

DOCTOR WHO 3

Episode 13

By

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3 CONTINUED:

3

A small BOAT now dredged up in the surf, two MEN IN BLACK CLOTHES, like Resistance fighters, on board. And walking through the shallow water: MARTHA JONES.

MARTHA

3 CONTINUED: (2)

3

MILLIGAN

That you sailed the Atlantic. Walked across America. That you're the only person who got out of Japan alive. Martha Jones, they say, she's gonna save the world.

(pause)

Bit late for that.

And they keep walking onwards.

4 EXT. HEADLAND - NIGHT 16

4

Rough ground, above & away from the beach, MARTHA & MILLIGAN walking towards an old, dusty, flatbed TRUCK.

MARTHA

How come you can drive, don't you get stopped?

LEO

Tom's a doctor.

MILLIGAN

Medical staff. Used to be in paediatrics, back in the old days. But that gives me a licence to travel, so I can help out at the labour camps.

MARTHA

Great. I'm travelling with a Doctor.

As they get in:

MILLIGAN

I traced your brother, Leo.

MARTHA

Alive?

MILLIGAN

Just about. Part of the slave force, in the north. He's had to change his name, can't risk being associated with you. Cos if we've heard stories about you, then so has the Master. He'll be looking for you. Right across the planet.

MARTHA

We getting started or what?

As he starts the engine:

(CONTINUED)

6 CONTINUED: (2)

6

THE MASTER (CONT'D)

Ohh, but they broke your heart, didn't they? Those "Toclafane". Ever since you worked out what they really are.

(very close)

They say, Martha Jones has come back home. Why would she do that..?

THE DOCTOR

...leave her alone.

THE MASTER

But you said something to her. On the day I took control...

Paint this with FLASHBACK/NEW FOOTAGE:

CUT TO:

7 INT. THE VALIANT, FLIGHT DECK - DAY 15

7

NEW ACTION, during the sequence from Ep.12 sc.71, 74, with THE MASTER & LUCY at the windows, watching the (OOV) Spheres, before the Master turns back to the room in sc.77.

MARTHA supporting THE DOCTOR. The Doctor leans in close.

And he to her.

CUT TO THE TV MONITOR: one of the broadcast CAMERAS has been abandoned, but has captured the Doctor & Martha (ie, this is how the Master found out that this happened).

CUT TO:

8 INT. THE VALIANT, FLIGHT DECK - DAY 17

8

(Music gone, now.)

THE MASTER

What did you tell her?

THE DOCTOR

...I have one thing to say to you. And you know what it is...

THE MASTER

Ohh no you don't!

And he shoves the wheelchair across the room, the Doctor glides, bumps into a table, forgotten again.

(CONTINUED)

8 CONTINUED: 8

THE MASTER (CONT'D)

Now then! How are we doing? Launch Day
in twenty four hours!

As the Master busies himself, the Doctor looks across...

FRANCINE is clearing up the coffee.

A steady, secret look between them. The Doctor splays
his fingers. Three fingers.

Francine gets the signal, just nods.

She walks out. On a mission.

CUT TO:

9 INT. THE VALIANT, LOWER DECKS - DAY 17 9

Pipes, steam, FRANCINE carries her coffee tray through.
A few WORKERS in boiler suits are sweeping up & washing
down machinery - all ordinary people, reduced to drudges
and slaves. One of them is CLIVE JONES, mopping the
floor.

Francine just glances at him. Holds up her hand. Three
fingers. Keeps walking.

Clive gets the signal, just nods.

CUT TO:

10 INT. THE VALIANT, LOWER DECKS #2 - DAY 17 10

Another area, same design. CLIVE walks along with mop &
bucket. He's passing, coming the opposite way -

TISH JONES, also in maid's outfit, carrying a tray of
canteen food. Clive holds up his hand. Three fingers.

Tish gets the signal, keeps walking.

CUT TO:

11 INT. THE VALIANT, LOWER DECKS, CONFINEMENT AREA - DAY 17 11

A separate area, though still all pipes and steam, an
armed MILITIA GUARD on duty. TISH arrives, with her
tray, for...

CAPTAIN JACK. Manacled to a wall. This is how he
now, all day, every day. Wrists and feet in heavy,
bolted cuffs. He's grimy, in pain, but the same as ever.

(CONTINUED)

11 CONTINUED:

11

CAPTAIN JACK
Morning, Tish! Smell that sea air!
Makes me kind of long for good old
British fish and chips.

During this, Tish - not allowed to talk - puts the tray
on a small table in front of him, takes a fork and scoops
up -

CAPTAIN JACK (CONT'D)
But what do I get? Cold mashed swede.
Some hotel! That's the last time I book
over the internet.

And she feeds him the forkful of mash.

But as she steps back, with her back to the GUARD, behind
her, she quickly holds up her hand. Three fingers.

Jack winks, he's got the signal.

CUT TO:

12 EXT. HEADLAND - DAY 17

12

(IE, 'headland' meaning simple, bare, rocky ground; the
sea's not necessarily in vision.)

FX: DMP of a mighty statue, 200 ft high, the Master,
standing tall, like Saddam.

MARTHA & MILLIGAN are walking up a low rise towards it.

MARTHA
All over the Earth, those things. He's
even carved himself into Mount Rushmore.

12 CONTINUED:

12

MILLIGAN (CONT'D)

They bring in slave labour every morning. Breaking up cars, houses, anything, just for the metal. Building the fleet out of scrap.

MARTHA

You should see Russia. That's Shipyard Number One. All the way from the Black Sea to the Bering Strait, a hundred thousand rockets. Getting ready for war.

MILLIGAN

War with who?

MARTHA

The rest of the universe. I've been out there, Tom. In space. Before all this happened. And there's a thousand different civilisations, all around us, with no idea what's happening here. The Master can build weapons big enough to devastate them all.

MILLIGAN

You've been in space..?

MARTHA

(smiles)
Problem with that?

MILLIGAN

(smiles)
Nope! Just... Wow. Anything else I should know?

MARTHA

I've met Shakespeare.

MILLIGAN

Look out -

FX: ABOVE THEM, with the STATUE deep in b/g, TWO SPHERES come gliding in fast. Their blades open -

SPHERE POV, on Martha & Milligan - he gets out I.D. card -

MILLIGAN (CONT'D)

I've got a licence! Thomas Milligan, Peripatetic Medical Squad, I'm allowed to travel, I was just... checking for... things, and...

(CONTINUED)

12 CONTINUED: (2) 12

FX: the Spheres bob up and down, giggling.

SPHERE #1
Soon the Rockets will fly!

SPHERE #2
And everyone will need medicine!

SPHERE #1
You'll be so busy!

FX: SAME DMP OF ROCKETS, but with the Spheres flying away, towards the Shipyard.

Milligan looks at Martha, dumbfounded.

MILLIGAN
But... they didn't see you.

MARTHA
How d'you think I travelled the world?

Martha smiling, holds up, from round her neck:

The TARDIS KEY.

CUT TO:

13 EXT. NEAR HEADLAND - DAY 17 13

Rocks b/g, MARTHA & MILLIGAN getting back into the truck.

MARTHA
- cos the Master set up Archangel, that mobile phone network, fifteen satellites around the planet. But really, it's transmitting this low-level psychic field. That's how everyone got hypnotised into thinking he was Harold Saxon.

MILLIGAN
Saxon! That feels like years ago.

MARTHA
But the key's tuned into the same frequency, makes me sort of.. well, not invisible, just unnoticeable.

MILLIGAN
I could see you.

(CONTINUED)

13 CONTINUED:

13

MARTHA

(smiles)

Yeah, that's cos you wanted to.

MILLIGAN

(smiles)

S'pose I did.

MARTHA

Is there a Mrs Milligan?

MILLIGAN

Nope. What about you?

MARTHA

There used to be someone. Long time ago.

On CU Martha, CUT TO a glimpse -

CU on sc.7, THE DOCTOR close, whispering - Martha's memory of this, much more intimate than the Master's -

Just for a second. Back to Martha, no longer smiling:

MARTHA (CONT'D)

Come on. I've got to find this Docherty woman.

MILLIGAN

(starts engine)

We'll have to wait till the next work shift, what time is it?

MARTHA

Nearly three o'clock.

CUT TO:

14 INT. THE VALIANT, FLIGHT DECK - DAY 17

14

CLOCK READING 14:58.

THE DOCTOR is sitting beside his tent. An eye on the clock.

FRANCINE and TISH are serving the MINIONS with water. Francine catches the Doctor's eye. Looks at the clock. Glances at Tish.

All tensing up, getting ready...

CUT TO:

15 INT. THE VALIANT, LOWER DECKS - DAY 17 15

CLIVE, washing down machinery. He glances at a wall-clock:

It blinks to 14:59...

CUT TO:

16 INT. THE VALIANT, LOWER DECKS, CONFINEMENT AREA - DAY 17 16

CAPTAIN JACK, manacled to the wall. His GUARD on duty.

Opposite, a wall-clock counting 14:59:13, 14, 15...

Jack tenses one wrist, a bolt already working loose...

CUT TO:

17 INT. THE VALIANT, FLIGHT DECK - DAY 17 17

THE MASTER strides in, LUCY beside him.

THE MASTER

Time for my massage!

As he clears, on Lucy, quiet and submissive. And she now has just the smallest black eye; this is what the Master does to her, in private. She just stands back, on duty.

The Master's going to a comfy, reclining leather chair, stripping off his jacket.

He throws the jacket, as he always does, across a desk -

The Doctor clocks that.

Francine, Tish, clocking that. Cutting all round the room.

Tension building. Time ticking away, 14:59:32,33,34...

Over this:

THE MASTER (CONT'D)

Who shall I have today? I think Tanya.
Come on, sweetheart!

TANYA, a meek Minion, hurries forward, to massage his neck.

(CONTINUED)

17 CONTINUED: 17

THE MASTER (CONT'D)
Lucy, have you met Tanya? Oh she's
gorgeous! Tanya, when we go to the
stars, I'll take you to the Catrigan
Nova. Whirlpools of gold, Lucy won't
mind!
You two should get to know each other.
That might be fun.

The clock hits 15:00 - !

CUT TO:

18 INT. THE VALIANT, LOWER DECKS, CONFINEMENT AREA - DAY 17 18

CAPTAIN JACK yells with exertion -
- one manacle breaks free -
- the GUARD turns, lifting his gun -
- Jack grabs hold of a pipe in the wall, right next to
his hand - wrenches it free - pointing it at the Guard -
PRAC STEAM jets out, blasts the Guard -

CUT TO:

19 INT. THE VALIANT, LOWER DECKS - DAY 17 19

CLIVE slings the water from his bucket into a junction
box -
PRAC EXPLOSION - Clive staggering back -
Alarms sound! Lights flash!

CUT TO:

20 INT. THE VALIANT, FLIGHT DECK - DAY 17 20

Alarms sound, lights flash -

THE MASTER
What the hell - ?

And he's on his feet - running to the desks - the whole
room alert, as the MILITIA MEN run out -

FRANCINE runs forward - grabs the Master's jacket -
- throws it to TISH -
- who grabs it, runs across the room - to THE DOCTOR -

(CONTINUED)

20 CONTINUED: 20

The Master turning back round, realising -

THE MASTER (CONT'D)

Ohh, I see -

But the Doctor's standing, reaching into the jacket, holds up the Master's laser screwdriver. Points it at him.

THE DOCTOR

I told you. I have one thing to say...

But then the Master starts to laugh. Lowers his hands.

THE MASTER

As if!

CUT TO:

21 OMITTED 21
AND AND
22 22

23 INT. THE VALIANT, LOWER DECKS #2 - DAY 17 23

CLIVE's running -

He's grabbed by a MILITIA MAN, arm pinned back, trapped -

CUT TO:

24 INT. THE VALIANT, LOWER DECKS - DAY 17 24

CAPTAIN JACK, now with his Guard's gun, belts round a corner -

Stops dead. Facing a line of MILITIA, guns raised.

CAPTAIN JACK

Ohhhh, here we go again.

The Militia open fire (on them only, not Jack.)

CUT TO:

25 INT. THE VALIANT, FLIGHT DECK - DAY 17 25

THE DOCTOR clicks on the laser screwdriver - though not actually aiming it at THE MASTER - it just clicks, useless.

THE MASTER

Isomorphic controls. Meaning, they only work for me.

(CONTINUED)

25 CONTINUED:

25

The Master strolling over, grabs it off the Doctor, shoves him - the Doctor stumbles back, falls to the floor, feeble - as the Master swings the screwdriver round, at Francine -

THE MASTER (CONT'D)

Like this!

FX: YELLOW LASER bolts across -

FX: YELLOW LASER hits the wall right next to Francine, small PRAC EXPLOSION - she's terrified - the Master vicious -

THE MASTER (CONT'D)

Say sorry!

FRANCINE

I'm sorry, I'm sorry, I'm sorry -

Tish runs to her -

TISH

Mum - !

THE MASTER

Didn't you learn from the blessed Saint Martha? Siding with the Doctor is such a dangerous thing, I could kill you both, right now...

He takes aim, both flinching, scared. Hold... Then:

THE MASTER (CONT'D)

Except that's a sight for Martha Jones herself. Take them away!

MILITIA run in, grab Francine & Tish, haul them out.

The Master goes to the Doctor, helps him stand.

THE MASTER (CONT'D)

Gotcha. Oops, there we go now, gramps. D'you know, I can remember the days when the Doctor, oh, that famous Doctor, he was waging a Time War, battling Sea Devils, and Axons, he sealed the Rift at

25 CONTINUED: (2)

25

THE DOCTOR
I just need you to listen...

THE MASTER
No, cos now it's my turn. Revenge!
Best served hot! And this time...
(up close)
It's a message for Miss Jones.

CUT TO:

26 EXT. FACTORY - DAY

26

CU on wire-cutters, snapping through a wire fence.

MILLIGAN's made a gap, he and MARTHA hurry through. In the b/g, a sprawling factory. They run, keeping low, heading for the outhouses.

CUT TO:

27 INT. DOCHERTY'S REPAIR SHED - DAY 17

27

PROFESSOR DOCHERTY's banging the hell out of an old portable TV. She's 50, in a brown warehouse coat, dishevelled, rude.

Behind her, the shed's a large space, full of old machinery and junk. Docherty's built a central space, with a desk and chairs, cooker, fridge & single bed; she lives here.

MILLIGAN leads MARTHA through.

MILLIGAN
Professor Docherty..?

PROFESSOR DOCHERTY
Busy!

MILLIGAN
They sent word ahead, I'm Tom Milligan.
And this... well, this is Martha Jones.

PROFESSOR DOCHERTY
She can be the Queen of Sheba for all I care, I'm still busy.

MARTHA
Televisions don't work any more.

(CONTINUED)

27 CONTINUED: 27

PROFESSOR DOCHERTY
God, I miss Countdown. Never the same
since Des took over. Both Deses.
What's the plural of Des? Desii?
Deseen? Still, both of them gone now,
in the Great Celebrity Purge of Week
One, perhaps the Master's not so bad
after all. But we've been told there's
a transmission. From the man himself!

She bangs the TV, the picture resolves -

On screen, a grainy b&w picture -

CONTINUES INTERCUT WITH SC.28 -

CUT TO:

28 INT. THE VALIANT, FLIGHT DECK - DAY 17 28

PLAY AS FOOTAGE INTO TV SCREENS, and INTERCUT with the
VALIANT FLIGHT DECK itself, LUCY, MINIONS & MILITIA
watching THE MASTER & THE DOCTOR; a CAMERA from ep. 12
covering this.

CONTINUES, ALSO INTERCUT WITH -

CUT TO:

29 INT. THE VALIANT, LOWER DECKS, STAFF BUNKS - DAY 17 29

INTERCUT WITH SC.28, VALIANT FLIGHT DECK.

The STAFF have poor, makeshift accommodation built into
the pipes & steam area. Rows of simple bunk beds.
FRANCINE & CLIVE now sit on one, both handcuffed to metal
struts. Nearby, TISH, on another bunk, also handcuffed.

All three watching a small monitor, rigged up on the
wall, broadcasting sc.28 (all TV pictures primitive,
grainy b&w).

CONTINUES, ALSO INTERCUT WITH -

CUT TO:

30 INT. THE VALIANT, LOWER DECKS, CONFINEMENT AREA - DAY 17 30

INTERCUT WITH SC.28, VALIANT FLIGHT DECK.

CAPTAIN JACK, now in bigger, double-strength manacles.
He's just waking - ie, coming back to life - clothes full
of bullet holes (no blood). And as he looks up...

(CONTINUED)

30 CONTINUED: 30

A small monitor on the wall opposite, broadcasting sc.28.

30 CONTINUED: (2) 30

Centre, just the Doctor's clothes; they've collapsed downwards, forming a little mound, surrounded by dust.

The Master walks forward, slowly, quietly...

THE MASTER (CONT'D)

...Doctor?

And from out of the empty neck of his shirt collar...

FX: THE CGI DOCTOR appears. Head only, on a thin neck. Blinking, dazed. A tiny, ancient 1-ft-high Yoda-like thing, with a lined, parched, face, big eyes, though slitted by the weight of 900 y/o eyelids. Mewling.

The Master swings round to CAMERA, the biggest smile.

THE MASTER (CONT'D)

Received and understood, Miss Jones?

And the SCREENS fizz to static.

CUT TO Martha, still watching the screen. A respectful silence, from Milligan and even Docherty. Then, quiet:

MILLIGAN

I'm sorry.

But Martha turns to him. And she's smiling.

MARTHA

The Doctor's still alive.

CUT TO:

31 EXT. FACTORY - NIGHT 17 31

At night, lights burning in the distance, the factory at work, and a window illuminated in Docherty's shed.

PROFESSOR DOCHERTY OOV

...obviously, the Archangel Network would seem to be the Master's greatest weakness...

CUT TO:

32 INT. DOCHERTY'S REPAIR SHED - NIGHT 17 32

The rest of the shed in darkness, MARTHA, MILLIGAN & PROFESSOR DOCHERTY in the living space, conspiring. Docherty's got printouts of the Archangel graphics.

(CONTINUED)

32 CONTINUED:

32

PROFESSOR DOCHERTY
Fifteen satellites, all around the Earth, still transmitting. That's why there's so little resistance, it's broadcasting a telepathic signal that keeps people scared.

MILLIGAN
We could take them out.

PROFESSOR DOCHERTY
We could, with fifteen ground-to-air missiles, got any on you? Besides. Any military action, and the Toclafane descend.

MARTHA
They're not called Toclafane. That's a name the Master made up.

PROFESSOR DOCHERTY
Then what are they?

MARTHA
That's why I came to find you. Know your enemy. I've got this...

From her rucksack, she gets out a disc.

MARTHA (CONT'D)
No one's been able to look at a Sphere, close up, they can't even be damaged. Except once. A lightning strike, in South Africa, brought one of them down. Just by chance. But it was recorded on the subwave, I've got the readings. On this.

JUMP CUT TO:

CU MONITOR SCREEN, PROFESSOR DOCHERTY reading the disc. The display's primitive, green with white writing, like the early 90s. MARTHA & MILLIGAN behind the Professor.

PROFESSOR DOCHERTY
(bangs terminal)
Oh, these systems! Whoever thought we'd miss Bill Gates?

MILLIGAN
Is that why you travelled the world? To find the disc?

(CONTINUED)

34 CONTINUED:

34

MARTHA

- he's coming - you ready - ?

- up to PROFESSOR DOCHERTY - she's got two simple, long strips of reflective metal fixed along each alley wall, wires running from them to a hand-held JUNCTION BOX.

PROFESSOR DOCHERTY

You do your job, I'll do mine -

MILLIGAN appears at the far end, running -

FX: the SPHERE gliding after him, fast -

- Milligan reaches Martha & Docherty -

MILLIGAN

Now!

Docherty twists the controls -

FX: as the SPHERE passes between the metal strips, BOLTS OF ELECTRICITY zig zag out, burrowing into the Sphere -

PRAC SPHERE thumps down on to the floor. Dead.

Martha, Milligan, Docherty creep forward, wary. Docherty prods it. No reaction. And she's loving this now:

PROFESSOR DOCHERTY

That's only half the job. Now. Let's find out what's inside.

CUT TO:

35 OMITTED

35

36 INT. THE VALIANT, FLIGHT DECK - NIGHT 17

36

The room dark. Empty. In the centre, a big PARROT CAGE, suspended on a thick chain. Huddled up, inside:

FX: CGI DOCTOR. So old and tired. Now we can see his tiny body; the Master's made him a miniature Doctor's pinstripe suit. The Doctor sad and helpless.

Over this, bring in, voices in the dark, low and determined:

FRANCINE OOV

I'm going to kill him.

(MORE)

(CONTINUED)

36 CONTINUED: 36

FRANCINE OOV (CONT'D)
If I have to wait a hundred years. I'm
going to kill the Master.

CUT TO:

37 INT. THE VALIANT, LOWER DECKS, STAFF BUNKS - NIGHT 17 37

FRANCINE & CLIVE, sitting on one lower bunk, still
handcuffed. TISH nearby, handcuffed. In b/g, other
bunks filled with sleeping STAFF. Low, fierce:

FRANCINE
One day, he'll let his guard down. One
day. And I'll be there.

CLIVE
No, that's my job. I swear to you, I'd
shoot that man stone dead.

She manages a smile at his bravado. She leans in, kisses
him; the one good thing that's come out of this.

But Tish, too, in the past year, has become so much
colder:

TISH
I'll get him. Even if it kills me

FRANCINE
Don't say that.

TISH
I mean it. That man made us stand on
deck and watch the islands of Japan,
burning. Millions of people.

TISH'S SPEECH CONT. OOV OVER SC.38 -

CUT TO:

38 INT. THE VALIANT, LOWER DECKS, CONFINEMENT AREA - NIGHT B8

CAPTAIN JACK in his manacles. NEW GUARD on duty, at a
distance. Jack's eyes burning. Thinking of revenge.

TISH OOV
I promise you. He's dead. It's only a
matter of time. One of us is gonna get
him in the end...

CUT TO:

39

INT. THE VALIANT, FLIGHT DECK - NIGHT 17

39

All quiet and dark. THE MASTER walks in. LUCY behind him, though she stands back, in the shadows, servile.

FX: THE CGI DOCTOR looks at him, pitiful.

And even the Master's quiet, flat, even scared:

THE MASTER

Tomorrow, they launch.
We're opening up a Rift into
Braccatolian space. Won't see us
coming.

(pause)

Kind of scary.

THE DOCTOR

Then stop.

THE MASTER

Once the Empire is established, and
there's a New Gallifrey in the
heavens... maybe then, it stops.

(goes close, quiet)

The drumming. The neverending drumbeat.
Ever since I was a child.

CU MASTER, PAINT with FLASHBACKS, EP.12 SC.43. The BOY,
standing in front of the circle, showing the whole of the
Time Vortex. CU on the BOY; the Vortex inside his eye.

THE MASTER (CONT'D)

I looked into the Vortex. And that's
when it chose me. The drumming, the
call to war.

FX: the Master eye to eye with the CGI Doctor, now.

THE MASTER (CONT'D)

Can't you hear it? Listen. It's there
now, right now. Tell me you can hear
it, Doctor. Tell me.

THE DOCTOR

It's only you.

The Master shattered by that. But instead, he just says:

THE MASTER

Good.

Then he looks round, a familiar whirring -

(CONTINUED)

39 CONTINUED:

39

FX: a SPHERE glides out of the dark, flies across, and settles. There's a plain, thin metal pole hanging down from the roof, onto which the Sphere hooks; an established resting-place for the Spheres. Once there, use PRAC SPHERE.

SPHERE #1

Tomorrow, the War! Tomorrow, we rise,
never to fall!

THE MASTER

(to the Doctor)

You see? I'm doing it for them. You
should be grateful. After all, you love
them.
So very much.

CUT TO:

40 INT. DOCHERTY'S REPAIR SHED - NIGHT 17

40

PROFESSOR DOCHERTY using a scalpel, to burrow into the PRAC SPHERE casing. (She's cleared a workbench, like an operating table, wearing a medical lamp-on-forehead.)

MARTHA & MILLIGAN watching, on edge.

PROFESSOR DOCHERTY

...some sort of... magnetic clamp, hold
on... just trip the underneath -

She grabs the Sphere, pulls, carefully, but with strength, and opens it up, four segments easing slowly open...

PROFESSOR DOCHERTY (CONT'D)

...oh my God...

Martha & Milligan step forward, so slowly...

Looking down...

Inside the Sphere, a HEAD. Shrunken down to about two thirds its normal size. Formaldehyde off-yellow skin. Blind eyes. More of a face, with little depth, a face scooped off and wired up, attached to hundreds of wires and now-dead lights which weld the Head to the inside of the Sphere.

And as they stare down...

It wakes! Lights blink on! The Head shudders a little!

(CONTINUED)

40 CONTINUED:

40

They leap back!

PROFESSOR DOCHERTY (CONT'D)

It's alive - !

SPHERE #2

...Martha. Martha Jones.

MILLIGAN

It you.

They step forward again. Martha scared.

The Head has only soft movement, if possible, just stirring slightly. No lip synch - its mouth old, gummed shut - just an internal light, a voice-box, flashing in synch.

SPHERE #2

...sweet kind Martha Jones. You helped us to fly.

MARTHA

What d'you mean?

SPHERE #2

You led us to salvation.

MARTHA

Who are you?

SPHERE #2

The skies are made of diamonds.

MARTHA

CU Martha. Horrified. Not a surprise, she's had a year to work this out; but confirmation is devastating.

PAINT with FLASHBACK, EP.11 SC.32, innocent little Creet in CU, saying 'The skies are made of diamonds.'

MARTHA (CONT'D)

...you can't be him.

SPHERE #2

We share each other's memories. You sent him to Utopia.

MARTHA

...oh my God.

(CONTINUED)

40 CONTINUED: (2)

40

MILLIGAN

What's it talking about? What does it mean?

PROFESSOR DOCHERTY

What are they?

MILLIGAN

Martha. Tell us. What are they?

MARTHA

They're us. They're Humans. The Human Race, from the future.

CUT TO:

41 INT. THE VALIANT, FLIGHT DECK - NIGHT 17

41

Still quiet and hushed. THE MASTER sits with the SPHERE, FX: CGI DOCTOR in his cage, LUCY in the shadows. They've told these stories before; like ghost stories, at night.

THE MASTER

I took Lucy to Utopia. A Time Lord and his Human companion, I took her to see the stars. Isn't that right, sweetheart?

Gentle, he beckons, Lucy comes forward. Dead inside.

LUCY

Trillions of years into the future. To the end of the universe.

THE MASTER

Tell him what you saw.

LUCY

Dying. Everything, dying. The whole of creation was falling apart. And I thought... there's no point. No point to anything. Not ever.

THE MASTER

(to the Doctor)
And it's all your fault.

CONTINUES, INTERCUT WITH SC.42. NB, both scenes almost melting into one, as the same story is told, in the dark:

CUT TO:

43 CONTINUED: (2)

43

THE MASTER

Human Race. Greatest monsters of them
all. 'Night then.

He takes Lucy's hand, walks away.

FX: bars of the cage foreground, the Doctor's POV, as the
Sphere flies away, into the dark, giggling to itself.

CUT TO:

44 INT. DOCHERTY'S REPAIR SHED - NIGHT 17

44

Later, MARTHA, MILLIGAN & DOCHERTY recovering - with good
old cups of tea - though still shaken. Keeping it quiet:

PROFESSOR DOCHERTY

I think it's time we had the truth, Miss
Jones. If legend says that you
travelled the world, to find a way of
killing the Master, then tell us. Is it
true?

MARTHA

Just before I escaped. The Doctor told
me...

She closes her eyes, so tired...

CUT TO FLASHBACK, sc.7, even CLOSER now, on the Doctor
whispering to Martha, something vital, something
urgent...

MARTHA (CONT'D)

He sent me to find this.

And she lifts up her rucksack.

JUMP CUT TO:

Martha taking from the rucksack, now laying out on a
table, from protective wrappings: 3 PHIALS OF LIQUID,
RED, BLUE, YELLOW, and a metal GUN, like an industrial
hypodermic.

MARTHA (CONT'D)

The Doctor and the Master, they've been
coming to Earth for years. And they've
been watched. There's UNIT, and
Torchwood, all studying Time Lords in
secret. And they made this. The
ultimate defence.

(CONTINUED)

44 CONTINUED:

44

MILLIGAN

(of his own gun)

All you need is to get close, I'd shoot the Master dead with this.

PROFESSOR DOCHERTY

Actually, you can put that down now, thank you very much.

MARTHA

Point is, it's not so easy to kill a Time Lord, they can regenerate. Literally, just bring themselves back to life.

PROFESSOR DOCHERTY

The Master is immortal! Wonderful!

MARTHA

Except for this! Four chemicals, slotted into the gun, inject him... Kills a Time Lord, permanently.

MILLIGAN

Four chemicals, you've got three.

MARTHA

Still need the last one. Cos the components of this gun were kept safe, scattered across the world. And I found them. San Diego, Beijing, Budapest... and London.

MILLIGAN

Then where is it?!

MARTHA

There's an old UNIT base, North London, I've found the access codes. Tom, you've got to get me there.

JUMP CUT TO:

Energy, movement, MILLIGAN & MARTHA grabbing coats, shucking them on, taking the rucksack, heading out -

MILLIGAN

- can't get across London in the dark, it's full of wild dogs, we'd get eaten alive - wait till morning, then we can get the medical convoy!

(CONTINUED)

44 CONTINUED: (2)

44

PROFESSOR DOCHERTY
You can spend the night here -

MILLIGAN
No, we can get halfway, we can go to the
slave quarters in Bexley -
(handshake)
Professor! Thank you!

PROFESSOR DOCHERTY
And you. Good luck!

MARTHA
Thanks -

She gives Docherty a quick kiss, hurries out with
Milligan - but Martha stops, looks back, as Docherty
calls out, quiet:

PROFESSOR DOCHERTY
Martha. Could you do it, though? Could
you actually kill him?

MARTHA
Got no choice.

PROFESSOR DOCHERTY
You might be many things. But you don't
look like a killer to me.

Martha unsettled. Hold the look, the doubt. But then
she turns, and walks away, into the night.

CUT TO:

45 EXT. TERRACED STREET - NIGHT 17

45

Dark. Silent. Ordinary residential street. No lights
on. No cars. Bits of wreckage and junk strewn about.

A couple of MILITIA. Patrolling. Behind them...

MARTHA & MILLIGAN, keeping low, running across an open
space, diving into cover behind a wall, some bins.

The Militia stroll on, leaving the street empty.

Milligan & Martha run, heading for one specific house -

- up to the front door, Milligan tapping on it, frantic,
having to keep it quiet, whispering -

(CONTINUED)

46 CONTINUED: 46

And now, lots of them are calling out - still in whispers - some reaching out, desperate - 'Can you do it? Are you her? Can you? Martha Jones? Please? Can you help us?'

MILLIGAN

C'mon, just leave her alone - she's exhausted -

MARTHA

No, it's all right. They want me to talk. And I will.

JUMP CUT TO:

47 INT. TERRACED HOUSE, HALLWAY - NIGHT 17 47

MARTHA sits halfway up the stairs, the hallway PACKED WITH PEOPLE, including the LAD, below and above her; faces in the dark, staring at her, rapt with attention.

MILLIGAN stands by the front door. Adoring her.

Martha so much older, so in control, holding them spellbound

MARTHA

I travelled across the world. From the ruins of New York, to the Fusion Mills of China, right across the Radiation Pits of Europe. And everywhere I went, I saw people, just like you. Living as slaves. But if Martha Jones became a

48 CONTINUED: 48

The screen blinks into life. GRAPHIC: PRIORITY ONE.

PROFESSOR DOCHERTY (CONT'D)
This is Professor Alison Docherty.

ANNOUNCER OOV
State your intent.

PROFESSOR DOCHERTY
First of all, I need to know about my son.

ANNOUNCER OOV
State your intent.

PROFESSOR DOCHERTY
Is my son still alive?

ANNOUNCER OOV
State your intent.

On Docherty. So tired, so disgusted with herself.
But...

PROFESSOR DOCHERTY
I have some information. For the Master. Concerning Martha Jones.

CUT TO:

49 INT. THE VALIANT, FLIGHT DECK - NIGHT 17 49

FX: THE CGI DOCTOR alone in his cage, as -

LIGHTS BLINK ON. The room comes to life! THE MASTER - in silk dressing gown, just out of bed - comes across the room, runs up to the Doctor with the biggest smile -

THE MASTER
Guess

CUT TO:

50 INT. TERRACED HOUSE, HALLWAY - NIGHT 17 50

MARTHA still on the stairs, with the PEOPLE, MILLIGAN by the door - when the front door opens a crack, the WOMAN runs in, slams it shut - , whispers, a hiss -

WOMAN
It's him! It's Oh my God, it's him - !

(CONTINUED)

50 CONTINUED:

50

MILLIGAN

What d'you mean - ?

WOMAN

It's the Master! He's here!

LAD

(panic)

But he never comes to Earth! He never
walks upon the ground!

WOMAN

For God's sake - hide her - !

Martha terrified, as people throw arms across her, those
above and below her huddling round, trying to hide her.

And Martha clutches the key around her neck.

Milligan crouches down, staring out through the
letterbox.

The LAD is shivering, an almost holy terror:

LAD

He walks among us. Our Lord and
Master. He is here.

SCENE CONTINUES, INTERCUT WITH -

CUT TO:

51 EXT. TERRACED STREET - NIGHT 17

51

INTERCUT WITH sc.50.

WIDE SHOT. MILITIA MEN spread out across the street,
assume positions at intervals, facing the darkened
houses. Armed.

And down the centre of the street, walks...

THE MASTER.

THE MASTER

Oh Marthaaa... Martha Jo-ones. I can
see you. Out you come, little girl.
Come and meet your Master.

MILLIGAN, at the door, gripping his gun.

His POV: a MILITIA MAN blocking his way to the Master.

(CONTINUED)

53 CONTINUED:

53

And as Martha reaches a point just a few feet in front of the Master, she sees, at last, to one side:

FX: THE CGI DOCTOR in his CAGE - no longer on its chain; he's been placed on a desk, to be given a good view.

Martha tries a smile, the CGI DOCTOR just blinks, so sad.

The Master takes out his laser screwdriver.

THE MASTER

Your teleport device. In case you thought I'd forgotten.

Martha grim, reaches into her jacket, takes out Jack's

54 EXT. FX. THE EARTH - DAY 18 54

FX: THE EARTH, now with a HUGE SWARM of SPHERES foreground, gliding around the planet in magnificent formation.

SPHERE #1

We will fly and blaze and slice!

CUT TO:

55 INT. THE VALIANT, FLIGHT DECK - DAY 18 55

THE MASTER

Then at zero. To mark this day, the child, Martha Jones, will die. My first blood. Any last words?

Martha just stares at him.

THE MASTER (CONT'D)

No? Such a disappointment, this one. Days of old, Doctor, you had companions who could absorb the Time Vortex! This one's useless!

FX: CGI DOCTOR, just staring.

THE MASTER (CONT'D)

(cold again)

Bow your head.

Martha bows down.

155, 154, 153, 152...

THE MASTER (CONT'D)

Then it falls to me, as the Master of all. To establish, from this place, a new order of Time Lords. And from this day forward...

But then...

Martha laughs, just a little.

THE MASTER (CONT'D)

...what's so funny?

She looks up at him. Hero shot.

55 CONTINUED: (2) 55

MARTHA
I told a story. That's all. No
weapons, just words. I did exactly what
the Doctor said.

CUT TO FLASHBACK, EVEN CLOSER, SC.7 THE DOCTOR
whispering...

MARTHA (CONT'D)
I went across the continents, all on my
own, in the dark...

CUT TO:

56 EXT. HEADLAND - NIGHT X 56

(IE, just using this as non-specific empty landscape.)

MARTHA alone, huddled against the wind. Walking.

CUT TO:

57 INT. THE VALIANT, FLIGHT DECK - DAY 18 57

MARTHA
And everywhere I went, I found the
people. And I told them my story. I
told them about the Doctor.

CUT TO:

58 INT. TERRACED HOUSE, LIVING ROOM - NIGHT 17 58

MARTHA, with the PEOPLE looking on, continuing her speech
from sc.47. Around her, faces filled with hope. And now
Martha's crying, gently, sharing their hope:

MARTHA
...he's saved your lives, so many times,
and you never even knew he was there.
He never stops, he never stays, he never
asks to be thanked. But I've seen him.
I know him. I love him. And I know
what he can do.

CUT TO:

59 INT. THE VALIANT, FLIGHT DECK - DAY 18 59

MARTHA
And I told them to pass it on. To
spread the word. So that everyone would
know, about the Doctor.

(CONTINUED)

59 CONTINUED:

59

THE MASTER
Faith and hope? Is that all?

MARTHA
No, cos I gave them an
Just as the Doctor said -

CUT TO FLASHBACK, SC.7, and now we can hear the Doctor
whispering. ' .'

30, 29, 28, 27...

Martha standing now, so strong.

MARTHA (CONT'D)
I told them, that if everyone thinks of
one word, at one specific time -

THE MASTER
It's gonna do Is that your
weapon?

MARTHA
Right across the world. One word, just
one thought, at one moment...
(smiles)
But with satellites.

THE MASTER
...what?

CAPTAIN JACK
The Archangel Network!

MARTHA
A telepathic field binding the whole
Human Race together, with all of them,
every single person on Earth, thinking
the same thing at the same time. And
that word... is Doctor.

...2, 1, ZERO.

The Master looks round, horrified -

FX: A TORNADO OF LIGHT starts to spin around the CGI
DOCTOR - though more beautiful, now, shining with light
and power, the CGI Doctor smiling at its centre -

THE MASTER
Stop it. No, no, no you don't...

CUT TO CAPTAIN JACK. Closing his eyes. And he whispers:

(CONTINUED)

59 CONTINUED: (2)

59

CAPTAIN JACK

Doctor.

FRANCINE, TISH, CLIVE, one by one, do the same -

FRANCINE

Doctor.

TISH

Doctor.

CLIVE

Doctor.

And then, even poor LUCY closes her eyes, mouths 'Doctor.'

FX: THE DOCTOR in the LIGHT STORM, standing, (cage gone) now as the PROSTHETIC AGED DOCTOR, getting younger; the LIGHTS now dimming throughout the room.

THE DOCTOR

I've had a whole year, to tune myself into the psychic network and integrate with its matrices. Oh, you gave me plenty of time.

THE MASTER

I said stop it!

He runs to the window, looks down -

THE MASTER (CONT'D)

I order you to STOP!!!

CUT TO:

60 OMITTED

60

61 EXT. TERRACED STREET - DAY 18

61

All the PEOPLE stand scattered across the street. All looking up. Even the MILITIA. The whisper building:

'Doctor, Doctor, Doctor...'

CU on the WOMAN, intoning:

WOMAN

Doctor. Doctor. Doctor.

CU on the LAD, intoning:

(CONTINUED)

61 CONTINUED:

61

LAD
Doctor. Doctor. Doctor.

62 CONTINUED: (2)

62

THE DOCTOR
You wouldn't listen. Because you know
what I'm going to say...

The Master now pressed into a corner, like an animal,
crying, and muttering no, no, no...

FX: THE SHINING DOCTOR now at floor level, comes into
this shot. The LIGHT STORM gradually fading away; ROOM
LIGHTS lifting again. And as the Master curls up into a
ball, hiding his face, the Doctor, kneeling, simply holds
him.

THE DOCTOR (CONT'D)
I forgive you.

And the Doctor's simply holding a desperate, terrified
man

He cradles him.

Just for a second, then, vicious -

THE MASTER
My

CUT TO:

63 FX. THE EARTH - DAY 18

63

FX: THE SWARM OF SPHERES curls round, plummeting towards
the Earth, top speed -

SPHERE #1
Protect the Paradox!

CUT TO:

64 INT. THE VALIANT, FLIGHT DECK - DAY 18

64

THE DOCTOR turns away from THE MASTER, back to business -

THE DOCTOR
Captain! The Paradox Machine!

CAPTAIN JACK
You men! With me - !

And he legs it out of the room, with THREE MILITIA,
leaving ONE behind -

But as the Doctor looks back round -

The Master's taking out Jack's wrist-strap -

(CONTINUED)

67A CONTINUED: 67A

THE DOCTOR
We've got control of the Valiant, you
can't launch.

THE MASTER
But I've got this...

Takes off his WATCH. Holds it, like a control-button.

THE MASTER (CONT'D)
A Black Hole Convertor inside every
ship. Which I can self-destruct! If I
can't have this world, then neither will
you. We'll stand upon the Earth
together as it

CUT TO:

68 INT. STORAGE HOLD - DAY 18 68

CAPTAIN JACK throws open the door, MILITIA behind him -
Gulp.

FX: 3 SPHERES guarding the Tardis. Blades out -

CUT TO:

69 EXT. SKY - DAY 18 69

FX: SPHERES hurling down, the VALIANT in the distance -

CUT TO:

70 OMITTED 70

71 INT. STORAGE HOLD - DAY 18 71

CAPTAIN JACK & MILITIA crouched in the doorway, firing -

FX: THE SPHERES giggle, bullets off them,
unharmd, as they fire LASERS -

CUT back to Jack, sheltering, two MILITIA now lying dead -

GUARD
Can't get in. We'd get slaughtered.

CAPTAIN JACK
Yeah. Happens to me a lot.

Deep breath.

Then he

(CONTINUED)

71 CONTINUED: 71

SLOW MOTION SHOT: JACK YELLING, as he charges forward.

Firing. Unstoppable. The absolute hero.

CUT TO:

72 INT. THE VALIANT, FLIGHT DECK - DAY 18 72

MARTHA, FRANCINE, TISH & CLIVE run to the window,
horrified -

FX: THEIR POV, A SKY FULL OF SPHERES, heading towards
them -

CUT TO:

72A EXT. HEADLAND - DAY 18 72A

THE DOCTOR facing THE MASTER -

THE MASTER

I'll do it!

And now the Doctor, with no power but his own, simply
walks towards the Master, with absolute control.

THE DOCTOR

Weapon after weapon after weapon, and
all you do is talk and talk
and talk, but over all these years and
all these disasters, I've always had the
greatest secret of them all. I
you. Explode those ships, you'll kill
yourself, and I know, that's the one
thing you could never do. Now give that
to me.

Such a look between them, years of hatred, and
friendship.

And then...

The Doctor wins.

The Master, small again, defeated, ashamed of being so
weak, hands over the watch.

CUT TO:

73 INT. TARDIS - DAY 18 73

(CONTINUED)

73 CONTINUED: 73

Door shuts, CAPTAIN JACK's inside, bloodied, bruised, clothes torn, as he takes just a second to lean against the door, in pain.

Then he lifts his machine gun. And fires.

PRAC EXPLOSION: the Paradox Machine wiring EXPLODES!

CUT TO:

73A EXT. HEADLAND - DAY 18 73A

HIGH ANGLE, A MASSIVE, POWERFUL WIND sweeps over THE DOCTOR & THE MASTER - they throw themselves down, the Earth shaking-

CU on the two of them, teeth gritted against the storm, the Doctor exultant as he reaches for the wrist-strap...

CUT TO:

74 INT. THE VALIANT, FLIGHT DECK - DAY 18 74

MARTHA, FRANCINE, TISH, CLIVE at the window -

FX: ALL THE SPHERES VANISH!

- next second, the whole room shakes and shudders, a mighty wind blasting through - papers flying through the air -

Martha blasted, turns round, staggers, into -

THE DOCTOR! Just arrived, THE MASTER on the floor -

THE DOCTOR
Everyone! Get down!

And they fling themselves to the floor -

Francine, Tish, Clive do the same -

The last MILITIA throws himself down -

His revolver's sent skittering across the floor -

Seen by Francine -

CU on the Doctor, the Master & Martha on the floor, blasted by the wind. Everything shuddering! But the Doctor & Martha are laughing! INTERCUT them with -

CUT TO:

75 FX, THE VALIANT - DAY 18 75

FX: The VALIANT, suspended in the sky, as huge CLOUD BANKS whizz past, fast, accelerated time, going -

CUT TO:

76 EXT. TERRACED STREET - DAY 18 76

HIGH ANGLE, the ground shaking here, too, the wind blasting - PEOPLE falling, running, screaming, but then -

They vanish!

CUT TO:

77 EXT. HEADLAND - DAY 18 77

FX: THE CLOUDS in the sky rolling fast, above, as -

FX: THE STATUE vanishes.

FX: THE ROCKETS vanish, revealing an ordinary landscape -

CUT TO:

78 FX. THE EARTH - DAY 18 78

FX: THE EARTH, with clouds spinning round its entire surface -

CUT TO:

79 FX, THE VALIANT - DAY 18 79

FX: the VALIANT surrounded by racing, boiling CLOUDS, as... they gradually begin to slow...

CUT TO:

80 INT. THE VALIANT, FLIGHT DECK - DAY 18 80

And the shaking and the wind...

Stop.

THE DOCTOR stands, and MARTHA, and THE MASTER, all dazed.

FRANCINE, TISH, CLIVE bewildered...

THE DOCTOR

The paradox is broken. We've reverted back, one year and one day, two minutes past eight in the morning.

(CONTINUED)

80 CONTINUED:

80

He nips over to a desk, stabs a button. ADR VOICE, 'This is UNIT Central, what's happening up there? We just saw the President assassinated! Valiant, report!' Then switched off -

THE DOCTOR (CONT'D)

D'you see? Just after the President was killed, but just before the Spheres arrived. Everything back to normal, planet Earth restored. None of it happened. The rockets, the terror. It never was.

MARTHA

What about the Spheres?

THE DOCTOR

Trapped at the end of the universe.

FRANCINE

But... I can remember it.

THE DOCTOR

We're at the eye of the storm. The only ones who'll ever know.

(sudden smile)

Hello! You must be Mr Jones, we haven't actually met -

Suddenly - the Master's running - across the room -

- to the door, just as CAPTAIN JACK - bruised, torn, but the blood faded - enters, grabs him, holds him, no trouble.

CAPTAIN JACK

Hey there, big fella. You don't want to miss the party.

(to a Militia)

Cuffs -

Militia hands them over and as Jack puts them on the Master -

CAPTAIN JACK (CONT'D)

So what do we do with this one?

CLIVE

We kill him.

TISH

We execute him.

(CONTINUED)

80 CONTINUED: (2)

80

THE DOCTOR

80 CONTINUED: (3)

80

CU REVOLVER being fired.

The Master has convulsed, hit in the stomach, sinks to his knees -

The Doctor looking round, horrified -

And LUCY SAXON is holding the gun, the forgotten little woman with the smallest of black eyes. And now, she just lowers the gun. No satisfaction; dead inside.

- and the Doctor runs to the Master -

- crossing Jack, who's running to Lucy -

The Master on his knees, sinking back, hands still cuffed, as the Doctor reaches him, holds him -

- Jack running to behind Lucy, reaching round her to take the gun, though gently, there's no fight in her.

CAPTAIN JACK

80 CONTINUED: (4)

80

THE DOCTOR
One little bullet, come on.

THE MASTER
Guess you don't know me so well. I
refuse.

THE DOCTOR
Regenerate, come on, regenerate, please,
just regenerate, come on...

THE MASTER
And spend the rest of my life imprisoned
with you?

And the Doctor's crying now.

THE DOCTOR
But you've got to! Come on! Can't end
like this! You and me! All the things
we've done. Axons! Remember the Axons,
and the Daleks, and... We're the only
two left. There's no one else.
(furious)

THE MASTER
(smiling)
How about that? I win.
(then, so scared)
Will it stop? Doctor? The drumming?
Will it stop?

CU on the Master, as the drums beat and beat and beat...

INTERCUT with the staring BOY from Ep.12 sc.43.

And then...

They stop.

And the Master finally closes his eyes.

The Doctor holds him, rocks him, weeping.

Pull out to WIDER, in silence

The last of the Time Lords.

MIX TO:

81 EXT. BEACH - NIGHT 18

81

A flame. A burning torch.

(CONTINUED)

81 CONTINUED: 81

Held by THE DOCTOR. He walks forward.

At the centre of the moonlit beach, a PYRE of wood. On top of it, a shape, wrapped in cloth; the body. The Doctor lowers the torch down.

PRAC FIRE ignites. The pyre starts to burn.

CU on the Doctor, through the flames. Just staring.

Then the Doctor just turns and walks away.

CUT TO:

81A EXT. PARK - DAY 81A *

PROFESSOR DOCHERTY, strolling along, in a world of her own - the ordinary Docherty, in the unchanged world, who never had to be a hero or a traitor. She's a university professor, the formidable sort who even wears a scarf. In b/g, a couple of STUDENTS, strolling, an ordinary day. *

MARTHA comes running up from behind the Professor, carrying a small bunch of flowers - nothing fancy, just wrapped in paper, no bow or anything. She catches up with Docherty, shoves the flowers at her. With a smile: *

MARTHA
Just to say... I don't blame you. *

And Martha runs away again. *

DOCHERTY
But... who are you? *

But Martha keeps running, doesn't look back. Docherty's lost, got no idea what that was about. But somehow, like the echo of a memory that never was, she's moved. Then delighted. Walks on with a smile. *

CUT TO: *

82 EXT. PARK - DAY 19 82 *

The normal world. PEOPLE far-off, strolling, walking the dog, KIDS playing footie. The plainest day in the world.

THE DOCTOR, MARTHA & CAPTAIN JACK sit together, all calm:

MARTHA
Time was, every single one of these people knew your name. Now they've forgotten you.

(CONTINUED)

82 CONTINUED: (2)

82

THE DOCTOR

Nothing I can do. You're an impossible thing, Jack.

CAPTAIN JACK

Been called that before.

Then he just smiles, and salutes.

CAPTAIN JACK (CONT'D)

Sir. Ma'am.

The Doctor salutes back, and Martha too, smiling.

Jack turns to go, quickly turns back, informal again:

CAPTAIN JACK (CONT'D)

But I keep wondering, what about ageing? Cos I can't die, but I keep getting older, the odd little grey hair, y'know? What happens if I live for a million years?

THE DOCTOR

(smiling)

I really don't know.

CAPTAIN JACK

Okay, vanity, yeah, sorry. Can't help it. Used to be a poster boy! When I was a kid, living on the Boeshane Peninsula, tiny little place, I was the first one ever to be signed up for the Time Agency. Oh, they were so proud of me. The Face of Boe, they called me. Anyway! I'll see you.

And he walks away.

The Doctor and Martha look at each other. Pause.

THE DOCTOR

No.

MARTHA

Can't be.

THE DOCTOR

Nope. Definitely not.

And they're both laughing.

CUT TO:

83 EXT. FRANCINE'S HOUSE - DAY 19

83

THE TARDIS parked in the street. THE DOCTOR, standing beside it, watching:

Inside, MARTHA, with FRANCINE, CLIVE, TISH & LEO. Francine still upset, Clive holding her hand, Tish exhausted. Leo with no idea what they're on about! And Martha being kind, busy with cups of tea, looking after them.

Francine catches the Doctor's eye across the distance. A level look. But she understands him; nods. Forgives him.

Then the Doctor turns, goes back into the Tardis.

CUT TO:

84 INT. TARDIS - DAY 19

84

THE DOCTOR walks in. Back home.

All back to normal, no damage. The Doctor strolls to the console. Bubbling at the base, the HAND IN JAR.

CUT TO:

85 INT. FRANCINE'S HOUSE - DAY 19

85

MARTHA walking from the house to the Tardis. On her mobile.

MAR
Yeah, could you put me through?
(pause)

Y-llks in

87 EXT. FRANCINE'S HOUSE - DAY 19

87

MARTHA delighted. Hangs up. Later!

Then, she's got to face it. Deep breath. Into the Tardis.

88 CONTINUED:

88

THE DOCTOR (CONT'D)
Martha Jones, you saved the world.

MARTHA
Yes I did! I spent a lot of time with
you, thinking I was second best. But
d'you know what? I'm good!

Both laugh. Then, quieter:

MARTHA (CONT'D)
You gonna be all right?

THE DOCTOR
Always, yeah.

Pause, silence.

MARTHA
Right then. Bye -

She gives him a quick kiss.

Turns, runs away down the ramp.

CUT TO:

89 EXT. FRANCINE'S HOUSE - DAY 19

89

MARTHA runs out -

Stops. No! More to say, charges back in -

CUT TO:

90 INT. TARDIS - DAY 19

90

MARTHA strides back in, talking non-stop:

MARTHA
Cos the thing is, it's like my friend
Vicky, she lived with this bloke,
student housing, there were five of
them, all packed in, and this bloke was
called Shaun, and she loved him, she
did, she completely adored him, spent
all day long, talking about him -

THE DOCTOR
...this going anywhere?

MARTHA
Yes! Cos he never looked at her twice.
(MORE)

(CONTINUED)

90 CONTINUED:

90

MARTHA (CONT'D)

I mean, he liked her, but that was it!
And she wasted years, pining after him,
years of her life, cos while he was
around, she never looked at anyone else.
And I told her, I always said to her,
time and time again, I said: get out.
So this is me. Getting out.

She chucks her mobile phone at him, he catches it.

MARTHA (CONT'D)

Keep that. Cos I'm not having you
disappear! If that rings, that
rings, you'd better come running, got
it?

THE DOCTOR

Got it!

MARTHA

I'll see you again, mister.

And she turns and walks out.

CUT TO:

91 EXT. FRANCINE'S HOUSE - DAY 19

91

MARTHA walks out. Head held high.

She walks away from CAMERA, towards the house, not
looking back. No FX, just the sound of the Tardis
departing...

As Martha Jones walks back home.

CUT TO:

91A EXT. BEACH - NIGHT 18

91A

The PYRE is still burning.

A ring - which the Master wore throughout - clinks down
through the embers, lands just free of the fire.

CU on the ring, in the firelight.

Then a WOMAN's hand comes into shot. Picks up the ring.
Takes it. Gone.

CUT TO:

