

1 OMITTED 1

2 FX SHOT. GALLIFREY - DAY 2

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

CUT TO:

3 INT. CITADEL - DAY 3

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

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

CUT TO:

4 INT. BLACK VOID 4

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

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

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

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

LORD PRESIDENT
What news of the Doctor?

(CONTINUED)

4 CONTINUED:

4

CHANCELLOR

Disappeared, my Lord President.

PARTISAN

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

CHANCELLOR

The Visionary confirms it...

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

VISIONARY

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

CHANCELLOR

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

VISIONARY

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

Silence. Then:

PARTISAN

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

LORD PRESIDENT

Thank you for your opinion.

He lifts his GAUNTLET -

FX: it shines, with a METALLIC BLUE LIGHT -

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

(CONTINUED)

4 CONTINUED: (2)

4

LORD PRESIDENT (CONT'D)

Now. You were saying?

Silence. All too scared. Then, suddenly furious:

LORD PRESIDENT (CONT'D)

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

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

CHANCELLOR

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

LORD PRESIDENT

Does it name them?

CHANCELLOR

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

LORD PRESIDENT

The Doctor. And the Master.

CHANCELLOR

But one word keeps being repeated. One, constant word, my Lord.

(pause)

Earth.

VISIONARY

...earth earth earth earth earth...

CHANCELLOR

Planet Earth. Indigenous species: the Human race.

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

All looking up at the image:

(CONTINUED)

4 CONTINUED: (3) 4

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

FX: SLOW ZOOM IN to the image of EARTH.

CUT TO:

5 INT. NAISMITH'S STUDY - DAY 4 5

CLOSE UPS on STRAPS, being tightened.

BUCKLES, clicked into place.

ROPES, being tied tight.

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

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

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

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

CUT TO:

6 INT. THE GATE ROOM - DAY 4 6

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

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

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

CUT TO:

7 OMITTED 7

8 INT. WHITE HOUSE PRESS ROOM - DAY 4 8

THE PRESIDENT-MASTER to CAMERA:

PRESIDENT-MASTER

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

CUT TO:

9 INT. UNIT HQ, GENEVA - NIGHT 4 9

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

GENERAL-MASTER

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

CUT TO:

10 INT. CHINESE MILITARY COMMAND - NIGHT 4 10

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

CHINA-MASTER

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

CUT TO:

11 EXT. PARADE GROUND - NIGHT 4 11

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

CUT TO:

12 INT. NAISMITH'S STUDY - DAY 4 12

THE MASTER

Enough soldiers and weapons to turn this planet into a warship!

(MORE)

(CONTINUED)

12 CONTINUED:

12

THE MASTER (CONT'D)
(the Doctor gagged)
Nothing to say? What's that, Doctor?
Pardon? Sorry?

The Doctor just staring. Furious.

WILF
Let him go! You swine!

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

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

WILF
I'd be proud if I was!

THE MASTER
Hush now. Listen to your Master.

But then...

A phone is ringing. A mobile.

Which is *wrong*.

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

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

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

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

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

THE MASTER
Oh, and look at this! Good man!

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

Gets out Wilf's mobile, reads the screen:

(CONTINUED)

12 CONTINUED: (2)

12

THE MASTER (CONT'D)

"Donna"! Who's "Donna"?

WILF

She's no one, just leave it -

The Master clicks on the phone, listens without speaking -

DONNA OOV

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

SCENE CONTINUES INTERCUT WITH -

CUT TO:

13 EXT. ALLEYWAY - DAY 4

13

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

DONNA

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

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

THE MASTER

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

WILF

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

THE MASTER

Oh, he loves playing with Earth girls, the man's obsessed!

(to the screen)

Trace the call! Find her!

CUT TO:

14 INT. THE GATE ROOM - DAY 4

14

NAISMITH-MASTER to the OOV Technician-Masters -

NAISMITH-MASTER

Trace the call!

CUT TO:

15 INT. NAISMITH'S STUDY - DAY 4 15

THE MASTER saunters to WILF (Donna OOV: "Are you there? Gramps??"), playing this off THE DOCTOR, loving his terror: *mmm-mmmm!* He holds the phone to Wilf's ear -

THE MASTER
Say goodbye to the freak, Granddad.

WILF
Donna, get out of there!

CUT TO:

16 EXT. ALLEYWAY - DAY 4 16

DONNA
But where are you?!

WILF OOV
You've got to trust me, but they're coming for you - just get out of there, just *run!!!*

Donna terrified - panics - runs - down the alley -

CUT TO:

17 INT. THE GATE ROOM - DAY 4 17

NAISMITH-MASTER
She's on Wessex Lane, Chiswick! Open the phone lines! Everyone on Wessex Lane - red alert!

CUT TO:

18 EXT. ALLEYWAY - DAY 4 18

18 CONTINUED:

18

DONNA (CONT'D)

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

She looks back in the first direction -

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

CUT TO:

19 INT. NAISMITH'S STUDY - DAY 4

19

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

WILF

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

22 CONTINUED:

22

CHISWICK-MASTER #2
Ohhh I'm starving.

- but closer and closer on DONNA - terrified -

- INTERCUT with High Priestess, Dalek Caan, Vashta Nerada -

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

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

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

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

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

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

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

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

And her eyes roll, she falls to the ground. Unconscious.

The mobile clatters to the floor -

CUT TO:

23 INT. NAISMITH'S STUDY - DAY 4

23

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

But THE MASTER looks at the DOCTOR.

Who's now smiling. And he *winks*.

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

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

(CONTINUED)

24 CONTINUED:

24

CHANCELLOR

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

LORD PRESIDENT

A drumbeat. A warrior's march...

CHANCELLOR

A symptom of insanity, my Lord.

LORD PRESIDENT

I wonder.

He looks across the table, at THE VISIONARY.

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

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

And the Lord President smiles. Everything making sense.

LORD PRESIDENT (CONT'D)

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

On the tapping,

25 CONTINUED:

25

THE DOCTOR

What? What is?

THE MASTER

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

And he shudders, in pain and delight -

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

Then normal again, fighting it - THE DOCTOR horrified -

THE DOCTOR

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

THE MASTER

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

(savage)

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

THE DOCTOR

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

THE MASTER

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

25 CONTINUED: (3)

25

ADDAMS

- we need to get out of here, fast -

WILF

God bless the cactuses!

THE DOCTOR

That's cacti!

ROSSITER

That's racist!

CUT TO:

26 INT. THE GATE ROOM - DAY 4

26

NAISMITH-MASTER strolling to the wall-screen -

NAISMITH-MASTER

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

(screen's just static)

Doctor..?

CUT TO:

27 INT. NAISMITH'S STUDY - DAY 4

28 INT. THE GATE ROOM - DAY 4 28

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

NAISMITH-MASTER
What's going on?! *Doctaaaaa* - !

CUT TO:

29 INT. NAISMITH MANSION, CORRIDOR - DAY 4 29

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

ROSSITER
Which way?!

ADDAMS
This way!

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

ADDAMS
- I know what I'm doing!

And they whizz the Doctor along -

THE DOCTOR
- no no no, just listen to me - !

CUT TO:

30 INT. NAISMITH'S STUDY - DAY 4 30

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

THE MASTER
Find him! *Find him* - !

CUT TO:

31 INT. NAISMITH MANSION, CORRIDOR - DAY 4 31

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

CUT TO:

32 INT. NAISMITH MANSION, CORRIDOR LEADING TO STAIRS - DAY 42

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

THE DOCTOR
Not the stairs, not the stairs!!

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

42 CONTINUED: 42

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

ADDAMS
...good point.

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

WILF
But we're in *space*!

CUT TO:

43 INT. HESPERUS, CORRIDOR - DAY 4 43

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

CUT TO:

44 INT. THE GATE ROOM - DAY 4 44

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

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

CUT TO:

45 INT. UNIT HQ, GENEVA - DAY 4 45

GENERAL-MASTER receiving the command -

GENERAL-MASTER
Open up the radar, maximum scan!

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

FOUR OPERATIVE-MASTERS
Yes sir!

CUT TO:

46 INT. HESPERUS, FLIGHT DECK - DAY 4 46

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

It's an oval, metal room, rounded bulkheads, packed with
dark-metal computer banks, lights blinking away.

(CONTINUED)

46 CONTINUED:

46

WINDOWS at the front, looking into BLACK SPACE; there's an actual FLIGHT DECK, facing the windows, controls with a Y-SHAPED SHIPS' WHEEL, complete with massive gear sticks & levers.

The Doctor running to one set of controls -

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

THE DOCTOR

- we've got to close it down - !

ROSSITER

No chance, mate, we're going home!

ADDAMS

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

THE DOCTOR

We're not leaving.

And he holds up the sonic, whirrs -

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

CUT TO:

47 FX SHOT. THE HESPERUS 4

47

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

CUT TO:

48 INT. HESPERUS, FLIGHT DECK - DAY 4

48

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

THE DOCTOR

Sssssh.

CUT TO:

49 INT. UNIT HQ, GENEVA - DAY 4

49

RADAR SCREEN, GRAPHICS sweeping Earth and beyond...

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

The room tense, GENERAL-MASTER waiting...

(CONTINUED)

49 CONTINUED: 49

GENERAL-MASTER
Anything?

CUT TO:

50 INT. HESPERUS, FLIGHT DECK - DAY 4 50

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

CUT TO:

51 EXT. FX SHOT. THE HESPERUS - DAY 4 51

FX: the darkened HESPERUS. The aching creak of metal....

CUT TO:

52 INT. UNIT HQ, GENEVA - DAY 4 52

Hold the tension. Then the OPERATIVE-MASTER #1 looks up.

OPERATIVE-MASTER #1
Sorry, sir. Nothing.

GENERAL-MASTER
Lost him.

CUT TO:

53 INT. THE GATE ROOM - DAY 4 53

THE MASTER still confident, talking to open-air-comms:

THE MASTER
What about teleport coordinates?

CUT TO:

54 INT. BASEMENT BENEATH GATE ROOM - DAY 4 54

CHIEF GUARD MASTER now unvisored, with VISORED GUARDS in b/g, as he examines the computers. On his radio:

CHIEF-GUARD-MASTER
He's cut the link, sir, no trace, all dead. Still. Open fire!

PRAC BULLETS, all Guards shooting at the computer banks -

PRAC FX: computer banks EXPLODE!

(CONTINUED)

54 CONTINUED: 54

CHIEF-GUARD-MASTER (CONT'D)
No way back, now. He's stranded.

CUT TO:

55 OMITTED 55

56 INT. HESPERUS, FLIGHT DECK - DAY 56

ADDAMS & ROSSITER break the silence, cross to the controls -

ADDAMS
No sign of any missiles - no sign of anything, you've wrecked the place!

ROSSITER
The engines are burnt out! All we've got is auxiliary lights -

57 CONTINUED:

57

THE MASTER
Night has fallen. Are we ready?

NAISMITH-MASTER
Every single one of us is prepared.

The Master closes his eyes. Almost trance-like:

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

Naismith-Master closes his eyes.

CUT TO:

58 INT. WHITE HOUSE PRESS ROOM - DAY

58

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

CUT TO:

59 INT. UNIT HQ, GENEVA - NIGHT 4

59

Tf 0C/TTBT -0.qTT3 C 842S Qf (58) 18 T3 1 Tf (CUT TO:)Tj ET Q1 0 FX:

I

63 CONTINUED: 63

Opens his eyes. Whispers, exalted:

THE MASTER

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

CUT TO:

64 OMITTED 64
THRU THRU
68 68

69 INT. BLACK VOID 69

The CHANCELLOR approaches THE LORD PRESIDENT.

CHANCELLOR

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

LORD PRESIDENT

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

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

CHANCELLOR

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

LORD PRESIDENT

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

He looks at THE VISIONARY.

She's staring at him, muttering:

VISIONARY

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

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

Out of the ring, he plucks:

(CONTINUED)

73 EXT. NAISMITH MANSION - NIGHT 4

73

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

- stop dead! Seeing -

THE MASTER

There!

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

THE MASTER (CONT'D)

Find it! Get out there and *find it!!!!*

CUT TO:

74 OMITTED

74

75 EXT. FIELD - NIGHT 4

75

A BLACK PRIVATE-SECURITY JEEP screeching up...

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

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

Closer...

At the heart of the crater, the tiny DIAMOND.

76 CONTINUED: 76

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

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

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

CUT TO:

77 FX SHOT. THE HESPERUS 77

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

CUT TO:

78 INT. HESPERUS, CORRIDOR - NIGHT 4 78

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

WILF

Doctor? I was just wondering...

Doctor? Hello?

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

WILF (CONT'D)

Is that you..?

He hurries along.

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

WILF (CONT'D)

Anyone? I think I'm lost.

WOMAN

And yet you are found.

He turns round - !

The WOMAN standing right behind him.

WOMAN (CONT'D)

Events are closing; the day is almost upon us. But tell me, old soldier. Did you take arms?

WILF

I brought this.

Scared, he gets out the SERVICE REVOLVER.

(CONTINUED)

78 CONTINUED:

78

WILF (CONT'D)

But what am I supposed to do?

WOMAN

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

WILF

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

(pause)

Who are you?

WOMAN

I was lost. So very long ago.

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

CUT TO:

79 INT. HESPERUS, TELEPORT ROOM - DAY 5

79

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

WILF comes in.

WILF

Aye aye. Got this old tub mended?

THE DOCTOR

Just trying to fix the heating.

Wilf sits near him. Looks out.

79 CONTINUED:

79

THE DOCTOR

I'm sorry.

WILF

Not your fault.

THE DOCTOR

Isn't it?

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

WILF

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

(smiles)

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

THE DOCTOR

I'm older than you.

WILF

Get away.

THE DOCTOR

I'm nine hundred and six.

WILF

Really, though?

THE DOCTOR

Yep.

WILF

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

THE DOCTOR

I think you look like giants.

And Wilf gets out the service revolver.

WILF

79 CONTINUED: (2)

79

WILF

But if you take it, you could -

THE DOCTOR

No.

Pause.

THE DOCTOR (CONT'D)

You had that gun. Back in the mansion.
You could have shot the Master, there
and then.

WILF

Too scared, I s'pose.

THE DOCTOR

I'd be proud.

WILF

Of what?

THE DOCTOR

If you were my dad.

WILF

Oh now, don't start.

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

WILF (CONT'D)

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

THE DOCTOR

Yeah.

WILF

Then kill him first.

Silence.

WILF (CONT'D)

D9st.

THE DOCTOR (CONT'D)

Everything I've done, the lives I've saved, the people, the planets, every single star in the sky. So where is it, then? Just once. Where's the reward?

WILF

Then take it.

THE DOCTOR

And that's how the Master started.

(pause)

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

(quiet, tired)

I can't. I just can't.

WILF

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

THE DOCTOR

...I don't know.

WILF

Doctor. What happens?

THE DOCTOR

The template snaps.

WILF

They go back to being Human?

The Doctor just nods.

WILF (CONT'D)

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

(holds it out)

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

(more upset)

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

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

(CONTINUED)

79 CONTINUED: (4)

79

Like an act of faith.

And then:

THE DOCTOR

Never.

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

And then, all silky and sinister:

THE MASTER OOV

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

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

CUT TO:

80 INT. HESPERUS, FLIGHT DECK - DAY 5

80

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

ADDAMS

It's an open broadcast, don't reply! Or

82 CONTINUED:

82

A Whitepoint Star...???

In this moment, his entire world is collapsing.

THE MASTER (CONT'D)

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

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

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

THE MASTER (CONT'D)

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

(suddenly vicious)

D'you get it now?! D'you see? Keep
watching, Doctor - this should be
spectacular! Over and out!

Click, the broadcast ending.

WILF

What's he on about, what's he doing?

(no reply)

Doctor, what does he mean?

THE DOCTOR

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

WILF

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

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

Then looks at Wilf's hand.

At the gun.

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

Holds it up. Stares at it.

(CONTINUED)

82 CONTINUED: (2) 82

Wilf truly scared, now.

And then the Doctor runs!

CUT TO:

83 INT. THE GATE ROOM - DAY 5 83

THE MASTER calls across the room -

THE MASTER

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

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

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

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

TECHNICIAN-MASTER #2

Nuclear Bolt accelerating, sir!

The Master walks towards the adapted COMPUTER BANK.

He holds up the DIAMOND.

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

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

He walks forward, looks to the sky.

THE MASTER

Come home.

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

CUT TO:

84 INT. HESPERUS, FLIGHT DECK - DAY 5 84

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

(CONTINUED)

84 CONTINUED:

84

ROSSITER

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

ADDAMS

Hey hey hey, we're not having guns!

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

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

ADDAMS (CONT'D)

What's that?

ROSSITER

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

CU the Doctor, breathing hard, listening...

MIX TO:

85 INT. BLACK VOID

85

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

LORD PRESIDENT

Contact. At last.

MIX TO:

86 INT. THE GATE ROOM - DAY 5

86

CU THE MASTER. Closing his eyes. Concentrating.

THE MASTER

We have contact.

CUT TO:

87 INT. BLACK VOID

87

THE LORD PRESIDENT picks up his staff, strides forward -

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

LORD PRESIDENT

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

(MORE)

(CONTINUED)

87 CONTINUED:

87

LORD PRESIDENT (CONT'D)
(triumphant)
Or Gallifrey rises!

FX: GALLERY OF TIME LORDS:

TIME LORDS
Gallifrey rises!

PRESIDENT & TIME LORDS
Gallifrey! Rises!!

CUT TO:

88 INT. HESPERUS, FLIGHT DECK - DAY 5

THE DOCTOR

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

ADDAMS

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

THE DOCTOR

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

ADDAMS

Yeah, what about it?

THE DOCTOR

So you've got asteroid lasers?

ROSSITER

Yeah, but they're all frazzled.

The Doctor stabs a button -

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

THE DOCTOR

Consider them unfrazzled!
(to Addams)
You there, whatsyername, I'm gonna need
you on navigation!
(to Rossiter)
And you, get in the laser-pod!
(to Wilf)
Wilfred, laser number two, the old
soldier's got one more battle!

ADDAMS

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

THE DOCTOR

'Fix the heating'.

And he pulls one of the great big levers by the Wheel -

(CONTINUED)

88 CONTINUED: (2) 88

LIGHTS COME ON! Hum of power!

CUT TO:

89 FX SHOT. THE HESPERUS - DAY 5 89

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

CUT TO:

90 INT. HESPERUS, FLIGHT DECK - DAY 5 90

ADDAMS

But now they can see us!

THE DOCTOR

Oh yes!

CUT TO:

91 INT. UNIT HQ, GENEVA - DAY 5 91

A BLIP on the RADAR SCREEN!

GENERAL-MASTER on comms, excited -

GENERAL-MASTER

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

CUT TO:

92 INT. HESPERUS, FLIGHT DECK - DAY 5 92

THE DOCTOR readying Wheel controls, manic now, wired.

ADDAMS

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

THE DOCTOR

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

ADDAMS

What's that then?

THE DOCTOR

Allons-y!

(CONTINUED)

92 CONTINUED: 92

And he SLAMS ALL THE LEVERS - !

CUT TO:

93 FX SHOT. THE HESPERUS 93

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

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

CUT TO:

94 INT. HESPERUS, FLIGHT DECK - DAY 5 94

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

THE DOCTOR

Come on!!!

CUT TO:

95 INT. UNIT HQ, GENEVA - DAY 5 95

OPERATIVE-MASTER #1 at his work-station -

OPERATIVE-MASTER #1

He's moving, sir.

GENERAL-MASTER

Get a fix on him.

OPERATIVE-MASTER #1

Um. He's moving very fast.

CUT TO:

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

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

CUT TO:

97 INT. HESPERUS, FLIGHT DECK - DAY 5 97

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

ADDAMS

- you are blinkin' flippin' mad!

(CONTINUED)

97 CONTINUED: 97

WILF & ROSSITER standing back, scared, steadying themselves.

THE DOCTOR
You two! What did I say? Lasers!

ROSSITER
But what for?!

THE DOCTOR
Because of the missiles.

Beat. Then Wilf & Rossiter run - !

CUT TO:

98 INT. UNIT HQ, GENEVA - DAY 5 98

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

CUT TO:

99 INT. THE GATE ROOM - DAY 5 99

THE MASTER wild, invigorated, just *loving* this -

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

CUT TO:

100 INT. UNIT HQ, GENEVA - DAY 5 100

GENERAL-MASTER
Launch missiles!

CUT TO:

101 OMITTED 101

102 INT. HESPERUS, FLIGHT DECK - DAY 5 102

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

WILF
How does this thing work?!

(CONTINUED)

102 CONTINUED: 102

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

ROSSITER

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

CUT TO FLIGHT DECK - CAMERA SHAKE -

THE DOCTOR

Where are we?!

ADDAMS

Coming in over the Atlantic -

CUT TO:

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

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

CUT TO:

104 INT. HESPERUS, FLIGHT DECK - DAY 5 104

ADDAMS

We've got incoming!

CUT TO:

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

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

CUT TO:

106 INT. HESPERUS, FLIGHT DECK - DAY 5 106

ADDAMS

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

THE DOCTOR

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

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

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

(CONTINUED)

106 CONTINUED: 106

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

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

CUT TO:

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

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

CUT TO:

108 INT. HESPERUS, FLIGHT DECK - DAY 5 108

ROSSITER firing, terrified - *fatoon - fatoon - fatoon - !*

WILF firing, exhilarated - *fatoon - fatoon - fatoon - !*

LASER-POD screen GRAPHICS show the fight, all blips & lines -

Even ADDAMS is brilliant, slamming controls like crazy -

THE DOCTOR at the Wheel, gritted teeth, magnificent - !

CUT TO:

109 INT. UNIT HQ, GENEVA - DAY 5 109

UNIT RADAR GRAPHICS showing the fight, all blips and lines -

GENERAL-MASTER
Second wave! Launch missiles!

CUT TO:

110 INT. HESPERUS, FLIGHT DECK - DAY 5 110

THE DOCTOR heaves the Wheel to the left, CAMERA TILTS -

ADDAMS staggering across, right to left, in b/g, *waaaah!*

CUT TO:

111 FX SHOT. THE HESPERUS, BLUE SKY - DAY 5 111

FX: EXPLOSIONS & MISSILES all around, the HESPERUS on its side, then righting, weaving, firing RED LASER-BOLTS - !

CUT TO:

112 INT. HESPERUS, FLIGHT DECK - DAY 5 112

THE DOCTOR ducks down -

PRAC FX: FRONT WINDOWS SHATTER INWARDS, a BURST OF FLAME -

The Doctor pops up again, keeps flying, back at the Wheel, PRAC WIND now blasting through the entire room - yelling -

THE DOCTOR
Lock the navigation!

ADDAMS
On to what?!

THE DOCTOR
England. The Naismith mansion!

CUT TO:

113 INT. UNIT HQ, GENEVA - DAY 5 113

GENERAL-MASTER
He's heading straight for you!

CUT TO:

114 INT. THE GATE ROOM - DAY 5 114

THE MASTER, eyes shining like a zealot:

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

He holds his arms out, in supplication.

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

CUT TO:

115 INT. BLACK VOID 115

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

(CONTINUED)

115 CONTINUED:

115

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

LORD PRESIDENT

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

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

LORD PRESIDENT (CONT'D)

Now the vanguard stands prepared. As the children of Gallifrey return to the universe. To Earth!

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

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

CUT TO:

117 CONTINUED: 117

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

CUT TO:

118 INT. HESPERUS, FLIGHT DECK - DAY 5 118

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

THE DOCTOR
Destination?!

ADDAMS
50 kliks and closing!

CUT TO:

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

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

CUT TO:

120 INT. HESPERUS, FLIGHT DECK - DAY 5 120

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

But THE DOCTOR keeps flying, faster, faster -

CUT TO:

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

THE MASTER calling to them -

THE MASTER
Closer! And closer!

DEFOCUS of the TRIANGLE in the WHITE VOID; even
clearer...

The NAISMITH-MASTER at the Master's end, at a window.

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

THE MASTER
Not now!

(CONTINUED)

121 CONTINUED: 121

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

He looks out of the window -

CUT TO:

122 EXT. FIELDS & NAISMITH MANSION - DAY 5 122

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

CUT TO:

123 INT. HESPERUS, FLIGHT DECK - DAY 5 123

125 CONTINUED: 125

CLOSER.

CLOSER.

Then he suddenly pulls the Wheel up - !

CAMERA TILT, the front end of the Hesperus lifting up - just a little - WILF, ADDAMS & ROSSITER staggering back -

THE DOCTOR runs to the centre of the room -

Lifts up a BIG HATCH! Like a trapdoor, in the floor -

CUT TO:

126 INT. THE GATE ROOM & WHITE VOID - DAY 5 126

CU NAISMITH-MASTER - seen through the window, he's looking up and out, in horror, CAMERA SHAKE, massive sound, ENGINES -

- as he DUCKS -

CUT TO:

127 INT. HESPERUS, FLIGHT DECK - DAY 5 127

THE DOCTOR now holding the GUN.

A look at Wilf. Goodbye.

FX: then the Doctor jumps - falling down, through the hatch!

CUT TO:

128 INT. THE GATE ROOM & WHITE VOID - DAY 5 128

THE MASTER, looking up, fast -

THE LORD PRESIDENT, looking up, fast -

FX: LOW ANGLE ON GLASS ROOF. The underbelly of THE HESPERUS roaring overhead, only a few feet above, and set against that, THE DOCTOR, holding the gun, spread-eagled, falling -

FX: HIGH ANGLE on GLASS ROOF, Gate Room & Void below, as THE DOCTOR, FALLING, SHATTERS THROUGH THE GLASS - !

Whap!! Stunt - the Doctor hits the ground, so *hard* - ! PRAC GLASS and broken window-pane falling all around him.

And then...

(CONTINUED)

128 CONTINUED:

128

Silence.

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

But he's broken.

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

He tries to hold up the gun.

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

But failing.

The gun drops.

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

The Lord President smiles, cold.

LORD PRESIDENT

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

CUT TO:

129 INT. HESPERUS, FLIGHT DECK - DAY 5

129

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

WILF

Just turn it round, just land it -

ADDAMS

We're not going in there - !

WILF

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

CUT TO:

130 EXT. NAISMITH MANSION - DAY 5 ^{CONT'D)}look around you! 130

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

CUT TO:

131 OMITTED 131

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

THE DOCTOR.

THE MASTER.

THE LORD PRESIDENT and the TIME LORDS.

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

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

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

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

THE MASTER
Hey, no, hey, that's mine! Hush! Don't
spoil it! Let me! But look around you!
I'velyalEIx851 TmArmanyIf upiT7tUte u'radox, that oux522W8ti

132 CONTINUED: 132

But the Lord President simply holds up his GAUNTLET.

FX: a BLUE SHINE around the metal glove.

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

THE MASTER (CONT'D)

No, don't, no no no no no - !

ALL VISORED GUARDS clutch their headgear -

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

CUT TO:

133 INT. WHITE HOUSE PRESS ROOM - NIGHT 5 133

ONLINE FX: PRESIDENT-MASTER'S head shuddering -

CUT TO:

134 INT. UNIT HQ, GENEVA - DAY 5 134

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

ONLINE FX: 4 OPERATIVE-MASTER'S HEADS shuddering, a blur -

CUT TO:

135 EXT. PARADE GROUND - NIGHT 5 135

FX: 100 SOLDIER-MASTERS, HEADS shuddering -

CUT TO:

136 INT. THE GATE ROOM & WHITE VOID - DAY 5 136

ONLINE FX: JOSHUA NAISMITH, HEAD shuddering, and snap - !

The real Naismith, back in place. Exhausted, dizzy, lost, sinks to his knees - clutching ABIGAIL, also restored -

Around the room: TECHNICIANS, normal, though staggered, MR DANES, GUARDS ripping off headgear, gasping for air -

CUT TO:

137 INT. NOBLES' KITCHEN - DAY 5 137

SYLVIA NOBLE, on her knees, normal again, touches her face.

(CONTINUED)

137 CONTINUED:

137

SYLVIA

What was that? What happened..?

SHAUN, back to normal, just getting to his feet, nearby.

SHAUN

Donna? Where's Donna??

But then... Gradual CAMERA SHAKE. Getting worse. The room starts to shudder. Ornaments fall.

SYLVIA

...what's happening..?!

CUT TO:

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

138

ALL HUMANS now terrified of the LORD PRESIDENT & ASSEMBLY.

LORD PRESIDENT

On your knees, mankind.

And they do so.

THE DOCTOR still kneeling. The MASTER scared, improvising:

THE MASTER

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

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

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

LORD PRESIDENT

The approach begins!

THE MASTER

Approach of what..?

THE DOCTOR

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

138 CONTINUED: 138

THE DOCTOR

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

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

CUT TO:

139 EXT. NOBLES' STREET - DAY 5 139

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

Other NEIGHBOURS stepping out of their doors.

And they all look up. In horror.

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

People start running. Screaming. Panic.

Shaun running off, only caring about -

SHAUN

Donna! Donna - !

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

SYLVIA

Oh Doctor. Please.

CUT TO:

140 FX SHOT. EARTH & GALLIFREY 140

142 INT. NAISMITH MANSION, CORRIDOR - DAY 5 142

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

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

CUT TO:

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

CAMERA SHAKE, everything trembling. Panic!A0 Pa:ut graded eclipse-bl

143A CONTINUED:

143A

ADDAMS
He said he was dying!

CUT TO:

144 EXT. NAISMITH MANSION - DAY 5

144

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

Stopping. Looking up in terror.

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

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

CUT TO:

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

145

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

WILF
I've got you!

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

Wilf presses the RED BUTTON -

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

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

THE DOCTOR. Still kneeling. To the Lord President:

THE DOCTOR
Stop. I'm begging you. Just stop.

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

THE MASTER
But this is fantastic, yeah? Isn't it?

145 CONTINUED:

145

THE DOCTOR (CONT'D)

145 CONTINUED: (2)

145

The Lord President, staring, cold.

The Master, as far back as he can go.

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

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

STANDS UP.

Strong again; the very last of his strength.

Never more determined.

Holding the GUN.

Aiming it right down the lens.

At the Lord President.

Ka-chik!

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

The Doctor.

The Master.

The Lord President.

The choice.

LORD PRESIDENT (CONT'D)

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

THE MASTER

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

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

Now aiming at the Master.

Breathing hard.

THE MASTER (CONT'D)

He's the one to blame, not me!

(CONTINUED)

145 CONTINUED: (3)

145

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

THE MASTER (CONT'D)

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

The Doctor staring: exactly!

The Master stands his ground, contemptuous:

THE MASTER (CONT'D)

You never would.
(silence)
You never would, you coward.
(silence)
Go on then, *do it!*

The Doctor's finger tightens on the trigger.

His face.

With such conviction...

The Master's facade weakens.

THE MASTER (CONT'D)

Don't.

The Doctor agonised...

But then -

Pivot, switch, the Doctor spinning round again -

Gun pointed at the Lord President -

The Master vicious, of the President:

THE MASTER (CONT'D)

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

The Doctor aiming.

Finger on the trigger...

But the President is so confident, so strong.

LORD PRESIDENT

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

(CONTINUED)

145 CONTINUED: (4)

145

On the Doctor.

Looking at the President.

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

Which one?

Which one??

The Doctor, the agony.

The silence.

And then...

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

As behind the President...

The FEMALE WEeping TIME LORD lowers her hands.

She looks up.

It's the WOMAN.

On the Doctor.

Recognising her. After all this time.

On Wilf, behind glass.

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

Meaning the Master.

And the Doctor pivots round, one last time, switchTjTning, behind

145 CONTINUED: (5) 145

THE DOCTOR
Get out of the way.

Beat, on the Master. Realising. And he falls to the side -

Revealing the DIAMOND-COMPUTER right behind him.

And the Doctor FIRES!

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

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

CUT TO:

146 INT. BLACK VOID 146

CU THE VISIONARY, screaming into CAMERA:

VISIONARY
- Gallifrey falling!
Gallifrey faaaalls - !

CUT TO:

147 EXT. FX SHOT. EARTH & GALLIFREY 147

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

CUT TO:

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

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

148 CONTINUED: (2) 148

All of them DEFOCUS into the whiteness, just shapes -
FULL-SCREEN WHITE FLARE, and -

MIX TO:

149 INT. THE GATE ROOM - DAY 5 149

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

And he falls to his knees.

Exhausted.

Long, long silence. Then:

THE DOCTOR

I'm alive.

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

THE DOCTOR (CONT'D)

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

And he leans against a desk, so tired.

So happy.

So very happy.

Hold on him.

For a long time.

And then...

So quietly.

Behind him.

Tap-tap-tap-tap.

Four times.

The Doctor looks up.

Tap-tap-tap-tap.

Pause. Then again.

Tap-tap-tap-tap.

(CONTINUED)

149 CONTINUED:

149

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

WILF.

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

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

Wilf tries a little smile.

WILF

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

THE DOCTOR

Yeah.

WILF

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

The Doctor strolls over. Quiet. Bitter.

THE DOCTOR

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

WILF

And that's bad, is it?

THE DOCTOR

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

WILF

Better let me out, then.

THE DOCTOR

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

(of the sonic)

Even this. Would set it off.

Silence.

(CONTINUED)

149 CONTINUED: (2)

149

Wilf so upset.

WILF

I'm sorry.

THE DOCTOR

Sure.

WILF

Just leave me.

THE DOCTOR

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

WILF

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

THE DOCTOR

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

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

Then silence.

Then quiet, calm:

THE DOCTOR (CONT'D)

Lived too long.

He walks back towards the *OPEN* BOOTH.

WILF

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

The Doctor's hand on the door.

THE DOCTOR

Wilfred. It's my honour.

WILF

But you're better than me.

(CONTINUED)

149 CONTINUED: (3)

149

THE DOCTOR

Don't you ever say that.

(pause, deep breath)

Better be quick, three, two, one -

The Doctor enters - closes the door behind him - so fast -

- slams the RED BUTTON -

- *OPEN* and

149 CONTINUED: (4)

149

He walks out.

WILF

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

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

Takes his hands away.

Blood and bruises gone.

WILF (CONT'D)

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

The Doctor looks at his hands; now clean again.

THE DOCTOR

It's started.

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

He goes to the Doctor.

And they hug.

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

CUT TO:

150 INT. NOBLES' KITCHEN - DAY 5

150

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

SHAUN

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

SYLVIA

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

SHAUN

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

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

(CONTINUED)

152 EXT. ABANDONED FACTORY - DAY 6

152

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

MARTHA. Gunfire, explosions at her feet - she keeps
going -

It's all cement and weeds, the open area of an abandoned
factory; tall, decaying buildings all around.

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

MICKEY SMITH! With a gun & backpack.

MICKEY

I told you to stay behind!

MARTHA

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

MICKEY

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

MARTHA

Well then. You shouldn't have married
me.

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

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

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

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

He readies his weapon.

Rifle POV. Target zooming in on Martha.

Her forehead.

Jask licking his lips. About to fire...

(CONTINUED)

152 CONTINUED:

152

Bonk!

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

Behind him, THE DOCTOR. With a mallet.

CUT BACK TO Mickey and Martha, consulting a blueprint.

MICKEY

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

MARTHA

Mickey.

She's looking up, he follows her eyeline.

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

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

Then the Doctor walks back into darkness, gone.

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

MICKEY

Hey.

Pulling Martha to him. Together. Both so sad.

CUT TO:

153 EXT. BANNERMAN ROAD - DAY 7

153

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

LUKE

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

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

Luke foreground, A CAR SPEEDING TOWARDS HIM -

- a hand reaches out -

(CONTINUED)

153 CONTINUED:

153

- pulls Luke back, out of the road - !

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

154 CONTINUED:

154

BARMAN

From the man over there.

Jack's puzzled. Looks up.

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

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

The Doctor just nods, open it.

Jack does so.

A handwritten note, saying:

His name is Alonso.

Jack looks up again.

The Doctor nods, to his left.

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

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

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

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

CAPTAIN JACK

So, Alonso. Going my way?

MIDSHIPMAN FRAME

How d'you know my name?

CAPTAIN JACK

I'm kinda psychic.

MIDSHIPMAN FRAME

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

CAPTAIN JACK

Oh yeah.

CUT TO:

155 INT. BOOKSHOP - DAY 9

155

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

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

VERITY

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

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

VERITY (CONT'D)

And who's it for?

MAN

The Doctor.

VERITY

To... the Doctor...
(adds her name)
Funny, that was the name he used.

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

THE DOCTOR standing here.

And she's breathless.

She knows. She just knows.

The Doctor so grave. So kind.

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

THE DOCTOR

Was she happy? In the end?

VERITY

Yes. Yes she was.

(CONTINUED)

155 CONTINUED: 155

Hold the silence.

VERITY (CONT'D)

Were you?

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

CUT TO:

156 EXT. CHURCH - DAY 10 156

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

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

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

DONNA

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

(everyone laughs)

Only joking! Look at her!

NERYS

You made me wear peach.

DONNA

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

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

MINNIE

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

WILF

Oh, give up, woman!

MINNIE

I'm gonna catch the bouquet!

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

SYLVIA

Dad.

(CONTINUED)

156 CONTINUED:

156

Wilf looks.

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

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

WILF

156 CONTINUED: (2)

156

DONNA (CONT'D)

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

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

They look across.

The Doctor, and the Tardis.

He turns and goes.

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

CUT TO:

157 EXT. TYLERS' ESTATE - NIGHT 11

157

Snow. Falling through the air. Against black.

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

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

ROSE

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

JACKIE

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

ROSE

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

JACKIE

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

They stop, a little kinder:

ROSE

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

JACKIE

Maybe. One day. Happy new year.

(CONTINUED)

157 CONTINUED:

157

ROSE
Happy new year!

And they hug.

Then head off, different ways. Calling back:

ROSE (CONT'D)
And don't stay out all night!

JACKIE
Try and stop me!

And Rose walks on, alone.

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

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

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

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

ROSE
You all right, mate?

THE DOCTOR
Yeah.

ROSE
Too much to drink?

THE DOCTOR
Something like that.

ROSE
Maybe it's time you went home.

THE DOCTOR
Yeah.

Pause.

ROSE
Anyway. Happy new year.

THE DOCTOR
And you.

She's about to turn and go, but -

(CONTINUED)

157 CONTINUED: (2)

157

THE DOCTOR (CONT'D)

What year is this?

ROSE

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

THE DOCTOR

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

And she smiles; liking him.

ROSE

Yeah.
(pause)
See ya.

And Rose Tyler walks away, to the future.

The Doctor is left alone.

He turns, starts to walk.

In the distance: the TARDIS.

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

He winces, sharp pain, ow!

Tries to keep going. The longest walk.

Walking through the snow.

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

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

He could die, right here.

But then...

A song.

A familiar song. Drifting in through the night.

The Song of the Ood.

The Doctor looks up.

Standing far away, in the snow. OOD SIGMA.

(CONTINUED)

160 CONTINUED:

160

He stands back. Closer to the ramp.

Ready, but never ready for this.

163 EXT. FX SHOT. TARDIS & EARTH 163

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

CUT TO:

164 **INT. TARDIS - NIGHT 11**