILLO, as Jack starts stripping off his shirt -

THE DOCTOR
Lieutenant, get on board the rocket, I promise, you're going to fly -

LIEUTENANT ATILLO
But the chamber's flooded -

THE DOCTOR
Trust me, we've got a way of tripping the system. Now run!

The Lieutenant goes - the Doctor to Jack, now in his vest.

THE DOCTOR (CONT'D)
Um... what are you taking your clothes off for?

CAPTAIN JACK
I'm going in!

THE DOCTOR
By the looks of it, I'd say that stet radiation doesn't affect clothing, only flesh.

CAPTAIN JACK
Oh well. I look good, though!

Jack goes to the INTERIOR DOOR, looks at the Doctor, quiet:

(CONTINUED)

52 CONTINUED:

52

CAPTAIN JACK (CONT'D)
How long have you known?

THE DOCTOR
Ever since I ran away from you.

And Jack opens the INTERIOR DOOR, RED LIGHT pouring out -

THE DOCTOR (CONT'D)
Good luck!

And Jack heads in, slamming the door shut behind him -

CUT TO ROOM 2. Jack taking a moment as the radiation hits him, woah! He shudders. Then makes his way to the desk.

Jack starts tapping the code into Lever 3...

The Doctor at the glass window. Watching him. Grim.

CUT TO:

53 INT. PROFESSOR YANA'S LABORATORY - NIGHT

53

MARTHA sitting at the keyboard, stabbing R repeatedly. But only static on screen. YANA & CHANTHO nearby.

MARTHA
(to Yana)
We lost the picture when that thing
flared up -
(at the monitor)
Doctor? You there?

*
*
*
*

THE DOCTOR OOV
Receiving. Jack's inside.

MARTHA
And still alive?

THE DOCTOR OOV
Oh yes.

YANA
(to Martha)
But he should evaporate. What sort of
man is he..?

MARTHA
I've only just met him. The Doctor sort
of travels through time and space, and
picks people up... God, I make us sound
like stray dogs. Maybe we are.

(CONTINUED)

53 CONTINUED:

53

But Yana is turning away. Lost in thought...

YANA

He travels in time..?

MARTHA

Don't ask me to explain it. That's a Tardis, that box-thing. The sports car of time travel, he says.

Martha & Chantho fixed on the screen, but on Yana...

Standing back. Looking round. At the Tardis. And the drumming, the drumming, oh, the *drumming* in his head...

CUT TO:

54 INT. RADIATION ROOM - NIGHT

54

CAPTAIN JACK - suffering in the heat, but keeping going - moves round to the far side of the table, turning Lever 3, so now he has a direct eyeline to THE DOCTOR, in the glass panel of the INTERIOR DOOR. So quiet & calm between them:

THE DOCTOR

When did you realise?

CAPTAIN JACK

Earth, 1892. Got in a fight on Ellis Island, man shot me through the heart. And then I woke up. Figured it was kind of strange. And then it never stopped. Fell off a cliff, trampled by horses, World War One, World War Two. Poison. Starvation. A stray javelin. In the end, I got the message, I'm the man who can never die. And all that time, you knew.

THE DOCTOR

...that's why I left you behind. It's not easy, even just... looking at you, Jack. Cos you're wrong.

CAPTAIN JACK

(on to lever 4)

Thanks.

THE DOCTOR

But you are, I can't help it, I'm a Time Lord, it's instinct, it's in my guts.

(MORE)

(CONTINUED)

54 CONTINUED:

54

THE DOCTOR (CONT'D)

You're a fixed point in time and space.
You're a *fact*. And that's never meant
to happen. Even the Tardis reacted
against you, tried to shake you off,
flew all the way to the end of the
universe, just to get rid of you.

CAPTAIN JACK

So what you're saying is... you're
prejudiced.

THE DOCTOR

(small laugh)

Never thought of it like that.

CAPTAIN JACK

(smiles)

Shame on you.

55 CONTINUED:

55

THE DOCTOR

She came back. Opened the Heart of the
Tardis, and absorbed the Time Vortex
itself.

MARTHA

Great. She absorbed
the vortex, and I'm
pressing buttons.

CAPTAIN JACK

But what does that mean,
exactly?

55 CONTINUED: (2)

55

THE DOCTOR
- do you *want* to die?

Silence. Jack having trouble with the fifth lever.

CAPTAIN JACK
This one's a bit stuck.

THE DOCTOR
Jack?

CAPTAIN JACK
...thought I did. But I dunno... You see this lot, all the way out here, surviving, and that's fantastic. Maybe it's not so bad.

THE DOCTOR
You might be out there somewhere.

CAPTAIN JACK
I could go and meet myself!

THE DOCTOR
Well, it's the only man you're ever gonna be happy with.

CAPTAIN JACK
This new regeneration. It's kinda cheeky.

On Yana. The drumming, the voices whispering...

Regeneration...

Martha swings round, all normal, to Yana -

MARTHA
- I never understand half the things he's saying -
(realises)
What's wrong?

CHANTHO
Chan/Professor, what is it?/tho.

And Yana's dazed, crying, all sad and happy and lost.

YANA
Time travel. They say, there was time travel back in the old days, I never believed... But what would I know?
(MORE)

(CONTINUED)

55 CONTINUED: (3)

55

YANA (CONT'D)

Stupid old man. Never... I never could
keep time. Always late, always lost.
Even this thing. Never worked.

And distracted, he's getting out his watch-on-a-chain.

His *fobwatch*.

Martha staring. No. No. Can't be...

And from now on, the sound of drums, under the whole
episode; building, building, building...

YANA (CONT'D)

...time and time and time again, always
running away from me...

MARTHA

Can I have a look at that?

As she crosses to him -

YANA

It's just an old relic. Like me.

She looks at the fobwatch. Time Lord symbols, exactly
the same as the Doctor's in eps 3.8 & 3.9.

Martha excited, but out of her depth; keeping very calm.

MARTHA

Where did you get it?

YANA

I was found with it.

MARTHA

What d'you mean?

YANA

An orphan in the storm. I was just a
naked child, found on the coast of the
Silver Devastation. Abandoned. With
only this.

MARTHA

Have you ever opened it?

55 CONTINUED: (4)

55

MARTHA

How d'you know it's broken if you've
never opened it?

YANA

It's stuck, it's old, it's... not meant
to be, I don't know, does it matter?

And pure instinct, the *size* of this, warns Martha off.

58 INT. PROFESSOR YANA'S LABORATORY - NIGHT

58

YANA, thoughts boiling, grips the watch. CHANTHO worried:

CHANTHO
Chan/Yana, won't you please take some
rest?/tho

But Yana is walking slowly towards the Doctor's hand.

Which starts to bubble and boil, in alarm.

CUT TO:

59 INT. RADIATION ROOM - NIGHT

59

CUTAWAY to COUNTDOWN on a SECOND MONITOR: 100, 99, 98...
(NB, countdown monitors not in regular vision.)

MARTHA runs in - THE DOCTOR going from wall to wall, cheery, though he has to keep pressing switches, throughout this - JACK busy pressing switches at the desk.

THE DOCTOR
Almost there, d'you see, the Footprint
is a gravity pulse, it stamps down, the
rocket shoots up - bit primitive, it's
gonna take the both of us to keep it
stable -

But Martha's busy going to the wall-monitor, finds AUDIO OFF, clicks it, so they can't be heard.

MARTHA
Doctor, it's the Professor, he's got
this watch, he's got a fobwatch, the
same as yours, same writing on it, same
everything.

THE DOCTOR
...don't be ridiculous...

And the Doctor keeps clicking switches. Mind racing. A different man, from now on.

MARTHA
I asked him, he said he's had it all his
life.

CAPTAIN JACK
So?, he's got the same watch.

(CONTINUED)

59 CONTINUED:

59

MARTHA

Yeah, but it's not a watch - it's this chameleon thing -

THE DOCTOR

No no no - it's this - it's this thing - it's a device that rewrites biology, just looks like a watch, changes a Time Lord into a Human - Jack! Keep that level!

MARTHA

And it's the same watch!

THE DOCTOR

It can't be -
(angry, to the air)
Lieutenant, can you delay the launch?!

COUNTDOWN, 61, 60, 59...

LIEUTENANT ATILLO OOV

Negative, we've ignited, we've only got enough fuel for one shot.

CAPTAIN JACK

But that means, he could be a Time Lord! You might not be the last!

THE DOCTOR

Jack, keep it level!

MARTHA

But that's brilliant, isn't it?

THE DOCTOR

Yes it is, course it is!, could be anyone, brilliant, fantastic, yeah - but they *died*, the Time Lords, all of them, they died -

CAPTAIN JACK

Not if he was Human!

THE DOCTOR

(sudden rage)
What did he say, Martha, *what did he say?*!

MARTHA

He looked at the watch like he could hardly see it - like that perception-filter thing -

(CONTINUED)

59 CONTINUED: (2)

59

THE DOCTOR
But what about now? Can he see it now??

CUT TO:

60 INT. PROFESSOR YANA'S LABORATORY - NIGHT

60

CUTAWAY of the COUNTDOWN on a monitor here - NB, not in regular vision - 31, 30, 29 -

PROFESSOR YANA walks to the centre of the room, completely lost now, filled with the march and thunder of drumming.

CHANTHO scared, standing back, fearing for him:

And Yana is lifting up the watch. Reverential...

CUT TO:

61 INT. RADIATION ROOM - NIGHT

61

COUNTDOWN, 18, 17, 16, 15 -

THE DOCTOR frantic as hell now, buttons, buttons, buttons -

MARTHA
But if he's a Time Lord, what's wrong with that?

THE DOCTOR
Depends which one. But it can't be, it can't, it *can't* -

CAPTAIN JACK
If he escaped the Time War, then it's a perfect place to hide - the end of the universe!

MARTHA
And think what the Face of Boe said!
His dying words! He said -

COUNTDOWN: ZERO!

The whole place shudders. PRAC WHITE LIGHT blazes through the glass panel, the whole room bleaching, Martha & Jack flinching.

But the Doctor is suddenly staring straight ahead.

CUT TO:

64 CONTINUED: 64

CUT TO WIDER. The FUTUREKIND gathered at the rise, beyond the compound, venting their rage, up at the sky.

FX: A ROCKET TRAIL, a column of solid white smoke, trailing up into the black sky, the rocket just a pinpoint.

CUT TO:

65 INT. PROFESSOR YANA'S LABORATORY - NIGHT 65

CHANTHO
Chan/Professor Yana?/tho.

The light has gone. YANA with his back to CHANTHO.

Slowly, so slowly, he turns round...

CU on Yana. And he *looks* at her.

CUT TO:

66 INT. RADIATION ROOM - NIGHT 66

THE DOCTOR slamming switches, closing it down, yelling -

THE DOCTOR
Lieutenant, have you done it? Did you
get velocity, have you done it,
Lieutenant, have you done it??!

LIEUTENANT ATILLO OOV
Affirmative, we'll see you in Utopia -

- the Doctor goes to run out -

But the concrete door slides, slams shut.

CUT TO:

67 INT. PROFESSOR YANA'S LABORATORY - NIGHT 67

PROFESSOR YANA has just operated a switch, selects another. Very calm and controlled. CHANTHO scared.

CHANTHO
Chan/But you've locked them in/tho.

YANA
Not to worry, my dear. As one door
closes. Another must open.

(CONTINUED)

67 CONTINUED: 67

He presses the next switch -

CUT TO:

68 EXT. SILO 16 - NIGHT 68

- and all the FLOODLIGHTS go out.

On the FUTUREKIND, at their encampment. Staring, puzzled, meerkats again. Sniffing, grunting.

And then the CHIEFTAIN roars!

The Futurekind pour down the incline, as warriors -

CUT TO:

69 INT. PROFESSOR YANA'S LABORATORY - NIGHT 69

PROFESSOR YANA calmly pressing switch after switch; the lights go down here, and throughout the base from now on (NB, not complete darkness).

CHANTHO

Chan/But you've lowered the defences,
the Futurekind will get in!/tho.

CUT TO:

70 INT. RADIATION ROOM - NIGHT 70

THE DOCTOR sonicking like mad, JACK frantically tapping

75 CONTINUED:

75

YANA

And you, with your 'chan' and your
'tho', driving me insane...

CHANTHO

Chan/Professor, please/tho...

YANA

That's not my name. The Professor was
an invention. So perfect a disguise, I
forgot who I am.

CHANTHO

Chan/Then who are you?/tho.

YANA

I am the Master.

And he thrusts forward -

CU PROFESSOR YANA'S face, flickering with bright
electrical PRAC LIGHT, only hearing Chantho's last
scream.

CUT TO:

76 INT. CORRIDOR 2 - NIGHT

82 CONTINUED: 82

FX: BLUE BOLT hits Yana in the stomach, he convulses -
Chantho sinks back down, dead.

CUT TO:

83 INT. CORRIDOR OUTSIDE YANA'S LAB/INT. LABORATORY - NIGHT 83

PRAC FX: SMALL EXPLOSION from the CODE-PANEL -

- and the door opens! THE DOCTOR, MARTHA, JACK run
through -

And the Doctor sees -

PROFESSOR YANA - in pain, sweating, clutching his stomach -
but he's inside the doorway of the Tardis. Despite his
injury, he's staring at the Doctor. Hatred; victory.

With one look, the Doctor knows who he is.

And Yana slams the Tardis door shut.

SCENE CONTINUES, INTERCUT WITH -

CUT TO:

84 INT. TARDIS - NIGHT 84

INTERCUT WITH PROFESSOR YANA'S LABORATORY.

Alone, PROFESSOR YANA convulses - snags down the latch on
the door - *

OUTSIDE: THE DOCTOR tries the key - doesn't work - he
gets out the sonic, starts whirring - *

INSIDE, YANA stumbles to the console (the hand-in-jar
already safe on the deck), stabs a button. *

YANA
...and, locked.

OUTSIDE, the Doctor banging on the door -

THE DOCTOR
Let me in! Let me in!!

Behind him - MARTHA with CHANTHO -

MARTHA
She's dead...

But CAPTAIN JACK's heaving at the door -

(CONTINUED)

84 CONTINUED:

84

CAPTAIN JACK

I broke the lock, give me a hand -

Martha runs to him, they slide the concrete door shut -

The Doctor stands back from the Tardis, calls out:

THE DOCTOR

I'm begging you! Everything's changed.
It's only the two of us, we're the only
ones left. Just let me in!

CUT TO INT. TARDIS. PROFESSOR YANA at the console,
wracked with pain. But smiling. Ignoring the Doctor, to
himself:

YANA

Killed by an insect. A girl! How
inappropriate. But still. If the
Doctor can be young and strong... So
can I. The Master, reborn!

Yana takes a deep breath -

Then he throws back his head, convulses, arms splayed
wide -

FX: **REGENERATION!** The volcano of energy EXPLODES out of
his skin, the clothes untouched, boiling energy
funneling out of his neckline, the cuffs of his sleeves -

FX: HIGH ANGLE CU PROFESSOR YANA, his head tilted back,
as the energy blasts out and his face begins to change.

CUT TO OUTSIDE. THE DOCTOR stepping back, CAPTAIN JACK &
MARTHA, holding the door shut - reacting to -

FX: THE TARDIS WINDOWS shine with the orange light.

CUT TO CORRIDOR OUTSIDE LAB, the FUTUREKIND arriving,
battering the door, screaming - and it can't lock - they
scrabble fingers around the edge - opening it, an inch -

CUT TO INSIDE, Jack & Martha cling to the door -

CAPTAIN JACK

Doctor, you'd better think of something!

CUT TO INSIDE THE TARDIS.

A man, lying on the floor, in PROFESSOR YANA's clothes.
He looks up. He's younger, brighter, sharper. And
insane.

(CONTINUED)

84 CONTINUED: (2)

84

THE MASTER.

He blinks. Dazed. And then he smiles. Gets up. Giggles. This is brilliant! He shakes off the pain, looks at the Tardis, delighted. Laughing! Runs around the console!

He presses a button. His voice echoing in the Laboratory.

THE MASTER

Now then, Doctor... ooh, new voice!
Hello!

(deeper)

Hello.

(lighter)

Hello.

(normal)

Anyway! Let's stop and have a nice little chat so I can tell you all my plans while you work out a way to stop me - I don't think!

CU Martha, suddenly disturbed -

MARTHA

Hold on, I know that voice...

The Doctor oblivious to this, talks to the Tardis -

THE DOCTOR

I'm asking you, really, properly, just stop, just think -

THE MASTER

Use my name.

THE DOCTOR

Master. I'm sorry.

THE MASTER

Tough!

And he stabs a button -

The grind of ancient engines, the rotor rises and falls -

Martha & Jack holding on to the door - it opens another inch - FUTUREKIND fangs and slobbering faces in the gap -

MARTHA

Doctor, stop him!

(CONTINUED)

84 CONTINUED: (3)

84

The Doctor raises the sonic, it makes a new, shrill noise -

CUT TO INT. TARDIS, SMALL PRAC EXPLOSION on the console -
the Master leaps back - the engine noise lurches - but
he's clever, presses more switches -

THE MASTER

Oh no you don't!

The engines regain power - stronger than ever -

THE MASTER (CONT'D)

End of the universe! Have fun! Bye
bye!

On Martha & Captain Jack, holding shut a door that's
gradually inching open on to screaming maniacs - filthy
hands scrabbling through - as they're hit by the wind,
and can only watch, horrified -

On the Doctor, blasted by the wind, as he watches -

FX: the Tardis fading away.

Gone!

END OF EPISODE ELEVEN