

DOCTOR WHO 3

Episode 12

By

Russell T Davies

**Green Revisions
6th March 2007**

© BBC WALES 2007. No part of this document or its contents may be disclosed, distributed or used in any way, stored in a retrieval system, disseminated or incorporated into any other work, without the express written permission of the BBC. Any unauthorised use is strictly prohibited and will be prosecuted in courts of pertinent jurisdiction.

1 EXT. ALLEYWAY NEAR SHOPPING STREET - DAY 14 1

A plain, dank, city-centre alleyway.

FX: in a contained swirl of Vortex, THE DOCTOR, MARTHA & CAPTAIN JACK appear out of nowhere, the Doctor & Martha holding on to Jack's wrist (ie, his wrist-strap).

Woah! They stagger apart, dazed, reeling.

THE DOCTOR

Ouch! Ooh.

MARTHA

Oh my head!

THE DOCTOR

Time travel without a capsule, that's a killer. Owwww.

CUT TO:

2 EXT. SHOPPING STREET - DAY 14 2

Shops, people, Planet Earth at its most ordinary, as THE DOCTOR, MARTHA & CAPTAIN JACK stride along.

CAPTAIN JACK

Still, at least we made it. Earth, twenty first century, by the look of it. Talk about lucky.

THE DOCTOR

That wasn't luck! That was me!

CUT TO:

3 INT. PROFESSOR YANA'S LABORATORY - NIGHT 3

Seconds after the end of Ep.11.

Frantic, mid-action - L to R, THE DOCTOR, CAPTAIN JACK, MARTHA, all desperately holding the door shut, Martha closest to the gap, which is inching open, FUTUREKIND scrabbling through, screaming, the CHIEFTAIN visible -

- and the Doctor's holding up Jack's wrist & strap, sonicking it like mad - all four simultaneous -

3 CONTINUED:

3

CHIEFTAIN
Eat you! Eat humans!
Eata much blood!

THE DOCTOR
Hold it still! Don't move,
hold it still - !

MARTHA
Hurry up! They're
getting in - !

CAPTAIN JACK
I've gotta keep the door
shut!!

CLOSER on the Doctor & Captain Jack -

CAPTAIN JACK (CONT'D)
- I'm telling you, it's broken, it
hasn't worked for years -

THE DOCTOR
That's because you didn't have me!
Martha - grab hold - !

Martha swings round - grabs hold of Jack's wrist -

- letting go of the door, which opens behind them, fast,
filled with raging Futurekind - but -

- the Doctor stabs a button on the wrist-strap -

THE DOCTOR (CONT'D)

With the same noise as the sc.1 Vortex-swirl, WHITE OUT -

CUT TO:

4 EXT. SHOPPING STREET - DAY 14

4

THE DOCTOR, MARTHA, CAPTAIN JACK now sitting on a bench.

CAPTAIN JACK
The moral is, if you're gonna get stuck
at the end of the universe, get stuck
with an ex-Time Agent and his Vortex
Manipulator.

MARTHA
But this Master-bloke, he's got the
Tardis. He could be anywhere in time
and space.

THE DOCTOR
No. He's here. Trust me.

From this point, on CU Doctor, deep in thought, staring
across the street... This dialogue audible, but b/g:

(CONTINUED)

4 CONTINUED:

4

MARTHA

But who is he, anyway? And that voice,
at the end, that wasn't the Professor.

CAPTAIN JACK

If the Master's a Time Lord, then he
must've regenerated.

MARTHA

What does that mean?

CAPTAIN JACK

Means, he's changed his face. Voice,
body, everything, new man.

MARTHA

Then... how are we gonna find him?

During the above, INTERCUT the Doctor and his POV:

Unnoticed on the busy street; a young HOMELESS MAN,
sitting by a wall. Dirty, dreadlocked. But he's staring
into space. With one hand, he's vacantly beating out a
rhythm on the pavement. One-two-three- , one-two-
three- , one-two-three- , over and over again.
Lost in the rhythm. The constant beat drawing the Doctor
in...

Martha's last question snapping the Doctor out of it.

THE DOCTOR

I'll know him. The moment I see him.
Time Lords always do.

MARTHA

But hold on... If he could be anyone...

She's looking round, now. Her POV:

Billboard: SAXON VICTORY. WHIP-PAN to a MAN IN T-SHIRT,
'I VOTED SAXON'. WHIP-PAN to a poster, SAXON IS YOUR
MAN.

4 CONTINUED: (2) 4

JUMP CUT TO HIGH ANGLE, looking down on the SMALL CROWD gathered in front of the PUBLIC TV SCREEN, as the Doctor, Martha & Jack approach, in dread, already realising...

MARTHA (CONT'D)

I said I knew that voice. When he spoke, from inside the Tardis, I've heard that voice hundreds of times, I've
him, we have. That was the voice of Harold Saxon.

Playing on screen:

CUT TO:

5 INT. BBC NEWS 24 STUDIO - DAY 14 5

NEWSCASTER to CAMERA:

NEWSCASTER

- Mr Saxon has returned from the Palace, and is greeting the crowds inside Saxon Headquarters -

CUT TO:

6 INT. MILLBANK-TYPE BUILDING - DAY 14 6

A faceless modern building in b/g. A podium with microphone placed in front. Camera-flashes. ARMED POLICE. And stepping up...

THE MASTER.

In suit and tie (though relaxed, very New Labour, but sexy). Smiling, waving, oh-so-modest. And it.

SCENE CONTINUES, INTERCUT WITH SC.7 -

CUT TO:

7 EXT. SHOPPING STREET - DAY 14 7

(FX & REPEAT to drop SC.6 IMAGES into the PUBLIC TV SCREEN.)

7 CONTINUED: 7

CUT TO MILLBANK-TYPE BUILDING, as LUCY SAXON - 21,
(smiling, blonde - she's posh, sweet, doting) - steps in,
and THE MASTER kisses her, a good, deep snog. GRAPHICS:
MR & MRS SAXON REJOICE.

THE DOCTOR (CONT'D)
...the Master and his ?!

CUT TO MILLBANK, the Master to CAMERA:

THE MASTER
This country has been sick. This
country needs healing. This country
needs medicine. In fact, I'd go so far
as to say, that what this country really
needs, right now...
(CU, big smile)
Is a Doctor.

And he winks at camera!

CUT TO OPENING TITLES

8 INT. CORRIDOR LEADING TO CABINET ROOM - DAY 14 8

(NB, Downing Street rebuilt, so it can be similar to, or
equally, different from Eps 1.4 & 1.5.)

THE MASTER & LUCY SAXON walk down the corridor, MINIONS
are on all sides saying 'The budget proposals, sir,'
'NATO protocols, sir,' etc, handing the Master piles of
papers.

At the Cabinet Room door, a quick kiss for Lucy -

LUCY
So proud of you, Harry.

THE MASTER
Bless.

But as he turns to head in, the minions behind clear, and
TISH JONES steps forward; one of the minions.

TISH
Sir, if you don't mind my asking... I'm
sorry, but it's all a bit new, what
exactly d'you want me to do?

THE MASTER
Oh yes, what was it, um..?

(CONTINUED)

8 CONTINUED:

8

TISH

Tish, Letitia Jones, sir.

THE MASTER

"Tish!" Well then, "Tish." You just stand there and look gorgeous.

As he slams the door, gone.

CUT TO:

9 INT. CABINET ROOM - DAY 14

9

The famous table; even though rebuilt, the layout's the same, the fittings still classy, though maybe modernised. MINISTERS sit all round, waiting, respectful, men & women in their late 30s, 40s - inc. ALBERT DUMFRIES, 50, a Tory-type - as THE MASTER walks round to the P.M.'s chair.

THE MASTER

A glorious day. Downing Street, rebuilt. The Cabinet in session. Let the work of government begin.

Beat. Then he throws the papers up in the air!

He sits, the Ministers smile, thinly, a little disturbed.

THE MASTER (CONT'D)

Oh go on, crack a smile.
It's funny. Isn't it funny? Albert?
Funny? No? Little bit?

ALBERT

Very funny, sir. But if we could get down to business, there is the matter of

9 CONTINUED:

9

THE MASTER (CONT'D)

(angry face)

And right now I'm not like -

(big smile)

I'm like -

(angry face)

Because you're traitors. You are! Soon as you saw the vote swinging my way, you abandoned your parties and jumped on the Saxon bandwagon. So! This is your reward.

He reaches under the desk, whips out a breathing apparatus - a transparent mouth-and-nose covering mask. Slaps it on.

Pause. All the Ministers look at each other, puzzled.

ALBERT

Excuse me, Prime Minister, d'you mind my asking... what is that?

THE MASTER

Hih huh ga maah.

ALBERT

I beg your pardon?

THE MASTER

(takes it off)

It's a gas mask.

(puts it back on)

ALBERT

But, um... why are you wearing it?

THE MASTER

Mhhohh oh ha gaa.

ALBERT

I'm sorry?

THE MASTER

(takes it off)

Because of the gas.

(puts it back on)

ALBERT

But... what gas?

THE MASTER

Hih gaa!

(CONTINUED)

9 CONTINUED: (2)

9

10 CONTINUED: 10

Martha's gone to the answerphone. It says 24 MESSAGES.

MARTHA

That's so weird, though. It's the day after the election. That's only four days after I met you.

THE DOCTOR

We went flying all round the universe. While he was here all the time.

MARTHA

You gonna tell us who he is?

THE DOCTOR

He's a Time Lord.

MARTHA

What about the rest of it? I mean, who'd call himself "the Master"?

THE DOCTOR

That's all you need to know.

The Doctor grim, typing, cutting her dead. Martha sighs, presses PLAY on the answerphone. TISH OOV, excited -

TISH OOV

Martha, where are you? I've got this new job! You won't believe it, it's weird, they just phoned me up, / out of the blue, I'm working for -

MARTHA

/ Oh, like it matters!

And she presses DELETE.

CUT TO:

11 INT. CORRIDOR LEADING TO CABINET ROOM - DAY 14 11

Heading away fro.ASC q 1 0 0 -1 0 842 cm 108 6y2p5T3 0 -1tc,cS Ma Tc 1

11 CONTINUED:

11

VIVIEN

Harold Saxon, A Modern Churchill - It's
the definitive think-piece on the great

12 CONTINUED:

12

VIVIEN
Britain's First Lady.

LUCY
Gosh.

VIVIEN
Front page.

LUCY
Well. I suppose... Ohh, go on then,
twenty minutes!

VIVIEN
Excellent! Thank you, what was it,
Tish? You can leave us alone.

TISH
No, but - I'm supposed to sit in -

Vivien's escorting her to the door -

VIVIEN
It's just a profile piece, hair and
clothes and nonsense, there's a good
girl, best not to disturb us, out you
go, thaaat's it -

She scoots Tish out of the door, slams it shut.

And as she turns round, Vivien is much cleverer than she
seems; and she's , crossing to Lucy, intense:

VIVIEN (CONT'D)
Mrs Saxon, I have reason to believe
you're in very great danger. All of us,

13 INT. VARIOUS LOCATIONS AS ON-SCREEN FOOTAGE - DAY 13

(IE, anywhere, grabbed moments.) VT FOOTAGE, full-frame, pixels visible. THE MASTER with SHARON OSBOURNE.

SHARON OSBOURNE

I'm voting Saxon! He can tick my box,
any day!

And she plants a kiss on him -

CUT TO McFLY, to CAMERA:

MCFLY

Vote Saxon! Go Harry!

CUT TO ANN WIDDECOMBE, to CAMERA:

ANN WIDDECOMBE

I think Mr Saxon is exactly what this
country needs! A fine, upstanding
man... and rather handsome too.

CUT TO:

14 INT. MARTHA'S FLAT - DAY 14 14

Sc.13 IMAGES playing on the laptop, THE DOCTOR staring at the Saxon website, MARTHA & CAPTAIN JACK behind him.

CAPTAIN JACK

Former Minister of Defence, first came
to prominence when he shot down the
Racnoss on Christmas Eve - nice work, by
the way -

THE DOCTOR

Thanks.

MARTHA

But he goes back years, he's famous,
everyone knows the story, look -

She leans forward, clicks on BIOGRAPHY.

On screen, photos: a younger Saxon in a University photo,
Saxon in rugby gear, holding a ball. Saxon holding his
hardback novel, .

MARTHA (CONT'D)

Cambridge University, rugby blue, won
the athletics thing, wrote a novel, went
(MORE)

(CONTINUED)

14 CONTINUED:

14

MARTHA (CONT'D)
into business, marriage, everything,
he's got a whole life -

CUT TO:

15

15 CONTINUED:

15

VIVIEN (CONT'D)

you seen anything, heard anything, even the slightest thing, that might give you cause to doubt him? Anything at all?

LUCY

(quiet)

I think...

VIVIEN

Yes?

LUCY

There was a time, when we first met, I wondered... But he was so good to my father, and he said...

VIVIEN

What? Just tell me, sweetheart.

LUCY

The thing is...

(pause; colder)

I made my choice.

VIVIEN

I'm sorry?

LUCY

For better or for worse.

(turns)

Isn't that right, Harry?

At the far end of the room, double internal doors. Now framing THE MASTER, standing absolutely still.

THE MASTER

My faithful companion.

Vivien stands, scrabbling to gather her papers -

VIVIEN

Mr Saxon. Prime Minister. I was just... playing a little joke, poor little Lucy, I didn't mean...

THE MASTER

Oh, but you're absolutely right. Harold Saxon does not exist.

VIVIEN

(brave)

Then tell me. Who are you?

(CONTINUED)

15 CONTINUED: (2)

15

THE MASTER

I am the Master. And these are my friends.

FX: around him, 4 SPHERES rip, with a lens-flare of light, into existence. They're just bigger than a football; steel, smooth, indented with panelling, lights playing across their surfaces. They hover, bob, elegant and deadly.

VIVIEN

But... what are they?

She looks to Lucy, for help. But she's quiet, gentle:

LUCY

I'm sorry.

THE MASTER

Can't you hear it, Mrs Rook?

VIVIEN

...what d'you mean?

THE MASTER

Listen. The drumbeat. The drums are coming closer and closer...

FX: the Spheres glide towards Vivien, giggling, and thin, sharp knives and blades out of the casing. Their voices are childlike, gloating; they .

SPHERE #1

The lady doesn't like us.

SPHERE #2

Silly lady.

SPHERE #3

Dead lady.

VIVIEN

No... no...

Vivien backing away. And as she screams -

CUT TO:

16 INT. CORRIDOR LEADING TO CABINET ROOM - DAY 14

16

THE MASTER & LUCY step out, quickly - the sound of VIVIEN, OOV, screaming! - close the door, cutting off the scream.

(CONTINUED)

16 CONTINUED:

16

Beat. Then the Master opens the door a fraction - Vivien screaming OOV! - then slams it shut, silence.

Beat. Can't resist a third time - open, scream, slam.

17 CONTINUED:

17

Paint CU Doctor with images from 3.11, the end of sc.84 -
The Doctor raising the sonic - the explosion on the
console -

THE DOCTOR (CONT'D)

I locked them, permanently. He could
only travel between the year one hundred
trillion, and the last place the Tardis
landed. Which is right here, right now.

CAPTAIN JACK

Yeah, but... bit of leeway?

18 CONTINUED:

18

THE MASTER (CONT'D)

Falling from the skies - you've seen it happen, Big Ben destroyed! A spaceship over London. All those ghosts and metal men, the Christmas Star, that came to kill.

Intercut with shots, 1.4, 2.X, 2.12, 2.13, 3.X, all degraded as TV images, pixels visible.

THE MASTER (CONT'D)

Time and time again, and the government told you nothing. Not me, though! Not Harold Saxon! Because my purpose here today is to tell you this. Citizens of Great Britain...

(pause)

20 CONTINUED:

20

THE MASTER

Sweet.

(formal again)

This species has identified itself.
They're called, the Toclafane -

THE DOCTOR

What?!

THE MASTER

- and tomorrow morning, they will
appear. Not in secret! But to all of
you. Diplomatic relations with a new
species will begin. Tomorrow, we take
our place in the universe, every one of
us. Every man, woman and child, every
teacher and farmer and chemist and lorry
driver and, oh I don't know, every..

(BCU, smiling)

Medical student?

The Doctor & Jack swing round. Look at Martha. Eh?!

Then the Doctor swings back, spins the telly round 180
degrees - and strapped to its back -

A BOMB. A good old-fashioned bomb, sticks of dynamite,
and a digital clock ticking down, 25, 24, 23, 22 -

THE DOCTOR

CUT TO:

21 EXT. MARTHA'S FLAT - DAY 14

21

- THE DOCTOR, MARTHA, CAPTAIN JACK - out - NB,
the Doctor carrying the laptop, Martha with the leather
jacket -

- running for their lives - as -

PRAC FX - THE FLAT ABOVE THEM EXPLODES!

The three hit the floor - PRAC DEBRIS showering down
around them, all ash and bricks and burning wood.

21 CONTINUED: 21

CAPTAIN JACK
Fine, I'm fine...

THE DOCTOR
Martha?

But she doesn't answer - she's horrified, mind racing ahead, and she's getting out her mobile, searching for the number -

THE DOCTOR (CONT'D)
What are you doing?

MARTHA
If he knows about me - what about my family?!

THE DOCTOR
Don't tell them anything -

MARTHA
I'll do what I like!
(on the phone)
Mum! Oh my God, you're there -

CONTINUED, the Doctor & Jack listening, INTERCUT WITH SC.22 -

CUT TO:

22 INT. FRANCINE'S FRONT ROOM - DAY 14 22

FRANCINE on the phone.

22 CONTINUED:

22

FRANCINE

No, but it's your father, we've been talking, and... We thought we might give it another go.

MARTHA

(quiet, suspicious)

Don't be so daft, since when?

FRANCINE

Just come round. Come to the house. We can celebrate.

MARTHA

You'd never get back with him in a million years.

FRANCINE

Ask him yourself.

Only now REVEAL that CLIVE JONES is also there; sweating, tense, hating this, as Francine passes him the phone.

CLIVE

22 CONTINUED: (2)

22

MARTHA
Dad, what's going on,

24 CONTINUED: 24

CUT TO EXT, the car cuts across a street corner, up over the pavement, back on to the road -

CUT TO:

25 EXT. FRANCINE'S HOUSE - DAY 14 25

SINISTER MAN & HENCHMEN walking back to the house, FRANCINE in the doorway, desperate - Sinister Man on his mobile -

SINISTER MAN
Inform Mr Saxon, we have Condition Red

27 CONTINUED: 27

CU on the phone, on the floor, screen reading MARTHA -

MARTHA OOV
Tish, what's happening? Tish??

CUT TO:

28 EXT. SUBURBAN STREETS/INT. CAR - DAY 14 28

MARTHA pulls out the hands-free - rages at THE DOCTOR -

MARTHA
It's your fault, it's all your fault -
And the CAR scorches round another bend -

CUT TO:

29 EXT. FRANCINE'S HOUSE - DAY 14 29

FRANCINE struggles, wild, shoved in the van by HENCHMEN -

FRANCINE
- but I was on your side - I was helping -
! Get off me - !

A screech of tyres, braking - all look round -

Far end of the street - good distance - the CAR, stopped
in the middle of the road, MARTHA, THE DOCTOR & JACK
staring -

Francine horrified, screams:

FRANCINE (CONT'D)
Martha! Get out of here,

But they shove her into the van - CUT TO the car -

MARTHA
Oh my God...

THE DOCTOR
Martha, reverse, get out,

CUT TO the Sinister Man, who calls out, military style -

SINISTER MAN
Target identified! Take aim!

29 CONTINUED:

29

CAPTAIN JACK

SINISTER MAN

PRAC GUNSHOTS, Armed Police firing -

PRAC GUNSHOTS off the car - they yelp and duck
inside - PRAC GLASS SHATTERS on the back windscreen - but
Martha's in control - reversing round the corner -

- NEIGHBOURS run, duck, screaming -

- the car reverses round in a curve, fast -

- then pulls out, to zoom off the way it came -

32 CONTINUED: 32

THE MASTER OOV
Oo, nice little game of hide and seek, I
love that!

CUT TO:

33 INT. CABINET ROOM - DAY 14 33

INTERCUT WITH SC.31, Martha, the Doctor & Captain Jack.

THE MASTER, on the phone. Cameras & stuff gone, room
empty.

THE MASTER
But I'll find you, Martha Jones. Long
time since I saw you, must be, what, a
hundred trillion years?

MARTHA
(losing it)
Let them go! D'you hear me, Saxon?!

But the Doctor has realised, and runs over - shoving the
laptop at Jack, who takes it - and he grabs the phone,
walks away from Martha, taking control (in b/g, Martha's
crying now, furious - Jack hugs her, watching the
Doctor).

THE DOCTOR
I'm here.

THE MASTER
Doctor.

THE DOCTOR
Master.

THE MASTER
I like it when you use my name.

THE DOCTOR
You chose it. Psychiatrist's field day.

THE MASTER
As you chose yours. The man who makes
people better. How sanctimonious is
that?

Pause. A really good, proper pause. Two old enemies,
two old friends, the last of their kind in the whole
universe.

(CONTINUED)

33 CONTINUED:

33

The Doctor sits, on a vandalised bench in a dirty precinct; the Master in his shining, elegant Cabinet Room.

And when they talk, it's calm and intimate:

THE DOCTOR

33 CONTINUED: (2)

33

Pause.

THE MASTER

33 CONTINUED: (3)

33

THE MASTER (CONT'D)

I thought it would stop, but it never does, it never, ever stops, inside my head, the drumming, Doctor, the constant drumming -

THE DOCTOR

I can help you, please let me help -

THE MASTER

- everywhere, it's everywhere, listen listen listen, here come the drums, here come the drums...

The Master's tapping out, one-two-three- -

The Doctor looking round...

At a distance, a HOODIE on a bench, with earphones, tapping out, one-two-three- , one-two-three- ...

The Doctor's fears rising - the of this - angry again:

THE DOCTOR

What have you done? Tell me, how've you done this? What are those Toclafane things,

But the Master flips back into his old self again:

THE MASTER

Ooh look, you're on TV!

THE DOCTOR

Stop it, just answer me -

THE MASTER

No, really, you're on telly! You and your little band - which, by the way, is ticking every demographic box, congratulations on that - look, there you are!

The Doctor looking round, puzzled...

Nearby, a small, local electrical shop, with a TV in the window. The Doctor walking towards it now, seeing -

INSERT ON SCREEN -

CUT TO:

35 CONTINUED: 35

SMALL PRAC EXPLOSION on the CCTV CAMERA -
Cabinet Room, the screens fizz to static -

THE MASTER

Oh, you public menace, you'll have to
pay for that! Better start running! Go
on! Run!
(savage, wild)
Run, Doctor! Run for your life!

CUT TO the PRECINCT, the Doctor clicking off the phone -

THE DOCTOR

He's got control of everything.

MARTHA

What do we do?

CAPTAIN JACK

We've got nowhere to go.

MARTHA

Doctor, what do we do?!

THE DOCTOR

...we run.

And that's what they do.

CRANE SHOT, RISING UP, over the precinct and the streets;
the Doctor, Martha & Captain Jack running away, into the
distance, three small figures - fugitives - losing
themselves in the urban landscape, running like
animals...

MIX TO:

36 INT. BBC NEWS 24 STUDIO - DAY 14 36

Overlapping voices and images from TV FOOTAGE - CU
NEWSCASTERS' mouths, graphics, etc, pixels visible.

NEWSCASTER

...to confirm, tomorrow morning, Britain
will welcome an extraterrestrial
species, with live coverage on every
channel...

MIX TO:

40 CONTINUED:

40

THE DOCTOR
Actually, they're not bad.

Pause. The Doctor still working. The rain outside, the moan of the wind, and then, it's simply time:

CAPTAIN JACK
So who is he, Doctor? How come the ancient society of Time Lords created a psychopath?

MARTHA
And what is he, to you? Like a colleague, or..?

THE DOCTOR
Friends, at first.

MARTHA
Thought you were gonna say he was your secret brother or something.

THE DOCTOR
You've been watching too much TV.

CAPTAIN JACK
But all the legends of Gallifrey. They made it sound so perfect.

CU Doctor; stops working, looks to the distance.

THE DOCTOR
Perfect to look at, maybe. And it was, it was beautiful. They called it the Shining World of the Seven Systems...

And on the CU, paint with images...

THE DOCTOR (CONT'D)
...and on the continent of Wild Endeavour, in the mountains of Solace and Solitude, there stood the Citadel of the Time Lords...

FX: vast mountain ranges, red slopes, white snow, and in the distance, a glass dome, containing the cathedral-like spires of the City of the Time Lords.

CUT TO:

41 EXT. HEADLAND - DAY

41

LOW ANGLE, an old, wise TIME LORD framed against the sky, staring to the distance, complete with ceremonial collar, his long, priest-like garments caught by the wind.

44 CONTINUED:

44

THE DOCTOR

You stand there. Eight years old.
Staring at the raw power of time and
space. Just a .

INTERCUT WITH SC.43, the TIME LORD stands back, the BOY
stares, wide-eyed. Slow track in; the sound of drums...

44 CONTINUED: (2)

44

THE DOCTOR

You work for Torchwood?

CAPTAIN JACK

I swear to you, it's different, it's
changed, there's only half a dozen of us
now -

THE DOCTOR

47 CONTINUED:

47

THE DOCTOR (CONT'D)
to blend in, well, sort of, but... Now!
The Archangel Network's got a second low-
level signal - weld the key to the
network, and... Martha! Look at me!
You can see me, yes?

MARTHA
Yep!

THE DOCTOR
And now...

He puts the key & string around his neck.

MARTHA'S POV: the Doctor. Except... slowly, her eyeline
drifts, to the right, like a badly-framed shot.

THE DOCTOR (CONT'D)
No, I'm here, look at me.

Martha blinks, looks at him again -

Her POV: it's like she can't keep fixed on him, her POV
just gently slides away...

MARTHA
It's like... I know you're there, but I
don't to know...

The Doctor whips off the key -

THE DOCTOR
And back again! D'you see? It just
shifts your perception, a tiny little
bit. Doesn't make us invisible. Just
unnoticed. Oh! I know what it's like!
(right at Martha)
It's like when you fancy someone, and
they don't even know you exist,
what it's like - come on!

- and he runs out. A moment, Martha looks at Jack.

CAPTAIN JACK
You too, huh?

A sigh, a smile, and they're running after him -

CUT TO:

48 EXT. RUN-DOWN STREET - NIGHT 14 48

Ordinary city street. THE DOCTOR, MARTHA & CAPTAIN JACK (now with wrist-strap restored) all sombre again. The Doctor calm, low level:

THE DOCTOR

Don't run, don't shout, just keep your voice down. Draw attention to yourself, and the spell is broken. Keep to the shadows.

CAPTAIN JACK

Like ghosts.

THE DOCTOR

That's what we are. Ghosts.

He puts on his key & string, Martha & Jack do the same.

Deep breath, then they walk down the street, heads down.

A couple of LADS stroll past. Not a glance.

The Doctor, Martha & Jack walk on, into the night.

MIX TO:

48A INT. BBC NEWS 24 STUDIO - NIGHT 14 48A

NEWSCASTER to CAMERA, solemn:

NEWSCASTER

..and as the eyes of the world turn towards Great Britain, sources indicate that Air Force One has landed on British soil, tonight. Mr Saxon has entered into conference, with the President of the United States...

49 OMITTED 49
AND AND
50 50

51 EXT. AIRSTRIP - NIGHT 14 51

THE PRESIDENT and STAFF stride across the tarmac, approaching THE MASTER, LUCY & MINIONS. Behind the Master; BRITISH TROOPS. Behind the President, UNIT TROOPS arriving, spreading out.

The Master loving it. The President careful, already wary.

(CONTINUED)

51 CONTINUED:

51

THE MASTER
Mister President,

PRESIDENT
Mr Saxon, the British Army will stand
down - from now on, UNIT has control of
this operation -

THE MASTER
You make it sound like an invasion.

PRESIDENT
The First Contact Policy was decided by
the Security Council in 1968, and you've
just gone and ignored it -

THE MASTER
Oh, you know what it's like, new job,
all that paperwork, I think it fell down
the back of the settee, I had a little
look, I found a pen, a sweet, a bus
ticket, fifty pence, have you met my
wife?

But the President's quiet, suspicious:

PRESIDENT
Mr Saxon. I'm not sure what your game
is. But there are provisions at the UN
to have you removed from office, unless
you're very, very careful. Is that
understood?

The Master makes a zip-across-mouth gesture.

PRESIDENT (CONT'D)
Are you taking this seriously?

The Master nods, vigorously. The President seething,
but:

PRESIDENT (CONT'D)
To business. We've accessed your files
on these... Toclafane.

Now, in b/g, quietly, on the tarmac: THE DOCTOR, MARTHA &
CAPTAIN JACK stand, a great distance away, not coming too
close, just watching. Like ghosts.

PRESIDENT (CONT'D)
But First Contact cannot take place on
any sovereign soil.
(MORE)

(CONTINUED)

51 CONTINUED: (2)

51

PRESIDENT (CONT'D)

To that purpose, the Aircraft Carrier
Valiant is en route. The rendezvous
will take place there, at eight AM

THE MASTER

(still zipped)

Ho hummhuhu hm mheehe hm hmm?

51 CONTINUED: (3)

51

Jack consults his wrist-strap - though all 3 try to keep movements small, voices quiet - not a whisper, just level.

CAPTAIN JACK

Aircraft Carrier Valiant, that's a UNIT ship, at 58.2 North, 10.02 East.

MARTHA

How do we get on board?

THE DOCTOR

Does that thing work as a teleport?

CAPTAIN JACK

Since you revamped it, yeah. If I can hijack coordinates...

And as he discreetly taps them in -

MARTHA

Oh my God.

At a distance, ARMY TRUCK, SOLDIERS off-loading PRISONERS:

FRANCINE, TISH & CLIVE, now handcuffed, miserable,

51 CONTINUED: (4)

51

CAPTAIN JACK

What say, I use this perception filter to walk up behind him and break his neck?

THE DOCTOR

Now that sounds like Torchwood.

CAPTAIN JACK

Still a good plan.

THE DOCTOR

He's a Time Lord. Which makes him my responsibility. I'm not here to kill him. I'm here to save him.

Silence. All blazing, but having to keep still and quiet.

CUT TO the distance, the Joneses being escorted away.

CAPTAIN JACK

Coordinates set.

The Doctor & Martha take hold of his wrist...

FX: TELEPORT SHIMMER, and they're gone.

CUT TO:

52 INT. VALIANT, SMALL CORRIDOR - DAY 15

52

CU MARTHA, on the floor, dazed.

MARTHA

Ohh, that thing is

Reveal Martha, THE DOCTOR & CAPTAIN JACK on the floor of a small corridor - like a naval ship's corridor, metal, pipes, etc, all functional and clean. Recovering:

CAPTAIN JACK

I've had worse nights. Ouch. Welcome to the Valiant.

MARTHA

It's dawn...

She crosses to a porthole. On her profile:

MARTHA (CONT'D)

Hold on, I thought this was a ship - where's the sea?!

(CONTINUED)

52 CONTINUED: 52

As Jack and the Doctor cross to join her -

CAPTAIN JACK

A ship for the twenty-first century.
Protecting the skies of Planet Earth!

CUT TO:

53 FX SHOT: THE VALIANT 53

FX: CAMERA sweeping around THE VALIANT, an aircraft carrier suspended in the sky, in all its glory, huge cloudbanks and dazzling blue sky. Over this, a TANNOY: 'Royal Air Force Excalibur now on board...'

CUT TO:

54 INT. VALIANT, FLIGHT DECK - DAY 15 54

Door slides open, THE MASTER, LUCY & MINIONS enter.

Revealing the Flight Deck: as great a space as possible, far more gorgeous & hi-tech than a real aircraft carrier,

54 CONTINUED: 54

THE MASTER (CONT'D)
Ministry of Defence, I helped design
this place. In every detail.

CUT TO:

55 INT. VALIANT, LOWER DECKS - DAY 15 55

57 INT. TARDIS - DAY 15

57

THE DOCTOR, MARTHA & CAPTAIN JACK step in -

To something hellish. The room is dark, pulsing with red light, and pockets of sickly yellow, the engines groaning, as though queasy. And the central console is...

A mass of wires and cables, stretching up to the roof, like the console's been gutted and cannibalised. Glowing a deep, ugly red. The Doctor horrified.

CAPTAIN JACK

What the hell has he done..?

THE DOCTOR

Don't touch it!

CAPTAIN JACK

Not going to!

MARTHA

What's he done, though? Sounds like it's... sick.

THE DOCTOR

Can't be... No no no, can't be...

MARTHA

(stronger)

Doctor? What is it?

THE DOCTOR

He's cannibalised the Tardis.

CAPTAIN JACK

Is this what I think it is?

THE DOCTOR

It's a Paradox Machine.

CUT TO:

58 INT. VALIANT, FLIGHT DECK - DAY 15

58

STAFF jittery now, tension, the moment approaching. THE PRESIDENT stands at the podium. Adjusts his tie. Checking his image in a nearby monitor.

As the AUDIENCE seats begin to fill up. THE MASTER hunkers down, like he's at the cinema. Digs in his pocket, pulls out a white paper bag. Offers LUCY a jelly-baby.

(CONTINUED)

58 CONTINUED:

58

PRESIDENT

59 CONTINUED: 59

Said with a big smile, as they belt out -

CUT TO:

60 INT. BBC NEWS 24 STUDIO - DAY 15 60

NEWSCASTER

...and in just thirty seconds' time,
we'll be going live to First Contact.
It's been announced that Harold Saxon
has invited President Winters to take
the address...

CUT TO:

61 INT. CAFE - DAY 15

64 CONTINUED: 64

REACTIONS CONTINUE INTERCUT WITH SC.65.

CUT TO:

65 INT. VALIANT, FLIGHT DECK - DAY 15 65

INTERCUT WITH SC.61, 62, 64, all watching & reacting to
TV COVERAGE of sc.65 throughout.

PRESIDENT

Americans. Patriots. People of the
world. I stand before you today, as
Ambassador for Humanity. A role I will
undertake with the utmost solemnity.

All around the room, it's hushed, tense. STAFF, MINIONS,
all rapt with attention.

65 CONTINUED:

65

Brave smile between them. Then slowly, treading carefully, the Doctor makes his way along the side wall, walking, then stopping, a stage at a time.

His POV, the back of the Master's head.

The President, talking, glances at a MEMBER OF STAFF, who's giving hand-signals, five, four, three...

PRESIDENT

And I ask you now, I ask of the Human Race, to join with me, in welcoming our friends. I give you... the Toclafane.

He turns. Behind him:

FX: FOUR SPHERES flare into existence. Floating, bobbing. NB: just above head-height, so normal dialogue's FX-free.

CUT AROUND REACTIONS within the Flight Deck - in awe, including the Doctor, Martha & Jack -

And reactions from SC.61, 62, 64, the Cafe staring, the Mum making Baby watch, the American students whooping.

PRESIDENT (CONT'D)

My name is Arthur Coleman Winters, President Elect of the United States of America, and Designated Representative of the United Nations. I welcome you, to Planet Earth, and its associated Moon.

FX: the Spheres childish, peeved.

SPHERE #1

You're not the Master.

SPHERE #2

We like the Mister Master.

SPHERE #3

We don't like you.

PRESIDENT

I... can be master, if you so wish, I will accept mastery over you. If that is God's will.

SPHERE #1

Man is stupid.

(CONTINUED)

65 CONTINUED: (2)

65

SPHERE #2
Master is our friend.

SPHERE #3
Where's my Master, pretty please?

The Doctor, during this, still edging forward -

65 CONTINUED: (3)

65

Two BIG MINIONS grab hold of the Doctor - a good struggle - but the Doctor's trapped -

THE MASTER (CONT'D)

We meet at last, Doctor. Ooh, love saying that!

THE DOCTOR

Just stop this, stop it now -

At the back of the room, Captain Jack, tensing himself, grasping the key around his neck, just about to head forward -

But the Master can see him -

THE MASTER

Oh, like a perception filter works on me! And look, it's the girlie and the freak, although I'm not sure which one's which -

And the Master's taking out his own SCREWDRIVER - fires -

FX: A YELLOW LINE OF LASER from the screwdriver, spearing right through Jack. He falls down dead.

Martha runs to Jack, horrified.

THE MASTER (CONT'D)

Laser screwdriver, who'd have sonic? And the good thing is, he's not dead for long, I can kill him again!

THE DOCTOR

Master, just calm down, just look at what you're doing, just stop - if you could see yourself -

THE MASTER

(to camera)

Do excuse me, little bit of personal business, back in a minute -

(to the minions)

Let him go.

Like this is all rehearsed, the Minions step aside, leaving the Doctor at the centre of the room, the Master at the podium, Lucy nearby. (TV CAMERAS still covering this.)

(CONTINUED)

65 CONTINUED: (4)

65

THE DOCTOR

It's that sound, the sound in your head,
what if I can help - ?

THE MASTER

How to shut him up? I know! Memory
Lane! Professor Lazarus, d'you remember
him? And his Genetic Manipulation
Device! What, did you think little
"Tish" got that job just by coincidence?
I've been laying traps for you, all this
time! And now I can concentrate all
that Lazarus technology into one little
screwdriver, and, ooh, if only I had the
Doctor's biological code - oh! Wait a
minute! I do!

Clicks fingers at a Minion -

The Minion opens up a hefty case, positioned on a desk -

The Doctor's hand-in-jar, bubbling away.

THE MASTER (CONT'D)

I've got his hand! And if Lazarus made
himself younger, what if I reverse it?
What d'you fancy, Doctor? Another
hundred years?

And he whirrs his laser at the Doctor -

ONLINE FX: the Doctor shuddering, his head shaking,
distorting, Jacob's Ladder-style - in agony -

CUT TO Martha, watching, horrified - but distracted by
Jack, alive again. Weak, he's giving her his wrist
strap.

CAPTAIN JACK

Take it. Teleport.

MARTHA

I can't.

CAPTAIN JACK

We can't stop him. Just get out of
here. Get out.

She looks back to the Doctor, helpless -

The Doctor now on his knees. And as he looks up...

(CONTINUED)

65 CONTINUED: (5)

65

He's now an OLD MAN.

Martha (with wrist strap) runs to the Doctor -

MARTHA

I've got you...

THE MASTER

65 CONTINUED: (6) 65

And he runs back to the podium - CAMERAS on him -

Martha supporting the Doctor; Jack weak, propped up; the Jones family at the back of the room, all watching:

THE MASTER (CONT'D)

So! Earthlings! Um. Basically.
End of the world. Right now! Here come
the drums!

MUSIC blasts in, playing through speakers on the Flight Deck - Rogue Traders, Voodoo Child, bang on the 'Here Come The Drums' lyric, wild and loud - continuing until sc.71, maybe 72, until incidental music takes over again -

The Master whirrs his laser in the air, a signal -

CUT TO:

66 OMITTED 66
AND AND
67 67

68 INT. TARDIS - DAY 15 68

The whole room shuddering as the Machine reaches critical -

TRACK IN TO the wired-up console, PRAC STEAM blasting out of it, lights flashing. The needle goes into the red.

CUT TO:

69 INT. VALIANT, FLIGHT DECK - DAY 15 69

THE MASTER loving the music track, energised by it, runs to the window - shining with victory -

CUT TO:

70 FX SHOT - THE VALIANT 70

FX: THE VALIANT suspended in the sky as an almighty rip of flame-like-light scorches across the sky, a breach opening -

FX: THOUSANDS AND THOUSANDS OF SPHERES fly out -

CUT TO:

71 INT. VALIANT, FLIGHT DECK - DAY 15 71

THE MASTER
Come and see, sweetheart!

(CONTINUED)

71 CONTINUED:

71

76 INT. AMERICAN STUDENTS' ROOM - NIGHT 76

The STUDENTS screaming as -

FX: SPHERE & PRAC WINDOW GLASS SHATTERING as it smashes
in -

CUT TO:

77 INT. VALIANT, FLIGHT DECK - DAY 15 77

THE MASTER & LUCY looking out, while behind them -

THE DOCTOR on his knees, supported by MARTHA. Looking
right at her, so close, he whispers, gentle:

THE DOCTOR

Goodbye.

Martha stands. Steps back. Crying.

She turns round. Her family, devastated. All witnessing
the end of the world. Martha looks at them, and they
look at her; Francine, then Tish, then Clive.

Martha stands there, lost, so completely lost.

And she presses the button on the wrist-strap.

FX: TELEPORT SHIMMER, she vanishes.

CUT TO:

78 EXT. HILLSIDE OVERLOOKING CITY - DAY 15 78

Countryside. Ordinary mud and grass. MARTHA picks
herself up, off the floor. From far-off, a strange
noise...

Recovering, she heads up the slope.

And at the top, she sees:

78 CONTINUED: 78

Then she turns and runs away, towards the woods...

CUT TO:

79 INT. VALIANT, FLIGHT DECK - DAY 15 79

THE MASTER now propping THE ANCIENT DOCTOR up, LUCY beside him, all three framed in the window, with the terrible sound rising up from below. The Master quiet and insane:

THE MASTER

And so it came to pass that the Human
Race fell, and the Earth was no more.
And I looked down upon my new dominion,
as Master of all. And I thought it
good.

END OF EPISODE TWELVE