

DOCTOR WHO 4

Episode 17

By

Russell T Davies

Green Revisions

18th April 2009

**Prep starts: 23rd Feb
Shoot Starts: 30th March**

© BBC WALES 2009. 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.

2 CONTINUED:

2

Evensong. Beautiful, high chords. He looks...

A CHURCH. In the middle of town. (The Runaway Bride church.) It's as though the music is drawing him in...

CUT TO:

3 INT. CHURCH - NIGHT 1

3 CONTINUED:

3

WILF

(looks back at window)
...I've, just, heard stories like that
before, that's all.

WOMAN

It's said there's no such thing as
coincidence. Who knows? Perhaps he's
coming back.

WILF

Ohh, that would make my Christmas -

He turns back round -

No one there. The woman has gone; like she was never
there.

Wilf chilled. He looks back at the stained-glass window.

The choir's voices soaring now.

CLOSER on the glass blue box...

CLOSER on Wilf, CLOSER on the box, now INTERCUT WITH -

The FACE - the insane, laughing face -

The face of THE MASTER.

CUT TO:

4 EXT. ICE PLAIN - DAY

4

FX: WIDE SHOT, ICESCAPE, as 4.3, the Planet of the Ood.

FX: CLOSER, THE TARDIS MATERIALISES in an icy quarry.
Rain in the air, washing away some of the snow.

THE DOCTOR pops his head out. Big, deliberate grin.
He's in sunglasses, wearing a flowery Hawaiian lei &
straw hat.

THE DOCTOR

Ah! Not so frosty any more, what's
this? Springtime on the Ood-Sphere?
New life, fresh start, all of that.

This directed at, a good distance away: OOD SIGMA.

The Doctor strolls towards him.

(CONTINUED)

THE DOCTOR (CONT'D)

So, where were we? I was summoned, wasn't I? An Ood, in the snow, calling to me, weeeeell, I didn't exactly come straight here. Had a bit of fun, y'know? Travelled about. Did this and that. Got into trouble, you know me. It was brilliant, I saw the Phosphorous Carousel of the Great Magellan Gestadt. Saved a planet from the Red Carnivorous Maw. Named a galaxy Alison. Got married, that was a mistake, Good Queen Bess, and let me tell you, her

5 CONTINUED:

5

THE DOCTOR

...so how old are you now, Ood Sigma?
How long's it been, since I was here
with Donna?

He reaches the top, stops. Looks out. Amazed.

THE DOCTOR (CONT'D)

Ah. Quite a while, then.

FX: his POV, DMP, the OOD CITY. Like Petra, but made of
ice, built into a cliff face. Simple dwellings, doorways
set within the ice; distant OOD inlaid, walking about.

THE DOCTOR (CONT'D)

Magnificent. Oh come on! That is...
splendid! You've achieved all this?!
In how long?

OOD SIGMA

One hundred years.

THE DOCTOR

Then we've got a problem. Cos all of
this is way too fast. Not just the
city, I mean your ability to call me,
reaching all the way back to the 21st
Century. Something is accelerating your
species, way beyond normal.

OOD SIGMA

And the Mind of the Ood is troubled.

THE DOCTOR

Why, what's happened?

OOD SIGMA

Every night, Doctor. Every night, we
have bad dreams.

CUT TO:

5A EXT. ICE PLAIN #2 - DAY

5A

OOD SIGMA leading THE DOCTOR towards the mouth of a CAVE.

CUT TO:

6 INT. ICE CAVE - DAY

6

CU on the ELDER OOD. Its face is aged, its skull more
brain-like. Swathed in white robes.

(CONTINUED)

It holds its HIND-BRAIN in one hand, the other hand scooping SMOKE from the small FIRE in front of it, like it's breathing incense. Its muttering voice is whispery, more Human than Sigma's:

ELDER OOD

...returning, returning, it is slowly returning, through the dark and the fire and the blood, always returning, returning to this world..

FX: WIDER, DMP, glinting rocks of the ICE CAVE above (not part of the city, more of a Holy Man's retreat). A circle of NATURAL OOD sit around the fire; they wear simple grey robes, now, not as impoverished.

ELDER OOD (CONT'D)

...it is returning and he is returning and they are returning, but too late, too late, far too late, he is come...

All look up, turn their heads...

THE DOCTOR (now with hat, lei & sunglasses just in his hand) and OOD SIGMA arriving.

OOD SIGMA

Sit, with the Elder of the Ood. And share the Dreaming.

There's a space for the Doctor, opposite the Elder. He sits. Ood Sigma standing, forever on duty, to the side.

THE DOCTOR

So. Right. Hello.

ELDER OOD

You will join, you will join, you will join, you will join...

As he repeats that, the Elder & Ood put their hind-brains in their laps; all join hands, the Ood either side of the Doctor joining hands with him (Ood hands, no more gloves).

The Doctor cautious... but reaches out, takes their hands -

CU the Doctor - shocked, fear! INTERCUT WITH -

THE MASTER'S FACE. His giggling insanity -

The Doctor lets go -

(CONTINUED)

6 CONTINUED: (2)

6

The Elder Ood calmer, more focused now.

ELDER OOD (CONT'D)

He comes to us. Every night. I think all the peoples of the universe dream of him, now.

THE DOCTOR

That man is dead.

ELDER OOD

There is yet more. Join us.

Deep breath. The Doctor takes hold of their hands again.

The Doctor concentrates. All of this with eyes open; he's staring to the distance, sharing these visions.

ELDER OOD (CONT'D)

Events are taking shape. So many years ago, and yet changing the now. There is a man. So scared.

CU Doctor, CU Elder, INTERCUT WITH -

CUT TO:

7 INT. NOBLES' KITCHEN - NIGHT 2

7

CU WILF, alone, staring into space, fearful.

CUT TO:

8 INT. ICE CAVE - DAY

8

THE DOCTOR, staring...

THE DOCTOR

Wilfred... Is he all right? What about Donna, is she safe?

ELDER OOD

You should not have delayed. For the lines of convergence are being drawn across the Earth, even now. The king is in his counting house...

CUT TO:

9 INT. NAISMITH'S STUDY - DAY 2

9

Formal positions, facing camera: JOSHUA NAISMITH, the father; 50, a businessman, powerful, almost regal.

(CONTINUED)

9 CONTINUED: 9

And his daughter, ABIGAIL, 20, rich and spoilt. B/g: a stately home's study, sparse, with classy Christmas decorations.

REVERSE: beside the PHOTOGRAPHER, Naismith's valet/butler, MR DANES, supervising. He's 28, cool, handsome, cruel.

Flash! Flash! Their photo being taken, intercut with the Doctor & Ood, JUMP-CUTTING into CUs of each Naismith -

CUT TO:

10 INT. ICE CAVE - DAY 10

THE DOCTOR
...I don't know who they are.

Flash! The Naismith photo printed as a Christmas card -

ELDER OOD
And there is another. The most lonely
of all, lost and forgotten...

CUT TO:

11 INT. PRISON CELL - NIGHT 2 11

CU on a woman, sitting on her thin bed. Alone. Crying. She looks up at the moonlight, through the barred window.

This is LUCY SAXON.

SCENE CONTINUES, INTERCUT WITH -

CUT TO:

12 INT. ICE CAVE - DAY 12

THE DOCTOR seeing -

THE DOCTOR
...the Master's wife.

INTERCUT WITH CONTINUATION OF SC.11. WIDER on Lucy, seeing her through the hatch in the metal door. Which slams shut.

OOD SIGMA
We see so much, but understand little.
The woman in the cage, who is she?

(CONTINUED)

12

CONTINUED:

12

THE DOCTOR

She was... It wasn't her fault, she

14 INT. ICE CAVE - DAY

14

THE DOCTOR, horrified.

THE DOCTOR
Part of him survived...
(goes to stand)
I have to go -

But the Ood hold on tight -

ELDER OOD
But something more is happening, Doctor.
The Master is part of a greater design.
Because a shadow is falling over
creation; something vast is stirring in
the dark.

And the Doctor looks round the circle, horrified...

All the Ood-eyes are now RED!

ELDER OOD (CONT'D)
The Ood have gained this power, to see
through Time, because Time is bleeding.
Shapes of things once lost are moving
through the veil. And these events from
years ago threaten to destroy this
future. And the present. And the past.

THE DOCTOR
...what do you mean?

ELDER OOD
This is what we have seen, Doctor. The
darkness heralds only one thing -

ALL OOD
The End of Time itself.

The Doctor lets go - !

All hands let go, shocked -

The Ood-eyes now normal again.

The Doctor so scared, staring...

Then he scrabbles to his feet - running - !

CUT TO:

15 EXT. ICE PLAIN #2 - DAY 15

THE DOCTOR, running for his life -

CUT TO:

16 INT. ICE CAVE - DAY 16

The ELDER OOD looks to the distance, sad and wise:

ELDER OOD

Events that have happened, are happening
now.

CUT TO:

17 INT. PRISON CELL & CORRIDOR - NIGHT 2 17

RED FINGERNAILS - a hand, turning keys in a lock -

The CELL DOOR swings open. LUCY looks up, surprised.

MISS TREFUSIS in the doorway. The senior prison guard.

CUT TO:

18 EXT. ICE PLAIN #2 - DAY 18

CU on the Doctor, desperate - running, running, running -

CUT TO:

19 INT. PRISON CELL & CORRIDOR - NIGHT 2 19

LUCY steps into the corridor. To find MISS TREFUSIS with

22 INT. PRISON CORRIDOR - NIGHT 2 22

LUCY SAXON, small and cowed, being marched along by MISS TREFUSIS and her GUARDS, down a metal staircase -

CUT TO:

23 INT. TARDIS 23

TIME ROTOR now moving, THE DOCTOR using the mallet, frantic -

CUT TO:

24 INT. PRISON DUNGEON - NIGHT 2 24

A rusty metal door creaks open.

MISS TREFUSIS & BLONDE GUARD lead LUCY down a dark staircase, other GUARDS following; an abandoned part of the prison. Stairs lead down to a dungeon, a dark basement. Big, wide floorspace, falling into shadow around the edges. Lit by candles, a plinth at the centre. Waiting for her:

THE GOVERNOR. 40, imperious, brisk, in her element.

GOVERNOR

Mrs Saxon. Let me introduce myself.
I'm your new Governor. I'm afraid the
previous Governor met with something of

24 CONTINUED:

24

GOVERNOR (CONT'D)

You've kept your silence well, Mrs Saxon. Your trial was held in secret, with no jury. So no one knows who Harold Saxon was. Where he came from. Why you killed him.

LUCY

I just want to be left alone. I deserve my punishment. That's all there is to be said.

GOVERNOR

Make her kneel.

The Blonde Guard has stayed standing behind Lucy throughout, now shoves her forward, Lucy stumbling, to kneel.

GOVERNOR (CONT'D)

There are those of us who never lost faith. And in his wisdom, Mr Saxon prepared for this moment. He saw that he might die. And made us ready. Miss Trefusis?

Miss Trefusis takes something from her pocket...

GOVERNOR (CONT'D)

Tonight, Mrs Saxon. He returns.

Miss Trefusis holds up: the Master's GALLIFREYAN RING.

CUT TO:

25 EXT. PRISON - NIGHT 2

25

CU SIGN on the outside wall, saying: HMP BROADFELL, illuminated by a flash of PRAC LIGHT - lightning!

FX: LOW ANGLE on the forbidding PRISON. STORM CLOUDS above, CRACK OF LIGHTNING in the sky.

CUT TO:

26 INT. NOBLES' KITCHEN - NIGHT 2

26

WILF, all alone, hears the thunder, goes to the window...

FX: far-off, over the rooftops, LIGHTNING slamming down.

Wilf disturbed. Feeling events drawing closer...

(CONTINUED)

26 CONTINUED: 26

Behind him - Wilf not seeing - the TELEVISION flickers, shashes, going from some stock footage to a glimpse of -

THE WOMAN, from sc.3. Against white. Staring out.

CUT TO:

27 INT. PRISON DUNGEON - NIGHT 2 27

MISS TREFUSIS places the ring inside the clay bowl.

The 4 GUARDS with URNS stand beside her. The first steps forward, lifting up her urn, emptying it, solemnly...

Thick, opaque BLUE LIQUID pours into the bowl. It begins to BUBBLE AND SEETHE, SMOKE rising up...

GOVERNOR

As it was written, in the Secret Books of Saxon. These are the Potions of Life.

LUCY

Listen to me. Just listen.

27 CONTINUED: 27

Lets it fall into the BUBBLING BOWL.

She stands back, as...

FX: the seething and bubbling reaches up into a VORTEX OF SPINNING, FURIOUS LIGHT rising up to the roof...

CUT TO:

28 EXT. PRISON - NIGHT 2 28

FX: ALMIGHTY, UNNATURAL STORM CLOUDS now circling above the prison, 3 LIGHTNING BOLTS hammering down -

CUT TO:

29 OMITTED 29
THRU THRU
32 32

33 INT. PRISON DUNGEON - NIGHT 2 33

FX: LIGHTNING now INSIDE THE ROOM, in the VORTEX OF LIGHT -

LUCY & THE GUARDS blasted by WIND & SMOKE - yelling -

LUCY

I'm begging you! Stop it! Before it's too late - !

GOVERNOR

We give ourselves! That Saxon might live!

She's exultant, kneels. All the guards - including MISS TREFUSIS, now part of the circle - kneel.

Governor & Guards hold their arms open, held low -

FX: fainter STREAMS OF PLASMA-LIKE LIGHT pour from the Governor's torso, pouring out, and across...

FX: WIDE SHOT, STREAMS OF LIGHT pouring from the Governor and all the GUARDS, pouring into the WHIRLWIND CENTRE -

Only Lucy & Blonde Guard (still behind Lucy) untouched -

LUCY

Don't you see?! He lied to you! His name's not even Harold Saxon!

CU Governor (no FX), smiling, joyous -

(CONTINUED)

33 CONTINUED:

33

GOVERNOR

And this was written also. For his
name... is the Master.

Lucy looks up, horrified...

FX: in the central VORTEX OF LIGHT, A SHAPE, forming...
above the plinth, hovering, suspended in light...

FX: CLOSER, MID-SHOT on the shape as it resolves...

FX: into THE MASTER. Naked, though his lower half is
hidden in the WHIRL OF LIGHT. He's lifting his head,
flexing his arms back, as though stretching into the
world...

THE MASTER

...never. never. Never. Never. Never
dying. Never dying. Never dying!
Never dying! NEVER DYING!

- and he laughs. Insane!

CUT TO:

34 INT. TARDIS

34

THE DOCTOR, flying the Tardis like a wild thing -

PRAC EXPLOSIONS from the console! The Master's laughter
carrying over - the Doctor can *hear* it -

CUT TO:

35 INT. PRISON DUNGEON - NIGHT 2

35

CONTINUED:

35

THE MASTER

Let them die. Oh, let them! They're just the first! The whole stinking stupid Human disgrace can fall into the pit, *can't you hear it Lucy??* The noise? The drumming? Louder than ever before, the drums, the drums, the never-ending drums, ohhh I have *missed them* -
!

But then...

Lucy Saxon stands. Staring up at him. Brave and clever.

LUCY

But no one knew you better than me. And I knew this would happen, one day, I knew you'd come back. All this time, your disciples were prepared... but so were we.

She turns to the Blonde Guard. Who's on her side! She reaches into her pocket, hands Lucy something...

THE MASTER

...what are you doing?

LUCY

The Secret Books of Saxon spoke of the Potions of Life. And I was never that bright, but... my family had contacts. People clever enough to calculate the opposite.

She's holding a SMALL PHIAL OF AMBER LIQUID. Uncorks it...

FX: THE MASTER now panicky, writhing, trapped in his LIGHT -

THE MASTER

Don't you dare. I'm ordering you. Lucy! You will obey me - !

LUCY

Till death do us part, Harry.

And she flings the liquid across the room -

FX: CU THE MASTER arching his head back, screaming -

(CONTINUED)

35 CONTINUED: (2) 35

FX: LONG SHOT of THE MASTER, the LIGHT EXPLODING IN FLAME, rushing out and FILLING FRAME -

CUT TO:

36 EXT. PRISON - DAY 3 36

CU on THE DOCTOR, running out of the TARDIS, frantic -

Into DAYLIGHT!

It hits him. He stops dead, stunned.

Wrong time of day!

He looks down...

He's standing by a burnt, battered sign, on the ground.

HMP BROADFELL.

He turns, looks round behind him...

FX: DMP WIDE SHOT, the PRISON. Destroyed. The high outer walls have fallen, the building beyond a charred, gutted ruin. No flames, no smoke; it burnt out days ago.

He missed it.

CUT TO:

37 OMITTED 37

38 INT. NAISMITH'S STUDY - DAY 3

39 EXT. FIRE - NIGHT 2 39

SCREEN filled with FIRE. And foreground, a FIGURE, A SHADOW, just a glimpse, a blur, rushes past -

CUT TO:

40 INT. NAISMITH'S STUDY - DAY 3 40

NAISMITH & ABIGAIL studying the image.

On screen, grabbed pauses of the fleeting FIGURE.

ABIGAIL

Someone survived. D'you think it's him?
Ohh, that would be such a Christmas
present!

NAISMITH

You just leave it to Daddy.

He stands, kisses the top of her head. MR DANES leads the way, as they leave...

CUT TO:

41 INT. THE GATE ROOM - DAY 3 41

MR DANES opens the doors, JOSHUA & ABIGAIL NAISMITH enter.

A huge, long, elegant room - all French windows, red velvet curtains, busts on plinths, oil paintings; a stately home with a gleaming SCI-FI LABORATORY built inside it. COMPUTER BANKS & TERMINALS; to one side, TWO GLASS-WALLED BOOTHS. TECHNICIANS at work. FOUR ARMED GUARDS. Minimal Christmas decorations, just one, classy tree. And at the far end...

THE IMMORTALITY GATE.

A huge, dark-metal, rectangular frame, bristling with technology, as wide and as high as possible. Three sides to the frame, left, right and top, with the left and right sides disappearing into the floor, ie, no bottom frame.

NAISMITH

Ladies and gentlemen. It seems help is
at hand. Christmas is cancelled!
Prepare the Gate!

(CONTINUED)

41 CONTINUED: 41

Technicians - not complaining - press buttons, hum of power -

FX: FLICKERS OF BLUE ELECTRICITY across the GATE. Tile up -

FX: DMP WIDER SHOT OF THE ROOM & ROOF, showing the flickering Gate set beneath a WIDE, ELEGANT, CIRCULAR, DOMED WINDOW set in the ceiling. Sunlight streaming in.

Abigail takes Naismith's arm; admiring their empire.

CUT TO:

42 OMITTED 42

43 EXT. NOBLES' HOUSE - DAY 3 43

WILF heading out, wearing his reindeer antlers. Calling back as he closes the front door:

WILF
...just going to the Lion! Quick little snifter! Christmas drinks!

But then he trots along, gets out his mobile, furtive:

WILF (CONT'D)
Paratroop One to Paratroop Two, we are mobilised, I repeat, we are mobilised. Rendezvous at 13 hundred hours, over and out.

CUT TO:

44 OMITTED 44
THRU THRU
46 46

47 EXT. CORNER OF THE STREET - DAY 3 47

WILF waiting as a minibus, like a Sunshine Coach, pulls up. Driven by OLIVER BARNES, 65, with MINNIE HOOPER, 70, WINSTON KATUSI, 70, and 6 mo0 16Fith12 0gS66 0 0 12 180 487H0s52C2cm v

48

INT. MINIBUS DRIVING THROUGH STREETS - DAY 3

48

Minibus driving along, OLIVER at the wheel. MINNIE, WINSTON & OTHERS in their seats. WILF at the front, addressing them. He's handed out A4 white pages, being passed round.

WILF

...he's tall, thin, wears a brown suit, maybe a blue suit, long brown coat. Modern sort of hair, all sticky-uppy. And on page two...

(photo, police box)

Be on the lookout for a police box. Exactly like the old ones.

MINNIE

I got locked inside one of them, August Bank Holiday 1962.

WINSTON

Were you misbehaving, Minnie?

MINNIE

I certainly was! Wa-hey!

WILF

But it's important! We've got to find it! Phone around, phone everyone - Sally, phone the Bridge Club, Winston, try the Old Boys, Bobby, get on to the skiffle band - between us, we've got this city covered!

MINNIE

The Silver Cloak!

WINSTON

Who is he then, this Doctor?

WILF

I can't tell you. I swear. But answer me this... Have you been having bad dreams? All of you? Dreams you can't remember.

Silence. All smiles gone.

WILF (CONT'D)

That's why we need him. We need the Doctor. More than ever.

CUT TO:

49

EXT. OLD WAREHOUSES - DAY 3

49

A sheltered part of urban wasteland. Collapsing warehouses in b/g, broken walls, bricks & rubble all around. In a cleared space: an old, battered charity BURGER VAN.

MAN & WOMAN serving 2 HOMELESS PEOPLE, getting a burger; TOMMO, late 40s, wry, & GINGER, 18, quiet, northern.

SERVING WOMAN

Onions with that?

TOMMO

Pile 'em on! What about you, Ginger?
Onions?

(Ginger just shrugs)

Doesn't say much, give him onions. He's down from Huddersfield.

SERVING WOMAN

You look after him. And don't forget tomorrow night, the Christmas broadcast! President Obama, he's promised to end the recession! Bad times will soon be over, Ginger!

But during all this...

Another homeless man is approaching, quietly. Thin, withdrawn, huddled in a dirty hoodie. Just waiting.

Tommo & Ginger just heading off...

TOMMO

Season's greetings to you!

SERVING WOMAN

And you. Happy Christmas!
(to the man)
Now, what can we get you, sir?

MAN

Everything.

He takes down his hood. Looks up. Hair dyed punk-white. Face pale. Eyes wild. That terrible smile. Truly insane.

THE MASTER

I'm... so... *hungry!*

CUT TO:

50

EXT. NEAR OLD WAREHOUSES - DAY 3

50

Quiet spot. TOMMO & GINGER sit with burgers, Tommo cynical:

TOMMO

They're saying, the President's got this Grand Plan. He's gonna save the world with some big financial scheme. Whatever it is, I bet it won't reach you and me -

Whup! - THE MASTER drops into shot, suddenly there, sitting nearby, hood down, as though he fell out of the sky.

TOMMO (CONT'D)

Someone's lively on his feet.

THE MASTER

Starving.

And devours his burger, all at once, a mess.

TOMMO

Now, y'see, that's what you don't want to do. Eat it all at once. Tempting, I know. But if you make it last, then it lasts all day.

THE MASTER

Want more. Want cheese. And chips. And meat and gravy and cream and beer, want pork and beef and fat and great big chunks of hot and wet and red.

TOMMO

Good for you, mate. Maybe we'd better be going...

GINGER

You look like that bloke. Harold Saxon. The one that went mad.

THE MASTER

And isn't that *funny?! Is*n't that the best thing of all? The master of disguise, stuck looking like the old Prime Minister, can't hide anywhere, he can see me, he can smell me, can't let him smell me -

(CONTINUED)

50 CONTINUED:

50

- he rubs the burger's greaseproof paper all over his face -

THE MASTER (CONT'D)

- the Doctor Doctor shockter stopped-her, gotta stop the smell, the stink, the filthy filthy *stink* -

TOMMO

Ginger. Come with me, right now.

THE MASTER

- because it's funny! Don't you see? Just look at me - !

FX: THE MASTER'S FACE flickers. Becoming a SKULL. A SKULL WITH BULGING EYES. Phasing in and out. FX during:

THE MASTER (CONT'D)

I'm splitting my sides! I am hilarious! I'm the funniest thing in the whole wide world!

Tommo & Ginger terrified - they run - !

CUT TO:

51 EXT. OLD WAREHOUSES - DAY 3

51

- TOMMO & GINGER running to the van - desperate -

TOMMO

- Sarah! God help us! There's this man - !

- running up to the van, stopping dead, as under its awning -

MAN & WOMAN still in position. Now clothed SKELETONS.

Tommo & Ginger horrified - turn back round -

51 CONTINUED: 51

flickering into SKULL & EYES, grinning, flying RIGHT INTO CAMERA -

CUT TO:

52 EXT. WASTELAND - DAY 3 52

THE DOCTOR walks to the top of a pile of rubble.

HERO SHOT: he stands there, against the sky. A vast expanse of wilderness stretched out before him.

The Doctor breathes in...

Catching a scent...

CUT TO WASTELAND, far away from the Doctor - literally, a mile or so away. THE MASTER hunched. He's got Tommo's coat. Is eating it. When he catches a scent...

Looks up. Alert.

Then he picks up a piece of metal. Goes to an old oil drum. Hits it.

One! Two! Three! Four!

CUT TO the Doctor. So far away. But hearing it, in the distance. *One! Two! Three! Four!*

The Master hammers it again, *one! Two! Three! Four!*

The Doctor scanning the horizon, getting a fix on the sound -

- and then he's running - !

- hurtling over debris and broken walls -

The Master beating - *one! Two! Three! Four!*

- the Doctor runs, runs, runs -

The Master stops, runs to the top of a pile of rubble -

Stands there!

The Doctor stops. He can see the Master. A good half a mile away. A silhouette. Standing against the sky.

CU the Master. He lets out a huge scream, a war cry!

The Doctor runs towards him - his POV -

(CONTINUED)

52 CONTINUED:

52

FX: THE CG MASTER leaps up, disappears behind the rise -
- the Doctor runs, scrabbles, up and down over debris -
- the Master, running away, giggling -

The Doctor reaching a derelict expanse, surrounded by the walls of old, decaying buildings - stops -

And there's the Master. Closer, but still a good distance away, on top of a wall, against the sky. Grinning.

FX: CU MASTER, phasing in and out of SKELETON.

THE DOCTOR
Please. Let me help.

The Master stares... Then jumps down, out of sight -

The Doctor runs forward -

- intercepted by WILF! Running in, out of nowhere, at a right angle, all arms wide and delighted -

WILF
There he is! Oh my gosh, Doctor, you're a sight for sore eyes - !

THE DOCTOR
- out of my way!!

- pushing past Wilf -

The Doctor runs up to the wall, where the Master was standing. Looks beyond.

Another stretch of wasteland. Nothing. The Master gone.

The Doctor turning back, grim. MINNIE, WINSTON, OLIVER & the 6 OAPS now running in to join Wilf, all smiles.

WINSTON
Did we do it? Is that him?

OLIVER
Tall and thin, big brown coat!

52 CONTINUED: (3)

52

MINNIE

No, there's a blue light, try again.

WINSTON

Try mine, use this one -

MINNIE

No, it's working, give it a second, just press the button on top.

THE DOCTOR

I'm really kind of busy, y'know..?

MINNIE

Won't take a tick! Keep smiling!

THE DOCTOR

Is that your hand, Minnie?

MINNIE

Good boy!

CUT TO:

53 OMITTED

53

54 EXT. CAFE - DAY 3

54

THE MINIBUS pulls up, THE DOCTOR & WILF hop out, MINNIE, OLIVER & WINSTON all calling out 'Merry Christmas!' etc.

JUMP CUT TO the bus pulling away. Big wave from Minnie!

But then Wilf's hurrying into the cafe. A bit secretive.

WILF

Here we go, hurry up!

THE DOCTOR

What's so special about this place? We passed 15 cafes on the way!

CUT TO:

55 INT. CAFE - DAY 3

55

THE DOCTOR & WILF sit with a cuppa. Only a couple of PEOPLE in b/g. Christmas decorations, Radio 1. Awkward, Wilf nervous. Like he's waiting. The Doctor studying him.

(CONTINUED)

WILF

Oh, we had some good times though, didn't we? Those Atmos things. And those planets in the sky! Me with that paint gun, and...

(runs out of steam)

I keep seeing things, Doctor. This face. At night.

THE DOCTOR

Who are you?

WILF

Wilfred Mott.

THE DOCTOR

No, but people have waited hundreds of years to find me. Then you manage it in a couple of hours.

WILF

Just lucky, I s'pose.

THE DOCTOR

But I keep on meeting you, Wilf. Over and over again. Like something's still connecting us.

WILF

What's so important about me?

THE DOCTOR

Exactly. Why you?

Silence.

THE DOCTOR (CONT'D)

I'm going to die.

Silence.

WILF

Well. Me too, one day.

THE DOCTOR

Don't you dare.

WILF

I'll try not to.

THE DOCTOR

But I was told. He will knock four times. That was the prophecy. Knock four times, and then...

(CONTINUED)

WILF

I thought... when I last saw you,
Doctor, you said your people can change,
like, your whole body...

THE DOCTOR

I can still die. If I'm killed before
regeneration, then I'm dead.

(pause)

Even then. Even if I change... It
feels like dying. Everything I am,
dies. Some new man goes sauntering
away, and... I'm dead.

Wilf now looking at him. Then looking out of the window.
Then looking at him. Then out of the window.

THE DOCTOR (CONT'D)

What?

The Doctor looks out of the window.

And there she is. Just as Wilf planned.

DONNA NOBLE.

The Doctor stares. So happy. So sad.

She's across the street, just parked, getting out of her
car. Looking at her watch, waiting for someone. Good
distance away, not seeing Wilf & the Doctor in the cafe.

WILF

I'm sorry. But I had to. Ohh Doctor,
can't you make her better?

THE DOCTOR

Stop it.

WILF

But you're so clever! Can't you bring
her memory back? Just go to her now, go
on, just run across the street, go up
and say hello -

THE DOCTOR

If she ever remembers me, then her mind
will burn, and she will die.

Pause.

Then a TRAFFIC WARDEN comes near Donna's car (on double
yellows). Donna barks at her, "*Don't you touch my car!!*"

(CONTINUED)

and the traffic warden scurries away, scared.
The Doctor & Wilf laugh.

THE DOCTOR (CONT'D)
She's not changed.

WILF
And there he is...

SHAUN walking towards Donna. He's tall, 30s, a kind, handsome man. Laden down with food-shopping. Quick kiss hello, then they make a great palaver out of dividing the shopping up, some in the boot, some on the back seat.

WILF (CONT'D)
Shaun Temple. They're engaged. Getting married in the spring.

THE DOCTOR
...another wedding. Hold on, she's not gonna be called Noble-Temple?! Sounds like a tourist spot.

WILF
No, it's Temple-Noble!

THE DOCTOR
Right! Is she happy, is he nice?

WILF
He's sweet enough. Bit of a dreamer. But he's on minimum wage, she's earning tuppence, all they can afford is a tiny little flat. And I see this look on her face, sometimes. Like she's so sad. But she can't remember why.

THE DOCTOR
She's got him.

WILF
She's making do.

THE DOCTOR
Aren't we all?

WILF
What about you? Who've you got, now?

THE DOCTOR
...no one. Travelling alone.
(MORE)

(CONTINUED)

55 CONTINUED: (4)

55

THE DOCTOR (CONT'D)

I thought it was better, I thought...
But I did some things. It went wrong.
I needed...

And Wilf is horrified.

Because the Doctor is crying.

Which sets Wilf off.

WILF

Oh my word.

THE DOCTOR

Pffff. Merry Christmas.

WILF

And you.

Then they both laugh at themselves!

THE DOCTOR

Look at us!

WILF

But don't you see? You need her,
Doctor! Wouldn't she make you laugh
again? Good old Donna -

He turns to the window -

Donna & Shaun just driving away.

They both sit there. Sad again. The moment gone.

CUT TO:

56 EXT. CAFE - DAY 3

56

THE DOCTOR striding out, new energy, WILF running after -

56 CONTINUED: 56

NARRATOR

And so it came to pass that the players
took their final places, making ready
the events that were to come...

CUT TO:

57 OMITTED 57

58 EXT. ABANDONED WAREHOUSE - NIGHT 3 58

THE MASTER sits in a corner, desperate. Gnawing on a
bone.

NARRATOR

The madman sat in his empire of dust and
ashes, little knowing of the glory he
would achieve...

CUT TO:

59 EXT. WASTELAND - NIGHT 3 59

THE DOCTOR looks out upon the wasteland, at night.

NARRATOR

While his saviour looked upon the
wilderness, in the hope of changing his
inevitable fate...

CUT TO:

60 INT. THE GATE ROOM - NIGHT 3 60

NAISMITH & ABIGAIL sit in fine chairs, with a glass of
wine, MR DANES at their side. A Christmas toast. The
room darkened, now, so they're bathed in the light of...

FX: FLICKERS OF ELECTRICITY across the Gate.

NARRATOR

Far away, the idiots and fools dreamt of
a shining new future. A future now
doomed to never happen.

CUT TO a MALE TECHNICIAN, ROSSITER, 30, meek, nervous, at
work on the computer banks.

He glances at a FEMALE TECHNICIAN, ADDAMS, 30, smart,
cool, a distance away.

(CONTINUED)

60 CONTINUED: 60

A knowing look; they're planning something.

CUT TO:

61 FX SHOT - EARTH 61

THE EARTH, with the SUN SETTING. Britain in darkness.

NARRATOR

As Earth rolled onwards into night, the people of that world did sleep, and shiver, somehow knowing that dawn would bring only one thing...

CUT TO:

62 INT. BLACK VOID - NIGHT 62

CU NARRATOR, set against BLACK. An old, brilliant, terrifying man. He lifts his head. Speaks to CAMERA:

NARRATOR

The final day.

CUT TO:

63 INT. ABANDONED WAREHOUSE - NIGHT 3 63

THE MASTER looks up -

THE DOCTOR.

He's standing a great distance away. The warehouse huge, broken and ruined, open roof, moonlight slanting through.

The Doctor walks towards him, slowly.

The Master stands. Facing him.

The Doctor keeps walking.

The Master clenches his fists, at his side.

FX: BLADES OF WHITE ELECTRICITY buzz around his fists, and his FACE goes in-and-out of SKELETON.

The Doctor keeps walking.

The Master lifts his right hand, aims -

FX: WHIPLASH BLAST OF WHITE, JAGGED ENERGY from his hand -

FX: ENERGY hits behind the Doctor, left, PRAC EXPLOSION -

(CONTINUED)

63 CONTINUED:

63

The Doctor keeps walking.

The Master throws out his left hand -

FX: BLAST OF WHITE ENERGY from his hand -

FX: HITS behind the Doctor, right, PRAC EXPLOSION -

The Doctor keeps walking.

FX: THE MASTER holds both hands together, ENERGY CRACKLING, not shooting out now, but building up, around his hands...

The Doctor, closer.

FX: THE MASTER rubbing his hands, grinning, ENERGY CRACKLING BRIGHTER, building up - his face SKELETONNING -

The Doctor closer, remorseless - about 15 feet away, as -

FX: THE MASTER aims both hands, DOUBLE BLAST OF ENERGY -

FX: JAGGED BLADES OF ENERGY hit the Doctor's chest - he stops, shuddering with the impact - the energy keeps going, but he keeps staring at the Master, won't give in -

FX: WIDE SHOT, ENERGY blasting from Master to Doctor -

FX: THE MASTER with SKELETON face, ENERGY still ripping out of his hands, all one, long blast -

FX: ENERGY pouring into the Doctor, but he keeps staring -

FX: THE MASTER whips his hands away, ENERGY STOPS -

The Master, breathing hard.

The Doctor, his shirt burnt. Still staring. But...

He's weakened, can't hide it, goes to stumble forward -

- but in that second, the Master darts forward. Stops him from falling. Helps the Doctor sink to his knees.

Then the Master's ashamed of his kindness. Steps back. Sinks to the floor, sits facing the Doctor. Silence, then:

THE MASTER

I had estates.

(MORE)

(CONTINUED)

THE MASTER (CONT'D)

(pause)

D'you remember my father's land, back home? Pastures of red grass, stretching far across the slopes of Mount Perdition. We'd run across those fields all day, calling up at the sky. And look at us now.

THE DOCTOR

All that eloquence. But how many people have you killed?

*
*
*

THE MASTER

I'm so hungry.

*
*

THE DOCTOR

That energy... Your body's ripped open. Now you're killing yourself.

*

THE MASTER

But that Human Christmas out there, they eat so much! All roasting meat. Cakes and wine. Hot salt bites and all that fat blood food -

*

THE MASTER

- all plates and pots of
flesh and grease and
juice, all baking burnt
and sticky thick skin,
and hot, so hot, all hot
and sliced and mine,
it's mine, to eat, and
feast, and eat and eat
and eat and eat -

THE DOCTOR

Stop it.
(pause)
Stop it.
(pause)
Stop it!

Silence. Then:

THE DOCTOR (CONT'D)

What if I ask you for help?

THE MASTER

Oh yeah.

THE DOCTOR

There's more at work tonight than you and me. I've been told, something is returning.

THE MASTER

And here I am.

(CONTINUED)

THE DOCTOR

SYLVIA

(opening a jumper)

Oh now that's lovely, look at that!
Absolutely beautiful. "Love from
Donna." Did you keep the receipt?

DONNA

Yes I did.

(sits opposite Wilf)

Come on, Gramps, you've been a right old
misery since you got up. D'you like it,
then? The book?

WILF

Joshua Naismith. What d'you get me that
for?

Odd little still moment; Donna looking to the distance.

DONNA

I dunno. I saw it in the shop, and...
Thought of you. Felt like the sort of
thing you should have.

Snapped out of it by -

SYLVIA

Oh look at that, from Charlie Morton,
isn't that rude?!

She holds up a topless-man card, Sylvia & Donna hooting.
But on Wilf. Worried. Puts the book down. On the cover -

CUT TO:

JOSHUA NAISMITH loving it; ABIGAIL watching, all smiles.

NAISMITH

If you would, Mr Danes.

MR DANES crosses to...

THE MASTER.

Tied to an upright trolley, Hannibal Lecter-style. Bound
by leather straps. Strap across his mouth.

Two ARMED GUARDS & MR DANES. In the middle of the
echoing room. Mr Danes now releasing the mouth-strap:

66 CONTINUED:

66

THE MASTER

I'm starving.

NAISMITH

You've my daughter to thank for this, it's all her idea. She heard rumours of Harold Saxon. His disciples. His return. Sort of thing she finds rather thrilling.

ABIGAIL

And I was right. He's back! The very man we need, and he's here!

(claps her hands)

Oh, this is going to be wonderful!

CUT TO:

67 EXT. ABANDONED WAREHOUSE/WASTELAND - DAY 4

67

The top of a rise of rubble & debris. A HAND reaches up. Grabs hold of broken bricks.

THE DOCTOR hauls himself up. Dazed, dirty.

Lost.

CUT TO:

68 INT. NOBLES' KITCHEN - DAY 4

68

SHAUN walks in, with Christmas presents - DONNA & SYLVIA, dressed now, in the kitchen, cooking (for all the banter, these two get on a lot better, these days).

SHAUN

Aye aye! Here's your presents! I couldn't afford much, but not for long, not if President Obama ends the recession tonight! C'mere -

(kiss for Donna)

But WILF (also now dressed) is by the TV -

WILF

Hey! Keep it quiet, you lot, it's the Queen's Speech! Now sit down and show respect!

SHAUN

Merry Christmas, Mr Mott!

(CONTINUED)

68 CONTINUED:

68

WILF

Hush! She's on! Our sovereign!

They keep chatting in b/g, improvising away, while -

On the TV: STOCK FOOTAGE of a mock-Queen's speech, all fanfares and shots of flags, soldiers, crenellations, etc.

Wilf sits, watching. A polite little salute.

But then the screen fizzes to static...

And the sc.3 WOMAN appears. Against white. Staring out.

WOMAN

Events are moving, Wilfred. Faster than we thought.

WILF

...eh?

(to the kitchen)

Can you see that?

Donna just glances across, like the TV's normal.

DONNA

Frankly, I'd tell her Majesty, it's time for trouser-suits.

WILF

But that's not...

Chat in kitchen b/g continues, oblivious. Wilf staring:

WOMAN

Only you can see. Only you stand at the heart of coincidence.

WILF

Why, what have I done?

WOMAN

You're an old soldier, sir. Except you were too late. The war was won and passed you by.

WILF

I did my duty.

WOMAN

68 CONTINUED: (2)

68

WILF

I didn't. I did not, no. But don't say that like it's shameful.

WOMAN

The time will come. When you must take arms.

WILF

Who are you..?

WOMAN

Tell the Doctor nothing of this. His life could still be saved. But only if you tell him nothing.

And the screen fizzes... Back to STOCK FOOTAGE.

Wilf looks at the kitchen. They didn't notice a thing.

CUT TO:

69 INT. WILF'S BEDROOM - DAY 4

69

Laughter from downstairs. WILF alone. And scared.

He opens the bottom drawer of a chest. Reaches to the back. Something hidden under the clothes. He pulls out...

An old, cardboard box.

Opens it. Fearful.

Inside: an old SERVICE REVOLVER, World War II.

Wilf trembling. Holds it in his hand. The weight of it.

And then...

A tap, a stone at the window.

He hurries over, to look.

In the street: THE DOCTOR & THE TARDIS! The Doctor (in new shirt & tie) waving at him, desperate: come down here!

CUT TO:

70

EXT. NOBLES' STREET - DAY 4

70

The TARDIS parked a good distance away from the house,
WILF (now with jacket on) running over - THE DOCTOR
frantic -

THE DOCTOR

- I lost him, I was unconscious! He's
still on Earth, I can smell him, but
he's too far away -

WILF

- you can't park there, what if Donna
sees it?!

THE DOCTOR

- you're the only one, Wilf, the only
connection I can think of, you're
involved, if I could just work out how -
tell me, have you seen anything, I don't
know, anything strange, anything odd -

WILF

There was...

THE DOCTOR

What?? What is it? Tell me!

71

CONTINUED:

71

WILF

His name's Joshua Naismith -

THE DOCTOR

That's the man! I was shown him, by the Ood!

WILF

By the what?

THE DOCTOR

By the Ood.

WILF

What's the Ood?

THE DOCTOR

They're just Ood. But it's all part of the convergence, maybe touching Donna's subconscious - Ohh, she's still fighting for us, even now! The DoctorDonna!

SYLVIA steps out -

SYLVIA

Dad, what are you up to - ?

(sees the Doctor)

You! But...! Get out of here!

THE DOCTOR

Merry Christmas!

SYLVIA

Merry Christmas, but she can't see you,

what if she remembersumsTj ET Q q 1 0 0 1 0 4 -2erv471 Tm /5

71 CONTINUED: (2)

71

He runs off.

SYLVIA

Ohh no you don't - !

She runs off.

Donna pops her head out into the garden - no one there -

DONNA

Mum? Gramps?!

- heads back through the kitchen -

DONNA (CONT'D)

What are those two doing? They're a bit
old for hide and seek. *Mum!*

72 CONTINUED:

72

SYLVIA (CONT'D)

Doctor! Bring him back! Bring my
father back, right now!

(Tardis gone)

Come back here! I said, come back here!
Come back!!!

But DONNA's stepping out of the front door, bemused.

DONNA

Are you shouting at thin air?

SYLVIA

Yes. Possibly. Yes.

CUT TO:

73 INT. TARDIS - DAY 4

73

In flight, THE DOCTOR with the book, operating the
console.

THE DOCTOR

Naismith, if I can track him down...

He looks up. WILF just standing there. Boggling.

THE DOCTOR (CONT'D)

Ah. Right. Yes. Bigger on the inside.
D'you like it?

WILF

...thought it would be cleaner.

THE DOCTOR

Cleaner?! I could take you back home,
right now!

WILF

But Doctor, if this is a time machine...
That man you're chasing,
why can't you just pop back to yesterday
and catch him?

THE DOCTOR

I can't go back inside my own timeline,
I've got to stay relative to the Master
within the causal nexus, d'you
understand?

WILF

Not a word.

(CONTINUED)

73 CONTINUED:

73

 THE DOCTOR
 (shakes his hand)
Welcome aboard!

CUT TO:

74

74 CONTINUED:

74

ROSSITER (CONT'D)

If I could check the basement? We're

75 CONTINUED:

75

ROSSITER

But what do we do? We were so close, we almost had it working!

ADDAMS

No, but maybe... if this visitor is some sort of genius... Think about it! We're hijacking this project, maybe we can use him too! Harold Saxon, or whatever he is, might be exactly what we need.

CUT TO:

76 INT. THE GATE ROOM - DAY 4

76

A GUARD folding up the straitjacket, taking it away -

THE MASTER now released, being allowed to sit at a terminal. Still on his leash, held by MR DANES. ARMED GUARDS watching him. NAISMITH sits opposite the Master. ABIGAIL nearby.

The terminal's screen is scrolling with green alien text.

NAISMITH

The Gate was found inside a spaceship, buried at the foot of Mount Snowdon. It was moved to an Institute known as Torchwood, but when Torchwood fell... let's just say, I acquired it.

THE MASTER

I like you.

NAISMITH

Thank you.

THE MASTER

You'd taste great.

Naismith steps away.

NAISMITH

Mr Danes?

MR DANES

The visitor will be given food.

Instantly, a FOOTMAN's there, with a tray - a whole turkey. The Master eats, digging his hands in, ravenous, as -

(CONTINUED)

NAISMITH

The device came equipped with its own power supply, a Nuclear Bolt. Radiation levels are strictly controlled -

He's indicating the TWO GLASS BOOTHS. Signs above the door: left one, *LOCKED*, right one, *OPEN*. One TECHNICIAN inside the *LOCKED* left one; as he turns to the door, to leave, he just waits, as another TECHNICIAN enters the right booth, closes the door, presses a big RED BUTTON -

SIGNS CHANGE, *ping* - now left *OPEN*, right *LOCKED*, this allowing the first technician free to walk out, the second then locked in, busying himself at the control panels.

NAISMITH (CONT'D)

76 CONTINUED: (2)

76

NAISMITH (CONT'D)

But for my daughter. I want her to never die. My gift to her; she will be immortal.

ABIGAIL

Abigail. It means bringer of joy.

CUT TO:

77 INT. STABLES, NAISMITH MANSION - DAY 4

77

FX: WIND, STRAW blowing, as the TARDIS MATERIALISES.

CUT TO:

78 INT. THE GATE ROOM - DAY 4

78

THE MASTER looks up. Smells the air. Smiles.

79A EXT. NAISMITH MANSION - DAY 4

79A

THE DOCTOR & WILF scurry along, close to the wall, freeze -
FOUR ARMED GUARDS a distance away, but approaching -
The Doctor & Wilf scurry back - into a kitchen yard -

WILF

That book said he's a billionaire, he's
got his own private army.

THE DOCTOR

Down here -

They hurry down STEPS, to a CELLAR DOOR -
- the Doctor sonics it, they hurry inside -

CUT TO:

80 INT. THE GATE ROOM - DAY 4

80

THE MASTER now tapping away at his keyboard like mad.
ROSSITER, back in human form, adjusting his collar, walks
back in. As he goes to his terminal -

NAISMITH

Keep an eye on the software, Mr
Rossiter. It's said this one's full of
tricks.

ROSSITER

Yes, sir. Seems to be fine.
(on desk-comms mic)
Miss Addams, we're getting encouraging

ADDAMS

The man's a miracle! All the systems are slotting back into place - the shatterthreads have harmonised, the friable links have densified, and the multiple overshots have triplicated into -

As she walks round to another computer bank -

- to find THE DOCTOR standing there, studying it!

THE DOCTOR

Nice Gate.

Addams shocked - WILF standing nearby!

WILF

Hello! Sorry!

THE DOCTOR

Don't try calling security, or I'll tell them you're wearing a Shimmer, cos I reckon anyone wearing a Shimmer doesn't want the Shimmer to be noticed, or they wouldn't need a Shimmer in the first place.

ADDAMS

I'm sorry? What's a Shimmer?

84 CONTINUED:

84

THE MASTER rattling away, faster and faster. NAISMITH standing centre, with ABIGAIL. All charm:

NAISMITH

Now please don't imagine I'm a slave-driver. We can resume work on Boxing Day, Mr Saxon.

THE MASTER

My name is the Master.

And he stabs a button -

HUM OF POWER! The room darkens, and the computer banks illuminate with extra lights. All turn, astonished -

FX: instead of flickering electricity, a beautiful MEMBRANE OF BLUE ENERGY ripples across the entire GATE.

NAISMITH

Oh! Excellent! Mr Danes?

MR DANES

The visitor will be restrained.

Guards walking forward with the straitjacket -

THE MASTER

What?! But I repaired it -

NAISMITH

I'm not an idiot. Don't let him anywhere near that thing!

CUT TO:

85 INT. BASEMENT BENEATH GATE ROOM - DAY 4

85

THE DOCTOR studying the readouts, frantic -

THE DOCTOR

He's got it working, but what is it, what's working?!

ROSSITER runs in - sees THE DOCTOR & WILF -

ROSSITER

What are you doing here - ?

THE DOCTOR

Shimmer.

Without even looking at him, he whirrs the sonic -

(CONTINUED)

85 CONTINUED:

85

FX: ROSSITER changes into VINVOCCI FORM.

THE DOCTOR (CONT'D)

Now tell me, quickly, what's going on,
the Master, Harold Saxon, Skeletor,

ADDAMS (CONT'D)

We picked up the signal when the Humans reactivated it, and as soon as it's working, we can transport it to the ship -

THE DOCTOR

But what does it do?!

ROSSITER

It mends, it's as simple as that, it's a medical device to repair the body, it makes people better.

THE DOCTOR

No, but there's got to be more, every single warning says the Master's gonna do something colossal -

WILF's just been watching, steps forward. Of the Gate:

WILF

That thing's like a sickbed, yes?

ADDAMS

More or less.

WILF

Then pardon me for asking, but... why's it so big?

THE DOCTOR

Good question! Why's it so big??

ADDAMS

Well it doesn't just mend one person at a time.

ROSSITER

That would be ridiculous.

ADDAMS

It mends whole planets.

THE DOCTOR

...it does *what?!?!!*

ADDAMS

It transmits the medical template across the entire population.

What?!! And the Doctor's running - !

CUT TO:

90 CONTINUED:

90

TRINITY WELLS OOV

revolutionise the nature of money itself. With unemployment at record levels, lending at a standstill, and four more major banks on the verge of collapse, this could be our last chance - not just for capitalism, but for civilisation itself. The details of the plan are a closely guarded secret. Indeed, it's being said that many of the details are known only to President Obama himself. And so we wait, both in hope, and in fear. Praying that this new Christmas message will lead the Human race out of darkness. And into the light.

CUT TO:

91 INT. THE GATE ROOM - DAY 4

91 CONTINUED:

91

THE MASTER (CONT'D)

Homeless, was I? Destitute and dying?!
Just watch me now!

THE DOCTOR

Deactivate it! All of you! Just turn
the whole thing off - !

But the Doctor looks round, realising...

No one's moving. NAISMITH, ABIGAIL, MR DANES, GUARDS,
TECHNICIANS, all just standing there...

Blinking. Not hypnotised, but dazed; looking straight
ahead, can't believe what they're seeing.

THE DOCTOR (CONT'D)

What is it, what's wrong - ?
(to the Master)
Get out of there - !

He runs for the Gate -

The Master lifts his hand - fires -

FX: BOLT OF ENERGY, PRAC EXPLOSION, stopping the Doctor -

WILF arriving in the doorway - but he's unsteady,
blinking -

WILF

Doctor... there's this face...

THE DOCTOR

What is it? What can you see?

WILF

It's him. I can see *him*.

CU Wilf, blinking - INTERCUT his CU FAST with -

CU THE MASTER, bleached face against black, as sc.2 -

The Doctor looking across the room -

Naismith & everyone blinking, confused. (It's a good,
strong blink, every 2 seconds, but not too mechanical.)

NAISMITH

He's inside my head...

CU Naismith, blinking - INTERCUT FAST, CU MASTER -

CU Abigail, blinking - INTERCUT FAST, CU MASTER -

(CONTINUED)

91 CONTINUED: (2) 91

CU MR DANES, blinking - INTERCUT FAST, CU MASTER -

The Doctor turns round, looks at the TV screen -

CUT TO:

92 INT. NEWSROOM - DAY 4 92

TRINITY WELLS TO CAMERA. But she's blinking, dazed -

TRINITY WELLS

...I've been told... I'm sorry. Excuse me. But President Obama has now taken the stage...

CUT TO:

93 INT. WHITE HOUSE PRESS ROOM - DAY 4 93

THE 30 JOURNALISTS, all blinking, dazed -

TRINITY WELLS OOV

...there's something wrong with... I'm seeing a face... It seems to be affecting the President...

CUT TO THE STAGE. PRESIDENT OBAMA now at the podium. But with his head in his hands, a little stagger, dazed...

CUT TO:

94 INT. THE GATE ROOM - DAY 4 94

NAISMITH, ABIGAIL, MR DANES, GUARDS, TECHNICIANS, all sinking to their knees - all staring, blinking, stronger -

THE DOCTOR running from computer to computer -

THE DOCTOR

I can't turn it off - !

THE MASTER

That's cos I locked it, idiot!

The Doctor runs to Wilfred -

THE DOCTOR

Wilfred! Come on - !

He's pulling him towards the GLASS BOOTHS -

CUT TO:

95 INT. BASEMENT BENEATH GATE ROOM - DAY 4

95

ALARMS SOUNDING! ROSSITER & ADDAMS running to computers -

ROSSITER

- he was hiding the codes! He's
extrapolated the Gate-power, a million
times over - !

ADDAMS

But it's not affecting us!

ROSSITER

He's set the template for Human!

CUT TO:

96 INT. THE GATE ROOM - DAY 4

96

One TECHNICIAN - blinking, dazed - in the LEFT BOOTH,
LOCKED. THE DOCTOR runs into RIGHT BOOTH, closes the
door, presses the BUTTON - RIGHT goes *LOCKED*, LEFT goes
OPEN -

THE DOCTOR

Wilfred, get him out, get inside -

Wilf - fighting it! - pulls the technician out - gets in -

- fast, the Doctor stabs buttons on the internal controls -

THE DOCTOR (CONT'D)

Just need to filter the levels -

Hum of power, PRAC LIGHTS on the controls blink on -

Wilf shaking it off, stops blinking, recovering.

WILF

I can see again! He's gone!

THE DOCTOR

Radiation shielding! Now press the
button, let me out -

WILF

Do what?

THE DOCTOR

I can't get out unless you press the
button, that button there!!

Wilf does so -

(CONTINUED)

96

CONTINUED:

96

The Doctor runs out - races to a terminal -

As the Doctor taps away like crazy -

THE MASTER

Fifty seconds and counting!

THE DOCTOR

To what???

THE MASTER

You're gonna love this one!

On Wilf, at the glass, helpless. His mobile rings! In b/g, the Doctor desperate, as Wilf digs in his pocket -

Wrong one! His SERVICE REVOLVER! Oops, other pocket -

He answers, having seen the name on screen -

WILF

Donna?!

CUT TO:

97

INT. NOBLES' KITCHEN - DAY 4

97

DONNA scared, on her mobile -

DONNA

Where are you? It's mum, and Shaun -
there's something wrong with them -

SYLVIA & SHAUN both standing there, dazed, blinking -

SYLVIA

...there's this face...

CU Sylvia, blinking - INTERCUT FAST, CU MASTER -

CU Shaun, blinking - INTERCUT FAST, CU MASTER -

SCENE CONTINUES INTERCUT WITH -

CUT TO:

98

INT. THE GATE ROOM - DAY 4

98

CONTINUED:

98

DONNA

I can see *them*, that's bad enough! I
don't know what to do!

His phone bleeps - call waiting - he presses the button -

WILF

100

CONTINUED:

100

THE DOCTOR

What is it? Hypnotism? Mind control?

105 INT. WHITE HOUSE PRESS ROOM - DAY 4 105

ONLINE FX: PRESIDENT OBAMA'S HEAD SHUDDERING, a blur -
CUT TO:

106 EXT. BLOCK OF FLATS - DAY 4 106

ONLINE FX: WINSTON'S HEAD SHUDDERING, a blur -
ONLINE FX: NEIGHBOUR #1 & 2's heads SHUDDERING, a blur -
CUT TO:

107 INT. THE GATE ROOM - DAY 4 107

ONLINE FX: CU THE MASTER, HIS HEAD SHUDDERING, a blur -
Which then stops dead.
Gate deactivates, noise fades.
Silence.
He steps forward. So in control.
THE DOCTOR & WILF looking round the room, in horror...
EVERYONE ELSE on their knees, heads down.

THE DOCTOR
You can't have...

WILF
But what is it? What have you done, you
monster?

THE MASTER
I'm sorry, are you talking to me?

Naismith looks up...

Except he's now THE MASTER. In Naismith's clothes.

NAISMITH-MASTER
Or to me?

Abigail looks up...

Except she's now THE MASTER. In Abigail's clothes.

ABIGAIL-MASTER
Or to me?

(CONTINUED)

107 CONTINUED:

107

Mr Danes looks up...

Except he's now THE MASTER. In Mr Dane's clothes.

MR DANES-MASTER

Or to me?

FX: THREE ARMED GUARDS IN A ROW all lift their visors in

110 EXT. BLOCK OF FLATS - DAY 4 110

FX: Winston is now THE MASTER! Gleeful! Throw focus, down the walkway: NEIGHBOUR #1 & 2 are both THE MASTER!

CUT TO:

111 INT. NOBLES' KITCHEN - DAY 4 111

DONNA, backing out of the kitchen, mobile still in hand...

Sylvia - not looking at Donna - looks up...

She's THE MASTER! In Sylvia's clothes! She looks at -

WHIP-PAN across to -

Shaun is THE MASTER! In Shaun's clothes!

(NB. Only the clothes remain of the original person. The Master just looks like the Master inside each costume, ie, he hasn't changed to fit the original, no change of colour or weight or height; same Master voice, no accents or impersonations; no wigs, and when he's transplanted into women, all make-up's gone, no earrings or anything. If the original person was big, the clothes are loose on him; if the original was small, the clothes are tight on him. But it's the same, unchanged, grinning Master now occupying the space of every single person on Earth.)

Donna, unseen, backs into the hall, on her mobile, whispers -

DONNA

But they've changed... Grandad, that's like... Like the sort of thing that happened... *befn20cm B -0m 10010-22 01cm B -02T1 ET!200206061*

112 INT. THE GATE ROOM - DAY 4

117 CONTINUED:

117

NARRATOR (CONT'D)
For Gallifrey!

CUT TO REVERSE -

FX: suspended in the black void: RANKS OF TIME LORDS,
above & beyond the Narrator, like the Circle level of a
theatre, or the Sycorax Chamber. Hundreds of Time Lords,
all standing, calling out - FX SHOT for every line -

TIME LORDS
For Gallifrey!

NARRATOR
For victory!

TIME LORDS
For victory!

NARRATOR & TIME LORDS
For the End of Time itself!

END OF EPISODE 4.17