

DOCTOR WHO 2

Episode 9

By

Matt Jones

SHOOTING SCRIPT

4th February 2006

© BBC WALES 2006. No part of this document or its contents may be disclosed, distributed or used in any way, stored in a retrieval system, disseminated or incorporated into any other work, without the express written permission of the BBC. Any unauthorised use is strictly prohibited and will be prosecuted in courts of pertinent jurisdiction.

1 INT. BASE - BORE ROOM - NIGHT 14

JEFFERSON & GUARD face THE OOD, raising their guns -

JEFFERSON

Open fire!

Guns blaze! (Don't see reverse of Ood being hit.)

CUT TO:

2 INT. BASE - COMMAND CENTRE - NIGHT 14

ZACK holding on, as the shaking begins to subside -

ZACK

We're stabilising! The gravity field's holding, we've got orbit -

FX: the roof begins to close, hiding the Black Hole above.

CUT TO:

3 INT. BASE - BORE ROOM - NIGHT 14

(NB, throughout, ROSE is on the comms mike, 'Doctor, can you hear me? Doctor?!', though watching what's going on.)

The THREE OOD dead on the floor (heads down, no blood) - 'Open Door 25' - JEFFERSON & GUARD turn, aim at the door -

DANNY runs in, frantic, slams shut, '*Close Door 25*', fast:

DANNY

It's me - ! But they're coming, it's
the Ood, they've gone mad -

JEFFERSON

How many of them?

DANNY

All of them, all fifty -

JEFFERSON

Danny, stand back -

Jefferson & Guard cross to the door, Jefferson spins the wheel.
Covering this:

DANNY

But they're armed, it's the interface device, I don't know how but they're using it as a weapon -

(CONTINUED)

3 CONTINUED: 3

'Open Door 25' - the doorway's filled with OOD! One reaches out, fast, attaching its hand-ball to the Guard's forehead -

The Guard screams -

CUT TO the Guard's uniform slopping to the floor, now filled only with thick jelly, which splats out -

Jefferson roars, furious, opens fire, gun blazing -

CUT TO:

4 **INT. BASE - WALKWAY #2 - NIGHT 14** 4

'Open Door 1' - ZACK runs into the doorway - stops dead -

At the opposite end of the walkway: six OOD, advancing.

Desperate, he's got no choice, runs back in, 'Close Door 1' -

CUT TO:

5 **INT. BASE - COMMAND CENTRE - NIGHT 14** 5

ZACK yells up at the computer -

ZACK
Lockdown! Seal Door One! Jefferson,
what's happening there?

Continues, Zack INTERCUT with -

CUT TO:

6 **INT. BASE - BORE ROOM - NIGHT 14** 6

Door 25 now closed, DANNY turning its wheel, yelling -

DANNY
Lockdown! Seal Door 25, sir! Seal Door
24, Seal Door 23!

(B/g, ROSE still on comms, 'Doctor? Are you there?')

Jefferson's on wrist-comms, watching a security screen. On it: OOD, filling the WALKWAY. Standing still, just staring up at CAMERA.

JEFFERSON
I've got very little ammunition, sir,
what about you?

ZACK
All I've got is a bolt-gun -

(CONTINUED)

6 CONTINUED:

6

He hauls up an industrial BOLT-GUN, yellow-metal.

ZACK (CONT'D)

- with, uh... All of one bolt. I could take out a grand total of one Ood, fat lot of good that is.

JEFFERSON

Given the emergency, sir, I'd recommend... Strategy Nine.

ZACK

Strategy Nine, agreed. Right, we need to get everyone together - Rose? What about Ida and the Doctor, any word?

Rose on the comms, but quiet now, defeated.

ROSE

I can't get a reply. Just... nothing. I keep trying, but...

THE DOCTOR OOV

No, sorry, I'm fine, still here!

ROSE

(happy & furious)

Oh you could've said, you stupid -

CUT TO:

7 **INT. THE CAVERN, SEAL AREA - NIGHT 14**

7

INTERCUT with BORE ROOM, INTERCUT with COMMAND CENTRE

THE DOCTOR & IDA - a high whine of feedback, covering Rose's last word, both flinch!

THE DOCTOR

Woah. Careful. Anyway! It's both of us, me and Ida, hello! But that seal opened up, it's gone, all we've got left is this... chasm.

FX: WIDE, HIGH SHOT (AND REPEAT THROUGHOUT), the Doctor & Ida in front of the gaping maw of the pit; the darkness.

ZACK OOV

How deep is it?

THE DOCTOR

Can't tell. Looks like it goes down forever.

(CONTINUED)

7 CONTINUED:

7

ROSE

The Pit is open. That's what the voice said.

ZACK OOV

But there's nothing... I mean, there's nothing coming out?

THE DOCTOR

No sign of the Beast.

ROSE

...it said Satan.

THE DOCTOR

Come on, Rose. Keep it together.

ROSE

Is there no such thing?

(no reply)

Doctor? Is there? Doctor, tell me there's no such thing.

Silence; the Doctor staring at the Pit. The rise and fall of ventilation from his suit. Hold, then:

ZACK

Ida. I recommend that you withdraw, immediately.

IDA

But we've come all this way -

ZACK

Okay, that was an order. Withdraw! When that thing opened, the whole planet shifted - one more inch and we fall into the Black Hole. So this stops, right now.

IDA

It's not much better up there, with the Ood -

ZACK

I'm initiating Strategy Nine, so I need the two of you, back up top, immediately, no arguments -

Ida presses her wrist comms, *bleep*, switching comms off, the Doctor & Ida alone. The suits relay dialogue without comms; and both are getting on well, despite the layers of helmets and spacesuits; a good friendship.

(CONTINUED)

7 CONTINUED: (2)

7

IDA
What do you think?

THE DOCTOR
He gave an order.

IDA
Yeah, but what do you think?

He walks forward, she goes with him.

FX: the Doctor & Ida right on the edge of the Pit.

THE DOCTOR
It said, I am the temptation.

IDA
If there's something down there... why's
it still hiding?

THE DOCTOR
Maybe we've opened the prison, but not
the cell.

IDA
We should go down. I'd go.
(small smile)
What about you?

THE DOCTOR
Ohh, in a second. But then again...
(pause)
That's so human. Where angels fear to
tread. Even now, standing on the
edge... That feeling you get, yeah?
Right at the back of your head, that
impulse, that strange little impulse,
that mad little voice saying, go on, go
on, go over, go on...

Both hold the moment; the impulse.

Then the Doctor steps back, Ida does the same.

THE DOCTOR (CONT'D)
Maybe it's relying on that. For once in
my life, Officer Scott, I'm going to
say... Retreat.
(weary)
Ohh, now I know I'm getting old.
(clicks on comms)
Rose. We're coming back.

CUT TO:

8

INT. BASE - BORE ROOM - NIGHT 14

8

ROSE on comms, smiling.

ROSE
Best news I've heard all day. Come and
sort out these Ood -
(suddenly)
What are you doing - ?

And she drops the comms, belts across the room -

Because JEFFERSON is a distance away from TOBY - who's now conscious,
scared, cowering on the floor - Jefferson pointing his gun at him -
Rose runs to stand between them -

(NB, b/g, DANNY's miserably pulling the last dead OOD along, to heap
it up with the others, but watching all this.)

JEFFERSON
He's infected, he brought that thing on
to the Base, you saw it -

ROSE
Are you gonna start shooting your own
people, is that what you're gonna do?
Is it?

JEFFERSON
If necessary.

ROSE
Then you'll have to shoot me. If
necessary. So what's it gonna be?

Pause, Jefferson uncertain. Toby's staring up, helpless.

Then Jefferson lowers his gun. Rose calmer now, kinder:

ROSE (CONT'D)
Look at his face. Whatever it was, it's
gone, it passed into the Ood, you saw it
happen. He's clean.

JEFFERSON
Any sign of trouble, and I shoot.

Keeping his dignity, he turns, walks away.

Rose goes to Toby, kneels down beside him.

ROSE
You all right?

(CONTINUED)

8 CONTINUED:

8

TOBY

...yeah. Um. Dunno.

ROSE

Can you remember anything?

TOBY

Just... it was so angry. It was fury,
and rage, and... death.

(realises)

It was him. It was the Devil.

He's upset, starts to shiver. Rose moves forward, hugs him, though she's seriously spooked.

CUT TO:

9

INT. THE CAVERN, CAPSULE AREA - NIGHT 14

9

FX SHOT: panning down from the huge, impassive statues, to see THE DOCTOR & IDA, two small figures, trudging along.

CUT TO the Doctor & Ida reaching the sheer rock wall, against which the yellow-metal capsule stands proud.

THE DOCTOR

...and what's Strategy Nine?

IDA

Open the airlocks. We'll be safe inside
the lockdown, the Ood should be thrown
out, into the vacuum.

THE DOCTOR

So we're going back to a slaughter.

IDA

The Devil's work.

(on wrist-comms)

Just about there, Mr Jefferson. Give us
twenty, then activate.

But the Doctor's looking back, still tempted.

IDA (CONT'D)

Now don't look back. What was that old
legend, pillar of salt?

He sighs, turns, and as they climb into the capsule -

CUT TO:

10 INT. BASE - BORE ROOM - NIGHT 14 10

ROSE with JEFFERSON & DANNY (TOBY in b/g, still huddled).

IDA OOV
Okay, we're in. Bring us up.

JEFFERSON
Ascension, in three, two, one -

The whole room is plunged into darkness! The sound of engines dying, throughout the base, as -

CUT TO:

11 INT. BASE - COMMAND CENTRE - NIGHT 14 11

ZACK looks round as the whole room is plunged into darkness -

CUT TO:

12 INT. CAPSULE - NIGHT 14 12

THE DOCTOR & IDA, as the capsule is plunged into darkness -

CUT TO:

13 INT. BASE - BORE ROOM - NIGHT 14 13

INTERCUT with ZACK in the COMMAND CENTRE.

INTERCUT with THE DOCTOR & IDA in the CAPSULE.

INTERCUT with THE OOD on WALKWAY #3.

(NB, not complete darkness, shafts of light from below underlighting everyone.) The multiple voice carries across all locations, calm and chilling:

ALL THE OOD
This is the darkness. This is my
domain.

View-screens on the wall in the Bore Room & the Command Centre & interior Capsule, showing:

HIGH ANGLE of THE OOD, on the walkway, all standing still, but holding up illuminated hand-balls, towards CAMERA.

Also throughout, CAMERA tracks across the unmoving ranks of Ood. Intercut with CUs of the others, all scared.

(CONTINUED)

13 CONTINUED:

13

ALL THE OOD (CONT'D)

You little things that live in the
light. Clinging to your feeble suns.
Which die, in the end; they all die.
Only the darkness remains.

CUT TO ZACK. Scared, brave (though automatically holding his bolt-
gun close, arming himself):

ZACK

This is Captain Zachary Cross Flane, of
Sanctuary Base Six, representing the
Torchwood Archive. You will identify
yourself.

ALL THE OOD

You know my name.

ZACK

What do you want?

ALL THE OOD

You will die here. All of you. This
planet is your grave.

Toby crouches in the corner, terrified, mutters:

TOBY

- it is, it's him, it's him -

The Doctor's quiet, fascinated, addressing the view-screen:

THE DOCTOR

If you are the Beast, then answer me
this. Which one? The universe has been
busy since you've been gone, there's
more religions than there are planets in
the sky. The Arkiphets, Quoldonity,
Christianity, Pash Pash, Neo-Judaism,
San Claar, the Church of the Tin
Vagabond, which devil are you?

ALL THE OOD

All of them.

THE DOCTOR

What, then...? You're the truth behind
the myth?

ALL THE OOD

This one knows me. As I know him. The
killer of his own kind.

(CONTINUED)

13 CONTINUED: (2)

13

Even the Doctor, shivered by that.

THE DOCTOR
How did you end up on this rock?

ALL THE OOD
The Disciples of Light rose up against
me, and chained me in the Pit for all
eternity.

THE DOCTOR
When was this?

ALL THE OOD
Before Time.

THE DOCTOR
What does that mean?

ALL THE OOD
Before Time.

THE DOCTOR
What does 'Before Time' mean?

ALL THE OOD
Before Time and Light and Space and
Matter; before the cataclysm; before
this universe was created.

THE DOCTOR
That's impossible. No life could have
existed back then.

ALL THE OOD
Is that your religion?

THE DOCTOR
(thrown)
...it's a belief.

ALL THE OOD
You know nothing. All of you, so small.
(on Zack)
The Captain, so scared of command.
(on Jefferson)
The soldier, haunted by the eyes of his
wife.
(on Ida)
The scientist, still running from daddy.
(on Danny)
The little boy who lied.
(on Toby)
The virgin.

(MORE)

(CONTINUED)

13 CONTINUED: (3)

13

ALL THE OOD (CONT'D)

(on Rose)

And the lost girl. So far away from
home. The valiant child who will die in
battle, so very soon.

ROSE

What does that mean?

THE DOCTOR

Rose, don't listen -

ROSE

What does that mean - ?!

ALL THE OOD

You will die, and I will live -

And the view-screens CUT TO -

FX, CGI: THE FACE OF THE BEAST - a glimpse - the vicious face of a
giant, a red, horned, fanged creature, roaring -

Then the view screens fizz, go blank, dead.

Pause. Then, stunned, quiet at first:

DANNY

...what the hell was that?

TOBY

I had that thing... inside my head?

ROSE

Doctor, what did it mean?

Now voices picking up, sharp, wild, panic in the dark:

DANNY

What do we do? Mr
Jefferson, Zack, what
do we do?

JEFFERSON

Captain, what's the
situation with Strategy
Nine? Captain, report!

TOBY

Everything fits, the
orbit, the planet, the
Black Hole,
everything's true -

ZACK

We've lost pictures, Mr
Jefferson, have you got
anything? Jefferson? You
report to me!

ROSE

Doctor, how did it know
all that stuff? What
battle? What did it
mean?

IDA

Did anyone get an analysis?
Did we record that, did we
get biosigns? What's the
readout?

(CONTINUED)

13 CONTINUED: (4)

13

But under all that, being ignored:

THE DOCTOR

All right, just calm down, everyone,
calm down, just - Rose, don't, just -
just stop it! Everyone -

And the Doctor abandons his wrist comms, snatches a comms-mike-on-wire (an override) off the wall of the capsule, presses a button on the mike, hard -

The feedback-whine again, loud, everyone flinches.

And it shuts them up! Using the mike-on-wire:

THE DOCTOR (CONT'D)

If you want voices in the dark, then
listen to mine. That thing is playing
on very basic fears. Darkness,
childhood, nightmares, all that stuff.

DANNY

But that's how the Devil works.

THE DOCTOR

Or a good psychologist.

IDA

How could it know about my father?

THE DOCTOR

Okay. But what makes his version of the
truth any better than mine? Cos I'll
tell you what I can see. Humans.
Brilliant Humans. Humans who travelled
all the way across space, flying in a
tiny little rocket, right into the orbit
of a Black Hole, just for the sake of
discovery, that's amazing. D'you hear
me? Amazing. All of you.

CUs of all listening, the Doctor's voice carrying over:

THE DOCTOR (CONT'D)

The Captain. His Officer. His Elder.
His Juniors. His friends. All with one
advantage. The Beast is alone. We are
not. If we can use that to fight
against him -

CUT TO:

14 INT. BASE - BORE ROOM - NIGHT 14 14

PRAC FX - suddenly, an explosion at the top of the mineshaft -
ROSE, JEFFERSON, DANNY, TOBY turn, shocked, as -
PRAC FX: CU the cable snapping in half -

CUT TO:

15 INT. FX SHOT MINESHAFT - NIGHT 14 15

FX: with that whickering noise of high-tensile wires, the loose cable plummets down the shaft -

CUT TO:

16 INT. CAPSULE - NIGHT 14 16

HIGH ANGLE on THE DOCTOR & IDA, both looking up, realising -

IDA THE DOCTOR
- the cable snapped! Get out - !

And he shoves IDA out of the door -

CUT TO:

17 EXT. THE CAVERN, CAPSULE AREA - NIGHT 14 17

THE DOCTOR & IDA fling themselves out of the capsule -

CU on both as they slam on to the ground -

CUT TO:

18 INT. BASE - BORE ROOM - NIGHT 14 18

ROSE on comms -

ROSE
Doctor, we lost the cable, Doctor? Are
you all right? Doctor?

CUT TO:

19 INT. BASE - COMMAND CENTRE - NIGHT 14 19

ZACK studying readings on the central hub:

ZACK
Comms are down - I've still got life-
signs, but... We've lost the capsule.
(MORE)

(CONTINUED)

19 CONTINUED: 19

ZACK (CONT'D)
There's no way out. They're stuck down
there.

CUT TO:

20 **EXT. THE CAVERN, CAPSULE AREA - NIGHT 14** 20

THE DOCTOR & IDA stand, dusting themselves down, look at:

FX SHOT: the capsule now tilted at an angle against the rock face,
surrounded by DMP of miles of loose cabling, draped and curled all
over the area.

THE DOCTOR
How much air have we got?

IDA
Sixty minutes. Fifty five.

CUT TO:

21 **INT. BASE - BORE ROOM - NIGHT 14** 21

ROSE with JEFFERSON:

ROSE
But we've got to get them back!

JEFFERSON
They're ten miles down, we haven't got
another ten miles of cable -

Suddenly, *schunk!* A deep, metal snap echoes. *Schunk!* And another.
All looking round -

JEFFERSON (CONT'D)
Captain? Situation report?

CUT TO:

22 **INT. BASE - COMMAND CENTRE - NIGHT 14** 22

The ominous *schunk!* here also. ZACK runs to Door 1, opens the
shutter on the porthole. His POV:

CUT TO:

23 **INT. BASE - WALKWAY #2 - NIGHT 14** 23

Zack's POV: THE OOD are gathering around the door.

Cut to THE WALKWAY. One Ood carries a huge, industrial pair of
pliers.

(CONTINUED)

23 CONTINUED: 23

They've peeled away part of the wall-covering around the door, exposing a series of metal bolts - lots of them - which connect the door to the mainframe of the Base. The pliers cut through them, one by one, *schunk!*

CUT TO:

24 **INT. BASE - COMMAND CENTRE - NIGHT 14** 24

ZACK

It's the Ood. They're cutting through the door-bolts, they're breaking in, have you got the same?

Continued, INTERCUT with -

CUT TO:

25 **INT. BASE - BORE ROOM - NIGHT 14** 25

JEFFERSON's at Door 25. Throughout, a continuous *schunk!*

JEFFERSON

Yes sir. Same on Door 25.

ROSE

How long's it gonna take?

JEFFERSON

It's only a basic frame, should take... ten minutes, eight.

ZACK

I've got a security frame, should last a bit longer. But that doesn't help you.

ROSE taking control:

ROSE

Right. So! We've got to stop them, or get out, or both.

DANNY

I'll take both, yeah, but how?!

ROSE

You heard the Doctor. Why d'you think that thing cut him off? Cos he was making sense, he was telling you to think your way out of this! Come on! For starters, we need some light, Zack, there's got to be some sort of power, somewhere -

(CONTINUED)

25 CONTINUED:

25

ZACK

Nothing I can do. Some Captain! Stuck
in here, pressing buttons.

ROSE

But that's what the Doctor meant! Press
the right buttons!

ZACK

They've gutted the generators, but...

(inspired)

The rocket's got an independent supply,
if I can reroute that - Mr Jefferson!
Open the bypass conduits, override the
safety!

Jefferson runs to the machinery, slams levers - excited -

JEFFERSON

Opening bypass conduits, sir!

ZACK

Channeling rocket feed -

Zack slamming buttons, levers at the same time -

Hum of engines, and the Bore Room & Command Centre half-light up (not
fully, still spooky, but a lot less dark than before). Rose claps,
Danny joins in (Toby still looking lost, helpless).

ROSE

That's it, there we go!

DANNY

Let there be light!

ROSE

What about that Strategy Nine thing?

JEFFERSON

Not enough power, we need a hundred per
cent.

ROSE

Right! We need a way out, Zack, Mr
Jefferson, start working on that -

She strides over to Toby, completely in charge now -

ROSE (CONT'D)

Toby, what about you?

TOBY

I'm not a soldier! I can't do anything!

(CONTINUED)

25 CONTINUED: (2)

25

ROSE

You're the archaeologist - what do we know about that Pit?

TOBY

Well, nothing, we can't even translate the language, but...

(suddenly inspired)

Hold on. Maybe...

ROSE

What is it?

TOBY

Since that thing was inside my head... it's like, the letters make more sense.

ROSE

Then get to work, anything you can translate, just anything -

He runs for paper & pen, Rose goes to Danny -

ROSE (CONT'D)

As for you, Danny boy - you're in charge of the Ood, is there any way of stopping them?

DANNY

Well I don't know!

ROSE

Then find out! Sooner we get control of this Base, the sooner we can get the Doctor out!

And she grabs his face, plants a kiss on top of his head -

ROSE (CONT'D)

Now get going! Shift!

As Danny scrabbles away, Rose slaps his arse. Big smile.

CUT TO:

26 **EXT. THE CAVERN, CAPSULE AREA - NIGHT 14**

26

THE DOCTOR & IDA look up at the tilted capsule (PRAC cable draped all around the area). On top of the capsule, a big cable-drum; truly sizeable, a good 4ft in diameter.

(CONTINUED)

26 CONTINUED:

26

IDA
...we've got all this cable, might as well use it. Disconnect the drum, bring it down here. Feed the cable through the drum...

THE DOCTOR
(smiling)
And then what?

IDA
Abseil. Into the Pit.

THE DOCTOR
Abseil! Right!

IDA
(more serious)
We're running out of air, with no way back, it's the only thing we can do. Even if it's the last thing we ever achieve.

THE DOCTOR
I'll get back. Rose is up there.

IDA
Then maybe the key to that, is finding out what's in the Pit.

THE DOCTOR
Well. It's half of a good plan.

IDA
What's the other half?

THE DOCTOR
I go down. Not you.

CUT TO:

27 **INT. BASE - BORE ROOM - NIGHT 14**

27

Background throughout: *schunk! schunk! schunk!*

Also in b/g: JEFFERSON at the computer banks, busy, pulling levers, buttons, etc, calling out on comms to Zack, 'Open Junction 5, 6, 7... Reroute Filters 16 to 20,' etc.

Separate from him, TOBY, scribbling away, feverish.

On ROSE, with DANNY, at his terminal. He's tapping away furiously throughout, getting into this now.

(CONTINUED)

27 CONTINUED:

27

DANNY

...there's all sorts of viruses that could stop the Ood. Trouble is, we haven't got them on board.

ROSE

Well that's handy, listing things we haven't got. We haven't got a swimming pool either, or a Tesco.

DANNY

Look, I'm trying!

ROSE

Where do the Ood come from, anyway?

DANNY

Way out in the Horsehead Nebula. They were clever back then, they used to be brilliant, they had this great big Hive Mind. Then the colonists landed, they killed the Hive - it was just a mistake, they just didn't realise what it was. But the Ood were left all sort of... disconnected, ended up like gumbies.

ROSE

Who were the colonists?

DANNY

Um. Humans. But it was a mistake!

ROSE

And you lot end up with a slave race into the bargain. Maybe that thing's not just using the Ood, maybe it's inspired them.

DANNY

(of the screen)

...oh my God, it says yes! I can do it! Hypothetically, but yes! Right, cos, the Ood are connected by the telepathic field, yeah? And we've got that monitor, testing the field, you saw it -

ROSE

Yeah, back in that room -

DANNY

- turns out, if you flip the monitor, broadcast a flare, it can disrupt the telepathy. Brainstorm!

(CONTINUED)

27 CONTINUED: (2)

27

ROSE
What happens to the Ood?

DANNY
It'll tank them, spark-out!

ROSE
There we are then, do it!

DANNY
No, but I've got to transmit from the
central monitor, we need to get to Ood
Habitation -

ROSE
That's what we'll do then -

She hurries across to Jefferson - he's got a wire-frame graphic of
the Base layout on his screen -

ROSE (CONT'D)
Mr Jefferson sir, any way out?

JEFFERSON
Just about. There's a network of
maintenance tunnels, running underneath
the Base, we should be able to get
access from here -

ROSE
Ventilation shafts!

JEFFERSON
I appreciate the reference, but there's
no ventilation. No air, in fact, none
at all, they're built for machines, not
lifeforms -

CUT TO:

28 **INT. BASE - COMMAND CENTRE - NIGHT 14**

28

FX: HOLOGRAM, the same Base diagram, but revolving.

ZACK studying the diagram, on comms, excited:

ZACK
- but I can manipulate the oxygen field
from here, create discrete pockets of
atmosphere. If I control it manually, I
can follow you through the network -

CUT TO:

29 **INT. BASE - BORE ROOM - NIGHT 14**

29

ROSE

So... we go down, and you make the air
follow us? By hand?

ZACK OOV

You wanted me pressing buttons.

ROSE

Yep. I asked for it. Okay. We need to
get to Ood Habitation, work out a route -

CUT TO:

30 **EXT. THE CAVERN - NIGHT 14**

30

The Doctor & Ida, carrying the cable-drum. It's now got cable coiled
inside; the drum has handles for carrying, but it's not easy. And
they're bickering like old mates:

IDA

I'm the Senior Officer, I go down.

THE DOCTOR

I'm no sort of officer, so I can do what
I want.

IDA

Doctor, it's my job.

THE DOCTOR

Only on paper. I've signed nothing,
which gives me absolute freedom.

They stop, to rest, heave the drum to the floor.

THE DOCTOR (CONT'D)

We could always toss a coin, except I
haven't got one. Well, I have, but...

(of his space suit)

No way of reaching it. I know! Let's
try scissors, paper, stone.

IDA

You're kidding.

THE DOCTOR

D'you still do that, scissors, paper,
stone?

IDA

Yeah, but...

(CONTINUED)

30 CONTINUED:

30

THE DOCTOR

There we are then! On the count of
three -

IDA

Ready when you are.

Both hold out their fists.

THE DOCTOR & IDA

One, two, three -

Ida holds out paper, the Doctor holds out scissors.

THE DOCTOR

Scissors cut paper, I win. Thank you!
I'm going down.

IDA

(sighs)

Fair enough, I suppose.

Both heave up the drum. A few steps, then, casual:

THE DOCTOR

Mind you, I should point out that I
introduced the word 'paper' into the
conversation a couple of minutes back.
Planted a suggestion. Which you picked
up. Always works.

CUT TO:

31 **INT. BASE - BORE ROOM - NIGHT**

31

PRAC FX: SPARKS around the doorframe with every *schunk!*

DANNY

Hold on, just conforming - there!

DANNY pulls a chip out of his terminal - a small, flat, microchipped-
surface rectangle - and he runs across -

To ROSE, with JEFFERSON & TOBY. They've opened a hatch on the floor
of the raised walkway, a shaft leading down below.

DANNY (CONT'D)

Feed that into the monitor and it's a
bad time to be an Ood!

(CONTINUED)

31 CONTINUED:

31

JEFFERSON

You go first, Danny, then you, Miss
Tyler, then Toby, then I'll go last, in
defensive position, come on, quick as
you can -

During this, Danny heads down the shaft, Rose following. But as she
heads down, to Jefferson:

ROSE

We're coming back, you got that? We're
coming back to this room, and we're
getting the Doctor out.

And she ducks down, under the walkway -

CUT TO:

32 **INT. ACCESS TUNNELS - NIGHT 14**

32

Square, squat, cramped, unforgiving steel. The tunnel leading off
into the distance. DANNY's already crouched down as ROSE comes down
through the hatch above -

ROSE

God, it stinks. You all right?

DANNY

Oh, laughing, which way do we go?

ZACK OOV

I'm here - Danny, just go straight
ahead, keep going till I say so.

Danny scuttles off - they've got to scurry on all fours - Rose
following, TOBY descending into the shaft behind her -

ROSE

Not your best angle, Danny.

DANNY

Oy. Stop it.

TOBY

I dunno, could be worse.

ROSE

Oy!

CUT TO:

33 **INT. BASE - BORE ROOM - NIGHT 14**

33

PRAC FX: more SPARKS from the door, *schunk* - !

(CONTINUED)

33 CONTINUED: 33

JEFFERSON lowers himself down, closing the hatch above him, so there's no sign of them.

'Broken Door 25,' the door opens, THE OOD walk in -

CUT TO:

34 **INT. ACCESS TUNNELS - NIGHT 14** 34

DANNY, then ROSE, then TOBY, then JEFFERSON, all scurrying like rats.

INTERCUT with:

CUT TO:

35 **INT. BASE - COMMAND CENTRE - NIGHT 14** 35

FX: HOLOGRAM, the Base layout, with 4 red dots moving along.

ZACK at the desk - the *schunk!* worrying him in b/g - playing the desk like an expert, twisting big manual controls.

ZACK

Straight on till you find Junction 7
point 1. I'm feeding you air. Keep
breathing. I've got you.

CUT TO:

36 **INT. THE CAVERN, SEAL AREA - NIGHT 14** 36

FX WIDE SHOT, the statues above, the Pit below. THE DOCTOR & IDA at work...

CUT TO Ida, using tools (from the capsule, the same yellow-metal) to clamp the cable-drum upright to the floor.

IDA

That should hold it, how's it going?

CUT TO the Doctor. He's got the cable running from the drum, attached to his body by a harness. He's near the edge of the Pit, testing it, nervous:

THE DOCTOR

Fine. Should work. Doesn't feel like
such a good idea now.

Careful, he starts backing towards the edge...

THE DOCTOR (CONT'D)

There it is again. That itch. Go down,
go down, go down...

(CONTINUED)

36 CONTINUED:

36

IDA

The urge to jump... D'you know where it comes from, that sensation? Genetic heritage, ever since we were primates in the trees. It's our bodies testing us, calculating whether or not we can reach the next branch.

THE DOCTOR

No, that's not it. That's too kind. Cos it's not the urge to jump, it's deeper than that. It's the urge to *fall* -

And with that, facing her, he jumps back - !

Over the edge! Gone!

The cable-drum spins - Ida can control it from her hand-device, stabs buttons, points the device at the drum -

The drum slows down. Stops.

IDA

Doctor? You okay?

CUT TO:

37 **INT. THE PIT - NIGHT 14**

37

THE DOCTOR on his cable, standing in an abseil-like position against a rock wall. Around him: PITCH BLACK.

THE DOCTOR

Not bad, thanks. Wall of the Pit seems to be the same as the cavern, just... not much of it.

And he looks down:

FX WIDE SHOT: the rock is only a crust, sheers away into nothing a few feet below him. And there's nothing below that, no cliff, nothing solid, just the darkness.

THE DOCTOR (CONT'D)

Seems to be a crust, about 20 feet down, then... nothing. Just the Pit. Okay, then. Lower me down.

CUT TO:

38 **INT. THE CAVERN, SEAL AREA - NIGHT 14**

38

IDA with the cable-drum control.

(CONTINUED)

38 CONTINUED:

38

IDA
Here we go, then. Nice and steady.

The drum begins to turn, spooling out cable, medium speed.

CUT TO:

39 **INT. THE PIT - NIGHT 14**

39

FX WIDE SHOT: THE DOCTOR a small figure, being lowered down - beyond the crust of rock, hanging in the darkness.

HIGH ANGLE: the Doctor; silence, just the sound of his respiration in his suit; his face illuminated by internal helmet-lights; apart from that, nothing but the void.

And the cable lowers him down, down, down, down...

CUT TO:

40 **EXT. FX SHOT BASE - NIGHT 14**

40

REPEAT FX SHOT: the Base, huddled against the screaming wind, the hellish landscape, with the Black Hole in the sky. (Add tilt down, as though aiming beneath the Base..?)

CUT TO:

41 **INT. ACCESS TUNNELS - NIGHT 14**

41

DANNY, ROSE, TOBY, then JEFFERSON, on all fours -

All INTERCUT with -

42 **INT. BASE - COMMAND CENTRE - NIGHT 14**

42

ZACK monitoring their movement. Behind him: *schunk!*

FX: (REPEAT THROUGHOUT) HOLOGRAM of Base, the four red dots moving along, Zack manipulating desk controls.

Tunnels: Danny's reached a steel wall, stencilled 7.1.

DANNY
We're at 7 point 1, sir.

ZACK
Okay, I've got you. I'm just aerating the next section.

DANNY
Getting kinda cramped, sir, can't you hurry it up?

(CONTINUED)

42 CONTINUED:

42

ZACK
I'm working on half power here.

JEFFERSON
Stop complaining.

ROSE
Mr Jefferson said, stop complaining.

DANNY
I heard.

ROSE
He heard.

TOBY
The air's getting a bit thin.

ROSE
He's complaining now.

JEFFERSON
I heard.

ROSE
(wafts away)
Cor, Danny, is that you?

DANNY
I'm not exactly happy!

ZACK
I'm just moving the air, I've got to
oxygenate the next section, now keep
calm or it's gonna feel worse.

In the tunnel, far off: a *clang*! Suddenly panicky:

DANNY
What was that?

ROSE
Mr Jefferson, what was that?

TOBY
What was that noise?

JEFFERSON
Captain? What was that?

Zack's looking at the readouts on his screens, horrified.

(CONTINUED)

42 CONTINUED: (2)

42

ZACK

The junction in Habitation Five's been opened... It must be the Ood. They're in the tunnels.

CUT TO a distant section of tunnel, THE OOD! (The others can't actually see this, yet.) OOD on all fours, scurrying along, but fast, faster than Humans, red eyes staring ahead -

CUT TO the others, panicking - all dialogue top speed now:

DANNY

Well open the gate!

ZACK

I've got to get the air in!

DANNY

Just open it, sir!

ROSE

Where are they, are they close?

ZACK

I can't tell, I can't see them, the computer doesn't register Ood as proper lifeforms -

ROSE

Well whose idea was that?!

DANNY

Open the GATE!!

The 7.1 wall slides up -

Danny, Rose, Toby, Jefferson, shuffle forward like mad -

CUT TO the OOD, faster, faster -

ZACK

Turn left, immediate left!

Danny turns left, an identical tunnel, Rose, Toby, Jefferson following, grunting, trying to speed up -

JEFFERSON

The Ood, sir, can't you trap them, cut off the air - ?

ZACK

Not without cutting off yours -

Behind Zack - *schunk* - !

(CONTINUED)

42 CONTINUED: (3)

42

PRAC FX SPARKS off the frame of the Command Centre door. Zack sweating. He lifts up the BOLT-GUN, ready to fight. But he keeps concentrating on the job:

ZACK (CONT'D)

Danny, turn right, go right - go faster,
they're catching up -

Danny turns right, then Rose, and Toby - but Jefferson stops at the corner -

JEFFERSON

I'll maintain defensive position -

ROSE

You can't stop!

JEFFERSON

Miss Tyler, that's my job, you've got
your task, now see to it -

TOBY

You heard what he said, now shift!

Because Rose is blocking Toby's way - Rose has got no choice,
scurries on, Toby following -

CUT TO the Ood, scurrying, faster, faster -

Jefferson is holding position at the junction. Readyng his gun.
Sweating. Determined.

His POV: Ood appear round the corner - !

CU Jefferson, firing - (don't see reverse)

CUT TO Danny, Rose, Toby, the whole tunnel ringing with shots, flares
of light from the gun - they yelp, keep going, terrified now -

Jefferson lowers his gun, looks round -

Ood appear at the opposite end -

CU Jefferson, swings round, firing -

Danny reaches a wall, stencilled 8.2 - he's berserk now -

DANNY

8 point 2, open 8 point 2, Zack, open 8
point 2 -

ZACK

I've got to aerate it -

(CONTINUED)

42 CONTINUED: (4)

42

DANNY
Open it NOW!!

ZACK
I'm TRYING!

PRAC FX: SPARKS from the Command Centre door -

Danny starts to slam on 8.2, desperate -

ROSE
Danny, stop it, that's not helping!

But he keeps banging the metal - the noise like a madhouse -

DANNY
Open it! Open it!

TOBY
Zack! Get it OPEN!!

Zack's slamming buttons like a dervish -

ZACK
Jefferson, I've got to open 8 point 2 by
closing 8 point 1, you've got to get
past the junction, now move!

Jefferson's gun clicks. Out of ammo.

ZACK (CONT'D)
That's an order, move!!

Jefferson turns, scurries down the tunnel -

CUT TO Ood, further back - pushing past a dead Ood (no blood) to race
along the tunnel -

ZACK (CONT'D)
I'm gonna lose oxygen, Jefferson, I
can't stop the automatics -

Danny exultant as 8.2 starts to lift -

DANNY
That's it, come on, come on!

Danny slides forward, through the opening gap, others follow -

Jefferson crawling, sees ahead -

- a distance away - too far - 8.1 is sliding down -

Jefferson tries to move faster, struggling -

(CONTINUED)

42 CONTINUED: (5)

42

ZACK

Danny, go left, head for 9 point 2,
that's the last one - Jefferson, you've
got to move faster!

Jefferson scurries, hot, sweating -

CUT TO Danny, Rose, Toby - Rose yelling back -

ROSE

Mr Jefferson! Come on - !

TOBY

KEEP GOING!

ZACK

John! Move! MOVE!!

8.1 slides to the floor, closes.

Jefferson didn't make it. He's stopped. Catching his breath. But calm, always a professional.

JEFFERSON

Regret to inform you, sir. I was a
little slow. Not so fast, these days.

FX HOLOGRAM: Zack staring at a red dot, now separated from the other three dots, the single dot representing Jefferson.

ZACK

(distraught)

I can't open 8 point 1. Not without
losing air for the others.

JEFFERSON

And quite right too, sir. I think I
bought them a little time.

Next lines on Rose, in between Danny & Toby, all still hurrying. But they can hear the open comms, Rose so upset:

ZACK

There's nothing I can do, John. I'm
sorry.

JEFFERSON

You've done enough, sir. Made a very
good Captain, under the circumstances.
Might I ask... If you can't add oxygen
to this section, can you speed up the
process of its removal?

(CONTINUED)

42 CONTINUED: (6)

42

ZACK

I don't understand. What d'you mean?

CUT TO CU Jefferson, still calm.

JEFFERSON

If I might choose the manner of my departure, sir. Lack of air seems more natural than... well, let's say, death by Ood.

CUT TO his POV: Ood, in the same tunnel, a distance away, but scurrying closer -

Jefferson, so dignified:

JEFFERSON (CONT'D)

I would appreciate it, sir.

Zack devastated, but doing his job, reaching for the switch.

ZACK

God speed, Mr Jefferson.

JEFFERSON OOV

Thank you, sir.

Zack presses the switch. On comms, the sound of a rush of air... Then nothing.

FX: HOLOGRAM. Jefferson's red light gently winks out.

On Zack. Breathing hard. Guttled. Then, quiet:

ZACK

Report Officer John Maynard Jefferson,
P.K.D. Deceased, with honours, 43 kay 2
point 1.

CUT TO DANNY, cramped up against wall 9.2. ROSE & TOBY waiting behind, but the panic's gone. Quiet, respectful:

DANNY

Zack. We're at the final junction. 9
point 2. And, uh... If my respects
could be on record. He saved our lives.

ZACK OOV

Noted. Opening 9 point 2.

The shutter begins to lift, gently -

And there's an OOD on the other side!!

(CONTINUED)

42 CONTINUED: (7)

42

DANNY
Back back back
BAAACK!!!

ROSE
Lower 9 point 2! Zack,
LOWER IT!!!

The shutter tries to lower - Ood's fingers grapple, trying to force it up, red eyes staring through the gap -

Danny, Rose, Toby trying to shuffle back, fast, banging knees, sound echoing, panicking - !

TOBY
We can't go back, 8 point 2's sealed
off, we're stuck - !

ROSE
We've got to go up - !

And with her elbow, she slams at a panel in the roof -

The Ood trying to force up 9.2 -

Rose shoves the panel up, open - !

ROSE (CONT'D)
Come on! UP!!

She hauls herself up - as her legs disappear up, Danny's still shuffling back, into the space she left, forcing Toby back down the tunnel -

DANNY
Me first, I've got the chip - !

The Ood heaves, lifting 9.2 all the way up -

Danny goes up through the roof, Toby trapped, having to wait behind Danny -

CUT TO:

43 **INT. BASE - WALKWAY #3 - NIGHT 14**

43

A grille on the walkway floor has opened up, ROSE already out, reaching to help pull DANNY out - yelling down -

ROSE
Come on - Toby, come ON - !

CUT TO:

44 **INT. ACCESS TUNNELS - NIGHT 14**

44

DANNY's legs disappear up - leaving TOBY, and, a distance ahead, coming through the 9.2 junction, the OOD -

But Toby's suddenly very still. A sly little smile. And the Ood stops where it is. Looking at the Ood, Toby holds a finger to his lips, mimes a *sssh*. Loving the secret. And the Ood stays back, obeying its master.

ROSE OOV
Toby, get out of there!

And Toby suddenly pretends panic, hauls himself up -

TOBY
Help me, oh my God, help me -

CUT TO:

45 **INT. BASE - WALKWAY #3 - NIGHT 14**

45

ROSE & DANNY haul a panicking TOBY up, out -

'Open Door 38' - the door at the far end opens, the doorway filled with OOD, advancing, holding out their hand-balls -

DANNY
It's this way - !

Rose, Danny, Toby run the opposite way -

CUT TO:

46 **INT. BASE - COMMAND CENTRE - NIGHT 14**

46

ZACK looking at the door, with his BOLT-GUN -

PRAC FX, SPARKS from the doorframe, more and more -

ZACK
Hurry it up!

CUT TO:

47 **INT. BASE - OOD HOLDING PEN - NIGHT 14**

47

DANNY, ROSE, TOBY run in -

Below, on floor level, six OOD. With that terrifying calm, they all turn towards the new arrivals -

Danny, Rose, Toby run to the terminal on the raised walkway -

(CONTINUED)

47 CONTINUED:

47

ROSE
Get it in, transmit!

Danny's all fingers and thumbs with his chip-panel -

The Ood are walking up the steps towards the raised walkway,
impassive, holding out their hand-balls -

And Toby's panic seems so real, now -

TOBY
Danny, get it done, stop them!

Danny slams the chip into a port - then punches a button -

The air is filled with a shrill electronic scream -

The Ood drop hand-balls, all grab their heads, twisting, shuddering,
in pain -

CUT TO:

48 **INT. BASE - COMMAND CENTRE - NIGHT 14**

48

PRAC FX SPARKS - the door slams open - '*Broken Door 1*' -

But the shrill signal carries across - OOD in the doorway are
clutching their heads, in pain -

CUT TO:

49 **INT. BASE - WALKWAY #3 - NIGHT 14**

49

The signal carries across - six OOD grab their heads, spasm -

CUT TO:

50 **INT. BASE - HABITATION AREA 3 - NIGHT 14**

50

ALL THE OOD in pain -

CUT TO:

51 **INT. BASE - OOD HOLDING PEN - NIGHT 14**

51

- and the OOD collapse to the floor, unconscious.

ROSE
You did it! We did it!

DANNY
Yes! Oh yes!

(CONTINUED)

51 CONTINUED: 51

ROSE hugs DANNY, turns to TOBY, gives him a hug - Toby loving this, great big smile! Then on comms:

ROSE
Zack, we did it, the Ood are down! Now
we've got to get the Doctor -

And she runs out of the room -

CUT TO:

52 INT. BASE - COMMAND CENTRE - NIGHT 14 52

ZACK
On my way - !

ZACK hoists up his BOLT-GUN, armed, and legs it out -

CUT TO:

53 INT. THE CAVERN, PIT AREA - NIGHT 14 53

IDA, sitting faithfully beside the drum as it unspools.

Continues, INTERCUT with:

CUT TO:

54 INT. THE PIT - NIGHT 14 54

FX: (AND REPEAT THROUGHOUT) THE DOCTOR, in the void, descending, slowly. And musing...

THE DOCTOR
...you get representations of the horned
beast, right across the universe, the
myths and legends of a million worlds.
Earth. Draconia. Vel Consadine,
Daemos, the Kaled God of War... The
same image, over and over again...
Maybe that idea came from somewhere.
Bleeding through. A thought at the back
of every sentient mind.

IDA
Emanating from here..?

THE DOCTOR
Could be.

(CONTINUED)

54 CONTINUED:

54

IDA

If this is the original... does that
make it *real*, does that make it the
actual Devil, though?

THE DOCTOR

If that's what you want to believe.
Maybe that's what the Devil is, in the
end. An idea.

The Doctor suddenly jerks, stops where he is, suspended.

At the top, the cable-drum has stopped.

IDA

That's it. That's all we've got.

FX SHOT (AND REPEAT): THE DOCTOR, a tiny figure, suspended on a
cable, in the middle of an absolute void.

IDA (CONT'D)

You getting any sort of readout?

THE DOCTOR

Nothing. Could be miles to go. Or,
could be thirty feet, there's no way of
telling.

(tempted)

I could survive thirty feet.

IDA

Oh no you don't, I'm pulling you back up -

She starts the drum turning backwards -

The Doctor rises a few feet, but he throws a switch on his harness.
Jerks to a halt.

IDA (CONT'D)

What are you doing?

THE DOCTOR

You bring me back, and we're just gonna
sit there and run out of air. I've got
to go down.

IDA

You can't. Doctor, you can't.

THE DOCTOR

Call it an act of faith.

He starts to unbuckle himself. Slowly, no rush, calm.

(CONTINUED)

54 CONTINUED: (2)

54

Ida sits, weary. Not arguing. Just quiet:

IDA

I don't want to die on my own.

THE DOCTOR

I know.

And he unbuckles another clasp...

CUT TO:

55 **INT. BASE - BORE ROOM - NIGHT 14**

55

'Open Door 25' - ROSE runs in, DANNY & TOBY following - Rose grabs the comms-mike -

ROSE

Doctor, can you hear me? Ida? Doctor?
Are you there?

ZACK runs in, carrying his BOLT-GUN -

ZACK

- the comms are still down, but I can
patch them through the central desk and
boost the signal - just give me a minute -

And he starts stabbing away at buttons -

CUT TO:

56 **INT. THE PIT - NIGHT 14**

56

THE DOCTOR undoing his final clasps.

INTERCUT with -

CUT TO:

57 **INT. THE CAVERN, SEAL AREA - NIGHT 14**

57

IDA, sitting sadly beside the cable-drum. Both apparently controlled, quiet; under that, terror:

THE DOCTOR

Never did ask. Have you got any sort of
faith, or...?

IDA

Not really. Brought up Neo Classic
Congregational. That's cos of my mum,
she was...

(MORE)

(CONTINUED)

57 CONTINUED:

57

IDA (CONT'D)

(upset)

My old mum.

(pause)

But no. I never believed.

THE DOCTOR

Neo Classics, have they got a Devil?

IDA

No. Not as such. Just... the things
that men do.

THE DOCTOR

Same thing, in the end.

IDA

And what about you?

THE DOCTOR

I believe... I believe I haven't seen
everything. I dunno. Funny, isn't it?
The things you make up. The rules. If
that thing had said it came from beyond
the universe, I'd believe it, but before
the universe? Impossible. Doesn't fit
my rules. Still. Maybe that's why I
keep travelling. To be proved wrong.
(the last clasp)
Thank you, Ida.

IDA

...don't go.

THE DOCTOR

If they get back in touch... If you
talk to Rose, just tell her... Tell
her...

Hold the silence. The Doctor so frightened. But calm:

THE DOCTOR (CONT'D)

Oh, she knows.

He unbuckles the last clasp.

FX HIGH ANGLE. The Doctor gently falls, falls, falls away, down into
the void...

Until he's gone.

And then, in the darkness:

(CONTINUED)

57 CONTINUED: (2)

57

ROSE OOV
...Doctor? Doctor..?

CUT TO:

58 **INT. BASE - BORE ROOM - NIGHT 14**

58

ROSE on comms, ZACK, DANNY & TOBY with her.

INTERCUT with -

CUT TO:

59 **INT. THE CAVERN, SEAL AREA - NIGHT 14**

59

IDA, just sitting there. Distant, accepting of her fate, her oxygen already running low.

ROSE
Are you there? Doctor?

IDA
...he's gone.

ROSE
What d'you mean, he's gone?

IDA
He fell. Into the Pit. Don't know how deep it is. Miles and miles and miles.

ROSE
But... what d'you mean, he fell?

IDA
I couldn't stop him.
(smiling, upset)
He said your name.

Rose just frozen, shocked. Zack, sympathetic, moves forward, gently takes the comms-mike off her:

ZACK
(to Rose)
I'm sorry.
(on comms)
Ida. There's no way of reaching you.
No cable, no backup, you're ten miles down, we can't get there.

IDA
You should see this place, Zack. It's beautiful. I wanted to discover things, and here I am.

(CONTINUED)

59 CONTINUED:

59

FX: WIDE SHOT, the towering statues, Ida so small.

ZACK

Ida, we've got to abandon the Base.
I'm declaring this Mission unsafe. All
we can do is make sure no one ever comes
here again.

IDA

We'll never find out what it was.

ZACK

Maybe that's best.

IDA

...yeah.

He tries to think of a formal address:

ZACK

...Officer Scott...

IDA

It's all right. Just go. Good luck.

ZACK

And you.

He puts the comms down. Takes a breath. Then, busy:

ZACK (CONT'D)

Danny, Toby, close down the feed-links,
get the retrotopes online. Then get to
the rocket and strap yourselves in,
we're leaving.

Calm, just matter-of-fact:

ROSE

I'm not going.

ZACK

Rose, we've got room for you.

ROSE

I'm gonna wait for the Doctor. Just
like he'd wait for me.

ZACK

I'm sorry, but he's dead.

ROSE

You don't know him. Cos, he's not. I'm
telling you, he's not.

(MORE)

(CONTINUED)

59 CONTINUED: (2)

59

ROSE (CONT'D)
(more upset, now)
And even if he is. How can I leave him?
All on his own. All the way down there.
I've got to stay.

ZACK
Then... I apologise for this.
(brisk)
Danny, Toby, make her secure -

And Danny & Toby walk forward, grab her arms - pull her towards the door, with Rose kicking and screaming like mad - Danny hating this, Toby apparently the same, but doing their jobs, saying 'Come on, stop it, come on - '

ROSE
No! Let go of me! I'm not going! LET
GO OF ME! I said - let go of me, I'm
not leaving, GET OFF ME -!

ZACK
I've lost too many people, I'm not
leaving you behind -

Rose kicking, yelling, wretched, being pulled towards the door -
improvise this - get off, get off me - !

- as Zack crosses to the desk, gets out a white-metal pencil -
- goes to Rose - she's still being dragged back, kicks out at him -
but Zack presses the pencil against her arm -

It's an anaesthetic. She slumps down, unconscious.

ZACK (CONT'D)
Let's get her on board.

CUT TO:

60 **INT. BASE - WALKWAY #2 - NIGHT 14**

60

'Open Door 2' - DANNY & TOBY hurry through - then ZACK, carrying ROSE, his BOLT-GUN holstered. The floor is scattered with unconscious OOD.

Except one of them twitches.

TOBY
Did that one just move..?

Then another! Small moves - just little flexes of the hand, jerks of the head. Awakening.

(CONTINUED)

60 CONTINUED:

60

DANNY
It's the telepathic field, it's
reasserting itself!

ZACK
Move it, get to the rocket, move!!

And they hurry, weaving through waking Ood -

CUT TO:

61 **INT. THE PRISON OF THE BEAST - NIGHT 14**

61

A dark space, practically a void. But with a floor; glints of rock all around. At first, it seems to be small cave. THE DOCTOR on the floor. Head down...

But waking. He props himself up. Aching. And it takes him a few seconds to realise that broken glass is falling out of his helmet visor - it's smashed! He scrabbles at it, panics, like he's going to suffocate -

Until he suddenly realises:

THE DOCTOR
...I'm breathing!

He takes deep breaths, to prove it. Yep, definitely. He stands, taking off his helmet, looks around:

THE DOCTOR (CONT'D)
Air cushion to support the fall.
Something wants me alive. Ida, I'm
alive, have we got comms? You can
breathe down here! Ida? Can you hear
me? Ida?

CUT TO:

62 **INT. THE CAVERN, SEAL AREA - NIGHT 14**

62

IDA, sits alone. Silence; she can't hear the Doctor.

There's a rumble, a slight shudder. And Ida just looks up, smiling, knowing that the others are escaping, above.

CUT TO:

63 **INT. THE PRISON OF THE BEAST - NIGHT 14**

63

THE DOCTOR looking up, slight tremble, distant rumble. And he knows what this means; that Rose is going.

(CONTINUED)

63 CONTINUED:

63

THE DOCTOR
...the rocket.

CUT TO:

64 **INT. ROCKET - NIGHT 14**

64

Again, not glossy sci-fi, but very real. The flight deck's more like the interior of the Space Shuttle - cramped, mostly white, every inch packed tight with instruments and readouts. If possible, the whole thing tilted up at 45 degrees. Low headroom, instruments overhead. Five seats - ZACK alone in front, in the right-side-seat; in the row behind, ROSE left, TOBY centre, DANNY right, all strapped in; complicated black straps, with a big central buckle.

They're all facing: a slim horizontal window, like an aeroplane cockpit, dirty glass, black outside. Smaller portholes on each side of the deck.

The whole thing rumbling with power. Rose still unconscious. Zack flicking switches.

ZACK
Dislocating B clamp, C clamp, raising
blu-nitro to maximum, Toby, how's the
negapact feed-line?

TOBY
Clear, ready to go, sir. Oh for God's
sake, get us out.

Rose starting to wake...

DANNY
Captain. Think we're gonna get a
problem passenger.

ZACK
Keep an eye on her.

ROSE
...what did you..?
(looks round)
Where's... but we're not...

DANNY
It's all right, Rose, we're safe, we're
going, we're leaving -

ROSE
...but I didn't...
(MORE)

(CONTINUED)

64 CONTINUED:

64

ROSE (CONT'D)
(realises)
I'm not going anywhere! Get me out of
this thing - let me OUT - !

ZACK
Aaaaand, lift off - !

Rose thrown back in her seat by the acceleration -

ANGLE looking down on all four, the whole deck slamming and
shuddering - Zack yelling a yee-hah, Rose yelling no -

CUT TO:

65 **EXT. FX SHOT BASE - NIGHT 14**

65

FX: the vertical ROCKET leaves the Base, engines thundering, belching
smoke like a good old-fashioned shuttle launch.

CUT TO:

66 **INT. THE PRISON OF THE BEAST - NIGHT 14**

66

THE DOCTOR, looking up, thinking of Rose.

CUT TO:

67 **INT. ROCKET - NIGHT 14**

67

The shuddering begins to calm, though ROSE is still struggling with
the many straps of her safety-belt.

ROSE
I'm not leaving him - I'm NOT, I'm never
gonna leave him - !

And she reaches forward - pulls out Zack's BOLT-GUN, which is
holstered between the front seats. Aims it at Zack.

ROSE (CONT'D)
Take me back to the planet. Take me
back!

But Zack, turned round in his seat, is kind, sad smile:

ZACK
Or what?

ROSE
Or I'll shoot.

(CONTINUED)

67 CONTINUED:

67

ZACK

Would you though? Would you really? Is
that what your Doctor would want?

Hold the moment, Rose, Zack, eyeballing each other. Then...

Rose falters. It was only a bluff. Lowers the gun, upset.

ZACK (CONT'D)

I'm sorry. But it's too late, anyway.
Take a look - Toby, give her a hand,
undo the safety -

Toby leans over to her seat-belt buckle, over the midriff. He
releases it by just flipping up the buckle, *click!*

Rose shucks off the safety-belts, resentful, but...

ZACK (CONT'D)

Just look outside. We can't turn back.
And this is what the Doctor would have
wanted, isn't that right? He'd want
this, yeah?

Rose gets out of the seat, hauls herself - with difficulty, given the
tilt of the room - the short distance over to the porthole on the
side.

But she already knows it's too late. Profile Rose as she just leans
her forehead against the glass. Heartbroken, defeated. She's lost
him.

CUT TO:

68 **EXT. FX SHOT, SPACE - NIGHT 14**

68

The ROCKET races towards CAMERA, the Black Hole behind it.

CUT TO:

69 **INT. THE PRISON OF THE BEAST - NIGHT 14**

69

THE DOCTOR's got a small torch from his space-suit. Casts a beam of
light across the cave walls.

They're covered with cave-drawings. Simple, charcoal-and-red-dye
depictions of men, waging war, against a mighty, towering, horned red
Beast. As he keeps studying them:

THE DOCTOR

History of some big battle... Man
against Beast.

(MORE)

(CONTINUED)

69 CONTINUED:

69

THE DOCTOR (CONT'D)
Dunno if you're getting this, Ida. Hope
so, Al Bowlly said I had a lovely voice.
Now there's a nice man. Died in the
Blitz. Long time ago, and far away.
But they defeated the Beast, and
imprisoned it...

A drawing of a jar, a simple amphora shape.

The Doctor's torch-light moves along...

Picks out a real, ancient stone jar, on floor-level, cradled in the
rock. Amphora shaped.

THE DOCTOR (CONT'D)
...and maybe, that's the key...

Torchlight flicks across, 10ft away, a second amphora.

THE DOCTOR (CONT'D)
...or the gate, or the bars, or...

He touches the first jar.

FX: it glows, softly, a pale light.

FX: the second jar glows, in resonance.

The Doctor steps back. Looking up.

In awe...

The jars stand at the foot of a round cave-mouth, now softly
illuminated. And beyond the cave-mouth, now visible: a vast,
enclosed space - expanding up, down, out - all twisted, jagged rock,
containing:

FX: THE BEAST. A powerful, deep-red, horned creature - huge, heavy,
curling horns, like a ram's. It's vast, a literal and mythological
Giant - packed into its cavern, its flesh and sinews and muscles
bulging, wrists constrained within massive bronze clamps, welded to
the rock. Its face; fanged and twisted.

FX: and it roars! Huge, wet mouth, magnificent fangs -

The Doctor blasted by wind, staggers back. (On the reverse, behind
the Doctor, just darkness, the back of the cave receding away into
nothing.)

But on the Doctor's face: fear.

CUT TO:

70 **INT. ROCKET - NIGHT 14**

70

HARD CUT TO CU TOBY, giggling to himself, can't hide it.

DANNY
What's the joke?

TOBY
Just... we made it! We escaped! We
actually did it!

ROSE strapping herself back into her safety-belts, *click!*

ROSE
Not all of us.

ZACK
We're not out of it yet, we're still the
first people in history to fly away from
a Black Hole. Toby, read me the stats.

Toby consults the readouts above his head.

TOBY
Gravity funnel holding, sir.
(smiles)
Ohh, it's holding!

CUT TO:

71 **INT. THE PRISON OF THE BEAST - NIGHT 14**

71

FX: THE BEAST roars again! Fangs glistening.

THE DOCTOR blasted by the strength of its breath. But holds his
ground. Then as the blast subsides, humbled:

THE DOCTOR
I accept that you exist. I don't have
to accept what you are, but your
physical existence, I give you that.

FX: the Beast seems to consider him, a low rumble.

THE DOCTOR (CONT'D)
But I don't understand. I was expected
down here, I've been given a safe
landing, and air, you need me for
something, what for?

FX: the Beast growls, straining against its bonds.

The Doctor's puzzled, genuinely lost.

(CONTINUED)

71 CONTINUED:

71

THE DOCTOR (CONT'D)

I don't understand... Why don't you speak to me? Have I got to... I don't know, beg an audience, or..? Is there a ritual? Some sort of incantation or summons or spell? All those things I don't believe in, are they real? Speak to me! *Tell me!*

FX: the Beast simply opens its jaws, slavering, but silent.

The Doctor's mind racing; less overawed, more his old self:

THE DOCTOR (CONT'D)

You won't talk... or you *can't* talk... Hold on, hold on, wait a minute, just let me... Oh!

(beat)

No.

(beat)

Maybe!

(beat)

No.

(beat)

Yes!

(beat)

No.

(slaps his head!)

Think it through!

(at the Beast)

You spoke before, I heard your voice, an intelligent voice, more than that, brilliant. But looking at you now, all I can see...

FX: the Beast's eyes. Wild and staring.

THE DOCTOR (CONT'D)

...is the Beast. The animal. Just... the body, you're just the body, the physical form, what happened to your mind? Where's it gone? Where's that intelligence..?

And then, the Doctor goes cold. As he realises...

And he looks up; just as he looked up when the rocket left.

THE DOCTOR (CONT'D)

...ohhh no...

CUT TO:

72 **INT. ROCKET - NIGHT 14**

72

ROSE upset, quiet, DANNY & ZACK flicking switches; on TOBY, sitting centre in the second row, taking readings, happy.

TOBY

Stats at 53, funnel stable at 66.5, hull pressure constant. Smooth as we can, sir, all the way back home.

(big smile)

Coordinates set for Planet Earth.

CUT TO:

73 **INT. THE PRISON OF THE BEAST - NIGHT 14**

73

THE DOCTOR blazing with ideas, running around the cave drawings, deciphering them -

THE DOCTOR

You're imprisoned, long time ago - before the universe, after, sideways in between, doesn't matter - and the prison's perfect, it's absolute, it's eternal - oh yes -

Drawings: the two jars with the Black Hole in the sky.

THE DOCTOR (CONT'D)

Open the prison, and the gravity field collapses, this planet falls into the Black Hole. You escape, you die. Brilliant! Except! That's just the body, the body's trapped, that's all.

Drawings: the Beast with a wisp of smoke curling from its head, into a man.

THE DOCTOR (CONT'D)

The Devil's an idea, in all those civilisations, just an idea. But an idea's hard to kill, an idea can escape! The mind, the mind of the great Beast, the mind can escape - Oh but that's it!

FX: he turns to the Beast, the Doctor so small against it.

THE DOCTOR (CONT'D)

You didn't give me air. Your jailers did! They set this up, all those years ago, they need me alive! Cos if you're escaping... then I've got to stop you.

(CONTINUED)

73 CONTINUED:

73

FX: the Beast roars, pulls against his chains.

But the Doctor's calm, kneels by one of the glowing jars.

THE DOCTOR (CONT'D)

If I open your prison. Your body is
destroyed. The mind with it? But then
you've set a trap. Wheels within
wheels. Cos if I destroy this planet,
then I destroy the gravity field...

(despair)

The rocket. The rocket loses
protection. Falls into the Black Hole.
I have to sacrifice Rose...

FX: the Beast smiles a terrible, dripping smile.

CUT TO:

74 **INT. ROCKET - NIGHT 14**

74

TOBY checking the readings, his burning smile so bright, now. ZACK,
DANNY, busy, only ROSE wondering -

ROSE

- it doesn't make sense, we escaped, but
there's a thousand ways it could've
killed us, it could've ripped out the
air, or burnt us or anything, but it let
us go, why?

(realising)

Unless it wanted us to escape.

TOBY

Hey, Rose, do's a favour.

He's light, flippant, but as he turns to her, there's a glint of
violence in his eyes:

TOBY (CONT'D)

Shut up.

Then he's back to the controls, normal:

TOBY (CONT'D)

Almost there, we're beyond the reach of
the Black Hole in 30, 29, 28, 27, 26,
25...

Rose, staring at him, disturbed...

CUT TO:

75 **INT. THE PRISON OF THE BEAST - NIGHT 14**

75

THE DOCTOR appears tired, defeated.

 THE DOCTOR
So that's the trap. Or the test. Or
the final judgement, I don't know,
but...

He looks up.

FX: the Beast, slavering. Even in its primitive, animal form, it's
revelling in victory.

 THE DOCTOR (CONT'D)
If I kill you... I kill her.

FX: the Beast laughs, a vile roar.

 THE DOCTOR (CONT'D)
Except... That implies, in this big,
grand scheme of Gods and Devils, she's
just a victim.

He picks up a rock. Quiet strength:

 THE DOCTOR (CONT'D)
But I've seen a lot of the universe.
I've seen fake gods and bad gods and
demi-gods and would-be gods, and out of
all that, out of that whole pantheon, if
I believe in one thing, just one
thing...

He looks the Beast right in the eye.

 THE DOCTOR (CONT'D)
I believe in her.

And he heaves the rock down -

Smashes the jar!

CUT TO:

76 **OMITTED**

76

77 **INT. ROCKET - NIGHT 14**

77

Massive jolt! Shaking like mad, alarms flashing -

 DANNY
What's happening, what
was that - ?

 TOBY
What's he doing? What is he
doing?!

(CONTINUED)

77 CONTINUED:

77

And above that:

ZACK
We've lost the funnel! Gravity
collapse!

ROSE
What does that mean?

ZACK
We can't escape! We're heading straight
for the Black Hole - !

CUT TO:

78 **EXT. FX SHOT, SPACE - NIGHT 14**

78

The ROCKET - tumbling out of control, not flying clean - now hurtling
towards the Black Hole -

CUT TO:

79 **INT. THE PRISON OF THE BEAST - NIGHT 14**

79

CU second jar - smashed! By a rock in THE DOCTOR'S hand -
The whole place shaking as the Doctor yells at the Beast -

THE DOCTOR
This is your freedom! Free to die!
You're going into the Black Hole, and
I'm riding with you!

FX: the Beast roars its rage!

CUT TO:

80 **INT. ROCKET - NIGHT 14**

80

Shaking, alarms, ROSE trying to look out of the porthole - she's held
back by her safety belt, but by straining up, she can see -

ROSE
It's the planet, the planet's moving,
it's falling -

CAMERA tracks with Rose as she falls back into her seat, and keep
tracking as she turns to talk to TOBY, and keep tracking onto Toby,
who's facing Rose -

And now his face is covered with the black tattoos. He's demonic!
And he roars in her face, like the Beast!

(CONTINUED)

80 CONTINUED:

80

The tiny space becomes a box of terror - ! Rose leaning away, DANNY leaning away on the other side, trapped in their seats by the safety belts, as Toby shudders and rages - ZACK trapped at the controls, trying to fly - twisting round to see behind him, horrified - Toby's voice dominating, as he goes wild, trapped inside his safety belts, hissing and spitting - all four simultaneous -

ROSE (CONT'D)

It's HIM, it's Toby -
Zack, it's him, it's
INSIDE him, do
something, just DO
SOMETHING!

ZACK

What happened, what did he -
? Danny, stay where you
are, the ship's not stable,
WHAT IS HE, what the hell is
he - ?!

DANNY

Zack! It's him, it's
him, IT'S HIM, that's
not Toby, it's that
THING, it's inside him,
ZACK, it's HIM!!

TOBY

I am the RAGE! and the BILE!
and the FEROCITY! I am the
PRINCE and the FOOL and the
AGONY! I am the SIN and the
FEAR and the DARKNESS!

FX: CU Toby as FLAME belches out of his mouth - !

CUT TO:

81 **INT. THE PRISON OF THE BEAST - NIGHT 14**

81

FX: FLAMES begin to break out of the BEAST, as it roars -

PRAC FX DUST beginning to shake loose from the roof, around THE DOCTOR, as he staggers backwards, the cave shaking...

CUT TO:

82 **INT. ROCKET - NIGHT 14**

82

The tattooed TOBY raging, shuddering in his seat like a living hurricane, straining against the belts -

TOBY

I shall never die! The thought of me is
forever! In the bleeding hearts of men,
in their vanity and obsession and lust!
Nothing shall ever destroy me! Nothing!

But in all the shaking and fear, isolate - slo mo? -

Rose reaches out -

Grabs the BOLT-GUN - hoists it up -

EXTRA FX (tbc): the window, with the Black Hole beyond; Toby's face reflected over that.

(CONTINUED)

82 CONTINUED: 82

CUT TO CU Rose, down the barrel of the gun. Hero shot:

ROSE
Go to hell.

PRAC FX: gun fires, a tight explosion of compressed air -

FX (PRAC?): the entire front window shatters! Glass blasting out,
into space -

And Rose - one fluid movement - drops the gun and is reaching for
Toby's central buckle - grabs it -

- click - !

FX: with an almighty wind sweeping through the entire cabin - ROSE,
ZACK, DANNY being blasted, but strapped in - TOBY is ripped out of
his seat, super-fast - hurtles forward -

FX: Toby is *schwupped!* out of the front window, like Goldfinger being
sucked out of his plane -

CUT TO:

83 **EXT. FX SHOT, SPACE - NIGHT 14** 83

FX: TOBY tumbles through space - alive, screaming his rage - tumbling
back, back, back towards the Black Hole -

CUT TO:

84 **INT. ROCKET - NIGHT 14** 84

In the howling gale, ZACK slams a button -

ZACK
Emergency shield!

A second dirty-glass layer slides down over the window -

And the wind stops - a comparative calm, though the shaking continues

CUT TO:

85 **EXT. FX SHOT, SPACE - NIGHT 14** 85

FX - continuation of sc.83 - as TOBY tumbles away, screaming, towards
the Black Hole, shrinking, gone...

CUT TO:

86 **INT. ROCKET - NIGHT 14** 86

Cabin shaking, ROSE, ZACK, DANNY stunned.

(CONTINUED)

86 CONTINUED:

86

ZACK
We've still lost the gravity funnel. We
can't escape the Black Hole.

ROSE
But we stopped him. That's what the
Doctor would have done.

ZACK
(calm, resigned)
Some victory. We're going in...

CUT TO:

87 **EXT. FX SHOT, SPACE - NIGHT 14**

87

The ROCKET tumbles towards the Black Hole...

CUT TO:

88 **INT. THE PRISON OF THE BEAST - NIGHT 14**

88

PRAC FX: boulders and rocks tumble down around THE DOCTOR, he
staggers back, back, into the darkness of the cave behind... Not
despairing, just the last witness:

FX: the BEAST, roaring, disappears behind solid fire.

CUT TO:

89 **INT. ROCKET - NIGHT 14**

89

Shaking, but all resigned, now. DANNY studying readouts. GRAPHIC on-
screen: a blip, representing the planet, heading towards a huge
circle, the Black Hole.

DANNY
The planet's lost orbit. It's falling.

CUT TO:

90 **OMITTED**

90

91 **EXT. THE CAVERN, SEAL AREA - NIGHT 14**

91

IDA, sitting by the drum. Exhausted, almost out of air, and now, the
whole cavern is shaking around her.

She's calm, smiling, and closes her eyes, slipping into
unconsciousness. Somehow peaceful.

CUT TO:

92 **INT. BASE - WALKWAY #2 - NIGHT 14**

92

The whole place shaking like mad. And the poor OOD - their eyes back to normal, now - crouch down on the floor and cling to each other, helpless, lost.

CUT TO:

93 **INT. THE PRISON OF THE BEAST - NIGHT 14**

93

PRAC FX FOREGROUND, falling rocks - sending THE DOCTOR falling back, clumsily -

He's on the floor, banging his head against something behind him. Tight shot on the Doctor, the object unclear in the dark as he looks round, puzzled...

He's fallen against the TARDIS!

On the Doctor: the most brilliant smile!

CUT TO:

94 **OMITTED**

94

95 **INT. ROCKET - NIGHT 14**

95

GRAPHICS: the blip reaches the circle, the screen flares red, wipe-out.

DANNY

The planet's gone.

(to Rose)

I'm sorry. He was already dead.

ZACK

Accelerating. Did my best, but... Hey.

First human beings to fall inside a

Black Hole, how about that? History.

The shaking gets worse.

ZACK trying to be brave, looking ahead.

DANNY losing his bravery, terrified.

ROSE just so sad, not even thinking of herself.

And then...

The shaking stops.

All nice and calm. They sit for a second, dumbfounded.

(CONTINUED)

95 CONTINUED:

95

ROSE
What happened..?

DANNY
Are we dead?

ZACK
...we're *turning*. We're turning around.
We're turning away..!

The whine of a radio tuning, and then:

THE DOCTOR OOV
...sorry about the hijack, Captain, this
is the good ship Tardis, now, first
things first, have you got a Rose Tyler
on board?

ROSE
I'm here! It's me! Oh my God! Where
are you?

CUT TO:

96 **EXT. FX SHOT, SPACE - NIGHT 14**

96

The Black Hole in b/g. But the ROCKET is now gliding smoothly away,
and ahead of it, as though invisibly towing it, the small, spinning
blue box of the TARDIS!

CUT TO:

97 **INT. TARDIS - NIGHT 14**

97

THE DOCTOR at the console, happy.

THE DOCTOR
I'm just towing you home. Gravity,
shmavity, my people practically invented
Black Holes. In fact, they did. Couple
of minutes, we'll be nice and safe. Oh,
and Captain? Can we do a swap? Say, if
you give me Rose Tyler, I'll give you
Ida Scott, how about that?

CUT TO, unconscious on the floor: IDA. Still in her space-suit, but
with the helmet removed.

ZACK OOV
She's alive?!

(CONTINUED)

97 CONTINUED:

97

THE DOCTOR
Bit of oxygen starvation, but she should
be all right.
(more serious)
I couldn't save the Ood. Only had time
for one trip. They went down with the
planet.
(brisk again)
Entering clear space. End of the line.
Mission closed.

CUT TO:

98 **EXT. FX SHOT, SPACE - NIGHT 14**

98

FX: the TARDIS spins past. Followed by the ROCKET, heading for
peaceful, open vistas of space.

CUT TO:

99 **INT. TARDIS - NIGHT 14**

99

THE DOCTOR at the console.

The door opens. ROSE runs in. Runs all the way up the ramp, slams
into him, biggest hug in the world.

CUT TO:

100 **INT. ROCKET - NIGHT 14**

100

IDA now in the second front seat, groggy, ZACK kneeling beside her,
DANNY standing behind.

IDA
...I don't know, I can't remember.

DANNY
Well it looked like a box!

ZACK
What d'you mean, a box?

DANNY
Down in the hold, a big blue box, it
just appeared, I don't know!

THE DOCTOR OOV
Zack, we'll be off now. Have a good
trip home.

(CONTINUED)

100 CONTINUED:

100

Continues, INTERCUT with:

CUT TO:

101 **INT. TARDIS - NIGHT 14**

101

THE DOCTOR & ROSE at the console, speaking to the ship - open comms, just talking to the air.

THE DOCTOR

And the next time you get curious about something... Oh, what's the point? You'll just go blundering in. The human race!

IDA

But Doctor... What did you find down there? That creature, what was it?

THE DOCTOR

I don't know. Never did decipher that writing. But that's good! Day I know everything, I might as well stop.

ROSE

But what do you think it was? Really?

THE DOCTOR

I think... we beat it. That's good enough for me. Right! Ida... see you again, maybe.

IDA

Hope so.

ROSE

And thanks, boys.

IDA

Hold on though, Doctor, you never really said... You two. Who are you?

THE DOCTOR

Oh, the stuff of legend.

The Doctor throws the switches, the central column begins to move, and the ancient engines grind and groan.

CUT TO:

102 **INT. ROCKET - NIGHT 14**

102

With the sound of the Tardis fading away, IDA and DANNY buckle up, as ZACK, in the pilot's seat, speaks on comms:

ZACK

This is the final report of Sanctuary
Base Six. Officer Tobias Zed, deceased,
with honours, 43 kay 2 kay 1. Also...

(beat)

Ood 1 alpha 1, deceased, with honours,
Ood 1 alpha 2, deceased, with honours,
Ood 1 alpha 3, deceased, with honours...

CUT TO:

103 **EXT. FX SHOT, SPACE - NIGHT 14**

103

The ROCKET, flying away into beautiful nebulae.

ZACK OOV

...Ood 1 alpha 4, deceased, with
honours, Ood 1 alpha 5, deceased, with
honours, Ood 1 alpha 6, deceased, with
honours...

The lament gently fading away, into space.

END OF EPISODE NINE