

# **DOCTOR WHO 2**

## **Episode 4**

**By**

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**CHERRY REVISIONS**

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1      EXT. VERSAILLES - NIGHT

1

Stars. A perfect starscape, dazzling. Over this, the words:

**"250 YEARS AGO"**

For a moment we could be hanging in space. Then --

-- we pan down to an extraordinary, magnificent palace. Distantly, we hear laughter, music. A party.

And then: a scream! On and on, screaming!

2      INT. VERSAILLES/CORRIDOR - NIGHT

2

People racing past us screaming, terrified - a riot of silk and ruffles and powdered wigs. And masks! This is terror at a Masked Ball!

New angle: the far end of the corridor, from which they've run. The corridor ends on a corner --

-- and something is coming round it! We can't see it yet, just a long, thin shadow flickering along the panelled walls. And, louder and louder as it approaches --

TICK! TOCK! TICK! TOCK! TICK! TOCK!

3      INT. THE APARTMENTS OF MADAME DE POMPADOUR - NIGHT

3

Close on the flames in the fireplace, the screams more distant now. We pan up to --

-- the clock on the mantel, close on the clockface. It is cracked. And reflected in the cracked glass, fragmented, the face of a woman, as she steps closer to look at the clock.

*Crash!* The door is flung open, a man stumbles in, breathless. Dressed spectacularly, but overweight, scarlet-faced. Perhaps once an athlete - but those days are long gone. He sees the woman, standing with her back to him, seemingly transfixed by the clock.

LOUIS

We are under attack.

(No response, she  
doesn't turn)

There are creatures. I don't even think  
they're human. We can't stop them.

(MORE)

(CONTINUED)

3 CONTINUED:

3

LOUIS (CONT'D)  
(Going to her)  
Are you listening to me?? Do you  
*understand?*

The WOMAN speaks without turning.

REINETTE  
The clock is broken.  
(Turns to face him)  
He's coming.

As she turns, a moment on this woman. Late thirties. Clearly once a thrilling beauty, and striking even now. Almost other-worldly in her absolute poise and calm. She has had different titles at different times in her life - at the moment her title is MADAME DE POMPADOUR but for the purposes of this script she will always be REINETTE.

LOUIS  
... did you hear what I said??

REINETTE  
(Goes to him, takes  
his hands)  
Listen to me. There is a man coming to  
Versailles. He has watched over me all  
my life and he will not desert me  
tonight.

LOUIS  
What are you talking about?? What man??

REINETTE  
The only man save you, I have ever  
loved. No, don't look like that,  
there's no time. You have your duties.  
I am your mistress, go to your Queen.

LOUIS  
*What man??*

She has gone to the fireplace, kneels at it. Calls  
through the flames.

REINETTE  
Are you there? Can you hear me? I need  
you now, you *promised*. The clock on the  
mantel is broken! It is time!!  
Doctor!! *Doctor!!*

(CONTINUED)

3 CONTINUED: (2) 3

As the theme music screams in, we are tracking in on the fire - and through the flames we see, tumbling down the time vortex --

THE OPENING TITLES

4 EXT. SPACE 4

Again, a beautiful starscape.

OVER THIS THE WORDS:

**"3000 YEARS LATER ... "**

This time we don't pan down, we pan *up* -- to see the underside of a space ship hanging above us.

5 INT. SPACE SHIP/CORRIDOR 5

Long, cold, industrial. Feels abandoned, dark. Chilly mist hanging in the air. Distantly we hear the familiar grinding of ancient engines -

-- and a wall mounted security camera buzzes into life, springs up, looks around. It's mounted on a snake of cable and thrashes about more like a living thing than a machine.

Closer on the lens -- and we see that it is not a lens. Bulging out where a lens should there is what appears to be a *real human eye* ...

6 INT. SPACE SHIP/FLIGHT DECK/FIRE PLACE ROOM 6

The TARDIS has materialised. The DOCTOR, ROSE and MICKEY stand just outside of it, looking around.

The Flight Deck: again industrial, abandoned. Dark and chilly.

MICKEY

It's a space ship. Brilliant! I got a space ship! On my *first go!!*

ROSE

Looks kind of abandoned. Anyone on board?

THE DOCTOR

Nah, nothing here. Well nothing dangerous. Well not that dangerous. You know what? I'll just do a quick scan in case there's anything dangerous.

(CONTINUED)

6 CONTINUED:

6

He goes to an instrument panel, starts tapping away at it.

ROSE

So what's the date? How far have we gone?

THE DOCTOR

'Bout 3000 years into your future, give or take.

The DOCTOR still tapping away. A shutter rolls up on a porthole, revealing the starscape.

THE DOCTOR (CONT'D)

(Glancing out)

The Dagmar Cluster. You're a long way from home, Mickey! Two and a half galaxies!

MICKEY goes to the porthole, staring awe-struck at the view. ROSE joins him, grinning at MICKEY's reaction, enjoying it.

ROSE

Mickey Smith, meet the universe. See anything you like?

MICKEY

(Grinning delightedly)

It's so ... realistic!

The DOCTOR is whirring his sonic screwdriver at the controls --

-- and the whole room lights up. It's chunky, industrial. More tug-boat than Flag Ship. Real sense of power, like this is a ship for heavy duty space work.

THE DOCTOR

(He's examining a slightly loose panel)

Dear me, had some cowboys in here. Been a ton of repair work going on. Now that's odd, look at that! All the warp engines are going. Full capacity! There's enough power running through this ship to punch a hole in the universe -

(Glances to the porthole)

- and we're not moving. So where's all that power going?

(CONTINUED)

6 CONTINUED: (2)

6

ROSE

Where'd all the crew go?

THE DOCTOR

Good question. No life readings on board.

ROSE

Well we're in deep space, they didn't just nip out for a fag.

THE DOCTOR

No, I've checked all the smoking pods.

(sniffs)

And no-one's breathed this air for, oh, well over a year.

(Frowns, sniffs again)

You smell that?

ROSE

Yeah. Someone's cooking.

MICKEY

Sunday roast, definitely.

The DOCTOR has snapped a few more switches - and a door whooshes open in the far wall. The DOCTOR stares at what is revealed.

THE DOCTOR

Now there's something you don't see in your average space ship.

ROSE and MICKEY join him to look. This is a smaller room, like a Captain's ready room -- and, at the end of the room, bizarre and incongruous, just jammed in there --

-- a big elaborate fireplace, a fire blazing in the grate!

The DOCTOR steps forward, examines the fireplace.

THE DOCTOR (CONT'D)

18th Century. French. Nice mantel.

(Running his sonic screwdriver over it)

Not a hologram. Not even a reproduction. This actually *is* an 18th Century French fireplace.

(Bends to the fire)

Double-sided. There's another room through there.

(CONTINUED)

6 CONTINUED: (3)

6

Through the flames we can just make out another room - what we can glimpse is warm, candle-lit. ROSE is looking at the portholes either side of the fireplace - they both give out on to the starscape.

ROSE

There can't be. That's the outer hull of the ship, look!

The DOCTOR's POV, through the fire: a nightdress moving, a girl bending, kneeling --

-- and then the face of a very pretty seven-year-old girl staring dreamily into the fire.

The DOCTOR stares. A beat. Then the little girl's eyes meet the Doctor's -- and she stares in disbelief.

THE DOCTOR

... Hello.

YOUNG REINETTE

Hello.

A beat as they just stare. The DOCTOR turns on the charm.

THE DOCTOR

What's your name?

YOUNG REINETTE

(Still boggled, still staring)

Reinette.

THE DOCTOR

Reinette? That's a lovely name. Can you tell me where you are, at the moment, Reinette?

YOUNG REINETTE

In my bedroom.

THE DOCTOR

And where's your bedroom? Where do you live, Reinette?

YOUNG REINETTE

Paris, of course.

THE DOCTOR

Paris! Right.

(CONTINUED)

6

CONTINUED: (4)

6

YOUNG REINETTE

Monsieur ... what are you doing in my fireplace?

THE DOCTOR

Oh, just a routine ... fire check. Can you tell me what year it is?

YOUNG REINETTE

(Affronted, precocious)

Of course I can! Seventeen hundred and twenty-seven.

THE DOCTOR

Right, lovely, one of my favourites. August is rubbish though - stay indoors. Okay, that's all for now, thanks for your help. Hope you enjoy the rest of the fire. N'night!

YOUNG REINETTE

Goodnight, Monsieur.

A little uncertainly, thoroughly bemused, REINETTE goes. The DOCTOR straightens up, his mind racing now.

MICKEY

You said this was the 51st Century.

THE DOCTOR

I also said this ship was generating enough power to punch a hole in the universe. I think we just found the hole. Must be a spatio-temporal hyperlink.

MICKEY

What's that?

THE DOCTOR

No idea, just made it up. Didn't want to say 'magic door.'

ROSE

And on the other side of the magic door ... it's France in 1727?

THE DOCTOR

Well, she was speaking French. Right period French too.

The DOCTOR is examining the mantelpiece, this time with his hands, looking for something --

MICKEY

She was speaking *English*, I heard her.

ROSE

The TARDIS translates for you.

MICKEY

Even *French*?

(CONTINUED)



6 CONTINUED: (5)

6

THE DOCTOR  
(Finding something)  
Gotcha!

He yanks at a concealed lever. And the whole fireplace starts to revolve, taking the DOCTOR with it.

ROSE  
Doctor!

And he's gone, and an identical fireplace revolves into view. (It's a double-sided fireplace - one half turn swaps the two identical fireplaces over.)

7 INT. REINETTE'S BEDROOM - NIGHT

7

The fireplace revolves the DOCTOR into place. Reinette's bedroom. No longer candle-lit, it is dark now. We can just see a sleeping figure in the bed, curled up. And there is the slow stately tick of a clock ...

The DOCTOR looks around, amazed, fascinated. He crosses to the window, looks out.

DOCTOR's POV. A deserted street, moonlit.

A sharp intake of breath from the direction of the bed. REINETTE is sitting bolt upright, staring at him, eyes wide.

THE DOCTOR  
It's okay! Don't scream, it's me. The fireplace man, look!

The DOCTOR twists his sonic screwdriver. The candle by REINETTE's bed flares into life. REINETTE stares at him. Disbelief.

THE DOCTOR (CONT'D)  
We were talking. Just a moment ago. I was in your fireplace.

YOUNG REINETTE  
A *moment* ago?? Monsieur ... that was *weeks* ago. That was *months*.

THE DOCTOR  
Really?  
(MORE)

(CONTINUED)

7

CONTINUED:

7

THE DOCTOR (CONT'D)

(Goes to the  
fireplace, taps it  
expertly, like a  
builder)

Must be a loose connection. Need to get  
a man in.

YOUNG REINETTE

Who are you, what are you doing here?

THE DOCTOR

(Stiffens, seeing  
something)

Okay. That's scary. I've seen a scary  
thing. Want to know what the scary  
thing is? Your clock. It's broken.

He is studying the clock on the mantel. Its face is  
cracked, smashed.

YOUNG REINETTE

My brother, probably, he's always  
breaking my things. You are scared of a  
broken clock??

THE DOCTOR

Just a bit scared, yeah, just a little  
tiny bit. Cos you see, if this clock's  
broken ... and it's the only clock in  
the room ... then what's *that*?

REINETTE: doesn't get it for a moment, then her eyes  
widen. Hearing it now, noticing it. TICK! TOCK! TICK!  
TOCK! You can *feel* the hairs prickling on the back of  
her neck.

THE DOCTOR (CONT'D)

You see, that's not a clock. You can  
tell by the resonance. Too big. Six  
feet, I'd say, size of a man.

REINETTE

(a whisper, scared now)  
What is it?

The DOCTOR is prowling round the room now, alert as a  
cat. Checks behind the curtains.

THE DOCTOR

Now. Let's think.  
(MORE)

(CONTINUED)

7 CONTINUED: (2)

7

THE DOCTOR (CONT'D)

If you were a thing that *ticked* ... and  
you were hiding in someone's bedroom  
... first thing you'd do? Break the  
clock. Nobody notices the sound of *one*  
clock ticking ... but *two*?

The DOCTOR's gaze drops slightly. To the bed. To the  
space between the bed and the floor.

TICK! TOCK! TICK! TOCK!

THE DOCTOR (CONT'D)

You might start to wonder if you're  
really alone.

His gaze raises to meet REINETTE's again. And she's got  
it now. Eyes wide. Chest heaving.

THE DOCTOR (CONT'D)

(Quietly. Calmly)  
Stay on the bed. Right in the middle.  
Don't put your hands or feet over the  
edge!

She stares at him. Terrified now. Shaking.

The DOCTOR crouches down, looks under the bed ...

... dark under there, but there's a dark bulk. Could  
just be a pile of cushions, or blankets. TICK! TOCK!

He cranes closer - what is it? TICK! TOCK! He probes  
with his sonic screwdriver --

-- with shocking suddenness, something lashes out at him --  
only a fleeting glimpse, but it's a gloved hand --

-- and he flinches back, scrabbling back from the bed --  
the sonic screwdriver goes flying. He grabs for it,  
lunges under the bed again --

-- but now there is nothing there!!

Except --

-- on the far side of the bed, a pair of feet standing.  
Whatever it is, is out from under the bed! Is standing  
on the other side of the bed.

The DOCTOR slowly rises. REINETTE, too terrified to turn  
and look, the creature looming behind her...

(CONTINUED)

7 CONTINUED: (3)

7

In the light of the single candle, we can see so little.  
It is dressed in contemporary clothes, lace, ruffles --

-- a shadow across its face. An impression of a  
contemporary wig.

The DOCTOR faces this creature across the bed. It looms  
behind REINETTE.

THE DOCTOR (CONT'D)  
Reinette, don't look round.  
(To the CLOCKWORK MAN)  
You. Stay exactly where you are.

He raises his sonic screwdriver. Like a weapon.

The CLOCKWORK MAN makes no move. Standoff!

Close on REINETTE: terrified, but holding back the tears.  
So brave even at this age. She lets out a little  
whimper. The DOCTOR glances at her terrified face.

THE DOCTOR (CONT'D)  
It's okay, Reinette. You're having a  
nightmare, that's all. All be over in a  
minute.

And he frowns, looking closer at REINETTE. At her eyes.

THE DOCTOR (CONT'D)  
Hold still, let me look.  
(Scans her with his  
screwdriver -looks to  
the CLOCKWORK MAN)  
You've been scanning her brain! What,  
you've crossed two galaxies and  
thousands of years just to scan a  
child's brain?? What could there be in  
a little girl's mind worth blowing a  
hole in the universe?

The CLOCKWORK MAN: silence.

YOUNG REINETTE  
I don't understand. It wants *me*??  
(to the CLOCKWORK MAN)  
You want *me*??

In response to her direct question, the CLOCKWORK MAN's  
head snaps round to look at her. When it speaks its  
voice is flat, perfunctory. Like a rusty old mechanism  
barely used.

CLOCKWORK MAN  
Not yet. You are incomplete.

THE DOCTOR  
Incomplete?? What's that mean,  
incomplete?

(CONTINUED)

7 CONTINUED: (4)

7

The CLOCKWORK MAN - silence.

THE DOCTOR (CONT'D)

(Raises his sonic  
screwdriver again -  
like a weapon)

You can answer her, you can answer me.  
What do you mean, incomplete?

And suddenly: the CLOCKWORK MAN steps round the bed, into the light --

-- a moment for the DOCTOR to take in the creature! Over six feet, in ruffles and lace and silk.

It moves fast and efficiently, but jerkily and mechanically too. Like a child's toy. In place of a face, it has an ornate mask, as for a masked ball.

The DOCTOR and the CLOCKWORK MAN, confronting each other. The CLOCKWORK MAN extends its hand, flexes --

-- and *shunk!* a blade extends from its wrist. It levels the blade right at the DOCTOR. It looks like a work tool.

YOUNG REINETTE

Monsieur, be careful ... !

THE DOCTOR

It's just a nightmare, Reinette, don't worry about it. Everyone has nightmares.

(Eyes the CLOCKWORK  
MAN, dangerously)

Even monsters from under the bed have nightmares. Don't you, monster?

The CLOCKWORK MAN seems to hesitate. A childish frown on REINETTE's face - trying to figure this one out.

YOUNG REINETTE

Monsieur ... what do monsters have  
nightmares *about?*

And in that moment, with sudden, shocking speed, the CLOCKWORK MAN lunges at the DOCTOR, the blade streaking towards the DOCTOR's chest --

-- but the DOCTOR is even faster, stepping calmly out of the way.

*Thunk!!* The CLOCKWORK MAN's blade slams into the wooden mantel, burying itself there. The blade being an extension of the CLOCKWORK MAN's arm, the creature is now trapped there, yanking at the blade, unable to free it.

(CONTINUED)

7 CONTINUED: (5)

7

THE DOCTOR  
(Grins at REINETTE)

Me!

And as he says this, he yanks the concealed lever, and the fireplace revolves, spinning the DOCTOR and the trapped CLOCKWORK MAN out sight.

REINETTE stares in astonishment and wonder! What a guy! What an exit!

8 INT. SPACE SHIP/FIREPLACE ROOM

8

The DOCTOR and the CLOCKWORK MAN spin into view, the CLOCKWORK MAN frantically trying to free itself.

ROSE

Doctor!!

The DOCTOR leaps from the revolve, grabs a vaguely weapon-shaped item from the wall, swings it round on the CLOCKWORK MAN --

A blast of steam and light, and --

-- a whole section of the CLOCKWORK MAN is frosted over, welding its sword arm and blade to the fireplace.

MICKEY

Excellent! Ice gun!

THE DOCTOR

Fire extinguisher.

ROSE

Where'd that thing come from?

THE DOCTOR

Here.

MICKEY

So why's it dressed like that?

THE DOCTOR

Field trip to France. Some kind of basic camouflage protocol. Nice needle-work. Shame about the face!

The DOCTOR strides over to the trapped CLOCKWORK MAN, snatches off its wig and mask.

Revealed: a glass dome, crammed with a spinning, ticking marvel of clockwork. No trace of a face.

(CONTINUED)

8 CONTINUED:

8

Just cogs and spinning devices.

The DOCTOR stares, like he's awestruck.

THE DOCTOR (CONT'D)  
Oh, you are *beautiful*!

MICKEY and ROSE: what??

THE DOCTOR (CONT'D)  
No, really, you are! You're *gorgeous*!  
Look at that! Space age clockwork!  
*Love* it! I've got chills! Listen,  
seriously, I mean this from the heart -  
and by the way, count those - it would  
be a *crime*, it would be an act of  
*vandalism*, to disassemble you.

Closer on the DOCTOR, his eyes suddenly burning. He  
raises his sonic screwdriver.

THE DOCTOR (CONT'D)  
But that won't stop me!

The CLOCKWORK MAN's head spins to 'look' at the DOCTOR -  
then it raises its free hand, presses something in its  
opposite wrist --

-- and vanishes!

THE DOCTOR (CONT'D)  
Short range teleport. Can't have got  
far.

ROSE  
What is it?

THE DOCTOR  
*Don't* go looking for it.

He strides back to the fireplace, reaches for the lever.

ROSE  
Where you going?

THE DOCTOR  
(Revolving out of  
sight)  
Back in a sec.

ROSE and MICKEY look at each other. A beat of silence.

(CONTINUED)

8 CONTINUED: (2)

8

MICKEY

He said not to look for it.

ROSE

Yeah, he did.

Another beat. ROSE is watching MICKEY's face, like this is a test. And then MICKEY grabs a fire-extinguisher from the wall!

ROSE grins, and does the same.

ROSE (CONT'D)

Now you're getting it!

9 INT. REINETTE'S BEDROOM - DAY

9

The DOCTOR standing at the fireplace. Daylight. The bed is empty, freshly made. Morning. Clearly time has passed again.

THE DOCTOR

Reinette? Just checking you're okay.

Reinette?

He looks around the room. Things have subtly changed.

-- and over his shoulder, in the background, someone is coming in. A young woman. Perhaps nineteen years old, kick-a-hole-in-the-wall beautiful, dressed to the nines, cleavage that could start a war -- and recognisable to us as, much younger, MADAME DE POMPADOUR from the first scene.

She stares at the DOCTOR. Cool. Calm. Not a trace of alarm or concern. Years of refinement have gone into this perfect girl. A beat. The DOCTOR senses her presence, and looks round.

And for a moment he just stares. Because even the DOCTOR stares at this girl.

THE DOCTOR (CONT'D)

Oh! Hello! I was looking for Reinette.

(Looking around)

This is still her room, isn't it? Been away, not sure how long.

The GIRL's face. Betraying nothing. Perhaps just a hint of amazement in those extraordinary eyes.

(CONTINUED)



9 CONTINUED:

9

WOMAN'S VOICE

(V.O.)

Reinette? We are ready to go!

And the GIRL turns, calls to the door.

REINETTE

(Calling back)

Go to the carriage, mother, I will join  
you there.

And she turns back to the DOCTOR --

-- who is just getting his head round that. It's her.  
This beautiful woman is Reinette. Oh. My. God.

REINETTE (CONT'D)

It is customary, I think, to have an  
imaginary friend only during one's  
childhood. You are to be congratulated  
on your persistence.

THE DOCTOR

... Reinette.

(Boggles, collects  
himself)

Well! Goodness! How you've grown.

REINETTE

And you do not appear to have aged a  
single day. That is tremendously  
impolite of you.

THE DOCTOR

Right, yeah, sorry. Listen, lovely to  
catch up, but better be off, eh? Don't  
want your mother finding you up here  
with a strange man, do we?

REINETTE

Strange? How could you be a stranger to  
me? I've known you since I was seven  
years old.

THE DOCTOR

Yeah, s'pose you have. I came the  
quick route.Impulsively, she puts a hand to his face. Checking he's  
real.

(CONTINUED)

9 CONTINUED: (2)

9

REINETTE

Well you seem to be flesh and blood at any rate. But this is absurd. Reason tells me you cannot be real.

THE DOCTOR

Oh, you never want to listen to reason.

REINETTE

My education does not allow that I could be alone in a room with a man. You are, in consequence, clearly a dream.

She's close. Very close. And the DOCTOR is very aware of it.

THE DOCTOR

And what sort of dreams does an educated girl like you have?

REINETTE

My education has been entirely within the confines of a convent. My dreams, in consequence, have not.

MAN'S VOICE

(Calling from off)

Mademoiselle? Your mother grows impatient.

REINETTE

(Calling)

A moment.

(Turns back to the  
DOCTOR)

So many questions. So little time.

And she kisses him. Full on snog!!

Almost immediately: close on the DOCTOR's hand as it slams to the concealed lever in the fire place --

-- and then hesitates away again!!

The snog goes on. And on, and on. And then, REINETTE is stepping back. She looks at him, a little breathless!

MAN'S VOICE

(Really impatient now)

Mademoiselle Poisson!!

And then turns and runs from the room!

(CONTINUED)

9 CONTINUED: (3)

9

The DOCTOR steadies himself on the mantel, recovers. He reaches for the lever - and a thought impacts on him.

THE DOCTOR  
Poisson! Reinette Poisson!  
(Getting it now - just  
amazed)  
No!! No, no!! No way!!

He becomes aware that a crabby old manservant is watching him from the doorway. He now addresses him - though he's just enthusing, he might as well be addressing the bedpost!

THE DOCTOR (CONT'D)  
Reinette Poisson! Later Madame  
E'Tioles. Later still mistress of Louis  
XV. Uncrowned Queen of France!  
Actress, artist, musician, dancer,  
courtesan, *fantastic* gardener.

And he roars with delighted laughter.

MANSERVANT  
Who the hell are you??

The DOCTOR is leaning against the fireplace. He yanks the lever.

THE DOCTOR  
(A giddy, joyous  
declamation)  
I'm the Doctor! And I just snogged  
Madame de Pompadour!

And still laughing, he disappears from view.

10 INT. SPACE SHIP/FIRE PLACE ROOM/FLIGHT DECK

10

Still laughing, he revolves into view -- and looks around, concerned.

THE DOCTOR  
Rose? Mickey?

Heads out onto the Flight Deck. Deserted!

THE DOCTOR (CONT'D)  
Every time! *Every time!*

He starts striding towards doors.

(CONTINUED)

10 CONTINUED:

10

THE DOCTOR (CONT'D)  
(Raging away)  
It's rule one - don't wander off! I  
tell them, I do! *Rule one!!* There  
could be *anything* on this ship!!

And at the EXACT moment he says this, he strides into a  
corridor and comes face to face with --

10A INT. SPACE SHIP/CORRIDOR

10A

A simple, iconic, ludicrous shot. The DOCTOR, standing  
in a space ship corridor --

-- face to face with a horse! (Fully tacked up, but  
riderless.) He stares. The horse neighs.

11 INT. SPACE SHIP/JUNCTION OF CORRIDORS

11

MICKEY comes lunging round the corner, doing his best  
attempt at a commando roll. He swings his fire  
extinguisher about dramatically, covering the corridor,  
James Bond style --

-- and practically wets himself when a wall-mounted  
camera buzzes, swivels to look at him. Recovers.

MICKEY  
(DeNiro)  
You looking at me?

The camera shoots out from the wall, right at MICKEY's  
face.

Close on the camera. Again, instead of a lens, a  
bloodshot human eye bulges. Behind him, ROSE is coming  
round the corner.

MICKEY (CONT'D)  
Look at this!

ROSE steps closer, looking at the camera.

The camera - trembling slightly, like a living thing  
injured - raises itself up again, looking between MICKEY  
and ROSE its single human eye almost plaintive ... MICKEY  
steps back, repulsed.

MICKEY (CONT'D)  
(Really shaken)  
That's an eye. That's a real eye.

(CONTINUED)

11 CONTINUED:

11

ROSE's eyes follow the camera cable. At its base there is a small door set flush in the wall just behind the camera mounting, like an inspection hatch. It is very slightly open. She steps forward, flips it fully open --  
-- and stares.

ROSE's POV. Loads of gleaming tech machinery, flashing lights, glass rods, wire, all the usual --

-- and pulsing in the middle, in a glass case (crudely wired to the rest of the tech, a lash-up) is a what seems to be a familiar human organ.

MICKY (CONT'D)

What is that? What's that in the middle there? It's like it's wired in.

ROSE

(Swallows hard - this is grim)

It's a heart. Mickey, that's a human heart.

12 OMITTED

12

AND

AND

13

13

14 INT. SPACE SHIP/JUNCTION OF CORRIDORS

14

The DOCTOR appears round the corner.

THE DOCTOR

(Calling)

Rose?

The horse appears round the corner after him. The DOCTOR looks, irritated, at it.

THE DOCTOR (CONT'D)

Will you stop following me?? I'm not your mother!

The horse neighs, resentfully -- but the DOCTOR's eyes are elsewhere.

-- and he sees, further along, the corridor becomes stonework. And old wooden door hangs loosely in it, slightly open. Impulsively he steps through it.

15     EXT. COUNTRYSIDE - DAY

15

The DOCTOR emerges into a dazzling summer's day. A great sweep of countryside. He blinks in the sunlight, looks around. Glances at his watch.

THE DOCTOR

1744.

Some distance away, a picnic in progress. A group of people, laughter. It's idyllic, like a painting.

And nearer, girls voices, also laughing.

Two girls of about twenty are walking together, arms linked, parasols. Clearly they are part of the picnic party, have wandered off together. And - inevitably - one of them is REINETTE.

REINETTE

(Laughing)

Oh, Katherine, you are too wicked.

The DOCTOR steps quickly out of sight, behind a tree, or a bush. The two girls have stopped for a moment, admiring the view.

KATHERINE

Speaking of wicked, I hear Madame de Chateauroux is ill and close to death.

REINETTE

Yes, I am devastated.

KATHERINE

Oh, indeed. I, myself, am frequently inconsolable. The King will, therefore, be requiring a new mistress.

REINETTE

Of course.

KATHERINE

The alternative, after all, is his wife.

REINETTE

And she would never stand for that.

KATHERINE

You love the King, of course.

(CONTINUED)

15 CONTINUED:

15

REINETTE

He is the King, I love him with all my heart. And I look forward to meeting him.

They laugh at this, and go to move on -- and REINETTE comes to a halt, as if sensing something. She looks back, directly at where the DOCTOR is concealed.

The DOCTOR ducks down.

KATHERINE

Is something wrong, my dear?

REINETTE

Not wrong, no.

She frowns, puzzled - then dismisses it with a smile. And off they go.

The DOCTOR relaxes. And turns to go. To be confronted by a big choleric MAN has appeared behind the DOCTOR, dressed in riding gear.

MAN

Have you seen a horse?

THE DOCTOR

Well, I --

MAN

Damned animal! Going to whip it within an inch of its life, soon as I find it!

THE DOCTOR

(Sags, knows what's coming)

Oh, I *wish* you hadn't said that.

16 INT. SPACE SHIP/JUNCTION OF CORRIDORS

16

The DOCTOR emerges back through the door, closes it. He looks resignedly at the horse.

THE DOCTOR

Okay. Rule one - don't wander off!

17 INT. SPACE SHIP/CORRIDOR

17

-- a long corridor. Industrial, messy, pipes. We are in the belly of the ship. MICKEY and ROSE are making their way along the corridor, tensed, their fire extinguishers at the ready --

(CONTINUED)

17 CONTINUED:

17

MICKEY

Maybe it wasn't a real heart.

ROSE

Of course it was a real heart.

MICKEY

Is this, like, normal for you? Is this an average day?

They have rounded a corner. They stare.

ROSE

Life with the Doctor, Mickey. No more average days.

What they see:

The wall on the far side of the room has several tall windows, arranged along it like mirrors - because, from the other side, that's what they are.

Through these windows, the room we glimpse is spacious and ornate.

MICKEY

What is it with this place? Half space ship, half history channel.

ROSE

Occasional body parts.

In the other room, a man has entered. Tall, handsome, dressed for a ball. If we're very sharp, we might recognise him from the older fatter version at the top of the show - this is the younger LOUIS. He is accompanied by several others, similarly dressed. Courtiers. He is dismissing them, sending them from the room. (This is all dumb show, we can't hear the dialogue.)

When this is done, he comes right up to the mirror, and starts checking his appearance. A man about to meet a woman - and as pathetic and comic as any man who doesn't know he's being observed.

MICKEY

Blimey, look at this guy! Who does he think he is?

THE DOCTOR

(From off)

The King of France.

(CONTINUED)



17 CONTINUED: (2)

17

They turn. The DOCTOR.

ROSE

(Grins to see him)

Oh, here's trouble! What you been up to?

THE DOCTOR

Oh, this and that. Became the imaginary friend of a future French aristocrat, picked a fight with a clockwork man.

(A whinny from behind him)

Oh, and I met a horse.

MICKEY and ROSE turn and look. The horse is looking round the door at them.

MICKEY

What's a *horse* doing on a space ship??

THE DOCTOR

Mickey, what's *pre-revolutionary France* doing on a space ship - get a little perspective!

(Examining the mirror frame)

See these?

They're all over the place, on every deck. Gateways to history. But not just any old history. Hers.

LOUIS has heard something behind, turned. Allowing us to see REINETTE again. Now in her mid-twenties, dressed for the ball, more beautiful than ever. And certainly more seductive. This is clearly an assignation we are seeing.

THE DOCTOR (CONT'D)

Time windows. Deliberately arranged along the life of one particular woman. A space ship from the 51st Century ... stalking a woman from the 18th! Why??

ROSE

Who is she?

THE DOCTOR

Jean-Antoinette Poisson! Known to her friends as Reinette. One of the most accomplished women who ever lived.

LOUIS and REINETTE are now standing close. Clearly the heat is rising. They could be at it any second.

(CONTINUED)

17 CONTINUED: (3)

17

ROSE

So she got plans on being Queen then?

THE DOCTOR

He's already got a queen. She's got plans on being his mistress.

ROSE

Oh, I get it. Camilla!

THE DOCTOR

I think this is the night they met. The night of the Yew Tree Ball. In no time flat she'll get herself installed as his official mistress, with her own rooms at the palace. Even her own title. Madame de Pompadour.

Through the glass: someone has appeared at the door. One of the King's courtiers, clearly on important business. He has stuck his head a little nervously round the door, is talking to LOUIS.

LOUIS is leaving, clearly assuring REINETTE that he won't be long. When he goes, REINETTE goes straight to the mirror, checking her appearance. She is now face to face with the DOCTOR.

ROSE studies this woman's face. Such a very different world.

ROSE

Queen must have loved her.

THE DOCTOR

Oh, she did. They got on very well.

MICKEY

The King's wife and the King's girlfriend??

THE DOCTOR

France. It's a different planet.

A new look on the DOCTOR's face. Alarm. Stepping closer to the mirror, REINETTE has revealed something behind her. A clock on the mantel. *And the clockface is broken!*

18 INT. CASTLE ROOM - NIGHT

18

REINETTE, checking her appearance in the mirror --

(CONTINUED)

18 CONTINUED:

18

-- notices something else. Something reflected. A figure at the window behind her.

She turns ...

REINETTE's POV. The window, curtains have been drawn. Just visible against the moonlight, there is a figure standing there, partly concealed by the curtain, absolutely motionless. A woman, her back to us, seemingly looking out of the window.

REINETTE

How long have you been standing there?  
Show yourself!

The woman at the window starts to turn, rotating with eerie smoothness on the huge bell of her dress --

-- and like the CLOCKWORK MAN before her, no face. Just a mask. REINETTE freezes in horror.

TICK! TOCK! TICK! TOCK!

And the CLOCKWORK WOMAN starts gliding towards her --

-- and the mirror behind REINETTE revolves, bringing the DOCTOR into the room, clutching a fire extinguisher.

THE DOCTOR

Hello, Reinette, hasn't time flown!

REINETTE

Fire place man!

He walks calmly past her, jams the point of the fire extinguisher into the CLOCKWORK WOMAN'S decolletage and fires.

A blast of steam and light, a terrible cracking and grinding of ice -- and the CLOCKWORK WOMAN seizes up, literally frozen to the spot.

The DOCTOR turns to REINETTE, triumphant, cheeky smile.

THE DOCTOR

You don't look a day older!

Bewildered, REINETTE looks round as MICKEY and ROSE also emerge through the still-open mirror. (Something happens with the CLOCKWORK WOMAN - sound of grinding? Something moves? So we know she is starting up again.)

MICKEY

What's it doing?

THE DOCTOR

Switching back on. Melting the ice.

(CONTINUED)

18 CONTINUED: (2)

18

Water - melting ice - is spreading round the frozen figure. The occasional blast of steam from the workings.

MICKEY

Then what?

THE DOCTOR

Then it kills everyone in the room.  
Focuses the mind, doesn't it?

He steps closer to the CLOCKWORK WOMAN. The CLOCKWORK WOMAN - still frozen in place - flashes up one gloved hand. It snaps at the DOCTOR, who stays cannily out of range.

REINETTE

Fire place man, what are you doing here?  
How came you from that mirror?

THE DOCTOR

No time to chat, we've got Certain Death issues.

(to the CLOCKWORK  
WOMAN)

Who are you? Identify yourself!

No answer. More blasts of steam, more ice melting!

THE DOCTOR (CONT'D)

(to REINETTE)

Order it to answer me.

REINETTE

Why should it listen to me?

THE DOCTOR

Don't know, but it did when you were a child. Let's see if you've still got it.

REINETTE

(To the CLOCKWORK  
WOMAN)

Answer his question. Answer any and all questions put to you.

The CLOCKWORK WOMAN's head snaps round to 'face' the DOCTOR.

CLOCKWORK WOMAN

I am repair droid 7.

(CONTINUED)

18 CONTINUED: (3)

18

THE DOCTOR

And you're clockwork! Of course,  
perfect energy storage! No powerlines,  
no batteries, keeps right on going when  
the lights go out! You've got some kind  
of automated winder on the ship, right?  
So what happened to the ship then?  
There was a lot of damage.

CLOCKWORK WOMAN

Ion storm. 82 percent systems failure.

THE DOCTOR

That ship hasn't moved in over a year.  
What's taken you so long?

CLOCKWORK WOMAN

We did not have the parts.

MICKEY

(Laughs)

Always comes down to that, doesn't it?  
The *parts*.

THE DOCTOR

What happened to the crew? Where are  
they?

CLOCKWORK WOMAN

... We did not have the parts.

THE DOCTOR

There should've been over fifty people  
on your ship. Where did they go?

CLOCKWORK WOMAN

... We did not have the parts.

THE DOCTOR

Fifty people don't just disappear, where --

And he breaks off. Dawning horror on his face.  
Goosebumps as the truth hits home.

THE DOCTOR (CONT'D)

You didn't have the parts. So you used  
the crew.

A silence, as this sinks in.

MICKEY

The *crew*??

(CONTINUED)

18 CONTINUED: (4)

18

ROSE

We found a camera...with an eye in it.  
And there was a heart, wired into  
machinery.

THE DOCTOR

It's just doing what it's programmed to -  
repairing the ship anyway it can, with  
whatever it can find. No one told it  
the crew weren't on the menu. What did  
you say the flight deck smelled of?

ROSE

Someone cooking.

This impacts on her. Realising the import.

THE DOCTOR

Flesh plus heat. Barbecue.

(To the CLOCKWORK  
WOMAN)

But what are you doing *here*? You've  
opened up time windows - that takes  
colossal energy. Why come here, you  
could've gone to your repair yard.  
Instead you come to 18th century France.  
Why?

CLOCKWORK WOMAN

One more part is required.

And the CLOCKWORK WOMAN's head snaps round to look at  
REINETTE again. REINETTE - despite herself - falters  
back a step.

THE DOCTOR

Then why haven't you taken it?

CLOCKWORK WOMAN

She is incomplete.

THE DOCTOR

So that's the plan then? You just keep  
opening up more and more time windows,  
scanning her brain, checking if she's  
done yet?

ROSE

Why her? If you've got all of history  
to choose from, why specifically her?

(CONTINUED)

18 CONTINUED: (5)

18

CLOCKWORK WOMAN  
(Looking at REINETTE)  
We are the same.

REINETTE  
(Outraged)  
We are *not* the same! We are in no sense  
the same!!

CLOCKWORK WOMAN  
We are the same.

REINETTE  
(Raging)  
Get out of here. Get out of this place  
*this instant.*

THE DOCTOR  
Reinette, no!!

Too late! The CLOCKWORK WOMAN raises its fist, hits a  
button on its opposite wrist - and disappears!

REINETTE goggles.

THE DOCTOR (CONT'D)  
It's back on the ship!  
(Urgent; to his team)  
Rose, take Mickey and Arthur, get after  
it, follow it, don't approach it, just  
watch what it does.

He's at the mirror already, bundling ROSE and MICKEY  
through.

ROSE  
Arthur?

THE DOCTOR  
Good name for a horse.

ROSE  
You're not keeping the horse!

THE DOCTOR  
I let you keep Mickey. Now go, go, go!

He closes the mirror on her, and turns to REINETTE. She  
is frightened, uncertain. He goes to her.

THE DOCTOR (CONT'D)  
Reinette ... you're going to have to  
trust me.

(MORE)

(CONTINUED)

18 CONTINUED: (6)

18

THE DOCTOR (CONT'D)  
(Takes her hand,  
gentle)  
I need to know what they're looking for.  
And there's only one way I can do that.

He gently takes her face in his hand, pressing his finger  
lightly into temples.

THE DOCTOR (CONT'D)  
Won't hurt a bit.

He has lowered his head, closed his eyes. He frowns in  
concentration.

REINETTE gasps - more in wonder than in surprise.

REINETTE  
Fireplace man! You are inside my mind.

THE DOCTOR  
Oh dear, Reinette. You've had some  
cowboys in here!

19 INT. SPACE SHIP/CORRIDOR

19

ROSE and MICKEY prowling along, fire extinguishers at the  
ready. MICKEY is a bit smug about something.

MICKEY  
So! That Doctor, eh?

ROSE  
What are you talking about?

MICKEY  
Madame de Pompadour, Sarah Jane Smith  
... Cleopatra ...

ROSE  
Oh, *Cleopatra*! He mentioned her *once*!

MICKEY  
Yeah. And he called her Cleo.

As he says this, he is rounding a corner --

-- and comes face to 'face' with the CLOCKWORK MAN!!

Before he can even shout a warning, a gloved hand flashes  
up to his throat, grabs him.

(CONTINUED)



19 CONTINUED:

19

ROSE  
Mickey ... !

ROSE stumbles backwards, fumbling with her fire  
extinguisher --

-- right into the arms of the CLOCKWORK WOMAN. The two  
of them, thrashing in the grip of the CLOCKWORK creatures --

-- CLOSE on the CLOCKWORK MAN's gloved hand. It flexes -  
a huge hypodermic shoots out!

-- CLOSE on the CLOCKWORK WOMAN's gloved hand. Again, a  
huge hypodermic.

Both hypodermics slam home [N.B. We do not see the  
needles entering flesh here.] MICKEY and ROSE go limp.

20 INT. CASTLE ROOM - NIGHT

20

The DOCTOR and REINETTE. Much as we left them.

REINETTE  
You are in my memories. You walk among  
them.

THE DOCTOR  
If there's anything you don't want me to  
see, just imagine a door and close it.  
I won't look.

(Smiles a little)  
Actually there's a door just there, you  
might want to close. Actually, several.

REINETTE  
To walk among the memories of another  
living soul. Do you ever get used to  
this?

She looks at him, eyes shining - and lets her eyes close,  
as if losing herself in the moment.

THE DOCTOR  
I don't make a habit of it.

REINETTE  
How can you resist?

THE DOCTOR  
What age are you?

(CONTINUED)

20 CONTINUED:

20

REINETTE

So impertinent a question, so early in the conversation. How promising.

THE DOCTOR

Not *my* question. *Theirs*. You're twenty-three. And for some reason that means you're not old enough.

REINETTE shudders, gasps, as if suddenly in the grip of an overpowering emotion.

THE DOCTOR (CONT'D)

Sorry. You might find old memories reawakening. Side effect.

REINETTE

Oh, such a lonely childhood!

THE DOCTOR

It'll pass. Stay with me.

REINETTE

Oh, Doctor! So lonely. So very, very alone.

THE DOCTOR

What do you mean, alone? You've never been alone in your life.

(hits him)

When did you start calling me Doctor?

REINETTE

Such a lonely little boy!

His eyes snap open. Stares at her. Shocked.

REINETTE (CONT'D)

Lonely then and lonelier now. How can you bear it?

The DOCTOR snatches his hands away from her face, stumbles back from her. Utter shock.

THE DOCTOR

How did you do that?

REINETTE

A door, once opened, may be stepped through in either direction.

(MORE)

(CONTINUED)

20 CONTINUED: (2)

20

REINETTE (CONT'D)

(Goes to him, takes  
his hands)Oh, Doctor! My lonely Doctor ... dance  
with me.

THE DOCTOR

I can't.

REINETTE

Dance with me!

THE DOCTOR

This is the night you dance with the  
King.

REINETTE

Then first I shall make him jealous.

THE DOCTOR

I *can't*.

REINETTE

Doctor. Doctor who? It's more than  
just a secret, isn't it?

THE DOCTOR

What did you see?

REINETTE

That there comes a time ... Time Lord  
... when every lonely little boy must  
learn how to dance.And she takes him by the hand and starts to lead him from  
the room.

DISSOLVE TO:

21 INT. SPACE SHIP/FLIGHT DECK

21

Close on ROSE. Unconscious, stirring. She blinks awake.

ROSE's POV. A blurry image resolves into:

The CLOCKWORK MAN bending over her, still masked and in  
its period garb. ROSE startles, tries to jump up, but --Wider angle: she is fastened to a sloping table by loops  
of metal round her limbs.

(CONTINUED)

21 CONTINUED:

21

ROSE

What is this? What are you doing?  
*Doctor?*

MICKEY

Rose!

MICKEY is identically fastened to the next table.

MICKEY (CONT'D)

(Hysterical)

They're going to chop us up. Just like  
the crew! They're going to chop us and  
stick us all over their stupid space  
ship. And where's the Doctor?? Where's  
your precious Doctor now, eh?? Been  
gone for flippin' hours, that's where he  
is!

Calmer, ROSE turns her gaze on the CLOCKWORK MAN, taking  
in her surroundings. They are on a raised platform in  
the centre of the room. The other CLOCKWORKS stand  
patient in the dimness. (There are ten or so of them,  
all in period dress.)

CLOCKWORK MAN

You are compatible.

ROSE

(Summoning all her  
fire, all her  
conviction)

Well you might want to think about that.  
You really, really might. Because  
Mickey and me, we didn't come here  
alone. And trust me, you wouldn't want  
to mess with our designated driver.

The CLOCKWORK MAN is advancing. Tools whirring, buzzing.

ROSE (CONT'D)

Ever heard of the Daleks? Remember  
them? They had a name for our friend.  
They had myths about him and a name.  
They called him --

She breaks off. Distantly - impossibly - there is ...  
can it be? Singing?

(CONTINUED)

21 CONTINUED: (2)

21

THE DOCTOR  
(From off, singing  
loudly and cheerily)  
"I could have danced all night, I could  
have danced all night ..."

ROSE  
(Tailing off)  
... they called him ...

THE DOCTOR  
(Singing)  
"And still have begged for more!

The door is flung open and the DOCTOR comes pirouetting into the room. Looks like a man who's been partying all night. A big flower behind his ear.

Possibly a cool pair of shades. A glass of red wine in his hand. He is exuberant, buzzing.

THE DOCTOR (CONT'D)  
(Singing)  
"I could have spread my wings, And done  
a thousand ..."  
(Starts to take in  
what's happening  
around him, unleashes  
his biggest grin)  
Have you met the French? My God, they  
know how to party!

ROSE is staring. Shocked. She sags, despairing of all men.

ROSE  
Well look what the cat dragged in. It's  
the Oncoming Storm!

THE DOCTOR  
Ooh, you sound just like your mother!

ROSE  
Where have you been? What have you been  
*doing*?

THE DOCTOR  
Well, among other things, I think I just  
invented the Banana Daiquiri a couple of  
centuries early. D'you know, they'd  
never even seen a banana before? Always  
take a banana to a party, Rose. Bananas  
are good!

(MORE)

(CONTINUED)

21 CONTINUED: (3)

21

THE DOCTOR (CONT'D)  
(Sees the CLOCKWORK  
MAN)

Oh, brilliant! It's you! You're my  
favourite, you are! You're the best!  
You know why? Cos you're so thick!  
You're Mr. Thick Thick Thicketty Thick-  
face from Thick-town, Thickania. And  
so's your Dad!

(To ROSE and MICKEY)

D'you know what they were scanning  
Reinette's brain for?  
This is funny, this is, you'll like  
this. Her mileometer. They wanted to  
know how old she is. Know why? Cos  
this ship is 37 years old. And they  
think when Reinette's 37 - when she's  
'complete' - her brain will be  
compatible.

(To the CLOCKWORK MAN;  
harder now, dropping  
the act)

Cos that's what you're missing, isn't  
it? The command circuit from your  
computer. Your ship needs a brain. And  
for some reason - God knows what - only  
the brain of Madame de Pompadour will  
do.

CLOCKWORK MAN  
Her brain is compatible.

THE DOCTOR  
(Going over to him)  
Compatible? *Compatible??* If you  
believe that then you probably believe  
this is a glass of wine.

He is standing right next to the CLOCKWORK MAN now. He  
raises his wineglass and tips the contents into the  
CLOCKWORK MAN's workings.

Instantly the CLOCKWORK MAN convulses, jerks, its joints  
starting to lock up.

THE DOCTOR (CONT'D)  
Multi-grade anti-oil. "If it moves, it  
doesn't".

The CLOCKWORK MAN seizes into position, frozen. The  
other CLOCKWORK MEN start to advance. The DOCTOR -  
casually, like he's got all time in the world - strolls  
to the control panel on the wall, slams a big red lever.

(CONTINUED)

21 CONTINUED: (4)

21

The CLOCKWORK MEN all freeze.

The DOCTOR whirrs his sonic screwdriver. The metal bands trapping ROSE and MICKEY spring apart, releasing them.

THE DOCTOR (CONT'D)

Right, you two, that's enough lying about. Time we got the rest of the ship turned off.

MICKEY and ROSE spring up, coming over to the DOCTOR.

MICKEY

Those things safe?

THE DOCTOR

Yep, safe. Safe and thick. Way I like 'em. Okay, all the time windows are controlled from here. Need to close them all down.

(Searching his pockets)

Zeus plugs, where are my Zeus plugs. Had them a minute ago, I was using them as castanets.

ROSE

(looking at the controls)

So why didn't they just open a time window to when she was 37?

THE DOCTOR

Amount of damage in these circuits, they did well to hit the right century. Trial and error after that.

The DOCTOR is working at the control panel, slamming levers, whirring his sonic screwdriver.

THE DOCTOR (CONT'D)

(Frowns)

The windows aren't closing. Why won't they close?

Abruptly, there is a faint high speed babble in the air.

ROSE

What's that?

THE DOCTOR

Dunno. Incoming message?

This thought impacts on him. A mounting look of alarm.

Quick shot: the CLOCKWORK MAN. Unseen by the others, it turns its head very slightly, as if listening.

MICKEY

From who?

(CONTINUED)

21 CONTINUED: (5)

21

THE DOCTOR  
Report from the field. One of them must  
still be out there. With Reinette.  
That's why I can't close the windows,  
there's an override.

Suddenly: The CLOCKWORK MAN flexes, straightens out an  
arm. A panel slides back and the red fluid poured in by  
the DOCTOR pours out [possibly via a gloved fingertip].

THE DOCTOR (CONT'D)  
(Dismayed)  
Oh. That was a bit clever.

And: the big red lever slams back to its original  
position. The other CLOCKWORK MEN flex, return to life.

THE DOCTOR (CONT'D)  
Right, many things about this are not  
good ...

Abruptly the high babble ceases.

THE DOCTOR (CONT'D)  
Message from one of your little friends?  
Anything interesting?

The CLOCKWORK MAN turns its head back to the DOCTOR.

CLOCKWORK MAN  
She is complete. It begins.

It raises its hand, presses the switch in its wrist --  
and disappears.

A moment later, all the other CLOCKWORK MEN do the same.

ROSE  
What's happening?

THE DOCTOR  
One of the scouts must have found the  
right time window. Now it's time to  
send in the troops.

Close on his face. Anguished, horrified.

THE DOCTOR (CONT'D)  
And this time they're bringing back her  
head.

22 INT. REINETTE'S STUDIO/BALCONY ROOM - EVENING

22

REINETTE stands at the window, alone, looking up at the  
stars. We might surmise who she's thinking about.

TICK! TOCK! TICK! TOCK!

(CONTINUED)



22 CONTINUED:

22

A rustle. In the shadows: close on the hem of a skirt brushing along the floor. Someone approaching ...

Close on REINETTE. Her eyes flick towards the movement. Then in another direction.

REINETTE's POV. The clock on the mantel. This time it is NOT broken. The ticking comes from here. And then [NB extra CG shot only if possible], reflected in the clockface - just as Reinette's face was at the top of the show -

ROSE

(From off)

Madame de Pompadour, ...

REINETTE turns. To see ROSE TYLER, in a full period dress, stepping forward out of the shadows.

ROSE (CONT'D)

Please, don't scream or anything. We don't have a lot of time!

23 INT. REINETTE'S STUDIO/BALCONY - NIGHT

23

A minute or so later. Close on REINETTE, turning in surprise at something ROSE has just said.

REINETTE

Five years??

ROSE is now seated. But agitated, anxious to get on her way.

ROSE

Yeah, definitely. Some time after your 37th birthday. Can't give you an exact date, it's a bit random. But they're coming. It's gonna happen. In a way - for us - it's already happening. Sorry, it's hard to explain. The Doctor does this better.

REINETTE

You were with him, the last time he came to me. That was many years ago. And yet you have not aged a single day. Just as he never does. How is this possible?

ROSE

Like I say, it's hard to explain.

REINETTE

Then be exact and I will be attentive.

ROSE

There isn't time.

(CONTINUED)

23 CONTINUED:

23

REINETTE

There is five years.

ROSE

For you. I don't have five minutes.

REINETTE

Then also be concise.

ROSE is held in the REINETTE's gaze. Absolute command.  
Absolute confidence. And burning intelligence.

ROSE

There's a ... vessel. A ship. A sort  
of sky ship. In the future. And it's  
full of ... well, you. Different bits  
of your life, in different rooms. All  
jumbled up.

(Shrugs)

Told you it was complicated. Sorry.

REINETTE

(A beat; looks at her  
coolly)

There is a vessel in your world where  
the days of my life lie pressed  
together, like chapters in a book, so  
that he may step from one to another  
without increase of age, while I, weary  
traveller, must always take the slower  
path.

ROSE is a little fazed at this perfect summation.

ROSE

He was right about you!

REINETTE

So! In five years these creatures  
return. What can be done?

ROSE

The Doctor says, keep them talking.  
They're kind of programmed to respond to  
you. You won't be able to stop them,  
but you might be able to delay them a  
bit.

REINETTE

Until?

ROSE

Until the Doctor can get there.

(CONTINUED)

23 CONTINUED: (2)

23

REINETTE

He's coming then?

ROSE

He promises.

REINETTE

But cannot make his promises in person?

ROSE

He'll be there when you need him.  
Sorry, that's the way it's got to be.

REINETTE

(smiles, a little  
sadly)

It's the way it has *always* been. The  
monsters and the Doctor. It seems you  
cannot have one without the other.

ROSE

Tell me about it.

(looks at REINETTE,  
compassionate)

Thing is, you weren't supposed to have  
either. Those creatures are messing  
about with history. None of this was  
ever supposed to happen to you.

REINETTE

(annoyed now - this is  
her *life* she is  
talking about)

*Supposed* to happen?? What does that  
mean? It *happened*, child - and I would  
not have had it any other way. One may  
tolerate a world of demons....if it  
means an angel.

ROSE stares at her. My God! She really loves him!

ROSE

It could mean your *life*.

REINETTE

The future is promised to no one. But I  
insist upon my past.

MICKEY (OOV)

(from off)

Rose?

(CONTINUED)

23 CONTINUED: (3)

23

ROSE

S'cuse me!

ROSE goes quickly to the door --

24 INT. CORRIDOR OUTSIDE REINETTE'S STUDIO/BALCONY - NIGHT 24

ROSE emerges from the room --

-- to see MICKEY, his head stuck out from behind hanging tapestry. Goes to him.

MICKEY

Rose, we've found it. The Time Window -  
where she's 37. Right under our  
noses.....!

He breaks off, looking over ROSE's shoulder. REINETTE is watching from the doorway. ROSE follows his look.

REINETTE

But this attack is not for five years...

ROSE

I told you - for us it's already  
happening.

REINETTE

Really? How fascinating. Excuse me.

And with that unquestionable regal poise she sweeps past the DOCTOR and ROSE and through the tapestry --

25 INT. SPACE SHIP/CORRIDOR

25

-- REINETTE, standing in a metal corridor, looking around in bemusement.

MICKEY and ROSE come tumbling through after her, horrified.

ROSE

You can't come in here! The Doctor  
would go mad!

REINETTE

So this is his world. Could do with a  
few drapes, don't you think?

Distantly, we hear screams. The screams of many people.

REINETTE (CONT'D)

What is that?

(CONTINUED)

25 CONTINUED:

25

MICKEY

(to ROSE)

The time window. The Doctor fixed an audio link.

REINETTE

Those screams. Are they my future?

ROSE

... yes. I'm sorry.

REINETTE simply nods. Total composure.

REINETTE

Then I must take the slower path.

She turns back to the tapestry, about to go.

REINETTE'S VOICE

(From off)

Are you there? Can you hear me? We need you now, you *promised*. The clock on the mantel is broken! It is *time!!* Doctor! Doctor!!

REINETTE's eyes widen, the hairs on her neck prickling, recognising --

REINETTE

That is *my* voice.

ROSE: doesn't know what to say!

MICKEY

Rose, come on, we've got to go. There's a problem!

ROSE

Gimme a moment!

MICKEY dashes off. ROSE hesitates, looks to REINETTE frozen at the tapestry.

ROSE (CONT'D)

You okay?

REINETTE

No. I am very afraid. But you and I know, don't we, Rose? The Doctor is worth the monsters.

And she sweeps out again. A moment later, the voice ringing down the corridors again...

(CONTINUED)

25 CONTINUED: (2)

25

REINETTE'S VOICE (OOV)  
(from off)  
Doctor? Are you there??

26 INT. THE APARTMENT OF MADAME DE POMPADOUR - NIGHT

26

REINETTE and LOUIS as we saw them at the top of the show.  
The older REINETTE kneeling at the fireplace, LOUIS  
watching in bemusement.

REINETTE  
*Doctor!!*

LOUIS  
We must go! No one is coming to help  
us.

She looks up at him - and her eyes go back past his  
shoulder. And her look changes. She rises calmly.

REINETTE  
Well. Hello again, my old friend.

LOUIS looks round --

-- and is face to face with the CLOCKWORK MAN! Two more  
CLOCKWORK MEN flank it.

CLOCKWORK MAN  
You are complete. You will come.

27 INT. SPACE SHIP/FLIGHT DECK

27

ROSE comes racing on to the flight deck, to find -

-- the DOCTOR working frantically at the now exposed  
viewscreen (previously it was shielded). It now looks  
down on to a large ballroom, as from the vantage point of  
a huge mirror over a fireplace.

In the ballroom, the terrified remnants of the masked  
ball. Fantastically dressed people herded against the  
wall by equally fantastically dressed CLOCKWORK MEN.

We hear the screams, the cries of distress, the pleading.

ROSE  
You found it then!

The DOCTOR looks round. His face is wild, frantic!

(CONTINUED)

27 CONTINUED:

27

THE DOCTOR  
They knew I was coming, they've blocked  
it off.

28 INT. VERSAILLES/CORRIDOR - NIGHT

28

Along one of the huge, marvellous corridors, a very  
strange procession.

REINETTE, arm in arm with the CLOCKWORK MAN, the KING  
trailing along behind, nervous. Two more CLOCKWORK MEN  
bringing up the rear.

Closer on REINETTE. She looks at the CLOCKWORK MAN.

REINETTE  
Where are we going?

CLOCKWORK MAN  
The teleport has limited range. We must  
have proximity to the time portal.

REINETTE  
Your words mean nothing. You are  
nothing.

29 INT. SPACE SHIP/FLIGHT DECK

29

The DOCTOR is working frantically at the viewscreen.

ROSE  
I don't get it. How come they got in  
there??

THE DOCTOR  
They teleported, you saw them. Long as  
the ship and the ballroom are linked,  
their short range teleports will do the  
trick.

ROSE  
Well we'll go in the TARDIS.

THE DOCTOR  
I can't use the TARDIS, we're part of  
events now!

MICKEY  
Well can't we just smash through??

THE DOCTOR  
Hyperplex this side, plate glass the  
other. We'd need a truck.

(CONTINUED)

29 CONTINUED:

29

MICKEY

We don't have a truck!!

THE DOCTOR

(Yelling at him)

*I know we don't have a truck!!*

ROSE

We could at least try!

THE DOCTOR

No - smash the glass, smash the time window. There'd be no way back.

REINETTE

(From off; calling)

Could everyone just *calm down!*

They all look to the screen. REINETTE has made her entrance.

30 INT. THE BALLROOM - NIGHT

30

As big a ballroom as we can conjure up, by whatever means.

The party-goers are on their knees, divided into small groups, each with a CLOCKWORK MAN standing guard over it, blades and hypodermics at the ready. Pleas and whimpers coming from everywhere.

And in the centre of it all, MADAME DE POMPADOUR has taken over the room. At her best. LOUIS stands to one side, held between two of the CLOCKWORK MEN.

REINETTE

Please! Such a commotion, such distressing noise. Kindly remember. This is Versailles. This is the Royal Court. And we are French.

(Turns to a rather pale woman among the crowds, clearly someone of importance, curtsies)

Your majesty. I do believe you have never looked more beautiful. The King is indeed fortunate. I tell him all the time.

(Mischievous look)

I hope I can rely on you to do the same.

(MORE)

(CONTINUED)



30 CONTINUED:

30

REINETTE (CONT'D)

And may I apologise for the rudeness of my visitors. If you will excuse me, I will deal with their impertinence.

She has now strolled to the far end of the room. She turns to face the CLOCKWORK MAN at the other end.

REINETTE (CONT'D)

(Looks at the  
CLOCKWORK MAN; tilts  
her jaw, defiant)

I have made a decision. My decision is 'no'. I shall not be coming with you today. I have seen your world, I have no desire to set foot there again.

CLOCKWORK MAN

Acceptable. We do not require your feet.

*Shunk!* The sword blade shoots from the CLOCKWORK MAN's arm. And it starts forward towards her, stiff, robotic, lurching down the length of the room.

Two of the other CLOCKWORK MEN force her to her knees, expose her neck.

On REINETTE. Watching the CLOCKWORK MAN advance. Brave and beautiful.

REINETTE

You think I fear you. I do not fear you even now. You are merely the nightmare of my childhood. The monster from under my bed. And if my nightmare can return to plague me, then be assured ...

(Hard, eyes blazing)

So will yours!

The CLOCKWORK MAN advances. On Reinette: brave, beautiful, unafraid. And then a tiny puzzled frown. Because what she's hearing is impossible. A galloping horse!

She looks round --

-- for a fleeting second the huge mirror over the fireplace seems to shake, and then --

-- *the mirror explodes!!*

(CONTINUED)

30 CONTINUED: (2)

30

And through a fantastic explosion of shattering glass leaps --

-- heroic slow motion --

-- THE DOCTOR ON HORSEBACK!

Flying through the air for an impossibly long slow motion moment, landing perfectly in the middle of the ballroom.

REINETTE stares, barely able to comprehend what she's seeing! The whole room, staring, disbelief.

Normal speed. The DOCTOR reins the horse in, trying to calm it as it bucks and rears [N.B. the extent of the bucking and rearing still TBD] - this shot from low, from REINETTE's POV. Horse and rider loom enormous in the room - the DOCTOR looks amazing, the most fantastic hero you ever saw.

The horse comes to a halt, finally calm. The DOCTOR leaps down from it. (The horse gallops off, away out of sight - we stay on the DOCTOR.)

He is now at the other end of the ballroom from REINETTE and the CLOCKWORK MEN.

The CLOCKWORK MAN and the DOCTOR. They confront each other like gunslingers. The DOCTOR looks to REINETTE --

-- still on her knees. But now her eyes are shining. He's here, she's safe.

THE DOCTOR

Madame de Pompadour. You look younger  
ever day.

The KING, flanked by his CLOCKWORK GUARDS, is staring at the DOCTOR in astonishment.

LOUIS

(To REINETTE)

What the hell is going on??

REINETTE

Oh! This is my lover, the King of  
France.

The DOCTOR glances at LOUIS. Unimpressed.

THE DOCTOR

Yeah, well I'm the Lord of Time.

(CONTINUED)

30 CONTINUED: (3)

30

He strides towards the CLOCKWORK MAN, snatches off its wig and mask, revealing the glass dome and clockwork beneath.

THE DOCTOR (CONT'D)  
And I'm here to fix the clock!

The CLOCKWORK MAN raises its blade.

THE DOCTOR (CONT'D)  
Forget it. It's over. For you *and* for me.

(Turns to look at the mirror)  
Talk about seven years bad luck ...

He turns to look at the mirror, the CLOCKWORK MAN follows his look. The mirrors hangs shattered - and there is nothing beyond it but the wall.

THE DOCTOR (CONT'D)  
Try three thousand.

31 INT. SPACE SHIP/FLIGHT DECK

31

The other side of the mirror - the viewscreen is smashed. No view of the ballroom.

ROSE and MICKEY stare in dull horror at this. No way home for the DOCTOR.

32 INT. BALLROOM - NIGHT

32

The DOCTOR, the CLOCKWORK MAN. The CLOCKWORK MAN is trying to operate its wrist teleport.

THE DOCTOR  
The link with the ship is broken. No way back. You don't have the parts.

The CLOCKWORK MAN slowly swivels its head to look at the DOCTOR. A silence.

THE DOCTOR (CONT'D)  
How many ticks left in that clockwork heart? A day? An hour? It's over.  
Accept that. I'm not winding you up.

Clicks and fizzing from the clockwork brain. Laboured computations. Then:

Silence!

(CONTINUED)

32 CONTINUED:

32

All the ticking just *stops!!* Silence. Total, resounding silence. Almost eerie.

The CLOCKWORK MEN are frozen. One of them topples, crashes headlong, unmoving. No longer a living thing.

Close on the CLOCKWORK MAN's glass dome of a head. All the cogs are still now.

The DOCTOR goes to REINETTE, helps her to her feet.

THE DOCTOR (CONT'D)  
You all right?

REINETTE  
What's happened to them?

THE DOCTOR  
They've stopped.

The DOCTOR looks sadly to the smashed mirror over the fireplace.

THE DOCTOR (CONT'D)  
They have no purpose now.

REINETTE follows his look to the shattered mirror.

Craning up from the DOCTOR and REINETTE looking up at the shattered mirror ...

33 INT. SPACE SHIP/FLIGHT DECK

33

On ROSE; stricken, quiet.

MICKEY  
We can't fly the TARDIS without him!  
How's he gonna make it back?

ROSE has nothing to say. Goes to the shattered viewscreen, staring in disbelief. He's left her!

DISSOLVE TO:

34 INT. REINETTE'S STUDIO/BALCONY ROOM - NIGHT

34

The stars. Panning down to the DOCTOR looking up at them through the window, a glass of wine in his hand. Possibly not his first. He is unaware of it, but REINETTE is watching him from the doorway.

She joins him, looks up at the stars.

(CONTINUED)

34 CONTINUED:

34

REINETTE

You know all their names, don't you? I saw that in your mind. In a language I have never heard.

THE DOCTOR

What's in a name? Names are just titles. Titles don't tell you anything.

REINETTE

Like "the Doctor"?

THE DOCTOR

(Toasting her)

Like "Madame de Pompadour".

REINETTE

(Looking up again)

I have often wished to see those stars a little closer. As you have, I think.

THE DOCTOR

From time to time.

REINETTE

In saving me, you trapped yourself. Did you know that would happen?

THE DOCTOR

Pretty much.

REINETTE

Yet still you came.

THE DOCTOR

Yeah, I did, didn't I? Catch me doing that again!

REINETTE

There were many doors between my world and yours. Can you not use one of the others?

THE DOCTOR

When the mirror broke, the shock would've severed all the links with the ship. There'll be a few more broken mirrors and torn tapestries around here, I'm afraid - everywhere there was a time window. I'll pay for any damage. That's a thought, I'm going to need money. Always been a bit vague about money - where do you get money?

REINETTE

So here you are. My lonely angel. Stuck on the slow path with me.

THE DOCTOR

Yep! The slow path! Here's to the slow path.

(CONTINUED)

34 CONTINUED: (2)

34

She looks at him fondly, for a moment. Sighs.

REINETTE

It's a pity. I think I should have enjoyed that path.

THE DOCTOR

Well I'm not going anywhere.

REINETTE

(Looks at him. So sad)

Oh. Aren't you?

When she looks at him again there are tears in her eyes. But she's smiling. And holding a hand out to him.

REINETTE (CONT'D)

Take my hand. Come with me.  
Let us see if the King's courtesan does not have one surprise for the Lord of Time!

He looks at her. Confused. Takes her hand.

35 OMITTED

35

36 INT. THE APARTMENT OF MADAME DE POMPADOUR - NIGHT

36

REINETTE leads the DOCTOR through the door. For a moment, we might linger on the bed, and worry about what surprise REINETTE has in mind --

-- and then the DOCTOR sees it. Grins. Clutches his head! No way!

REINETTE

It is not a copy. It is the original.  
I had it moved here and was exact in every detail.

The DOCTOR is moving forward, marvelling --  
-- to the fireplace!

THE DOCTOR

The fireplace. The fireplace from your old bedroom!

(Looks at her)

When did you do this?

REINETTE

Many years ago. In the hope that the door once opened, might some day open again. One never quite knows when one needs one's doctor.

The DOCTOR is already examining the mantelpiece.

REINETTE (CONT'D)

It appears undamaged. Does that mean it will still work?

(CONTINUED)

36 CONTINUED:

36

THE DOCTOR

You broke the bond with the ship, when you moved it. Which means it was off-line when the mirror broke, that's what saved it.

(sonics the mantel,  
babbling now, excited)

But the link is basically physical, and it's still *physically* here, which means, which might just mean, if I'm lucky, if I'm very, very lucky...

(presses his ear to  
the mantel)

Aha!

REINETTE

What??

THE DOCTOR

Loose connection!!

(flourishes his  
screwdriver)

Need to get a man in!

He zaps the mantel - a solid *whump!* From the fireplace. He reaches for the lever.

THE DOCTOR (CONT'D)

Wish me luck!

She smiles. Brave, sad. Just a hint of tears.

REINETTE

No.

That hits him a little. Doesn't quite know what to say. But still he pulls the lever - and the fireplace revolves him out of sight --

37 INT. SPACE SHIP/FIRE PLACE ROOM

37

-- into the space ship! He stares! It's worked! Fantastic!

He bends to the fireplace. REINETTE is looking back at him. Grins at her!

THE DOCTOR

Madame de Pompadour - still want to see those stars?

REINETTE

More than anything.

(CONTINUED)

37 CONTINUED:

37

THE DOCTOR  
Gimme two minutes. Pack a bag!

REINETTE  
Am I going somewhere?

THE DOCTOR  
Go to the window. Pick a star. Any  
star.

He races out the room.

38 INT. THE APARTMENT OF MADAME DE POMPADOUR - NIGHT

38

She stands there, a little nervous. And terribly  
excited. She turns, rushes to the window, looks up.

The stars.

She smiles, a breathless schoolgirl smile.

39 INT. SPACE SHIP/FLIGHT DECK

39

The DOCTOR is hugging a delighted ROSE.

THE DOCTOR  
How long d'you wait?

ROSE  
Five and half hours.

THE DOCTOR  
Great! Always wait five and half hours.

ROSE  
Where've you been?

THE DOCTOR  
Explain later, into the TARDIS. With  
you in a sec!

And he bounds back out of the room. MICKEY and ROSE  
exchange a bemused look, head to the TARDIS.

On ROSE, as MICKEY goes into the police box. She's  
glancing to where the DOCTOR ran out. She smiles. So  
pleased she's got him back.

40 INT. SPACE SHIP/FIRE PLACE ROOM

40

The DOCTOR races over to the fireplace, calls through.

THE DOCTOR  
Reinette? Reinette, are you there?

(CONTINUED)



40 CONTINUED: 40

No answer. He grabs the lever, revolves the fireplace --

41 INT. THE APARTMENT OF MADAME DE POMPADOUR - NIGHT 41

-- and revolves into the other room. She's not there.

THE DOCTOR  
(Calling through)  
Reinette?

He goes through to the connecting room --

-- to see LOUIS standing at the window, looking out. He turns as the DOCTOR enters. He is clearly several years older. And there are tears in his eyes.

LOUIS  
You just missed her. She'll be in Paris  
by six.

The DOCTOR hesitates. There's something wrong here. Very wrong. The room is dark. Somehow colder. Suddenly he feels there's something he doesn't want to know ...

LOUIS (CONT'D)  
(Looking harder at him)  
Good Lord! She was right. She said you  
never looked a day older. So many years  
since I saw you last - and not a day of  
it on your face.

He has gone to a dresser, is looking through a drawer for something.

LOUIS (CONT'D)  
She spoke of you many times. Often  
wished you would visit again. You know  
how women are.

He passes the DOCTOR an envelope. On it is written "The Doctor" (in French, of course). LOUIS's hand is shaking - this is a broken man, not the bumptious King of before.

LOUIS returns to the window.

LOUIS (CONT'D)  
And there she goes. Leaving Versailles  
for the last time.

The DOCTOR joins him at the window. To look down and see the worst thing in the world.

(CONTINUED)

41 CONTINUED:

41

The DOCTOR's POV. A funeral procession. A carriage carrying a coffin.

LOUIS (CONT'D)

Only 43 years when she died. Too young.  
Too young. Illness took her in the end.  
She always worked too hard.

He glances towards the DOCTOR, the envelope in his hand. Curiosity gets the better of him.

LOUIS (CONT'D)

What does she say?

The DOCTOR doesn't reply, or even look at him. Simply puts the envelope into his inside pocket.

LOUIS (CONT'D)

(Deferring)

Of course. Quite right.

The KING and the DOCTOR watching REINETTE leave. We hold them there together, framed in the window. After a moment, the DOCTOR turns and slips away ...

On the procession making its way out of Versailles we dissolve to:

42 INT. TARDIS

42

The DOCTOR comes through the doors. Sombre, lost in his thoughts. Interrupted by:

ROSE

(From off)

Why her?

The DOCTOR looks up, startled by the question. For a moment, it means something else.

ROSE and MICKEY, waiting for him.

ROSE (CONT'D)

Why did it think it could repair the ship with the head of Madame de Pompadour?

THE DOCTOR

We'll probably never know.  
There's massive damage in the computer memory decks - it probably got confused.

(MORE)

(CONTINUED)

42 CONTINUED:

42

THE DOCTOR (CONT'D)

(Going to the controls)

The TARDIS can close down the time windows, now the droids are gone - should stop it causing any more trouble.

\*

He's working away now - there's a shot of the fireplace on the scanner. ROSE looks at him, worried. So tired suddenly. 900 years old. Now you see it.

ROSE

You all right?

THE DOCTOR

I'm always all right.

One of those attempts at Cheery Smiling that can break your heart. He bends to his work again. On ROSE: worried now, something's wrong, and for once he's not telling. The DOCTOR glances up from the controls - a slight 'you still here' moment.

THE DOCTOR (CONT'D)

I'll be with you in a moment.

MICKEY has been monitoring this conversation and cos he's a bloke, has picked up what ROSE won't ever - the DOCTOR doesn't want to talk. He steps forward, touches her arm.

MICKEY

Come on, Rose, time you showed me round the rest of this place.

He leads her gently off - she's still looking worriedly at the DOCTOR. Alone, the DOCTOR straightens up from the controls. He pulls the envelope from his jacket, opens it.

REINETTE

(V.O.)

"My dear Doctor. The path has never seemed more slow and yet I fear I am nearing its end. Reason tells me that you and I are unlikely to meet again, but I think I shall not listen to reason. I have seen the world inside your head, and know that all things are possible. Hurry though, my love. My days grow shorter now and I am so very weak. God's speed, my lonely angel."

(CONTINUED)

42 CONTINUED: (2)

42

On the DOCTOR. Folds the letter, puts it back in the envelope, puts it back in his jacket.

Looks at the console. The scanner: the fire place, flaming away. Raises his hand to a switch, seems to hesitate, then presses it.

The scanner: Whump! The fire goes out.

The DOCTOR's face: solemn for a moment, like that was the final goodbye.

42A INT SPACESHIP/FIREPLACE ROOM

42A

The fireplace - cold and silent now. We pan from this to the TARDIS.

The engines start up, the TARDIS dematerialises --

-- to leave us with the smiling face of REINETTE. A portrait of her stands just behind where the TARDIS landed. We pan down the portrait to the legend beneath.

"Madame De Pompadour - 1721-1764" and dissolve to:

43 EXT. SPACE

43

We are panning across the exterior of the ship as all its lights go slowly out ...

... and we are panning along the name of the ship:

SS MADAME DE POMPADOUR

END CREDITS