

DOCTOR WHO 4

Episode 9

By

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2 CONTINUED:

2

On the telly: what looks like a drama series - an ambulance is drawing up outside a big grand house in the country. Looks a bit like some kind of institution.

The Girl settles to watch, giving it a chance.

On the telly: we cut closer on the stretcher being carried out of the back of the ambulance. Lying on it, perfectly clearly is DONNA.

The Girl stares, recognising her.

THE GIRL

Donna!

3 EXT. GRAND OLD HOUSE - DAY A

3

A grand old house, in splendid grounds (the one we saw with the ambulance.)

3

4 CONTINUED:

4

Donna: stares, then --

DONNA

5 CONTINUED:

5

DR. MOON
And then you remembered. Shall we go
down to the river?

CUT TO:

6 EXT. RIVER - DAY A

6

DR. MOON and DONNA at the river. They have bags of
bread, are tossing pieces of it to the ducks.

DR. MOON
You're making wonderful progress, Donna.
We should start thinking about your
integration.

Donna, again, is looking about her, confused.

DONNA
You said river, and suddenly we're
feeding ducks.

DR. MOON
We walked down the path, went through
the gate, we talked for a while about
your father, and here we are.

DONNA
Yes. Yes, we did. Forgot that.

DR. MOON
And then you remembered.

She is looking puzzled at the bag in her hand.

DONNA
Where did we get the bread?

Before Dr. Moon has to answer --

LEE is coming through ET Q ysad?882 cm BT -0.0174 Tc 121 b ETclumsy0 -3

6 CONTINUED:

6

DONNA
(Big smile)
Hello, Lee!

LEE
Hello, D ... D ... D ...

Bad stammer. Can't get the word out.

DONNA
Oh, you've got a stammer there!

LEE
(Blushing now)
D ... D ...

DONNA
Is it nerves, your stammer? Bless!

LEE
(Scarlet faced)
D ...

DONNA
Oh, skip to a vowel, they're easy.

CUT TO:

8 INT. LEE'S ROOM (IDENTICAL TO DONNA'S) - DAY B 8

LEE opens his door to reveal:

DONNA, dressed up to the nines, hair up, make up on, looking sensational and glamorous.

DONNA

So! Fishing!

CUT TO:

9 EXT. RIVER - DAY B 9

DONNA and LEE sitting on folding chairs next to each other. Lee has his fishing rod out, Donna's dress is a bit too glam for the surroundings, and she's perched a bit uncomfortably. Longish silence. Finally, Lee starts up a conversation.

LEE

D ... D ...

Donna looks at him fondly.

DONNA

Gorgeous and can't speak a word - what am I going to do with you?

CUT TO:

10 INT. DONNA AND LEE'S HOUSE - DAY C 10

On the front door as it's banged open to reveal:

LEE carrying DONNA, his bride, in her wedding dress, over the threshold into the same kind of crushingly ordinary semi that we saw the Girl in, in ep 9.

LEE

Welcome home, M-Mrs. McAvoy.

The screen flashes and whumps! like a flashgun, and we're on --

CUT TO:

11 INT. DONNA AND LEE'S HOUSE/LIVING ROOM - DAY D 11

Close on a photograph of Donna and Lee, in hospital smocks, holding twin babies, grinning for the camera. Laughing, screaming children from off, and the photo album lowers to reveal:

(CONTINUED)

11 CONTINUED:

11

A boy and a girl - ELLA and JOSHUA - both about six, come racing through from the hallway, one chasing the other, screaming at the tops of their voices. Followed by DONNA, yelling like a harassed mother.

DONNA

Stop it, stop it now! We've got a visitor!

On DR. MOON (not looking a day older) sitting in an armchair, leafing through a family album, sipping a cup of tea. The children race off past him to another room. Donna pauses by Dr. Moon, exhausted.

DR. MOON

You've done a lot in seven years, Donna.

DONNA

Feels more like seventy sometimes.

(Frowns, a little
haunted)

Mind you. Sometimes it feels like no time at all.

DR. MOON

(Smoothly changing the
subject)

How's Lee?

DONNA

Oh, he's lovely. Only stammers now when I make him nervous - which comes in very handy, it's like a little off-switch.

Dr. Moon sets down his teacup, stands - air of finality, a man about to leave. He reaches for his briefcase.

We cut closer momentarily on the briefcase: it has the initials C.A.L stitched on it.

DR. MOON

Well, Donna, can I just say what a pleasure it is to see you fully integrated.

He smiles, satisfied. And *bzzzzt! bzzzzt!*

FX: Dr. Moon wavers like a television image breaking up, though the room stays solid around him. He snags, fuzzes, loses his vertical hold --

-- and becomes THE DOCTOR!

(CONTINUED)

11 CONTINUED: (2)

11

FX: A fuzzy, snowy image of the Doctor, all lines, like a television picture. He's got his sonic screwdriver out

12 CONTINUED: 12

-- but different this time: through the glass roof, the sun is setting. Angry red sky, the towers and cliffs and staircases black and stark against it.

Panning round to:

At the top of one of the buildings, a huge ornate window. Closing in on that ...

CUT TO:

13 INT. THE LIBRARY/RED INDEX - EVENING 1 13

The same huge window, seen from the inside. Panning down to the pool of fiery, evening light it casts over the floor and the walls --

FX: -- we home in on part of one wall, just as a square section of it starts to glimmer blue --

-- and disappears!

Diving through it: RIVER SONG! Scrambles to her feet, looks frantically round. She's wearing her helmet, but through the faceplate she looks like she's been running for hours.

SONG

(Bellowing like a
sergeant major)

Okay, we've got a clear spot, in, in,
in!

Scrambling through after her: THE DOCTOR, OTHER DAVE,
ANITA, LUX.

SONG (CONT'D)

Right in the centre, in the middle of
the light, *quickly!* Don't cross your
shadows. Doctor!

THE DOCTOR

I'm doing it.

The Doctor is grim, tense. There's palpable tension between the two, like he's suspicious of her.

Song is pulling her helmet off. The others start following suit.

(CONTINUED)

13 CONTINUED:

13

SONG

(glances up to the
window, the setting
sun)

No lights here and sunset's coming - we
can't stay long.

She glances over to the Doctor. He's over the other side
of the room, kneeling at a patch of shadow, sonicizing.

SONG (CONT'D)

Found a live one?

THE DOCTOR

Maybe. It's getting harder to tell.

(Slaps the side of his
screwdriver)

What's wrong with you??

SONG

Who's got a chicken leg, we're going to
need a chicken leg.

Other Dave nods, pulls something in a foil wrap from
inside his jacket. A chicken leg. He passes it to Song.

She tosses the chicken leg into the shadow. It falls to
the floor as bone.

SONG (CONT'D)

Okay, we've got a hot one - watch your
feet.

THE DOCTOR

They won't attack until there's enough
of them - but they've got our scent now,
they're coming.

The Doctor is already moving on, scanning the rest of the
perimeter.

Other Dave watches the Doctor as he moves off - troubled,
a little paranoid.

OTHER DAVE

Who is he? You haven't even said, you
just expect us to trust him.

SONG

He's the Doctor.

(CONTINUED)

13 CONTINUED: (2)

13

LUX
(Joining them)
And who's the Doctor?

SONG
The only story you'll ever tell - if you
survive him.

ANITA
You say he's your friend. But he
doesn't even know who you are.

SONG
All you need to know is this: I'd trust
that man to the end of the universe -
and actually, we've been.

Anita looks over at the Doctor -

- who is just in the act of shooting a suspicious glance
at Song.

ANITA
He doesn't act like he trusts you.

SONG
Tiny problem. He hasn't met me yet.

She crosses to the Doctor --

-- who's sonicing the shadows, or trying to. He slaps
the side of it, irritated.

SONG (CONT'D)
What's wrong with it?

THE DOCTOR
There's a signal coming from somewhere,
interfering with it.

SONG
Tried it on the red setting?

THE DOCTOR
It doesn't have a red setting.

SONG
Well, use the dampers.

THE DOCTOR
It doesn't have dampers.

(CONTINUED)

13 CONTINUED: (3)

13

SONG

(Proffering her
screwdriver)

It will have one day.

The Doctor looks at the proffered screwdriver, fascinated, maybe a little appalled - a little piece of his future. He takes it, gingerly. Compares the two screwdrivers, one in each hand.

The one from Song is older, worn, battered, but there's more to it than the current screwdriver - not bigger, but more complex. Like there's more features.

THE DOCTOR

So. Some time in the future, I just
give you my screwdriver.

SONG

Yeah.

THE DOCTOR

And why would I do that?

SONG

I didn't pluck it from your cold, dead
hand, if that's what you're worrying
about.

THE DOCTOR

And I know that because ... ?

SONG

Listen to me. You lost your friend and
you're angry, I understand. But you
need to get less emotional, Doctor,
right now --

THE DOCTOR

Less *emotional*?? I'm not emotional!

SONG

There are five people still alive in
this room, focus on that. Dear God,
you're hard work young.

THE DOCTOR

Young?? Who are you??

They're nose to nose now, really going at each other. A semi-hysterical voice cuts across them.

(CONTINUED)

13 CONTINUED: (4)

13

LUX

Oh for heaven's sake!

They look round. Lux: sweating, breathing hard, on the verge of losing it completely.

LUX (CONT'D)

Look at the pair of you! We're all going to die *right here* and you're just squabbling like an old married couple.

On the Doctor: that thought impacts. Staring at Song.
No! No!! She's looking back at him - such a level gaze.

SONG

Doctor, one day I'm going to be someone
you trust completely - but I can't wait

for trustT5 1 Tf (No!)Tj ET Q q 1 30.0174 Tc 12 0 pBT -0.0

13 CONTINUED: (5)

13

And the Doctor springs back into action, like nothing's happened, bright and breezy, putting it behind him.

THE DOCTOR

You know what's interesting about my screwdriver. Very hard to interfere with, practically nothing's strong enough - well, some hairdriers, but I'm working on that. So there's a very strong signal coming from somewhere, and it wasn't here before. So what's new,

13 CONTINUED: (7)

13

There's something in her voice - a slight catch - that

13 CONTINUED: (8)

13

13 CONTINUED: (9) 13

The Doctor swings round with his screwdriver, fires a beam of light at --

Proper Dave, his skull grinning out from his helmet face-plate - he lurches forward.

PROPER DAVE (CONT'D)

Who turned out the lights?

THE DOCTOR

Run!!

And on that word, as they start to move, we cut to:

CUT TO:

14 INT. LIVING ROOM - DAY 1 14

The same scene as seen on the telly. The GIRL is watching from her sofa - chewing her knuckles, frightened, scary stuff on the telly. She grabs the remote, clicks it and the scene cuts to:-

CUT TO:

15 INT. DONNA AND LEE'S HOUSE/LIVING ROOM - DAY D 15

DONNA is emerging from the kitchen with two cups of tea.

DONNA

(Re-entering)

Here we are Dr. Moon --

Breaks off. No Dr. Moon. Just the kids, playing. The little girl comes running over, with a big sloppy plasticine model.

ELLA

Mummy, I made *you!*

DONNA

That's nice, Ella, where's the face?

ELLA

I don't know.

DONNA

Did you see Dr. Moon? Did he leave?

The front door bangs: LEE coming through the door, briefcase in hand, Daddy home at the end of the day.

ELLA & JOSHUA

Daddy!!

(CONTINUED)

15 CONTINUED:

15

The twins race towards Daddy, fling their arms round him.

LEE

Hello! Hello you two - big hugs, come on, big Daddy hugs.

ELLA

(Holding up her model)
Look what I made!

LEE

Oh, it's Mummy!

DONNA

It hasn't got a face! Did you see Doctor Moon?

LEE

No, why, was he here?

DONNA

Yeah, a second ago. You must have passed him.

She crosses to the window, looks out.

LEE

You all right?

DONNA

Yeah, I'm fine, I'm just ...

On Donna: she's seen something in the street.

Donna's POV. Across the road, just at the corner, a WOMAN stands: all in black, veiled. (The classic Mysterious Woman in a Victorian melodrama.)

A beat: and the Veiled Woman turns and walks away, out of sight.

16 INT. DONNA AND LEE'S HOUSE/BEDROOM - NIGHT D

16

DONNA and LEE in pyjamas, about to climb into bed. On the cut Donna seems to startle slightly, look around herself.

LEE

You okay?

DONNA

I said I was tired, and -

(concentrates,
remembers)

- we put the kids to bed, had macaroni,
watched telly.

From off, distantly, the sound of the letter flap.

DONNA (CONT'D)

Was that a letter?

LEE

It's midnight.

DONNA

Go and see what it is.

Lee heads off. Donna crosses to the bedroom window,

18 CONTINUED:

18

DONNA (CONT'D)

I got your note last night. The world is wrong - what's that mean?

VEILED WOMAN

No, you didn't.

DONNA

I'm sorry, what?

VEILED WOMAN

You didn't get my note last night. You got it a few seconds ago. Having decided to come, you suddenly found yourself arriving. That is how time progresses here - in the manner of a dream. You've suspected that before,

20 CONTINUED:

20

Proper Dave has come to a halt a few feet from the Doctor. FX: We hold them in shot, facing each other, the sky red and threatening between them - gunfighters at sundown.

THE DOCTOR (CONT'D)

It's easy, a neural relay - just point and think. Use him and talk to me.

Proper Dave seems to hesitate. A pause - then he starts to advance again: those empty sockets, that terrible grin.

PROPER DAVE

Who turned out the lights?

The Doctor starts backing away.

THE DOCTOR

The Vashta Nerada live on all the worlds in this system - but you hunt in forests. What are you doing in a library?

Again Proper Dave seems to hesitate to a halt.

Behind the Doctor, Other Dave is getting nervous.

OTHER DAVE

We should go, Doctor!

THE DOCTOR

In a moment!

Proper Dave starts his advance again.

THE DOCTOR (CONT'D)

(To Proper Dave)

You came to a *library* to hunt - why? Just tell me, *why*?

And Proper Dave stops again.

PROPER DAVE

We ... did not.

On the Doctor, realising: it's still Proper Dave's voice, but the Vashta Nerada are speaking now: the words slack, slurred, wrongly intoned.

THE DOCTOR

Oh hello!

(CONTINUED)

20 CONTINUED: (2)

20

PROPER DAVE

We ... did not.

THE DOCTOR

Take it easy, you'll get the hang of it.
Did not what?

PROPER DAVE

Come ... here. We did not ... come here.

THE DOCTOR

Course you did, course you came here.

PROPER DAVE

We come from here.

THE DOCTOR

From here?

PROPER DAVE

We ... began here. We hatched here.

THE DOCTOR

You hatch from trees - from spores in trees.

PROPER DAVE

These are our forests.

THE DOCTOR

You're nowhere near a forest. Look around you!

PROPER DAVE

These are our forests.

THE DOCTOR

You're not in a forest, you're in a library - there are no trees in a ...

And it hits him. He looks to the books, the endless books.

On the Doctor's face: sudden thumping realisation.

THE DOCTOR (CONT'D)

Library.

OTHER DAVE

(From behind)

We should go, Doctor.

(CONTINUED)

20 CONTINUED: (3)

20

But the Doctor is stating - haunted, horrified - through the glass, over the book city.

THE DOCTOR

The books. You came in the books.
Micro-spores in a million million books.

OTHER DAVE

We should go, Doctor.

THE DOCTOR

Look at that! The forests of the Vashta Nerada, pulped and printed and bound! A million million books, hatching shadows.

OTHER DAVE

We should go Doctor.

And for the first time, the Doctor registers that Other Dave is talking in exactly the same register every time: just mindlessly repeating. Turns, looks ...

Tracking in on Other Dave, right to his darkened faceplate - and *clunk!* as his stripped skull falls against it.

THE DOCTOR

Oh, Dave. Oh, Dave, I'm so sorry.

Other Dave starts to advance --

PROPER DAVE

Who turned out the lights?

-- and so does Proper Dave. The Doctor looks between them, babbling for his life yet again.

THE DOCTOR

Thing about me, I'm stupid. I talk too much, always rabbiting on, this gob doesn't stop for anything. Want to know the only reason I'm still alive?

He raises his screwdriver, sonics --

THE DOCTOR

I always stay near the door!

FX: -- and a trapdoor starts to swing open beneath his feet - and the Doctor drops through it like a stone.

The two Suit Creatures go to the swinging open trapdoor, look down.

(CONTINUED)

20 CONTINUED: (4) 20

FX: Their POV. The spires and towers of the Library far, far below. No sign of the Doctor!

CUT TO:

21 EXT. THE LIBRARY - EVENING 1 21

FX: Exterior shot of the walkway - a tiny figure dangling from beneath.

FX: Closer on: the Doctor, hanging from a cable that runs along the bottom of the walkway. He starts making his way along it.

CUT TO:

22 INT. LIVING ROOM - DAY 1 22

The GIRL, watching this scene. She smiles, enjoying the Doctor's escape.

CUT TO:

23 EXT. PLAYGROUND - DAY E 23

On DONNA and MISS EVANGELISTA, strolling through the playground.

MISS EVANGELISTA

I suggested we meet here because a playground is the easiest place to see it. To see the lie.

DONNA

What lie?

MISS EVANGELISTA

The children - look at the children.

DONNA

Why do you wear a veil? If I had a face like yours I wouldn't hide it.

MISS EVANGELISTA

You remember my face then?

Donna frowns: that's true, but ... but ... And then --

Fleeting silent images, almost subliminal...

-- from ep 9, Miss Evangelista proffering the consent forms to the Doctor and Donna --

(CONTINUED)

23 CONTINUED:

23

-- from ep 9, Miss Evangelista and Donna talking --

MISS EVANGELISTA (CONT'D)

The memories are all still there - the
Library, the Doctor, me. You've just
been programmed not to look.

FLASHBACK - from ep 9, Miss Evangelista's grinning skill!

Donna stares at Miss Evangelista in shock.

DONNA

But ... sorry, but ... you're dead.

MISS EVANGELISTA

In a way, we're all dead here, Donna.

26 INT. THE LIBRARY/YELLOW INDEX - NIGHT 1

26

Another index point, this one yellow themed and the lighting works. Again there's a slight re-arrangement of the same elements - but this one has a big difference.

In the centre of the floor a huge circular hatch, maybe twenty feet across - elegant, matches the general wasted opulence of the Library, but still very clearly a hatch. (Yes, a bit like that one in The Satan Pit.)

We're on SONG (helmet off) as she prowls the hatch, examining it, fiddling with the workings. LUX (helmet on) is watching her. Nearer Song, standing awkwardly is

26 CONTINUED:

26

The DOCTOR is on one of the upper gantries. He jumps down to the floor.

THE DOCTOR (CONT'D)

Nobody can open a TARDIS by snapping their fingers. Doesn't work like that.

SONG

It does for the Doctor.

THE DOCTOR

I am the Doctor.

SONG

Yeah. Some day.

The Doctor shoots her a look - not liking this, second best to himself. He heads to Anita.

THE DOCTOR

(Going to Anita)

How are you doing?

He starts sonicizing her shadow.

SONG

Where's Other Dave?

THE DOCTOR

Not coming. Sorry.

A moment as the others register this. An exchange of glances. It particularly impacts on Anita. She swallows hard.

FX: Anita looks at her extra shadow.

ANITA

If they've taken him, why haven't they taken me yet.

THE DOCTOR

26 CONTINUED: (2)

26

ANITA

An old age would be nice. Anything you
can do?

THE DOCTOR

I'm all over it.

He makes to stand.

ANITA

Doctor ...

Anita glances over at Song - she's at the other end of
the room, working again at the hatch.

ANITA (CONT'D)

26 CONTINUED: (3)

26

THE DOCTOR

But nobody says saved, *nutters* say
saved, you say *safe*. But you see, it
didn't mean *safe*, it meant - it
literally meant - *saved*.

CUT TO:

27 EXT. PLAYGROUND - DAY E

27

On DONNA sitting on one of the benches, recovering. A
shadow falls over her - MISS EVANGELISTA. She sits next
to Donna, her veil back in place.

DONNA

What happened to your face?

MISS EVANGELISTA

Transcription errors. Destroyed my
face, did wonders for my intellect. I'm
a very poor copy of myself.

DONNA

Where are we?? Why are the children all
the same??

MISS EVANGELISTA

The same pattern, over and over, saves
an awful lot of space.

DONNA

Space?

MISS EVANGELISTA

Cyberspace.

CUT TO:

28 INT. LIVING ROOM - DAY 1

28

The GIRL, wat66 tad fm /TT5 1 TBD 12 0 0 12 108Tc 12 0 0 12 4/ia/TT5 N

29 CONTINUED:

29

THE DOCTOR (CONT'D)

Soon as the Vashta Nerada hit their hatching cycle, they attack - someone hits the alarm and the computer tries to teleport everyone out.

SONG

It tried to teleport 4022 people?

THE DOCTOR

It succeeded. Pulled 'em all out. But then what? Nowhere to send them. Nowhere safe in the whole Library. Vashta Nerada growing in every shadow. 4022 people, all beamed up, and nowhere to go - stuck in the system, waiting to be sent, like emails. So what's a computer to do? What does a computer *always* do.

On Song - gets it.

SONG

Of course! It *saved* them.

The Doctor turns to the nearest wall, pulling a felt tip from his pocket. He draws a big circle.

THE DOCTOR

Okay, the Library. A whole planet of books. And right at the core --

He draws another much smaller circle inside the first.

THE DOCTOR (CONT'D)

30 CONTINUED:

30

MISS EVANGELISTA

Your physical self is stored in the library as an energy signature -it can be actualised again, whenever you, or the Library requires.

DONNA

The *Library*?? If my face ends up on one of those statues ... !

MISS EVANGELISTA

You remember the statues?

DONNA

No hang on, wait. This isn't the real me then.

MISS EVANGELISTA

Only your mind is here.

DONNA

(Looking at herself)

This isn't my *real* body? But I've been *dieting*.

MISS EVANGELISTA

What you see around you, this entire world, is nothing more than virtual reality.

DONNA

So why do you look like that?

MISS EVANGELISTA

I had no choice. You teleported. You're a perfect reproduction. I was just a data ghost - caught in the Wi-Fi, automatically uploaded.

DONNA

And it made you clever?

MISS EVANGELISTA

We're only strings of numbers in here - I think a decimal point may have shifted in my I.Q. But my face has been the bigger advantage. I have the two qualities you require to see absolute truth. I am brilliant and unloved.

DONNA

If this is all a dream ... then whose dream is it?

(CONTINUED)

30 CONTINUED: (2)

30

MISS EVANGELISTA

It's hard to see everything in the data core, even for me ... but there is a word. Just one word. CAL.

CUT TO:

31 INT. LIVING ROOM - DAY 1

31

The GIRL, watching. Tears streaming down her face - and it's like that last line spurs her into action. She grabs the remote, clicks it. As if in response, from the telly:

ELLA ON THE TV (From off)

Mummy! My knee!

CUT TO:

32 EXT. PLAYGROUND - DAY E

32

Quick as any mother, DONNA is at her daughter's side, dabbing at her knee.

DONNA

Look at that! Look at that silly old knee!

MISS EVANGELISTA

She's not real.

DONNA

(Suddenly fierce)

She's my daughter.

MISS EVANGELISTA

She's what's keeping you here.

DONNA

Then I'm staying!

JOSHUA is hugging on to Donna now, glaring at MISS EVANGELISTA.

MISS EVANGELISTA

They are fictions. I'm sorry, but now that you understand that, you won't be

32 CONTINUED: 32

Donna grabs her kids' hands, starts storming out of the playpark.

MISS EVANGELISTA (CONT'D)

(Calling after)

Donna, for your own sake, *let them go!*

Close on Donna as she storms. Her face: *no! no! no!*

CUT TO:

33 INT. LIVING ROOM - DAY 1 33

The GIRL, watching, horrified, tears streaming.

THE GIRL

(Screaming now)

Stop it! You'll spoil everything! I
hate you, you're going to *ruin*
everything! Stop it!!

DAD comes dashing through from another room, still in his Marigolds, now clutching one of those little hand vacuum cleaners.

DAD

Sweetie, what's wrong?

THE GIRL

Shut up!

FX: And she zaps him with the remote - and he just pops out of existence.

THE GIRL (CONT'D)

Daddy! No, *Daddy!*

And she *screams!* She dashes the remote control to the floor, jumps on it, smashing it to pieces --

CUT TO:

35 INT. LIVING ROOM - DAY 1

35

The GIRL on the floor, curled up, sobbing her heart out.
Panning up to the television to see:

38 CONTINUED:

38

LUX
 (Panicking, trying to
 keep it together)
 No! No, it's all right - the doctor
 moon will stop it. It's programmed to
 protect CAL.

THE DOCTOR
 What *is* CAL?

CUT TO:

39 INT. LIVING ROOM - DAY 1

39

The GIRL sobbing on the floor -

FX: As DR. MOON materialises next to her, kneels by her,
 more urgent than usual.

DR. MOON
 Now, you really must stop this, you
 know. You've forgotten again that it
 was you who saved all those people,
 haven't you?
 (He strokes her hair,
 comforting)
 And then you remembered.

The Girl's eyes flash. She grabs the smashed up remote,
 levels it at him.

THE GIRL
 Shut up, Dr. Moon.

FX: She clicks and he winks out of existence. And --

CUT TO:

40 INT. THE LIBRARY/YELLOW INDEX - NIGHT 1

40

-- the Doctor's computer: the monitor goes dark.

THE DOCTOR
 No! No, no, no!

TANNOY VOICE
 All library systems are permanently
 offline, sorry for...any...
 inconvenience.

The voice slows, slurs, grinds to a halt.

LUX
 (Panicking now)
 We need to stop this, we've got to save
 CAL.

(CONTINUED)

40 CONTINUED:

40

THE DOCTOR

But what is it, what is CAL?

LUX

We need to get to the main computer -
I'll show you.

THE DOCTOR

It's at the core of the planet.

SONG

Well then, let's go.

42 INT. ELLA AND JOSHUA'S BEDROOM - NIGHT E

42

-- ELLA and JOSHUA sitting up in their beds, all scrubbed and ready for sleep.

On DONNA, registering yet another change of locale. Forcing herself to 'remember'.

DONNA

Okay. That was lovely, wasn't it, that was a lovely bedtime. We had warm milk, and watched cartoons, and I read you a lovely story.

ELLA

Mummy ...

Ella is looking up at her, roundfaced and solemn. Maybe a tiny bit tearful. She looks at Joshua, who nods at her, egging her on.

ELLA (CONT'D)

Joshua and me...we're not real, are we?

CUT TO:

43 INT. THE LIBRARY/GRAVITY SHAFT - NIGHT 1

43

FX: The huge beam of light, plunging down the endless shaft. Striking down it, standing on the circular platform - the DOCTOR, SONG, LUX, ANITA -

THE DOCTOR

Isn't there a quicker way?

SONG

You could jump, but arriving's not so good.

THE DOCTOR

(To Lux)

Come on then, pass the time - CAL, what is it, tell me about CAL??

LUX

It's the main command node for the computer.

THE DOCTOR

I know, but what *is* it?

LUX

You'll see.

CUT TO:

44 INT. LIVING ROOM - DAY 1 44

The GIRL, curled on the floor, sobbing and sobbing.

THE GIRL

Help me. Please help me. Please,
please help me!

CUT TO:

45 INT. ELLA AND JOSHUA'S BEDROOM - NIGHT E 45

DONNA

Of course you're real. You're as real
as anything, why do you say that?

JOSHUA

But Mummy, sometimes - when you're not
here ... it's like we're not here.

ELLA

Even when you close your eyes. We just
... stop.

On DONNA, horrified, fighting the tears.

DONNA

Then Mummy promises she'll never close
her eyes again.

And she reaches to hug ELLA --

-- and she's hugging only bedsheets. Ella is gone.
Donna spins.

JOSHUA is gone too - his bed sheets hold his shape for a
moment, then slowly crumple down.

DONNA (CONT'D)

(Losing it completely)

No! Please, no. Oh, no, no, *no!!*

CUT TO:

46 INT. THE UNDER LIBRARY/CENTRAL PROCESSOR ROOM - NIGHT 1 46

The lower tunnels: low ceilings, concrete floor, pipes,
and hanging chains - that terrible window-less feeling of
pressure. Various iron doors leading off, and a big
cylindrical structure in the middle going right up the
ceiling (the other end of the shaft.)
Computers, consoles, and screens everywhere.

FX: The double-doors in the cylindrical structure come
clattering open, and THE DOCTOR comes bounding out
followed by the others (we see, or partly see the blue
glow of the gravity beam behind them.)

(CONTINUED)

46 CONTINUED:

46

Lights are blazing down on them, as through a grid. They look up.

FX: suspended above them, visible through the grill-ceiling a vast sphere. It radiates a red and fiery glow, and electricity is racing and rippling over the surface of the globe.

THE DOCTOR

The Data Core! Over four thousand living minds, trapped inside it...

SONG

Yeah, well they won't be living much longer - we're running out of time.

ANITA

What's that?

Faint but from close by -

THE GIRL

Help me. Please, help. Somebody help me ...

SONG

What is that? Is that a child?

The Doctor isn't listening - he's gone straight to one of the consoles, tapping away --

THE DOCTOR

The computer's in sleep mode - can't wake it up. I'm trying.

CUT TO:

47 INT. LIVING ROOM - DAY 1

48 CONTINUED:

48

LUX is watching them, sad, full of old memories.

LUX

It *is* dreaming - of a normal life, and a lovely Dad, and every book ever written.

ANITA

Computers don't dream.

THE GIRL

(From off)

Help me. *Please help me.*

They startle - that voice, so close, so clear.

LUX

No. But little girls do.

Lux steps forward, clicks a switch --

-- and that familiar clicking sound.

FX: There's a NODE mounted centrally in the room - a much more elaborate Node than the others, lots of tubes and cables out of it, right up to the vast sphere above them --

-- and as the Node turns we see --

-- *it has the face of the little girl!* So tired, so pale, eyes closed.

GIRL/NODE

Please help me. Please help me.

SONG

Oh my God!

ANITA

It's the little girl. The girl we saw in the computer.

LUX

She's not *in* the computer. In a way, she *is* the computer. The main command node.

(Stepping forward to the Node)

This is CAL.

THE DOCTOR

(Appalled, disgusted)

CAL is a child?? A child hooked up to a mainframe?? Why didn't you tell me this! I needed to know this!

(CONTINUED)

48 CONTINUED: (2)

48

LUX
Because she's family!

The Doctor's face. What? *What?*

LUX (CONT'D)
CAL - Charlotte Abigail Lux. My grandfather's youngest daughter. She was dying - so he built her a Library, and put her living mind inside, with a moon to watch over her, and all of human history to pass the time - any era to live in, any book to read. She loved books more than anything - and he gave her them all. He asked only that she be left in peace. A secret - not a freak show.

THE DOCTOR
(Finally getting it)
You weren't protecting a patent - you were protecting her.

LUX
If you're about to tell me you're sorry, let me assure you I am as indifferent to your apologies, as I am to your approval.
(Stroking the little girl's cheek)
Hers is only half a life, of course. But it's forever.

THE DOCTOR
Then the shadows came.

GIRL/NODE
The shadows. I have to ... I have to save ... have to save ...

On the Doctor: realising.

THE DOCTOR
And she saved them.

He goes to her, looking at her in wonder. Reaches out to touch her cheek.

THE DOCTOR (CONT'D)
She saved everone in the Library - folded them into her dreams, and kept them safe.

ANITA
Then why didn't she *tell* us?

(CONTINUED)

48 CONTINUED: (3)

48

THE DOCTOR

She's got over four thousand living minds chatting away in her head, it must be like being - well, me.

SONG

So what do we do?

The Doctor is already racing over to one of the other consoles, starts yanking wires out, and tearing off console covers.

THE DOCTOR

Easy: we beam all the people out of the data core, and the computer will reset and stop the countdown. Difficult: Charlotte doesn't have enough memory space left to make the transfer. Easy: I'll hook myself up to the computer and she can borrow my memory space.

He starts yanking lots of cable out of the console.

SONG

Difficult: it will kill you stone dead.

THE DOCTOR

Oh, it's easy to criticise.

SONG

It'll burn out both your hearts, and don't think you'll regenerate!

THE DOCTOR

I'll try my hardest not to die - honestly, that's my main thing.

SONG

Doctor --

THE DOCTOR

I'm right, this'll work, shut up! Now listen - you and Luxy-boy, back up to the main Library. Prime any data cells you can find for maximum download, and before you say anything else, professor, can I just mention, in passing, as you're here, shut up!

On Song: just *furious* at him!

SONG

I hate you sometimes.

THE DOCTOR

I know!

(CONTINUED)

48 CONTINUED: (4)

48

SONG

Mr. Lux, with me! Anita, if he dies,
I'll kill him.

She races off out the room.

ANITA

What about the Vashta Nerada?

THE DOCTOR

(Working away)

These are their forests - I'm going to seal Charlotte inside her little world, and take everybody else away. The shadows can swarm to their hearts' content.

ANITA

You think they're just going to let us go?

THE DOCTOR

It's the best offer they're going to get.

ANITA

You're going to make them an offer?

THE DOCTOR

And they'd better take it, cos right now, I'm finding it very hard to make any kind of offer at all. Because you know what? I really liked Anita.

The Doctor just lets that one land. Anita seems to stiffen.

THE DOCTOR (CONT'D)

She was brave, even when she was crying, and she never gave in. And you ate her.

Casually, without even looking, he sonics her faceplate -

FX: It turns clear, revealing the skull.

THE DOCTOR (CONT'D)

But I'm going to let that pass. Just as long as you let *them* pass.

ANITA

How long have you known?

THE DOCTOR

I counted the shadows. You only have one now.

(CONTINUED)

48 CONTINUED: (5)

48

He reaches and tenderly touches the neural relay on her collar - the five bars. They're all extinguished, but the last, which is guttering.

THE DOCTOR

She's nearly gone. Be kind.

ANITA

These are our forests. We are not kind.

THE DOCTOR

I'm giving you back your forest - but you're giving me *them*. You're letting them go.

ANITA

These are our forests. They are our meat.

Anita raises her hand.

FX: All the shadows in the room start creeping and slanting towards the Doctor.

THE DOCTOR

Don't play games with me. You just killed someone I like, that's not a safe place to stand. I'm the Doctor and you're in the biggest library in the universe - look me up.

The shadows creeps closer. But then Anita drops her hand. The shadows halt.

ANITA

You have one day.

And she just drops to the floor - just a skeleton in a suit. The Doctor stands, heavy and sad for a moment.

SONG

Poor Anita.

Song is there, by the gravity shaft. Lux is gone.

THE DOCTOR

I'm sorry. She's been dead a while now.
(looks at her)
I told you to go.

He hurries over to the controls, works frantically at his lash-up.

SONG

Lux can manage without me. You can't.

(CONTINUED)

48 CONTINUED: (6)

48

Bemused at that, the Doctor turns look at her --

-- and turns into Song's flying fist - a phenomenal right hook.

The Doctor is spun round and slammed against the wall -

CUT TO:

49

49 CONTINUED:

49

She nods towards a computer screen: a countdown, one

49 CONTINUED: (2)

49

On the Doctor: defeated now. Knows he can't stop her.
But one last thing he has to know.

THE DOCTOR

River ... you know my name! You
whispered my name in my ear. There's
only one reason I would ever tell anyone
my name - only one time I *could* --

SONG

Shh, now! Spoilers!

And she slams the two cables together. And she *blazes*.
A terrible white light.

The Doctor, shielding his eyes, as the screen whites out --

CUT TO:

50 INT. DONNA AND LEE'S HOUSE/HALLWAY - NIGHT E

50

DONNA, sitting slumped at the bottom of the stairs,
desolate, lost --

-- and the world starts to shake around her. She looks
around. An earthquake? No, the walls are glowing white,
shifting, flowing.

LEE

Donna?

She spins. LEE, coming through the front door ...

LEE (CONT'D)

What's happening?

DONNA

It's okay, it's not real. Nothing
here's real. The whole world,
everything, none of it's *real*.

LEE

Am I real?

DONNA

Course you're real, I know you're real.
God, I hope you're real.

The hallway has disappeared into blazing white around
them. Lee reaches for Donna, can't quite make it. A
terrible roaring. Lee is being sucked away -- reaching
desperately for Donna, terrified, stammering again -

LEE

D...D...

(CONTINUED)

50 CONTINUED:

50

DONNA
 (screaming after him)
 If you're real, I'll find you - I
 promise, I'll find you!

LEE
 D...D...

And the screen whites out. We hold this for a long
 moment, then, slowly resolve into -

DISSOLVE TO:

51 INT. THE LIBRARY/MAIN ENTRANCE - NIGHT 1

51

On LUX. He's behind the counter, looking at all the (now
 dead) computer monitors - disconsolate, unsure what to
 do.

MAN
 Um ... excuse me.

Lux, turns --

FX: -- to see that the room is full of people. Teeming
 with them. Bemused, ordinary people, looking like
 they've just been dropped from the sky.

MAN (CONT'D)
 What happened? How did we get here?

LUX
 Oh, look at you. You're back. You're
 all back.

He wrings the man's hand, hugs the woman next to him.

LUX (CONT'D)
 He did it, you're all back. Look at
 you!

Laughing joyously, he races out on to --

CUT TO:

52 INT. THE LIBRARY/GANTRY - NIGHT 1

52

LUX throws open the door.

FX: (This is the same gantry, or a very similar one, as
 Donna and the Doctor first observed the Library from) and
 sees -

(CONTINUED)

52 CONTINUED: 52

FX: The Library below, teeming with PEOPLE. The book city, occupied again.

Lux throws out his arms, hardly able to contain his joy.

LUX

Look at that!! Oh, look at that, *he did it!!* 4022 people! *Saved!!*

CUT TO:

53 INT. THE UNDER LIBRARY/CENTRAL PROCESSOR ROOM - NIGHT 1 53

On THE DOCTOR, still cuffed to the console, staring, raw with grief.

We pan to what he's looking at. Song's chair. Blasted and burned, hardly anything left. The coronet hangs empty.

On this we dissolve to -

54 INT. THE LIBRARY/BLUE INDEX/LITTLE SHOP - DAY 2 54

A long queue of people, waiting at the Teleport.

TANNOY VOICE

Everybody please be patient. Only three can teleport at a time, please do not state your intended destination until you arrive in your designated starliner.

And there's DONNA - looking sad, a little defeated. She joins THE DOCTOR, who is leaning against the wall, clearly waiting for her.

THE DOCTOR

Any luck?

DONNA

There wasn't even anyone called Lee in the Library that day. Suppose he could have a different name out here, but let's be honest - he wasn't real was he.

THE DOCTOR

Maybe not.

DONNA

I made up my perfect man. Gorgeous, adores me, and hardly able to speak. What does that say about me.

(CONTINUED)

54 CONTINUED:

54

THE DOCTOR

Everything.

(Oops)

Sorry, did I say everything. I meant to say 'nothing'. I was aiming for 'nothing' and I accidentally said 'everything' ...

DONNA

What about you? Are you all right?

THE DOCTOR

I'm always all right.

DONNA

Is "all right" special Time Lord code for "really not all right at all"?

THE DOCTOR

... why?

DONNA

Cos I'm all right too.

They hold their look for a moment - sad, fond. The Doctor takes her hand.

THE DOCTOR

Come on.

As he leads her away, we cut closer on the teleports a little distance behind them. And just climbing in is --

Cutting closer - it's LEE! He's just settling into position on the teleport, so sad and lost. And he sees Donna, walking away. His face fills with joy, he raises his hand, he calls out --

LEE

D ... D ...

And as he stammers -

FX: The teleports shimmers him out of existence.

CUT TO:

55 INT. THE LIBRARY/GANTRY - DAY 2

55

FX: The Library. Empty again, the sun setting over it.

On THE DOCTOR and DONNA, watching this from the gantry. Both a little sombre.

(CONTINUED)

55 CONTINUED:

55

Behind them, STRACKMAN LUX appears through the doors from the entry hall. He's back to his usual grumpy self-importance.

LUX

The doors are about to be sealed. You're sure you two can find your own way out?

THE DOCTOR

55 CONTINUED: (2)

55

THE DOCTOR

This is her diary. My future. I could
look you up. What do you think? Shall
we peek at the end?

55 CONTINUED: (3)

55

THE DOCTOR (CONT'D)

All those years, to think of a way to save her - and what he did was give her a *screwdriver!* Why would I do that?

He's flipped open a hidden panel in the handle - and now stares at what he sees!

THE DOCTOR (CONT'D)

Oh, look at that! I'm very good.

DONNA

What have you done?

He shows her what lies beneath the panel. And there it is. A neural relay!! Five bars, the last glowing, the second last guttering.

THE DOCTOR

Saved her.

CUT TO:

56 INT. THE LIBRARY/BOOKCASE ROOM - DAY 2

56

-- Through the aisles of the bookcases, THE DOCTOR, running, running --

CUT TO:

57 INT. THE LIBRARY/RED INDEX - DAY 2

57

-- smashing through the doors, trips, falls --

-- rolling across the floor, he grabs the screwdriver. The Neural Relay, one bar left, guttering!

THE DOCTOR

(Screaming at the screwdriver)

Stay with me! You can do it, stay with me! Come on, you and me, one last run!

CUT TO:

58 INT. THE LIBRARY/WALKWAY - DAY 2

58

-- THE DOCTOR, racing towards us, running and running --

CUT TO:

59 INT. THE LIBRARY/YELLOW INDEX - DAY 2

59

FX: -- THE DOCTOR comes tumbling through the doors. The gravity shaft is still open, the blue beam blazing, the platform bobbing.

(CONTINUED)

59 CONTINUED:

59

He looks at the guttering bars on his screwdriver.

THE DOCTOR

Sorry, River - shortcut!

FX: He sonics the control panel - and the platform disappears. And the Doctor dives straight down the blue beam!!

CUT TO:

60 INT. THE LIBRARY/GRAVITY SHAFT - DAY 2

60

FX: THE DOCTOR streaking down towards us, diving, like he's flying down the shaft, screwdriver held out before him --

SONG

(V.O.)

Everybody knows that everybody dies -
but not every day!

CUT TO:

61 INT. THE UNDER LIBRARY - DAY 2

63 CONTINUED:

63

THE GIRL

Hello. I think the Doctor really likes you and wants you to be happy. So I brought you some friends. Aren't I a clever girl?

MISS EVANGELISTA

(From off)

Aren't we all.

Song spins. Walking towards her - her whole team: PROPER DAVE, OTHER DAVE, ANITA - and MISS EVANGELISTA, beautiful again, but her eyes sparkling with intelligence.

Song gets unsteadily to her feet, looking around, understanding. Laughing, joyous.

SONG

Oh for heaven's sake! He just can't do it, can he. That man, that stupid, *stupid* man! He just can't give in.

And they're crowding her, Anita is hugging her, and they're happy, so happy.

SONG (CONT'D)

(V.O.)

Some days are special. Some days are so, so blessed.

On this we are dissolving to:

64 INT. THE LIBRARY/MAIN ENTRANCE - DAY 2

64

THE DOCTOR, so happy, is swaggering back to where the TARDIS is parked. He pauses, frowns.

SONG

(V.O.)

Some days nobody dies at all.

The Doctor's POV. There's a shadow falling right across the police box doors. Doesn't know if he can trust that.

SONG (CONT'D)

(V.O.)

Now and then, every once in a very long while, every day in a million days ...

The Doctor considers, raises his hand, braces himself --

-- and snaps his fingers! The TARDIS doors fly open, creating a road of light. The Doctor grins: excellent.

64 CONTINUED:

64

SONG (CONT'D)

(V.O.)

... when the wind stands fair, and the
Doctor comes to call ...

Inside the TARDIS we see the Doctor raise his hand, snap his fingers again. The doors, grand and important, close on us.

SONG (CONT'D)

(V.O.)

... everybody lives.

CUT TO:

65 INT. THE GIRL'S BEDROOM - DAY 2

65

SONG is just closing her big paper-crammed, blue covered book. She's been telling a story to the GIRL, who's curled in the bed, already asleep.

She leans over, kisses the Girl's head, and gets up to go --
-- passing two more beds. JOSHUA and ELLA - the Boy and Girl of the Library - are already asleep in those.

SONG

Sweet dreams, everyone.

And the light clicks off.

END CREDITS