

DOCTOR WHO

'The Star Beast'

by

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YELLOW REVISIONS

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Based on The Star Beast comic strip  
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Drawn by Dave Gibbons

1 EXT. LONDON - NIGHT 1

London at night. The most glorious view. The city shining with light. The bridges, the skyscrapers, the river.

Pulling back, and the CAMERA descending, to find...

CUT TO:

2 EXT. ALLEYWAY - NIGHT 2

A city-centre alleyway. A few KITCHEN DOORS billowing STEAM deep in the background. But it's empty, no one to see...

As a WIND picks up...

PAPERS lift, gently, then a whirlwind. A WHEEZING, GRINDING NOISE. A SHAPE begins to appear. A TALL BLUE BOX. Papers spin in a vortex. Then *crump!* The noise stops, the wind & papers spiral away. And there's a 20th Century POLICE BOX.

The door opens and THE DOCTOR steps out. It's a plain old alley but he's happy to be anywhere. A smile, strolls off.

CUT TO:

3 EXT. LONDON SHOPPING STREET - NIGHT 3

But turning the corner, the Doctor is immediately in NOISE, BUSTLE, TRAFFIC, PEOPLE. It's Camden! Everyone going to and fro. The Doctor loving being part of it. To PASSERS-BY:

THE DOCTOR

Hello! Hi there. Hi. Hello. Oh.

No. We don't do that, do we? Oh -

- he sees, a distance away, a WOMAN. STRUGGLING. Carrying 4 CARDBOARD BOXES, a PYRAMID, the stack going ABOVE HEAD HEIGHT. She's trying to walk, but totters. He RUNS OVER.

THE DOCTOR

Hold on, hold on, let me help...

She STOPS, he takes the TOP BOX, to see the TOP OF HER HEAD.

He takes down the NEXT BOX, BOX 2. To see...

DONNA NOBLE.

DONNA

Thank you very much.

(CONTINUED)

3 CONTINUED:

He very calmly puts BOX 2 BACK, then BOX 1, and walks away.

DONNA

Oy! Do you mind?!

Oh God. He doubles back, quickly takes down BOX 1, BOX 2, and also BOX 3. And Donna does NOT RECOGNISE HIM AT ALL.

DONNA

If you've finished playing games, mister. This stuff isn't mine, it's hers, where is she?

(yells)

Rose?

THE DOCTOR

What?

DONNA

Rose?!

THE DOCTOR

What?

DONNA

ROSE?!!

THE DOCTOR

What?!?

ROSE

Coming!

And here's ROSE, Donna's DAUGHTER. 15, mixed race. Born male, but now choosing a female identity, name & clothes.

ROSE

Sorry mum, I had to pop back, I wanted to buy a bagful of eyes.

THE DOCTOR

Mum. And a bagful of eyes.

ROSE: ta-daaa, holds up a BAG of TOY GOOGLY EYES.

Donna puts her BOX on the floor, takes 3 off the Doctor -

DONNA

She's got this business online -  
(to Rose)

You should spend your evenings  
doing your homework, not fiddling  
about and posting things to Dubai.

(CONTINUED)

CONTINUED: (2)

ROSE

Who are you?

THE DOCTOR

Yes. Hello, Rose. It's so nice to  
meet you. My name is...

FOOMF!

The Doctor, Rose &amp; EVERYONE on the street TURN, LOOK UP.

And in that exact moment, Donna TURNS AWAY.

The Doctor & Rose seeing: HIGH IN THE SKY, a RING OF SMOKE  
has EXPLODED. Something blasting INTO THE ATMOSPHERE.  
Streaking downwards... an OBJECT? Like a plummeting plane.

ROSE

Oh my God, what's that?

Donna's turned away to put her 3 BOXES on the floor with the  
other one and KNEELS, literally FACING AWAY from the plummet.

DONNA

We haven't stacked this right. I  
said to the man but he was like, I  
know better, I said, mate!

ROSE

Mum, there's a plane crashing.

DONNA

Yes, but watch me stack correctly.

She's opening the boxes, putting one inside the other (the  
boxes are light, full of FAKE FUR; it'll make sense later).

The Doctor &amp; Rose turn back to look (with the whole street).

THE DOCTOR

I don't think that's a plane...

Acting on INSTINCT, he LIFTS UP his NEW SONIC SCREWDRIVER.

He draws a RECTANGLE in the AIR. He then LOWERS the sonic  
screwdriver, and the RECTANGLE stays there. It's a SCREEN.  
Floating! Transparent. Facing and SHOWING the plummeting  
object. Rose amazed. The Doctor too! (CROWD too busy  
filming it on MOBILES to notice the Doctor.)

ROSE

How did you do that?

(CONTINUED)

THE DOCTOR  
D'you know, I'm not entirely sure.

He presses the BOTTOM RIGHT of the SCREEN, and the image on the screen ZOOMS IN to SHOW:

A plunging SPACESHIP. A long, silver, curvy ship, RUPTURED, with SMOKE billowing from its ENGINES. About to crash!

ROSE  
That's a spaceship!

THE DOCTOR  
It's a spaceship in trouble.

ROSE  
Mum, look, it's a spaceship!

Donna OBLIVIOUS, putting another box inside another box.

DONNA  
Yes, there's a spaceship crashing on to London right now, you're worse than your great-grandad.

THE DOCTOR  
(to Donna, wary)  
Oh. Grandad. Is he..?

ROSE  
It's gonna crash!

- he spins back to the SCREEN as - in real life too - the SPACESHIP goes behind the HORIZON of BUILDINGS and... KABOOM!

WHOLE STREET: Ooh!

A BALL OF FIRE mushrooms up, far off, and curls away.

The Doctor flicks the sonic, which closes the screen, turns, with Rose, to Donna in the exact moment that Donna STANDS UP, turning to face them, now carrying a manageable stack of TWO BOXES. SIMULTANEOUSLY, PEOPLE in the street turn away - still on PHONES, still amazed, but effectively all snapping back to normal, just as Donna stands up. She missed it all.

DONNA  
There now, that's better, time we were off.

ROSE  
Mum, how d'you do this? How do you always manage to miss everything?!

(CONTINUED)

DONNA

Cos I've got better things to do.

(to the Doctor)

Nice to meet you, Skinny Man. Word of advice, you can wear a suit that tight up to the age of thirty five. And no further. Come on, Rosie.

Donna walks away. Rose looks back. Makes a rectangle shape.

ROSE

How did you..?

THE DOCTOR

I just did.

A lovely smile between them, like they've got a secret. Then Rose turns, and runs after her mum.

The Doctor watches them go. So sad. And then...

SHAUN

Rose!

THE DOCTOR

What?!

BEHIND HIM, a BLACK CAB's pulled up. Driven by SHAUN TEMPLE, 50, Black Londoner, a smiley man. Shouting out:

SHAUN

Rose!

THE DOCTOR

What?!?

SHAUN

ROSE!!

THE DOCTOR

Oh I give up.

Shaun BEEPS. Rose is far-off with Donna, both turn and wave.

SHAUN

Sorry mate, that's my daughter. Over there. And my missus.

And the Doctor goes round to his window.

THE DOCTOR

Good, but I need to go north, that explosion, just now, something crashed, can you get me there?

(CONTINUED)

3 CONTINUED: (5)

Shaun's MOBILE is on the DASHBOARD, hooked up as a sat-nav.

SHAUN

Sat-nav says they're closing  
everything down.

THE DOCTOR

Oh I know some roads that even taxi  
drivers don't, trust me -  
(holds up psychic paper)  
Grand Master of the Knowledge.

SHAUN

It says Grand Mistress.

THE DOCTOR

(slaps the psychic paper)  
Oh, catch up!  
(to Shaun)  
And let's... allons-y!

SHAUN

Oui oui monsieur!

The Doctor leaps into the taxi.

EXT: TAXI heads off into the night.

CUT TO:

4 OMITTED 4

4A OMITTED 4A

4B INT. CAB, DRIVING - NIGHT 4B

SHAUN & THE DOCTOR driving along. The Doctor can see Shaun's  
TAXI ID on the dashboard:

THE DOCTOR

So. Um. You're Shaun Temple,  
which means that woman, your wife,  
that's Donna, is that right?

SHAUN

Yeah, how d'you know that?

THE DOCTOR

I know that friend of yours. Nerys.

(CONTINUED)

SHAUN

Ohh, Nerys! How is she?

THE DOCTOR

She's fine.

SHAUN

After the accident.

THE DOCTOR

She's not fine.

SHAUN

Well it was her fault.

THE DOCTOR

She's... been fined. But. She was saying, about you, and Donna, so she's Donna Temple now?

SHAUN

No, still Donna Noble. She refused to be Noble-Temple cos she says it -

SHAUN & THE DOCTOR

- sounds like an old ruin.

SHAUN

That's her! And Rose Noble too, I was never gonna win that battle, but what do I care? I've got the two best girls in the world, mate.

THE DOCTOR

But. Nerys said. I thought. I mean... didn't you win the Lottery?

CU Doctor, FAST FLASHBACKS from The End of Time: the Doctor with the LOTTERY TICKET, Donna in a wedding dress, TAKES IT.

SHAUN

Oh, Nerys and her big mouth! That was supposed to be secret! Cos y'know what happened? Donna. Gave it away. To charity! Every single penny. Well, we bought the house, that's the one thing we did, but now we can't afford to run it! And do I complain? No, I do not. That's the great love story, mate, me putting up with that, I'm a saint.

(CONTINUED)



4B CONTINUED: (2)

THE DOCTOR  
She gave all her money away..?

SHAUN  
Triple rollover! 166 million quid.  
Gone.

THE DOCTOR  
Why did she do that..?  
(suddenly)  
Oh, next left!

CUT TO:

4C OMITTED

4C

5 EXT. ROAD OUTSIDE STEELWORKS - NIGHT

5

The STEELWORKS is an old 1950s Satanic Mill. Still running; COOLING TOWERS, SINTER PLANT STACKS and QUENCH TOWERS still belching out SMOKE, STEAM and FLAME. The main BLAST FURNACE CHAMBER has a BROKEN ROOF, the COLUMN OF SMOKE pouring out.

Foreground: BBC MALE REPORTER to CAMERA:

BBC REPORTER  
I'm here at the site of the Millson  
Wagner Steelworks where residents  
have described an object falling  
from the sky, some calling it a UFO-

- and SOLDIERS sweep in - one fast motion - picking up  
REPORTER, CAMERA, CAMERAMAN, march them into an ARMY TRUCK -

BBC REPORTER  
- you can't do this, hold on a  
minute, I have every right -

SLAM! Truck door closes, it drives off, GONE - and ACTION,  
FAST, all around, ARMY VEHICLES arrive! Branded with the  
U.N.I.T. LOGO. TROOPS run to positions. Like going into  
WAR. COLONEL CHAN, 30, Chinese, tough, striding across:

COLONEL CHAN  
I want a Red Perimeter, access to  
the south-east only, now move!

CUT TO:

6 EXT. STEELWORKS - NIGHT

6

THE DOCTOR sneaks along. A thief in the night.

He SONICS a corner of the WIRE FENCE. Slips through the gap.

THE DOCTOR scampers across the yard, keeping low. A MILITARY HELICOPTER sweeps overhead, SEARCH LIGHT lancing down. The Doctor ducks, avoids it, nimble, clever. Likes being secret.

BACKGROUND: UNIT TRUCKS, SOLDIERS. STEELWORKERS being escorted OUT. THREE SOLDIERS being taken out of HAZMAT SUITS and sprayed down. PARAMEDICS & AMBULANCES tend to the wounded. All UNIT SOLDIERS wear helmets with RAISED VISORS.

The Doctor reaches a RUSTY METAL DOOR, SONICS it. Sneaks in.

CUT TO:

7 INT. BLAST FURNACE CHAMBER - NIGHT

7

THE DOCTOR sneaks in. Broken GIRDERS across the FLOOR. Huge damage. He CLIMBS UP a framework of TWISTED METAL.

His POV opening up: the Blast Furnace. A classic steelworks, VATS OF MOLTEN ORE, YELLOW-HOT METAL, SPARKS flying - some STEELWORKERS kept behind to help UNIT SOLDIERS, with an air of PANIC, desperate to maintain the Furnace. Because of...

THE SPACESHIP.

A huge, gorgeous, curvy SILVER ROCKET. Standing, surprisingly, UPRIGHT. It's the height of the CHAMBER. Pointed NOSE at the TOP, and WIDE ENGINES at the BASE. One engine DAMAGED, BURNT, ripped open; that's where the SMOKE was coming from, but already, a TEAM of SOLDIERS & STEELWORKERS spraying it with CO2.

Above, the SHATTERED ROOF, where the ship came through.

For all the danger, the Doctor thinks it's wonderful.

But with the Doctor 10ft up on his girders, BELOW HIM...

GROUND LEVEL, a WOMAN in a WHEELCHAIR coming forwards - SOLDIERS clearing DEBRIS out of her way - SHIRLEY BINGHAM, northern, 30s, brilliant; she's not a soldier, she's one of UNIT's civilian staff. Accompanied by COLONEL CHAN.

SHIRLEY

Now. I think we're making a  
fundamental mistake.

(MORE)

(CONTINUED)

7 CONTINUED:

SHIRLEY (CONT'D)

Cos maybe that spaceship was on a collision course to start with, but look...

She's got ANIMATION on her iPad. The Doctor can see, too.

It shows a WIRE-FRAME SPACESHIP plunging down, TOP RIGHT to BOTTOM LEFT at 45°. But then the SPACESHIP'S NOSE tilts UP. The ship's body tilts onto a 45° ANGLE on the OPPOSITE AXIS. It's been flying down like this / now swings round to this \

SHIRLEY

At the last minute. It pulls up, then settles. What I'm saying is, that ship didn't crash. It parked.

COLONEL CHAN

No signs of life?

SHIRLEY

Not yet. But we don't know what kind of life we're looking for.

The Doctor sneaks off into DARKNESS. Keeping HIDDEN.

CUT TO:

8 EXT. DONNA'S HOUSE - NIGHT

8

A London terrace, not expensive. DONNA and ROSE, still carrying a BOX each, almost arriving home...

THREE 13 y/o LADS go past on BIKES, middle of the street.

LAD 1

Oy Jason, you all right?

LAD 2

Looking good, Jason!

LAD 1

Give's a kiss, Jay Boy!

And they're shouting at Rose. She's stoic, Donna furious.

DONNA

I will get them -

\*

But the LADS are gone, with cries of "Jason, Jay Boy!" Rose puts her BOX on Donna's, so Rose can open the FRONT DOOR -

DONNA

Is that Josie Wingate's boy?

(CONTINUED)

8 CONTINUED:

ROSE  
Just leave it.

DONNA  
I'm gonna tell her -

\*

And they head into the house -

CUT TO:

9 INT. DONNA'S HOUSE - NIGHT

9

FRONT DOOR opens, ROSE now taking both BOXES off DONNA as they walk in. LONG HALLWAY leads DIRECTLY to the KITCHEN - NB, it is a STRAIGHT LINE from the FRONT DOOR to the BACK DOOR. LIVING ROOM halfway down the hall, off to the side.

DONNA  
Oh, more trouble. I should never  
have given you a key.

Aimed at: SYLVIA, Donna's MOTHER, in the KITCHEN at the BACK OF THE HOUSE, cooking. As Donna & Rose head down the hall:

SYLVIA  
I've made you a nice curry.

DONNA  
We've still got that giant sausage  
roll from Thursday, I don't need my  
own personal food bank. It's not  
my fault I lost my job. All right,  
it is my fault. But still.

SYLVIA  
If you'd kept some of that money.

DONNA  
Don't start!

ROSE  
Gran, did you see that spaceship?  
Was it on the news?

Sylvia knows Donna's history, better than Donna does; she's determined to keep anything sci-fi away from her.

SYLVIA  
No, I didn't and I won't and I  
couldn't, how many times, there's  
no such thing as spaceships -  
(alarmed, to Donna)  
You didn't see anything, did you?

(CONTINUED)

9 CONTINUED:

DONNA

Oh you know me. Dumbo. I miss everything.

SYLVIA

Well. Good. Cos it's nonsense.  
(kiss for Rose)  
You look absolutely gorgeous.

ROSE

(with two boxes)  
Just gonna put these in the shed.

DONNA

Oh, and you, listen.  
(to Rose, close)  
I would burn down the world for you, darling. I hope you know that. If anyone has a go. I will be there. And I will *descend*.

Then Donna gets the BACK DOOR for her, and Rose heads OUT.

CUT TO:

10 EXT. DONNA'S BACK GARDEN - NIGHT

10

Long, narrow GARDEN - not posh, it's plain and patchy - and at the far end, a rickety WOODEN SHED. Rose's WORKSHOP.

ROSE carries her BOXES down to the shed. DONNA in the doorway, SYLVIA behind her. Thoughtful, quiet:

SYLVIA

She all right?

DONNA

Boys from school.

CUT TO:

11 INT. DONNA'S HOUSE - NIGHT

11

DONNA & SYLVIA turning back in, Sylvia to cooking, Donna taking off her JACKET, opening up a LAPTOP, to hunt for jobs.

SYLVIA

I never know, when I say she looks gorgeous, is that right? Is that sexist? Cos I never said it when he was... Oh! Sorry. You know!

(CONTINUED)

DONNA

Does she look gorgeous? Yes.  
So stop worrying.

SYLVIA

I just get all clumsy.

DONNA

I know, but. So do I. That's what happens. You have a kid, you think, good, I've got it, that's mine. But then she grows up into this extraordinary, beautiful thing and you think, where the hell did she come from?! How lucky am I?

(pause)

Don't you, mum?

SYLVIA

Oh! Yes. Definitely.

DONNA

I wish.

(online, musing)

Funny, that spaceship thing. D'you remember, Gramps used to go on about flying saucers.

SYLVIA

Now don't start all that, I've said, there is no such thing -  
(to change the subject)  
- did I tell you? I saw Susie Mair. She's looking a lot better. Shorter, obviously.

DONNA

And then he stopped. He used to talk about aliens and UFOs and little green men, and then he never mentioned them again. Round about the time... I forgot everything.

Sylvia kinder now. Donna hiding a profound sadness.

SYLVIA

Long time ago, darling. 15 years.

DONNA

I wish I knew what happened.  
There's just this... gap.

(CONTINUED)

11 CONTINUED: (2)

SYLVIA

There's no great mystery. You had a little bit of a breakdown, sweetheart. And then you got better.

DONNA

I know, but. I'm so stupid.

SYLVIA

Don't say that.

DONNA

I am, though. I keep losing job after job, because... Sometimes I think, there's something missing. Like I had something lovely. And it's gone. I kind of look to the side like something should be there and it's not. And I know, I've got Rose, and Shaun, and you, and... the biggest sausage roll I've ever seen, frankly, I should be happy, I should be really happy. But some nights. I lie in bed, thinking... What have I lost?

CUT TO:

12 EXT. ALLEYWAY BEHIND DONNA'S - NIGHT

12

DONNA'S GARDEN has a HIGH BRICK WALL, with a WOODEN GATE opening on to a LONG ALLEYWAY.

ROSE puts EMPTY BOXES into the PAPER BIN - the alley lined with WHEELIE BINS - as FUDGE MERCHANDANI, 10 y/o, runs past -

FUDGE

Have you seen? On the flatwood? A spaceship landed!

ROSE

Fudge, that was miles away.

FUDGE

No, but a bit fell off! Like an escape pod! With aliens inside!

- he doesn't stop, runs on. Rose follows him. Runs!

CUT TO:

13 EXT. SCRUBLAND - NIGHT

13

ROSE runs up to the end of the alley, amazed to see...

AN ESCAPE POD, gently smoking.

It's a 6-ft-circumference GLOBE, scorched. With a gaping wide DOOR, already lowered. Yellow light from inside. It's a good 500 yards away, on SCRUBLAND at the back of the houses; more terraces lining the far side. The Pod sits impacted in a gentle CRATER. KIDS and a few ADULTS keeping their distance, recording on PHONES. FUDGE is so excited.

FUDGE

Oh my God, it's empty, Rose! That means it got out, there's an alien on the loose! This is amazing!

The WHOOP of a SIREN, and from the opposite side, a POLICE CAR trundles across the scrubland, to investigate.

ROSE

I'm gonna get my phone!

She's excited, runs back down the alley -

CUT TO:

14 EXT. ALLEYWAY BEHIND DONNA'S - NIGHT

14

ROSE running back towards her house, when -

Ahead of her, a CLUSTER OF THREE WHEELIE BINS... *moves*. They JERK, and settle. Like something is hiding behind them.

Rose STOPS. Wary. There are stacks of black BIN BAGS too, so she can't see. Could be a dog...? Or...?

She steps closer... There's a CRYING sound. A whimpering.

ROSE

Who's that? Are you okay?

She gets closer. Whimper, whimper.

ROSE

Hello? Are you all right?

And she reaches out. Pulls a WHEELIE BIN out of the way.

To find... an ALIEN.

(CONTINUED)



An amazing creature, like a 2½ foot CREAM-COLOURED FURRY FERRET, standing UPRIGHT. Perched on little feet-claws. Two little PAWS for hands. Its FACE: HUGE, SOULFUL Puss-in-Boots EYES, two long, furry EARS sleeked back, the snout extending down into a sad little MOUTH. This is THE MEEP.

And it's so... cute!

ROSE  
...oh my God.

MEEP  
Meep meep.

Its voice is high and childlike and sweet.

ROSE  
Hello. I mean, wow. What are you?

MEEP  
I am the Meep.

ROSE  
You can talk! Oh my God. My name is Rose. I'm... a human. But what happened, did you crash?

MEEP  
I fell from the stars. I hurt my paw.

The palm of the Meep's paw, a SMALL CUT, with GREEN BLOOD.

ROSE  
Oh, let me see -

But the Meep pulls away, scared. Eyes WIDEN.

MEEP  
But I'm not safe. There are others. From the sky. They're hunting me down. To kill me.

ROSE  
Who are they?

MEEP  
*Monsters.*

CUT TO:

15 EXT. ALLEYWAY 2 - NIGHT

15

It's a WARREN OF ALLEYWAYS. FUDGE hurrying, on his MOBILE.

FUDGE

- honestly, there are aliens, on  
the loose, right on our doorstep -

- and he turns the CORNER.

STOPS. And looks UP...

LOOMING ABOVE HIM: 7 ft tall, a SEGMENTED BODY like a GIANT  
BEETLE. Head of BONE with KNOBBLY ANTENNAE. The EYES are 2  
GLOWING ORBS, no pupil. One hand's a CLAW, the other has  
SQUIDDY FINGERS holding a big RAY GUN. A WRARTH WARRIOR!

It *hisses!*

Fudge SCREAMS! And RUNS!

The Wrarth lifts its gun, but ANOTHER WRARTH stops him -

WRARTH WARRIOR

Leave him. It is the Meep we seek.  
Continue the hunt!

CUT TO:

16 INT. BLAST FURNACE CHAMBER - NIGHT

16

THE DOCTOR's found a quiet space in the WRECKAGE, in the  
dark, UNDERNEATH METAL GANTRIES. The SPACESHIP's a distance  
away, SOLDIERS & STEELWORKERS far-off, busy, not seeing him.

The Doctor SONICS a FLOATING SCREEN. It shows the SPACESHIP  
(the screen isn't as transparent as glass, it's more  
translucent, bristling with horizontal holograph-type lines).  
The Doctor - still discovering the screen's abilities, amazed  
- presses the side of the frame. IMAGE: a GRAPHIC OF THE  
SHIP, TECH SPECS, etc. The Doctor loving it, exploring.

SHIRLEY

Too good for us now?

And she's behind him. (This area's shielded by the gantry, so  
less debris to block the wheelchair.) He stays facing away.

THE DOCTOR

Evening.

SHIRLEY

Doctor.

(CONTINUED)

He keeps working. She just waits; she's got brothers.

THE DOCTOR

That's a Double Bladed Dagger  
Drive. Damaged. By laser fire.  
Which means we've got two sets of  
visitors. At war with each other.  
Nice to meet you.

And he TURNS ROUND, to her, flicking his SCREEN OFF.

THE DOCTOR

Did you get the heat readings on  
deceleration?

SHIRLEY

I got everything.

She hands him her iPad. The Doctor studies it, during:

SHIRLEY

Shirley Anne Bingham. UNIT  
Scientific Adviser No.56.

THE DOCTOR

I was Scientific Adviser No.1.

SHIRLEY

I know, I've read the files, I'm  
gonna get a bonus just for meeting  
you. But why are you hiding away?  
We're on the same side.

THE DOCTOR

I just...  
(looks away from the iPad,  
more honest)  
It's all a bit mad, Shirley. I  
don't know who I am any more.

SHIRLEY

You look like the Doctor to me.

THE DOCTOR

Well. Exactly. The one in the  
skinny suit. After that, I wear a  
bow tie. After that, I'm a  
Scotsman. After that, I'm a woman.

SHIRLEY

But... that's your future. You  
can't know that, it's forbidden.

(CONTINUED)

THE DOCTOR

I regenerated. And she became me.

SHIRLEY

You got your old face back?

THE DOCTOR

Yup.

SHIRLEY

But why?

THE DOCTOR

That's what I'm worried about.  
Because I've got a friend. Called  
Donna Noble. And she was my best  
friend in the whole wide universe,  
I absolutely love her. Oh! Do I  
say things like that now? Is that  
who I am? I love her.

SHIRLEY

Sounds like a good thing to say.

THE DOCTOR

But Donna took the mind of a Time  
Lord into her head. I had to wipe  
her memory, to save her life. If  
she ever remembers me. She will  
die. So what happens next? I get  
this face back, the Tardis lands  
right next to her, I turn around,  
there's her husband. And then a  
spaceship crashes right in front of  
her! Like she's drawing us in.

SHIRLEY

What, she's making it happen?

THE DOCTOR

No, she's got no idea, she's so  
ordinary, she's brilliant, she's  
got this beautiful daughter, she's  
happy. Is she? But now the  
universe is turning around her  
again. I don't believe in destiny,  
but if destiny exists, then it is  
heading for Donna Noble, right now.

SHIRLEY

What for?

(CONTINUED)

THE DOCTOR

I don't know. But she can't remember. I won't be the one who kills her.

(back to the iPad)

Right! There's no sign of a pilot, but that's not an automatic drive. Which means, they abandoned ship. You should look for some sort of...

SOLDIER OOV

Ma'am, we've found the escape pod!

Shirley's like: hah! as the Doctor hands back her iPad, STEPS INTO HIDING, as the SOLDIER arrives, 25, FEMALE.

SOLDIER

No sign of life, but we're moving out to secure the site.

SHIRLEY

Good work, soldier! Go get it!

Soldier runs off, Shirley goes to follow, taking the piss as the Doctor steps back out. Quiet, so the soldier can't hear:

SHIRLEY

Yeah, don't need you, mate, I've got this. Off you pop. Bye bye.

THE DOCTOR

Waited your whole life?

SHIRLEY

You wish.

Both smiling. Shirley heads off, knowing he'll follow; he takes a different path, sticks to the shadows, still secret.

CUT TO:

SOLDIERS board TRUCKS, fast. TRUCKS screech away.

One TRUCK full of MUNITIONS. THE DOCTOR sneaks up, SONICS the tailgate, it flaps DOWN, he hops up to SIT ON IT.

The truck drives off, he's happy, a wave for SHIRLEY.

Shirley's in the doorway of the BLAST FURNACE CHAMBER. Admiring him, the idiot! But COLONEL CHAN runs up:

(CONTINUED)

17 CONTINUED:

COLONEL CHAN

We think we've got something. A  
signal. From inside the ship.

CUT TO:

18 INT. BLAST FURNACE CHAMBER - NIGHT

18

JUMP CUT TO COLONEL CHAN walking fast, with SHIRLEY.

COLONEL CHAN

It's some kind of repeated pulse,  
but when we answered, with basic  
modulation, it modulated back - ah -

- because he's realised, oops.

They're approaching the SPACESHIP - round the FAR SIDE, not  
facing the Chamber - where 6 SOLDIERS are waiting. UNIT's  
installed a large FREE-STANDING GANTRY against the ship's  
side; STAIRCASE & PLATFORM. But with no wheelchair access.

COLONEL CHAN

That's, um... Sorry. But Geneva  
says to go in. Immediately.

SHIRLEY

Don't make me the problem, get in  
there. And be careful!

He runs up the clattering metal STAIRS, the 6 SOLDIERS follow  
him, one by one. Shirley exasperated. She moves back so she  
can try to see what's happening up there.

COLONEL CHAN and the 6 SOLDIERS reach the PLATFORM. Already  
on the PLATFORM: a SOLDIER with a hi-tech TOOLBOX. The  
platform is flush to the ship's side, next to the outline of  
a DOOR indented into the metal.

HIGH ANGLE: Shirley at ground-level, wheeling back further.

COLONEL CHAN

Okay, let's see if this key-pulse  
works, thank you, Jackson.

Jackson, the soldier, places a SMALL WHITE BOX at the side of  
the door. It BEEPS with a RED LIGHT. All TENSE.

COLONEL CHAN

At arms.

The 6 SOLDIERS ready their GUNS.

(CONTINUED)

COLONEL CHAN  
Do not fire. Without my command.

All TIGHTEN THEIR GRIP on the guns...

Beep beep beep... PING! The RED LIGHT goes GREEN.

And the SPACESHIP DOOR SLIDES UP.

On to a SHINING LIGHT. The door FILLED WITH LIGHT.

There's a HEART to the light, a pulsing amoebic ORB in the middle of the doorway. Radiating a PSYCHEDELIC ENERGY.

Chan, Jackson & soldiers: EYES WIDE, MOUTHS GAPE. They are immediately HYPNOTISED. Guns DROP to their sides.

And TENDRILS OF ENERGY snake out of the ORB. Weird, wailing HARMONICS, like the cry of a THOUSAND GHOSTS.

GROUND LEVEL: Shirley wheels back, can't see clearly.

PLATFORM: the tendrils snake into COLONEL CHAN's EAR. And then OUT of his other EAR. And his EYES FILL with the PSYCHEDELIC PATTERN.

GROUND LEVEL: Shirley staring up. Knows something's wrong. Above, CHAN and SOLDIERS begin to MARCH back down the stairs. Shirley reverses into the shadows, so she can't be seen.

Soldiers reach ground level, then Jackson, then Chan. March forwards. Like zombies. And their EYES are filled with the wild PSYCHEDELIC PATTERN swirling round inside. All of them.

As they walk past Shirley - not seeing her - they SNAP their VISORS down. So no one will know they're possessed.

Shirley unseen, but horrified. Helpless.

CUT TO:

19	OMITTED	19
----	---------	----

20	INT. DONNA'S HOUSE - NIGHT	20
----	----------------------------	----

DONNA at her LAPTOP, SYLVIA cooking - ROSE RUNS through, carrying her SCHOOL BAG - all tense, she's got a secret -

DONNA  
- it's bin night, your turn!

(CONTINUED)

20 CONTINUED:

But SLAM!, Rose, with her bag, out of the BACK DOOR -

CUT TO:

21 EXT. DONNA'S BACK GARDEN - NIGHT

21

ROSE with her SCHOOL BAG, runs to her SHED -

CUT TO:

22 INT. ROSE'S SHED - NIGHT

22

ROSE, with her SCHOOL BAG, opens the door. There's THE MEEP, in the far corner, trembling. This is Rose's workshop, where she makes TOYS - a BOX of FAKE FUR lying open. And in stacks, shelves and wall-displays: LITTLE GONKY FURRY TOYS, circular, 6" diameter, all with different funny faces.

And Rose opens her SCHOOL BAG - TCP, COTTON WOOL, PLASTERS, antiseptic CREAM; she grabbed anything from the bathroom.

ROSE

It's okay, it's only me, I got some first aid stuff.

MEEP

I made some little friends.

He holds up a little FURRY, SMILEY TOY.

ROSE

Oh, no, they're just toys.

MEEP

(to the toy)

Please be my friend. Why won't you speak to the little Meep?

(throws it away, picks up another)

Be my friend.

(another)

Be my friend.

(another)

Please be my friend.

(another)

Be my friend!

(another)

Be my friend!

ROSE

No no no, they can't talk -

(CONTINUED)



MEEP

(hugs a toy)

Poor little things! With no voice!

ROSE

No, look, it's just my little  
homemade business, I'm trying to  
make a bit of money for mum and  
dad, that's all, cos they need it,  
these are toys, humans have toys,  
they've got stuffing inside -

She UNZIPS a TOY, pulls FOAM STUFFING out. The Meep screams!

MEEP

Aieeee! You pulled its tummy out!

ROSE

No, no, no, stop it, keep it down!  
Don't be so loud! Oh my God, how  
did you ever fly a spaceship?

Meep suddenly WIDE-EYED again.

MEEP

I need my ship. I want to go home.  
The Meep is all alone.

ROSE

Yeah, I know that feeling.  
Sometimes I think I'm from a  
different planet. Or that's what  
other people say.

MEEP

You sound lonely.

ROSE

No. Just... different.

MEEP

Now you have the Meep.

ROSE

Well. Yeah. Maybe we can help  
each other.

MEEP

I'd like that.

Nice smile between them.

- then suddenly - from outside -

(CONTINUED)

DONNA

I told you, on the rota, it's your  
turn, Rose, but did you listen?

ROSE

(to the Meep)

Hide!

- and JUMP-CUTTING a few vital seconds, DONNA, back in her  
JACKET, carrying a BLACK BIN BAG, opens the SHED DOOR -

- and in those vital seconds, the MEEP's surrounded its face  
with TOYS. A frozen Meep, surrounded by GONKS. Pure E.T.

DONNA

Every week it's the same old thing.  
Who ends up doing the bins? Me!

Rose leaps to her feet, to get Donna out -

ROSE

Mum! It says keep out!

DONNA

You know my rules, no secrets in  
this house, now have you got  
anything for recycling?

ROSE

I've done it, come on, mum, I'm  
starving, let's go and have tea -

But Donna's looking at the frozen Meep.

DONNA

That one's new, isn't it? Oh  
that's your best yet.

ROSE

No, I know, but let's go inside.

DONNA

That woman in Abu Dhabi who buys  
your stuff, she'd love that one.  
She's obsessed with gonks. A grown  
woman obsessed with gonks, you  
could charge her double.

ROSE

It's really cold, shall we go in?

DONNA

I've got to say, that's very good  
handiwork.

(MORE)

(CONTINUED)

22 CONTINUED: (3)

DONNA (CONT'D)

You could go on the Sewing Bee.  
And those eyes are amazing. They  
look so real.

She's leaning in closer. The Meep so frozen.

ROSE

Mum, please, let's go inside.

DONNA

They look like...

The Meep BLINKS.

DONNA

What?

ROSE

What?

DONNA

Did it just..?

And Donna... POKES the MEEP in the EYE!

MEEP

Whaaaaaaaaa!

DONNA

What the **HELL?!?!!**

CUT TO:

23 EXT. DONNA'S STREET - NIGHT

23

FAST, ACTION: UNIT TRUCKS screech to a halt. SOLDIERS racing  
down an ALLEYWAY at 90° to the SCRUBLAND & BACK ALLEYWAY.

THE DOCTOR hops off the TAILGATE, the only one to hear -

DONNA OOV

Get out of my garden, you MONSTER!

The Doctor: oh no! RUNS! As the trucks behind him DRIVE  
OFF, DONNA'S HOUSE is a good 10 HOUSES further down -

CUT TO:

24 EXT. DONNA'S BACK GARDEN/INT. HOUSE - NIGHT

24

SYLVIA flings open the BACK DOOR on to MADNESS:

(CONTINUED)

24 CONTINUED:

GARDEN: DONNA, backing away from THE MEEP, who's scampering after her, ROSE trying to calm things down - all at once -

MEEP	DONNA
Please pretty lady, please	It talks?! How the hell does
like the Meep, I'm sorry -	it talk?! Rose, get back!

ROSE	SYLVIA
Mum, I promise you, it's	Donna! Don't look at it!
okay, just calm down, don't	Look away! Right now! It's
scare it!	not real!

Sylvia hears a banging, LOOKS back BEHIND HER -

CUT TO:

24A INT. DONNA'S HOUSE - NIGHT

24A

SYLVIA looks round - a direct line down the HALL to the FRONT DOOR - where someone's BANGING. THE DOCTOR!

THE DOCTOR  
Let me in! Let me in!

SYLVIA  
(realises, hatred)  
You!

She RUNS the length of the HALL in heels, wooden floor, clack clack clack, opens the LETTERBOX, the Doctor's EYES visible -

THE DOCTOR  
Sylvia, it's so nice to see you  
again, could you let me in?

SYLVIA  
You said. If she sees you again.  
She will die.

THE DOCTOR  
Well, no, if she *remembers* me,  
that's slightly different -

Sylvia TURNS as DONNA & ROSE come through the BACK DOOR -

DONNA  
No such thing as spaceships? We've  
got a bloody Martian in the shed!

ROSE  
- stop panicking, and grow up!

Sylvia turns to the Doctor -

(CONTINUED)

SYLVIA

Just get out of here now!

Sylvia turns back to the kitchen -

The Meep is CLINGING to Donna's legs, fixing her to the spot -

DONNA

Get off me, you Space Rat!

MEEP

Help me, pretty lady, help me!

THE DOCTOR

Wow. He's so cute.

Sylvia RUNS towards Donna -

SYLVIA

- don't look at it, Donna, don't  
look, don't look, it doesn't exist -

WHIRR of the SONIC, the FRONT DOOR opens, the Doctor runs in -

- and Sylvia, halfway down the hall, STOPS, TURNS, SLAPS HIM!

THE DOCTOR

Here we go again.

ROSE

It's that man.

DONNA

It's Skinny Man.

SYLVIA

No it isn't! He's not there! You  
can't see him! And there's no  
monster! None of this is  
happening! None of it! For the  
love of God, none of this is real!

And then SHAUN comes sauntering up to the FRONT DOOR.

SHAUN

Hey hey, dad's home!

And everyone looks at him, and FREEZES.

Shaun, in the DOORWAY, sees: that man from the taxi. His  
mother-in-law. His daughter. And his wife. With a monster.

An ENORMOUS SILENCE. Then...

(CONTINUED)

24A CONTINUED: (2)

SHAUN  
Something smells nice.

SYLVIA  
Tuna madras.

MEEP  
Meep meep.

CUT TO:

25 EXT. SCRUBLAND - NIGHT

25

SLAM! COLONEL CHAN steps out of his TRUCK, with JACKSON, both in BATTLE-HELMETS with VISORS covering their eyes. More VISORED SOLDIERS disembarking from the truck. Chan sees:

The ESCAPE POD now surrounded by UNIT TRUCKS, ARC LIGHTS, SOLDIERS. PUBLIC kept back by BARRIERS. MAJOR SINGH (30, Sikh) striding over to Colonel Chan.

COLONEL CHAN  
Major Singh. You and your squadron will return to the steelworks immediately.

MAJOR SINGH  
But sir, we've detected an atypical thermal signature on Grid 557 -

COLONEL CHAN  
You will return immediately. For reassessment. Do you understand?

MAJOR SINGH  
...yes sir.  
(turns, yells)  
Mason! Jilvani! We're moving out!

Singh runs off, and his soldiers move away. Chan LIFTS HIS VISOR. His eyes swirling with the PSYCHEDELIC LIGHT.

COLONEL CHAN  
We are close. The Meep is near.

CUT TO:

26 EXT. ALLEYWAY 3 - NIGHT

26

A WRARTH WARRIOR approached by a SECOND WRARTH.

(CONTINUED)

## SECOND WRARTH

We have detected a trail. It is  
the blood of the Meep.

## WRARTH WARRIOR

Then we follow. And find the  
creature. Before it's too late.

WIDER: FOUR WRARTH WARRIORS march down the alley.

CUT TO:

INT. DONNA'S HOUSE, LIVING ROOM - NIGHT

THE DOCTOR on the floor, facing the MEEP. At a distance:  
DONNA, SYLVIA, ROSE and SHAUN, standing back, calmer, but  
wary; Sylvia wants Donna away from here. The Doctor tends to  
the Meep's PAW, an ANTISEPTIC SPRAY & BANDAGE, during this.  
He's fascinated by the Meep.

## SYLVIA

But we should think about  
infection. I think. This man.  
Can handle that beast. And we can  
leave him alone and go to mine -

## DONNA

Hold on, never mind the Ferret from  
Mars, who the hell are you?!

## THE DOCTOR

I'm...  
(at Sylvia)  
Um.  
(at Shaun)  
What was it?

## SHAUN

Friend of Nerys.

## THE DOCTOR

That's it!

## DONNA

Nerys! Now it all makes sense.  
That viper in the nest. But I'm  
not going anywhere, we could sell  
Mad Paddington for a million quid.

Rose: Mum!, Shaun: Donna!, the Doctor: Oh!, Meep: Meep meep!

## DONNA

Well you fill the fridge!

(CONTINUED)

THE DOCTOR

What *did* happen to all your money?

DONNA

Why are you so interested in us?  
Everywhere we go. There you are.

THE DOCTOR

Yes, I'm just... I was wondering.  
(scared to ask)  
There's one person missing. I used  
to know your Grandad. Wilf. Is  
he..?

DONNA

(quieter)  
He's not with us any more.

THE DOCTOR

(tearful)  
Right. Of course. He wasn't  
young, he was... I loved that man.  
(to the others)  
I'm so sorry for your loss.

DONNA

He's not dead.

SYLVIA

You idiot.

DONNA

He's in sheltered housing, he's 94,  
he couldn't manage the stairs.

SHAUN

We were lucky, we couldn't afford  
it, then this offer came along.

ROSE

It's amazing, he's got this room,  
like a cottage, with a garden, and  
it's almost free.

SHAUN

Run by that lot in the middle of  
town, UNIT. This woman in charge,  
Kate, she said he's an old soldier,  
she'll take care of him.

THE DOCTOR

Right, I know her! She's looking  
after Wilf? Brilliant. Brilliant.

(CONTINUED)



The Doctor recovers, wiping his face. And then, like, ahem:

MEEP

Meep meep?

THE DOCTOR

Yes! The Meep! I promise, I can help him to get home, and then you will never see me again.

ROSE

You're assuming he as a pronoun.

THE DOCTOR

True, yes, sorry, good point.

The Doctor turns to the Meep. Donna sits on the arm of a chair. A touch closer. Sylvia wary, but Donna's drawn in...

THE DOCTOR

Are you he, or she, or they or...?

MEEP

My chosen pronoun is the definite article. I am always... the Meep.

THE DOCTOR

Oh. I do that. But you were shot down, so who wants you dead?

MEEP

The Wrarth Warriors. They cultivate Meepkind. For our beautiful fur. But then. The galaxy said. No more fur, it's wrong. So the Wrarth Warriors slaughtered their livestock.

THE DOCTOR

You're a fashion victim.

He looks up. Donna & family glaring. Not funny.

THE DOCTOR

Sorry.

MEEP

Now, they will hunt me down until there are no Meeps left. It breaks both my hearts.

THE DOCTOR

You've got two hearts! So have I!

(CONTINUED)

27

CONTINUED: (3)

DONNA  
You've got what?

SYLVIA  
No, he means it like a metaphor,  
like, in two minds. Don't you?!

- suddenly, BANG, BANG, BANG, FRONT DOOR! VOICE calls out:

COLONEL CHAN  
Open up!

DONNA  
What the hell is it now?

The Doctor strides into the HALL -

THE DOCTOR  
Good, the soldiers, we need a lift,  
then me and the Meep can get out of  
your way. This lot are on my side -

CUT TO:

28

INT./EXT DONNA'S HOUSE - NIGHT

28

- and THE DOCTOR opens the FRONT DOOR, to find -  
COLONEL CHAN and TWO SOLDIERS, all VISORED.

COLONEL CHAN  
We demand to search the house, this  
has been declared a military zone.

THE DOCTOR  
Sorry, could you say that again?

- as the Doctor whirrs, LIFTS the SONIC. Chan's VISOR LIFTS,  
revealing his PSYCHEDELIC eyes. Then the Doctor gently  
LOWERS the sonic, LOWERING the visor, all during the line:

COLONEL CHAN  
We demand to search the house, this  
has been declared a military zone.

THE DOCTOR  
Not today, thanks.

And he gently closes the door. To the others:

THE DOCTOR  
I think we need to run.

(CONTINUED)

28 CONTINUED:

And KABOOM!!!! Down the HALL, the BACK DOOR *EXPLODES!!*

And TWO WRARTH WARRIORS stand in the BACK DOORWAY.

WRARTH WARRIOR  
Surrender the Meep!

The Doctor dives back into the LIVING ROOM as -

The FRONT DOOR is KICKED IN, CHAN & SOLDIERS FIRE! MACHINE GUNS blasting down the hallway of an ordinary domestic house!

BULLETS visibly PING off Wrarth EXOSKELETONS - they're shielded but STAGGER from impact - lift their RAY GUNS, FIRE!

VING VING VING! BLUE PULSES OF LIGHT zap down the hall. Soldiers HIT, stagger, DROP. CHAN keeps FIRING.

CUT TO:

29 EXT. DONNA'S STREET - NIGHT

29

CUT TO EXT STREET, a VISORED UNIT SERGEANT yelling:

SERGEANT  
All forces to number 23! Take the house! Repeat, take the house!

UNIT TRUCKS race to a HALT outside Donna's, parking outside No.23, blocking off the ROAD, forming a BARRICADE ACROSS THE ENTIRE STREET. VISORED TROOPS leap out.

HOUSE OPPOSITE: FUDGE runs to his little WINDOW on the FIRST FLOOR, where he can see everything. Amazing!

CUT TO:

30 INT. DONNA'S HOUSE - NIGHT

30

TERROR! GUNFIRE, VING VING VING!, everyone ducking as CHIPS OF WOOD & PLASTER zing from the HALL - DONNA holding ROSE -

DONNA  
What the hell is going on?!

SHAUN  
There's children in here! We've got children!!

ROSE  
Never mind me, we've got to save the Meep!

(CONTINUED)

THE DOCTOR  
When was this house built?

DONNA  
1910.

THE DOCTOR  
And where's your car?

SHAUN  
Five doors down.

THE DOCTOR  
Excellent! Now let me concentrate -

And he holds up the SONIC. WHIRRS. And he TRACES a RECTANGLE as big as himself, and wider. It forms a FLOATING SCREEN. The Doctor frowns, concentrates, whirrs HARDER, and the screen becomes a TRANSLUCENT GREY; a *stronger* screen.

And he takes hold of the screen, SLIDES IT into the HALL.

He slides it to HIS LEFT of the LIVING ROOM DOOR, so it forms a SHIELD, a BARRIER across the hall, separating them from CHAN and his TWO REPLACEMENT SOLDIERS in the FRONT DOOR.

They keep FIRING, BULLETS hitting the screen - it's not indestructible, it shudders, tiny CHIPS OF SCREEN go flying, cracking like a WINDSCREEN - BLUE PULSES still being fired from WRARTH in the BACK DOOR, to hit the screen's other side -

The Doctor sonics a SECOND SCREEN, concentrates, GREYS it -

DONNA  
How does that..?

- and the Doctor SLIDES the SECOND SCREEN out into the HALL, this time to his RIGHT of the LIVING ROOM DOOR. And he then pushes the screen DOWN towards the KITCHEN for a couple of feet, so it LINES UP with the BOTTOM OF THE STAIRS. Forming a BARRIER on the Wrarth side, all the time, being hit by Wrarth lasers. It doesn't chip, like the screen being hit by bullets, it shudders, warps, as the BLUE LIGHT PULSES hit it. And it's still in danger of falling apart, under fire.

Two screens. One blocking off the FRONT DOOR - SOLDIERS firing at it - one blocking off the BACK - WRARTH firing at it - forming a SAFE CORRIDOR the width of the LIVING ROOM door, at 90° to the HALLWAY, leading across to...

The FOOT of the STAIRS.

THE DOCTOR  
Upstairs, up up up up NOW!

(CONTINUED)

30 CONTINUED: (2)

Shaun runs out, to shield DONNA & ROSE who run together, then Sylvia - up, up, up the stairs, Shaun heads up last -

- as they all duck, wince, YELP! - BULLETS and LASERS attacking the screens. And the SCREENS are floating rectangles, they're not a perfect fit; there are gaps above and below and at the sides, where FRAGMENTS & SPLINTERS zizz -

THE DOCTOR  
Come on, the Meep!

MEEP  
Aiiiiiiiiiiiiiiiiiiii!

And the Meep SCREAMS HIS WAY across the hall, scampering up the stairs, the Doctor last, hurrying the Meep up, up, up - ricochets all around them, tzing, tzing, tzing!

The SCREENS SHATTER, FALL! SOLDIERS & WRARTH intensify fire!

CUT TO:

31 EXT. DONNA'S BACK GARDEN - NIGHT

31

Two WRARTH firing in the BACK DOOR, as TWO MORE WRARTH stride into the GARDEN, looking up at Donna's HOUSE.

SECOND WRARTH  
Meep detected, second level!

Both RAISE THEIR GUNS, pointing up, and -

CUT TO:

32 INT. DONNA'S HOUSE, FIRST FLOOR - NIGHT

32

CUT TO FIRST FLOOR, DONNA'S HOUSE - DONNA, SHAUN, ROSE, SYLVIA, the MEEP and the DOCTOR now on the first floor LANDING - and all DUCK as THE ENTIRE BACK WALL EXPLODES!

All look up. A HOLE now IN THE BACK WALL, the NIGHT outside.

DONNA  
My house!

THE DOCTOR  
Upstairs, upstairs, upstairs!

They all run up, the Meep screaming all the way -

MEEP  
Aieeeeeeee!

(CONTINUED)

32 CONTINUED:

- the Doctor last to go, as he sees -

FIRST STAIRCASE: COLONEL CHAN & VISORED SOLDIERS have won the battle downstairs, now halfway up the stairs, OPEN FIRE!

THE LANDING strafed by BULLETS! The Doctor runs up the SECOND STAIRS. And as Chan reaches the LANDING...

A WRARTH with BUZZING WINGS ascends into the open-to-the-night-sky BACK OF THE HOUSE. OPENS FIRE, VING VING VING!

THE DOCTOR looks back at the FLYING WRARTH. Wow!

Soldiers FALL! Others FIRE BACK! The Battle of the Length of the House has just moved up a floor -

CUT TO:

33 INT. DONNA'S HOUSE, THIRD FLOOR - NIGHT

33

A HATCH in the ceiling, to the ATTIC, THE DOCTOR yanks the PULL-DOWN LADDER, DONNA, SHAUN, ROSE, SYLVIA, THE MEEP agog.

THE DOCTOR  
Up we go, fast as you can!

CUT TO:

34 EXT. DONNA'S STREET - NIGHT

34

ROADBLOCK outside No.23, VISORED TROOPS swing round to see -

SERGEANT  
Hostiles at West 95, engage!

To the WEST: 10 HOUSES down, WRARTH WARRIORS, striding down the ROAD.

No.23: VISORED SOLDIERS take position, OPEN FIRE!

WRARTH WARRIORS fire back, VING VING VING.

FUDGE in his WINDOW, loving it. But then he looks EAST -

The OPPOSITE END of Bachelor Road, ANOTHER 10 HOUSES down from No.23, more UNIT TRUCKS brake ACROSS THE ROAD, forming a BARRICADE. SOLDIERS leap out, take positions. But these are UNVISORED UNIT SOLDIERS. Good guys!

But outside no.23, THREE VISORED TROOPS TURN to face the newly-arrived UNIT TROOPS, open FIRE!

(CONTINUED)

34 CONTINUED:

BULLETS strafe and zing off the UNIT trucks!

Unvisored MAJOR SINGH runs to cover, on COMMS:

MAJOR SINGH  
Confirm, rogue UNIT troops under  
hostile control, this is Code Red!  
Open fire!

EAST: SINGH'S TROOPS fire at the No.23 SOLDIERS.

No.23: half the VISORED SOLDIERS fire EAST at SINGH's army.  
And half the VISORED SOLDIERS fire WEST, at the WRARTH.

WEST: the Wrarth fire, VING VING VING.

Fudge does a Kevin facepalm.

EAST: Singh's troops fire like crazy.

No.23, UNIT TRUCK, a WINDSCREEN SHATTERS!

VISORED SOLDIERS fire a GRENADE LAUNCHER at Singh's troops -  
Whoosh, BOOM! One of Singh's trucks blown sky-high!

CUT TO:

35 OMITTED 35

36 OMITTED 36

37 INT. DONNA'S HOUSE, ATTIC - NIGHT 37

SHAUN'S the last up the LADDER, arriving to find...

BARE ATTIC, sloping ROOF, THE DOCTOR standing at the FAR  
BRICK WALL, DONNA with ROSE, SYLVIA and the MEEP.

THE DOCTOR  
Now this. Is a sonic screwdriver.  
And if it's good at one thing.  
It's resonating concrete.

He holds the SONIC up to the BARE BRICK WALL, whirrs.

All the MORTAR in between the BRICKS shivers into DUST.

Gently, with a push from the Doctor, the bricks collapse,  
opening up an escape path into NEXT DOOR'S ATTIC.

(CONTINUED)

37 CONTINUED:

Donna can't help it, she's impressed.

DONNA  
Skinny Minnie. You're not bad.

THE DOCTOR  
D'you think?

A smile between them. Like the old days. Sylvia interrupts:

SYLVIA  
No she does NOT! Now move!

CUT TO:

38 EXT. DONNA'S STREET - NIGHT

38

CAMERA craning up from GUNFIRE, EXPLOSIONS, to find...

ROOF LEVEL. No.21's ATTIC, and through the VELUX WINDOW:

THE DOCTOR, DONNA, ROSE, SHAUN, then the MEEP, then SYLVIA,  
all secretly tip-toeing across, escaping.

Tracking across...

Now they're all tip-toeing, seen through No.19's VELUX.

CUT TO:

39 INT. NO.19 &amp; NO.17'S ATTIC - NIGHT

39

THE DOCTOR sonics the next BRICK WALL, PUSHES, and it FALLS  
AWAY, onto another ATTIC, No.17's.

CUT TO:

40 INT. NO.15 BACHELOR ROAD, STAIRS - NIGHT

40

Faster now, ACTION - DONNA, ROSE & SHAUN running DOWN the  
STAIRS, then THE DOCTOR & THE MEEP, with SYLVIA behind -

CUT TO:

41 INT./EXT. NO.15 BACHELOR ROAD - NIGHT

41

DONNA, ROSE, SHAUN in the HALL, as THE DOCTOR, MEEP & SYLVIA  
arrive downstairs. Donna pushes open the LIVING ROOM DOOR,  
just a tiny bit. Her POV: A BLOKE. Her neighbour, Billy  
MacPherson. Asleep, HEADPHONES on. Oblivious. Good!

(CONTINUED)



41 CONTINUED:

And the Doctor pushes past, to the FRONT DOOR, opens it -  
It's madness outside. GUNFIRE! VING VING VING! But also...

SHAUN'S BLACK CAB! Outside No.15, 5 doors down from Donna's.  
It's parked FACING the No.23 ROADBLOCK.

IN THE ROAD: the WRARTH WARRIORS lined up ACROSS THE STREET  
are ADVANCING. Past the TAXI. Heading for the No.23  
ROADBLOCK. The Doctor's plan has worked: they've travelled  
through the rooftops to get BEHIND the battle-lines.

THE DOCTOR  
Can I have the keys?

SHAUN  
I drive that car.

THE DOCTOR  
Through a battlefield?

Donna trusts the Doctor, now.

DONNA  
Shaun. Let him do it.

SHAUN  
He's insane.

DONNA  
That's what we need.

And Shaun... gives the Doctor the keys.

CUT TO:

42 EXT. DONNA'S STREET - NIGHT

42

FUDGE in his window, amazed, now seeing ANOTHER alien below -

Outside no.15, the TAXI is BEHIND the BACKS of the WRARTH  
WARRIORS, as they advance towards No.23, and THE DOCTOR runs  
to the DRIVER'S SEAT. Other side: ROSE shoves THE MEEP into  
the back - it hops on to the TAXI FLOOR, not up on the SEATS -  
with DONNA, SHAUN & SYLVIA piling in too. Heads low, not  
making a noise, silent, like a war movie.

Middle of the road: a SOLDIER. Dead?

The Doctor can't help it. Checks for a pulse. Puzzled.

THE DOCTOR  
...what?

(CONTINUED)

42 CONTINUED:

It's as though a Wrarth HEARS THAT. Turns. Sees them!

Lets out a weird ROAR!

The Doctor dives into the driver's seat!

DONNA

Get us out of here!

The ENTIRE LINE OF WRARTH TURNS! Take aim!

The Doctor REVERSES the CAB, to the SIDE, so fast, SCREECH, bumping over the OPPOSITE KERB so he can turn 180°

The WRARTH OPEN FIRE, VING VING VING!

The TAXI in a HAIL OF BLUE PULSES - all in the back DUCK -

MEEP

Aieeeeeeeee!

But the Doctor grits his teeth, SWINGS the cab ROUND.

DRIVES FAST!

The BLUE PULSES continue to VING VING VING, bouncing off the cab, but the taxi scorches round a CORNER -

CUT TO:

43 EXT. STREET NEXT TO DONNA'S - NIGHT

43

A LONG, OPEN street ahead.

The TAXI drives, fast, and the sound of gunfire falls away.

CUT TO:

43A INT. CAB, DRIVING - NIGHT

43A

DONNA, SYLVIA, SHAUN & ROSE sit up. Disbelief. But... they did it. They escaped. They survived.

DONNA

Oh my God.

SHAUN

You did it.

ROSE

We're alive.

(CONTINUED)

43A CONTINUED:

SYLVIA

Thank you.

MEEP

Meep meep.

But THE DOCTOR stares ahead, as he accelerates. Grim.

THE DOCTOR

Either. We escaped. Or. We've  
got things very, very wrong.

CUT TO:

44 INT. UNDERGROUND CAR PARK - NIGHT

44

QUIET, CALM, EMPTY as the TAXI drives in, trundles to a HALT.  
From outside, those noise of SIRENS, but they're safe here.THE DOCTOR gets out. Grave and dark. So much authority.  
DONNA, SHAUN, ROSE, SYLVIA, THE MEEP in the cab, in awe.

The Doctor opens the BACK DOOR. The MEEP hops out.

The Doctor walks a few feet away. The Meep follows. Then  
the Doctor gets a LAWYER'S WIG out of his pocket, pops it on  
his head. Taking charge.

THE DOCTOR

This court is now in session.

And the Doctor raises the SONIC, gives a single BEEP.

With a FLARE and SHIMMER of BLUE TELEPORT LIGHT, two WRARTH  
WARRIORS appear. They raise their GUNS. The Meep terrified.

MEEP

Aieeee!

Donna steps out of the CAB -

DONNA

What the hell are you doing?!

THE DOCTOR

Silence in court. I am invoking  
Shadow Proclamation Protocols 15, P  
and 6. Under my jurisdiction there  
will be no violence until such time  
as I deem it fit and proper, is  
that understood?

Both Wrarth nod and lower their guns.

(CONTINUED)

THE DOCTOR

Now. Exhibit A. The taxi. No scorch marks. Donna, can you confirm?

DONNA

Um. Yes. No. Nothing.

THE DOCTOR

We were hit by plasma bolts, but there isn't a mark. And that soldier in the street, he was unconscious, not dead. Exhibit B. Those guns...

He gestures, and the Wrarth HOLD UP a GUN.

THE DOCTOR

...are stun guns. Is that correct?

Turns out, the Wrarth are POLITE and URBANE. They're POLICE.

WRARTH WARRIOR

The guns apply a mild and harmless neural anaesthetic. For the record my name is Sergeant Zogroth.

SECOND WRARTH

And I am Constable Zreeg.

MEEP

But the evil Wrarth Warriors want to kill the Meep!

THE DOCTOR

The only ones out to kill were those soldiers with the swirling eyes. So were they coming to hurt you, the Meep? Or save you?

WRARTH WARRIOR

If I may speak?

THE DOCTOR

Address the court.

WRARTH WARRIOR

The story of the Meep is a tragic tale. Their planet basked in the light of a Living Sun. Until, one terrible day... the sun went mad.

SECOND WRARTH

A Psychedelic Sun.

(CONTINUED)

WRARTH WARRIOR

Its radiation mutated all of  
Meepkind. Into cruel beasts who  
live for conquest.

THE DOCTOR

The eyes, that's Solar Psychodelia.

WRARTH WARRIOR

It renders them as maniacs.

SECOND WRARTH

The Meep Army captured the Galactic  
Council. Beheaded them. And ate  
them. The Wrarth Warriors were  
summoned, and we fought across the  
stars. A long and awful battle.

WRARTH WARRIOR

Meepkind died rather than  
surrender. And now only this one  
survives. Their leader. The most  
cruel and despicable of all.

All stare at the Meep. It makes the WIDEST EYES.

MEEP

Meep meep.

THE DOCTOR

Now, let's be fair. It's your  
turn, the Meep. Witness for the  
defence. So what do you say?

MEEP

Oh to hell with this. Exhibit C!

And it reaches into the side of its CHEST - a flap of fur, a  
hidden POUCH, and it pulls out a KNUCKLE-DUSTER-type WEAPON.

But it's deadly! A BOLT OF LIGHT SHOOTS the WRARTH WARRIOR,  
ZAP!, and the SECOND, ZAP! The Meep's voice CRUEL, now:

MEEP

No stun guns for me! Just die!

DONNA

Oh my God - !

And she runs forward - just like the Donna of old -

SHAUN

Donna, don't - !

(CONTINUED)

The Doctor and Donna - a team, together - kneel by the FALLEN WRARTH; Zreeg is dead but Sergeant Zogroth breathes his last.

DONNA

What can we do?

THE DOCTOR

I'm not - I don't know this species  
- I can't - can you hear me?

MEEP

And here they come! My Soldiers of  
the Psychedelic Sun!

SCORCHING from ALL SIDES: UNIT VEHICLES, all with VISORED DRIVERS. Donna yells:

DONNA

Shaun, get out, get Rose out!

Shaun leaps out of the back of the TAXI, to drive -

- but a LANDROVER brakes right behind him. VISORED SOLDIERS leap out, aim GUNS, click! Shaun helpless, puts his HANDS UP. So does Sylvia in the back seat, trapped.

The Wrarth Warrior holds up a feeble claw.

WRARTH WARRIOR

Sergeant Zogroth regrets...  
retirement from active duty.

And the LIGHT in its EYES dims, GOES OUT.

DONNA

(furious, at the Meep)  
I was right. You are a monster.

MEEP

And you believed every word I said.  
You stupid woman. With your weird  
child.

DONNA

Don't you dare - !

She stands, furious -

MEEP

Oh I dare - !

And the Meep points the KNUCKLE-DUSTER-GUN right at DONNA.

The Doctor still on his KNEES, HANDS UP, surrenders, frantic:

(CONTINUED)

44 CONTINUED: (4)

THE DOCTOR

No no no, but last-minute evidence:  
me! Why is there another two-  
hearted species on this planet?  
Unless I'm part of a strategy by  
the Wrarth Warriors to outfox you,  
and if you kill me, and fail to  
take this family hostage, you'll  
never find out. Will you?

The Meep STARES at the Doctor, suspicious. And the Doctor  
gives a WIDE-EYED INNOCENT stare back. The Meep decides...

MEEP

Bring them.

THE DOCTOR

Good, now, look, I can suggest a  
much better way off this planet  
than a Double Bladed Dagger Drive,  
because that thing's gonna -

WHACK! A SOLDIER's walked up BEHIND HIM, CLUBS the back of  
his head with the butt of his GUN, the Doctor UNCONSCIOUS!

CUT TO:

44A EXT. STREET OUTSIDE CAR PARK - NIGHT

44A

DONNA, SHAUN, ROSE & SYLVIA trapped in the back of a TRUCK,  
prisoners, as SOLDIERS throw in the unconscious DOCTOR.

CUT TO the BACK of the TRUCK being CLOSED.

CUT TO TRUCKS and SOLDIERS driving off into the night.

CUT TO:

45 INT. TRUCK - NIGHT

45

Bumping along, DONNA, SHAUN, ROSE & SYLVIA huddled in the  
back, quiet, scared, as THE DOCTOR, on the floor, wakes,  
groans, rubs his head, sits up.

But Donna is staring at him. Cold.

DONNA

Who are you? What's your name?

THE DOCTOR

I'm just... passing by.

(CONTINUED)

DONNA  
(to Sylvia)  
Do you know him?

SYLVIA  
No.

DONNA  
You act like you know him. Ever  
since he arrived, it's like...

Donna stares. Then looks away. Holds Rose. Blames herself.

DONNA  
It's my fault. I'm so stupid.

SHAUN  
No you're not.

DONNA  
We could be living far away from  
here. Monte Carlo. Or  
Switzerland. You'd be safe, Rose.

ROSE  
I'm okay.

DONNA  
But it's all my fault. I gave away  
that Lottery money.

THE DOCTOR  
...why?

And she stares into space...

DONNA  
Because. I thought. There are  
places out there. Where people are  
in danger. And in pain. And fear.  
And I can help. It just felt like  
the sort of thing he would do.

THE DOCTOR  
Who..?

Donna stares. Her mind... reaching. Sylvia so scared.

But - CLUNK! The truck BRAKES. BACK SHUTTERS lifted by  
VISORED SOLDIERS.

CUT TO:



46

INT. BLAST FURNACE CHAMBER - NIGHT

46

THE DOCTOR, DONNA, SHAUN, ROSE & SYLVIA being marched in by  
VISORED SOLDIERS to find... the factory is now a LAUNCH SITE.

The ROCKET has been REPAIRED. Gleaming.

STEELWORKERS soldering PANELS, SPARKS, MOLTEN STEEL dripping.  
The ENGINE has been mended. (SOLDIERS wear VISORS,  
STEELWORKERS in WELDING MASKS, enslaved by Solar  
Psychedelia.)

THICK COAXIAL CABLES run from the SHIP to, a distance away, a  
THREE-PANELLED CONTROL DESK at GROUND LEVEL. The controls  
are ALIEN; circuitry taken from the ship. Being operated by  
a VISORED SOLDIER, the CHIEF TECHNICIAN.

THE DOCTOR

It didn't land in a steelworks by  
mistake. It came to be mended.

FANFARE! They turn to see -

THE MEEP being carried aloft by SOLDIERS on a LITTER OF  
GIRDERS. He's STANDING, triumphant, in front of a TWISTED  
METAL THRONE. A little furry KING.

MEEP

Hail to the Meep!

Like Russia, ALL THE VISORED clamp a FIST to the CHEST.

EVERYONE

Hail to the Most High!

MEEP

Human scum! Behold my vessel to  
the stars, far beyond your tiny,  
grasping minds!

THE DOCTOR

I name this ship, the Delusions of  
Grandeur. But you can't fire those  
engines. Not from here.

(to the others)

A Dagger Drive gets its energy  
by... stabbing. Down. It would  
extract... five square miles? The  
whole of London Town. Stabbed.  
And burnt. As fuel.

ROSE

That's 9 million people.

(CONTINUED)

MEEP

A great day for Meepkind. And the start of a new reign of terror as the Meep returns to the stars for revenge. And feasting! Now activate the initializers!

CHIEF TECHNICIAN at the CONTROL DESK, presses buttons:

CHIEF TECHNICIAN

Initializers activated!

CHUNK! CHUNK! CHUNK! LIGHTS on the ROCKET blaze on.

MEEP

Brandish the Gravity Stanchions!

CHIEF TECHNICIAN

Gravity Stanchions brandished.

ZZZT, STANCHIONS at the ROCKET'S BASE slide down.

MEEP

Calibrate the Flight Deck!

CHIEF TECHNICIAN

Flight Deck calibrated.

At the TOP - the CONE of the ROCKET - WINDOWS illuminate.

MEEP

Now take the prisoners on board.  
Hail to the Meep!

EVERYONE

Hail to the Most High!

CUT TO:

INT. STEELWORKS, GROUND FLOOR LIFT - NIGHT

THE DOCTOR, DONNA, SHAUN, ROSE, SYLVIA, scared, with TWO ARMED VISORED SOLDIERS in a clanky, grilled METAL LIFT. And the SOLDIERS slide the GRILLED DOORS across, CLANK!

CUT TO:

INT. STEELWORKS, LIFT SHAFT - NIGHT

The LIFT ascending...

CUT TO:

49 INT. STEELWORKS, THIRD FLOOR LIFT & CORRIDOR - NIGHT 49

The GRILLED LIFT DOORS are heaved open...

To find SHIRLEY.

SHIRLEY  
Evening, boys.

PAF! PAF! She FIRES from the ARMS OF HER WHEELCHAIR!

Two RED DARTS. Hitting each SOLDIER in the NECK.  
UNCONSCIOUS, they both TOPPLE, hit the floor, BANG!

THE DOCTOR  
You've got weapons in your  
wheelchair!

SHIRLEY  
We all have. Come on!

THE DOCTOR, DONNA, SHAUN, ROSE & SYLVIA break into a RUN -

CUT TO:

50 INT. STEELWORKS, THIRD FLOOR CORRIDOR 2 - NIGHT 50

These CORRIDORS are all METAL GRILLES, tough, industrial.  
SHIRLEY whizzing along, THE DOCTOR, DONNA & ROSE, SHAUN and  
SYLVIA run, reaching a JUNCTION. To one side: A BIG METAL  
DOOR. Ahead, 30 feet away, the corridor is a DEAD END.

SHIRLEY  
Right, you lot, the family - you  
can get out through that door -  
(to the Doctor)  
- and you need to get to Engine  
Control. But the portside is  
guarded, there's no way round it.

THE DOCTOR  
So what do we do?

SHIRLEY  
I don't just fire darts, mate.

And she SWINGS ROUND to face the DEAD END.

WHEELCHAIR ARMS open up: miniature MISSILES. She FIRES!

KABOOM! The wall blows up!

EVERYONE ducks. Staggered. Amazed. Blinking. And...

(CONTINUED)

50 CONTINUED:

There's now a great big HOLE in the wall. Leading to a LONGER CORRIDOR, stretching ahead.

SHIRLEY

You lot, run! I'll fight them off  
at the lift. Good luck!

Shaun heaves the BIG METAL DOOR OPEN, and he, Rose and Sylvia, then Donna, head through, into adjacent CORRIDOR 3 -

But as Donna goes through the door...

A moment. She catches the Doctor's eye. He gives her such a look. So much pain. A look she can't understand, but...

Then she's gone. Quiet:

SHIRLEY

Was that Donna Noble?

The Doctor just nods.

SHIRLEY

Go!

She SPINS ROUND, to go back to the lift. The Doctor RUNS, leaps through THE HOLE IN THE WALL and keeps running -

CUT TO:

51 INT. STEELWORKS, THIRD FLOOR CORRIDOR 3 - NIGHT

51

LONG CORRIDOR. DONNA, SHAUN, ROSE & SYLVIA run and run -

- but Donna's in turmoil. As they reach another BIG GRILLED-MESH-METAL DOOR. It's got a BIG RUSTY CROSS-BAR - Shaun heaves it up, SWINGS the door open, and as they go through -

DONNA

I'm sorry, darling. I love you.

She hugs Rose. Kisses the top of her head.

And then SHOVES ROSE through the door, at SHAUN.

ROSE

What are you - ?!

SHAUN

Donna, you can't - !

Donna swings the DOOR SHUT, SLAM! Throws the CROSS-BAR.  
Talks to Shaun through the mesh. So scared, but so sure.

(CONTINUED)

51 CONTINUED:

DONNA

Take her. Take her 10 miles away.  
I love you, Shaun, but if the  
Doctor can't save the city, we're  
all going to die, I've got to help -

And she RUNS. Back the way she came.

Shaun, desperate, bangs on the door.

SHAUN

*Donna!!*

But Sylvia is amazed, the only one realising...

SYLVIA

She called him Doctor.

All she can do is save Rose's life. She grabs Rose's hand,  
and they RUN AWAY. Shaun torn, rages, but... FOLLOWS THEM.

CUT TO:

52 INT. BLAST FURNACE CHAMBER, GANTRY - NIGHT

52

THREE FLOORS UP, a clattery METAL GANTRY leading from the  
CHAMBER WALL to the SPACESHIP. THE DOCTOR runs across -

- he SONICS ahead as he runs, a DOOR SLIDES UP, he runs IN -

CUT TO:

53 INT. SPACESHIP, ENGINE CONTROLS - NIGHT

53

THE DOCTOR runs in -

It's a HIGH, CLOSED, CIRCULAR ROOM. But the whole thing,  
FLOOR TO CEILING, is made of CONTROLS. A million buttons,  
levers, circuits. It could not be BUSIER.

The Doctor taking it all in - when DONNA runs in! Exhausted.

DONNA

That's enough running. Blimey.

THE DOCTOR

No no no, I told you to go! Just!  
Don't! Gaaah, no time! I've got  
this, I've got it, I've got it -

CUT TO:

54 INT. BLAST FURNACE CHAMBER/SPACESHIP FLIGHT DECK - NIGHT 54

EXT TOP of SPACESHIP, the CONE. Through the WINDOWS: THE FLIGHT DECK, THE MEEP in the PILOT'S SEAT, at the CONTROLS.

MEEP

Maximise petrolinks and combustible  
hyperlines. Hail to the Meep!

CUT TO:

55 INT. BLAST FURNACE CHAMBER - NIGHT 55

All VISORED SOLDIERS and WELDING-MASK STEELWORKERS are standing OFF GROUND LEVEL, on the GANTRIES. All gazing up in at the ship in WORSHIP.

EVERYONE

Hail to the Most High!

GROUND LEVEL, in SHADOWS: SHAUN, SYLVIA and ROSE, helpless.

ROSE

What can we do..?

CUT TO:

56 INT. SPACESHIP, FLIGHT DECK - NIGHT 56

INSIDE the Flight Deck, now: small, tight space, as cramped as a CONE. THE MEEP in the PILOT'S SEAT. The Meep shoves his KNUCKLEDUSTER GUN into a SLOT, and LIGHTS go ON, ON, ON.

MEEP

Primary Ignition Signature  
installed, and... deadlock seal!

A *scccchunk!* noise.

CUT TO:

57 INT. SPACESHIP, ENGINE CONTROLS - NIGHT 57

The DOCTOR sonicking the CONTROLS, when - *scccchunk* -

Boof! A PUFF of SMOKE from the SONIC, it's fritzed!

THE DOCTOR

It's been deadlocked!

(CONTINUED)

57 CONTINUED:

DONNA  
What does that mean?

THE DOCTOR  
It means I can do it by hand!

He starts stabbing BUTTONS like crazy -

CUT TO:

58 INT. SPACESHIP, FLIGHT DECK - NIGHT

58

MEEP  
And bisect the maxifold!

CUT TO:

59 INT. SPACESHIP, ENGINE CONTROLS - NIGHT

59

THE DOCTOR stabbing CONTROLS, DONNA on the other side of the room as *thrummm*, a GLASS SCREEN starts DESCENDING....

...across the entire MIDDLE of the ROOM, to cut it in HALF.

THE DOCTOR  
No no no no no -

- runs UNDER the SCREEN, to Donna's side - presses CONTROLS -  
- runs BACK - the SCREEN still LOWERING - he skids underneath it, only just - presses CONTROLS - goes to slide BACK AGAIN -  
- too late, the glass screen SETTLES. Fixed. The ROOM DIVIDED. The Doctor stuck on ONE SIDE, Donna on the OTHER.

THE DOCTOR  
Okay. Okay. Okay. I can do it.  
Half the room. That's fine.

DONNA  
Let me help!

- and he's throwing LEVERS again, demented -

THE DOCTOR  
No, you can't get involved, you  
can't - gaaah - those top switches,  
the blue ones, flick them down -

And she attacks the BLUE SWITCHES, as fast as she can.

CUT TO:

60 INT. SPACESHIP, FLIGHT DECK - NIGHT 60

MEEP  
And activate the Dagger Drive!

CUT TO:

61 INT. BLAST FURNACE CHAMBER - NIGHT 61

A FLARE OF FLAME from the ENGINES at the BASE of the SPACESHIP, glowing RED as internal devices stab down.

HIGH SHOT: FIERY RED LINES spread out from the rocket, like EARTHQUAKE CRACKS, streaking across the entire Chamber, fast. (NB, they don't hit the THREE-PANELLED DESK, it stands safe.)

VISORED SOLDIERS & STEELWORKERS on the GANTRIES. PROUD.

GROUND LEVEL: SHAUN, SYLVIA, ROSE, hidden in the shadows, stare in horror. They're in more danger down here!

CUT TO:

62 EXT. STEELWORKS - NIGHT 62

AERIAL SHOT of the ENTIRE STEELWORKS. The GLOWING RED EARTHQUAKE CRACKS spread out, zig-zagging along, FAST.

CUT TO:

63 EXT. CITY OF LONDON - NIGHT 63

WIDE SHOT, CENTRAL LONDON. And FIERY LINES OF RED begin to crack along the STREETS, streaking along like crazy.

AERIAL SHOT, looking down on WESTMINSTER. RED EARTHQUAKE LINES crackling along, around BIG BEN.

CUT TO:

64 OMITTED 64

65 INT. SPACESHIP, FLIGHT DECK - NIGHT 65

MEEP  
And.... burn!

CUT TO:



66 EXT. LONDON - NIGHT 66

AERIAL SHOT: the WHOLE CITY crackling with RED FIERY LINES.

CUT TO:

67 OMITTED 67

68 INT. SPACESHIP, ENGINE CONTROLS - NIGHT 68

THE DOCTOR behind GLASS, trying to instruct DONNA. Panic!

THE DOCTOR  
- you need to press that button!  
27 down, 15 across, button with a  
tiny white trim... Ohhh we're not  
going to do it in time!

DONNA  
Tiny white trim?!

CUT TO:

69 OMITTED 69

70 INT. BLAST FURNACE CHAMBER - NIGHT 70

Still hidden, SHAUN, SYLVIA and ROSE cower for their lives.

FLAMES roaring up from the GROUND in front of them.

CUT TO:

71 INT. SPACESHIP, ENGINE CONTROLS - NIGHT 71

THE DOCTOR  
We've run out of time.

And DONNA & THE DOCTOR turn.

Drawn to each other. They face each other through the GLASS.  
The intensity between these two; their whole history bringing  
them here. The engine noise falls away. Quiet. Raw.

THE DOCTOR  
If there was anything else I could  
do. But there's only one thing  
left.

(CONTINUED)

DONNA

Then do it.

(he stares at her)

Go on then, do it! Hurry up and do it, what are you waiting for?!

THE DOCTOR

I think. All this coincidence. Was heading here. To save London from burning. Cos you and I can stop this ship, together... But it would kill you.

Silence.

DONNA

Okay.

THE DOCTOR

You'll die.

DONNA

My daughter's down there.

(he can't)

It's not just Rose. It's 9 million people. Who cares about me?

THE DOCTOR

I do.

DONNA

...but *why*? I'm just no one.

THE DOCTOR

(rages)

No you are *not*! Why does it have to be *this*?!?

He stops his fury dead. Lowers his head. Deep breath.

And then he looks up. At her. Such a stare. And he says...

THE DOCTOR

Westerly. Pelican. Dreams.

DONNA

Look, I don't care what it is, just go and do it, will you?

THE DOCTOR

Tornado. Clifftops. Andante.

DONNA

Get on with it, come on!

(CONTINUED)

71 CONTINUED: (2)

THE DOCTOR  
Grief. Fingerprint. Susurrations.

DONNA  
Oh.

And she realises.

The words are a KEY. Unlocking her. And there's a little FLARE of light in her EYES. Time Lord energy. It fades. But she's remembering. Now they say these words together:

THE DOCTOR & DONNA  
Sparrow. Dance. Mexico.

She holds up her hand. To stop him.

She will say the final words herself.

DONNA  
Binary. Binary. Binary.

A RUSH OF ENERGY and she ARCS her HEAD BACK!

GOLDEN REGENERATION ENERGY blazes around her head.

CUT TO:

72 EXT. LONDON - NIGHT

72

The whole CITY cracked like crazy paving, FIRE rising up from the network of CRACKS like the whole place could ERUPT.

CUT TO:

73 INT. SPACESHIP, ENGINE CONTROLS - NIGHT

73

DONNA bent over. Breathing hard. THE DOCTOR at the GLASS.

THE DOCTOR  
Donna..? Are you all right?

Then she straightens to meet his stare...

Donna + Time Lord.

And *furious*.

DONNA  
I gave away my money.

(CONTINUED)

THE DOCTOR

What?

DONNA

I gave away. All my money.

THE DOCTOR

Right. But.

DONNA

I gave away all that Lottery money  
and d'you know why? Doctor?! I  
gave it away to be like you! So I  
could be kind, so I could be nice,  
so I could be helpful! I had a  
subconscious infracutaneous  
retrofold memory loop making me act  
as soft as you and give away 166  
million pounds! A triple rollover!

THE DOCTOR

Yes, Donna, destruction of London?

DONNA

I'll show you destruction, mate!

And she turns to the CONTROLS! Operates them like a MAESTRO.

DONNA

I will tripledive the particle  
manifesto, overstep the umbilical  
feed, vindicate the cyberlines and  
ROAST the HYPERFEEDS like THIS!

The Doctor leaps to his BUTTONS, GLEEFUL - a team!

THE DOCTOR

Maximise the stressfold links -

DONNA

Channel up the booster drive -

THE DOCTOR

Inculcate the plexidrones -

DONNA

And shatterfry the positrons, yes!

Stabbing BUTTONS, they look round at each other. So happy.

And so devastated.

DONNA

How long have I got to live? -

(CONTINUED)

73 CONTINUED: (2)

THE DOCTOR & DONNA  
- 55 seconds.

DONNA  
Best 55 seconds of my life. Cos I  
can do this!

She stabs BUTTONS - a PANEL EXPLODES!!

DONNA  
Donna Noble is *descending!*

CUT TO:

74 EXT. LONDON - NIGHT

74

AERIAL SHOT, CENTRAL LONDON and *schwupp!*, the FIERY RED LINES  
withdraw! CLOSING. Pulled back, towards the north.

CUT TO:

75 INT. SPACESHIP, ENGINE CONTROLS - NIGHT

75

THE DOCTOR and DONNA joyous, LOOK UP.

THE DOCTOR  
It's working.

CUT TO:

76 OMITTED

76

77 EXT. STEELWORKS - NIGHT

77

Reverse of Sc.62, the RED GLOWING CRACKS pulling back in.  
THE FLAMES suck back into the EARTHQUAKE CRACK, and the crack  
SEALS UP. Like it's zipping back together, MENDING, fast!

CUT TO:

78 INT. BLAST FURNACE CHAMBER - NIGHT

78

HIGH ANGLE, SOLDIERS & WORKERS on the GANTRIES, as the RED  
EARTHQUAKE LINES are sucked back into the ENGINES... gone!

CUT TO:

79 INT. SPACESHIP, ENGINE CONTROLS - NIGHT 79

ENGINE NOISE dies away, and the GLASS WALL rises up.

But DONNA sinks forward. On to her KNEES, the Doctor catching her, so she's kneeling, held by him. But dying.

THE DOCTOR  
No, no, no, no...

CUT TO:

80 INT. SPACESHIP, FLIGHT DECK - NIGHT 80

MEEP  
That two-hearted monster! Guards!  
Get to Engine Control. Kill him!

CUT TO:

80A INT. STEELWORKS, GANTRIES - NIGHT 80A

COLONEL CHAN, furious, lifts his VISOR, his eyes SHINING with Psychedelic Light.

COLONEL CHAN  
With me! Execute him!

Chan and TWO VISORED SOLDIERS run.

CUT TO:

81 INT. SPACESHIP, ENGINE CONTROLS - NIGHT 81

THE DOCTOR and DONNA kneeling together. Donna's eyes closing; she's slipping away. And they say their goodbyes.

THE DOCTOR  
We did it, she's fine, she's safe,  
you saved her. You saved them all.

DONNA  
(puzzled by him)  
Why did this face come back?

THE DOCTOR  
I don't know.

DONNA  
To say goodbye?

(CONTINUED)

81 CONTINUED:

He nods. Maybe.

DONNA  
Good fun, though.

And they both laugh.

Then she closes her eyes.

She rests her head on his shoulder.

And Donna Noble dies.

Oh, Donna.

The Doctor holds her, so sad, doesn't care as he hears  
clatter, clatter on the GANTRY outside, and COLONEL CHAN plus  
TWO VISORED SOLDIERS run in. He's unvisored, EYES ALIGHT.

COLONEL CHAN  
We have orders. To kill you.

THE DOCTOR  
Do what you like, this ship isn't  
going anywhere. You were beaten.  
By the DoctorDonna.

All LIFT their GUNS, *ka-chick!*

CUT TO:

82 INT. SPACESHIP, FLIGHT DECK - NIGHT

82

MEEP  
Now feel the wrath of the Meep!  
Destroy him!

CUT TO:

83 INT. SPACESHIP, ENGINE CONTROLS - NIGHT

83

COLONEL CHAN & SOLDIERS about to FIRE, when -

They all GASP. Look UP.

And the PSYCHEDELIC LIGHT spirals OUT OF CHAN'S EYES. Gone.

THE DOCTOR  
What?

SOLDIERS lift up their VISORS, blinking, dazed. Normal.

(CONTINUED)

83 CONTINUED:

COLONEL CHAN

...what?

And then DONNA NOBLE UP LIFTS HER HEAD.

DONNA

What?

THE DOCTOR

You're not dead!

DONNA

Obviously. But how..?

CUT TO:

84 INT. BLAST FURNACE CHAMBER - NIGHT

84

HANDS on the BUTTONS & LEVERS of the THREE-PANELLED ALIEN CONTROL DESK. Like a MAESTRO. And the voice is...

ROSE

Closing down all psychedelic  
lightwave emanators and  
transferring excess power to the  
brokendrone pre-fixilators.

UP ON THE GANTRIES: ALL the SOLDIERS removing VISORS. All the STEELWORKERS removing WELDING MASKS. Everyone blinking, dazed, but smiling, normal, all possession GONE.

SHIRLEY wheeling forward, delighted, to see...

SHAUN & SYLVIA, out of hiding, mid-chamber, amazed to see...

ROSE at the CONTROLS. Strong and proud and HALF-TIME LORD.

ROSE

Easy when you know how.  
(on a comms-mic)  
Mum? Doctor? I think it's safe  
for you to come down now. I've  
sorted everything out.

CUT TO:

85 INT. SPACESHIP, ENGINE CONTROLS - NIGHT

85

THE DOCTOR & DONNA DELIGHTED, hearing Rose, as they REALISE:

DONNA

Rose..?!

(CONTINUED)



85 CONTINUED:

THE DOCTOR  
Too much power for one. But you  
had a child and the metacrisis  
passed down. A shared inheritance!

FLASHBACK to the moment Donna's eyes flared with ENERGY, and -

CUT TO:

86 INT. BLAST FURNACE CHAMBER - NIGHT

86

FLASHBACK. GROUND FLOOR. In the exact same moment that  
triggers Donna, SHAUN and SYLVIA are AMAZED, watching...

FAST ZOOM IN on Rose. As her EYES SHINE with GOLDEN ENERGY.

CUT TO:

87 INT. SPACESHIP, ENGINE CONTROLS - NIGHT

87

DONNA  
It's always been there. Shining  
out of her.  
(realises)  
- ohhhh the *SHED*!

CUT TO:

88 EXT. DONNA'S BACK GARDEN - NIGHT

88

ROSE'S SHED. The wooden KEEP OUT sign FALLS OFF the door,  
REVEALING UNDERNEATH: two PAINTED WINDOWS, WHITE, exactly  
like the TARDIS WINDOWS. On the *BLUE-PAINTED WOODEN SHED*.

WIDER, LOW ANGLE, shed BACKLIT, looking awesome and Tardis-  
like; it's even got a little CHIMNEY like the Tardis LAMP.

CUT TO:

89 INT. SPACESHIP, ENGINE CONTROLS - NIGHT

89

DONNA  
And the toys! The *TOYS!?!!*

CUT TO:

90 INT. ROSE'S SHED - NIGHT 90

CU on the TOYS - FAST CUTS - REVEALING each one to be a FURRY TOY VERSION of creatures from the Doctor's life:

A TOY with GRILLE & BUMPS. CUT TO a DALEK.

A RHINO-like TOY. CUT TO a JUDOON.

A TOY with HANDLES. CUT TO a CYBERMAN.

A round BLOB of a toy. CUT TO an ADIPOSE.

A TOY with MOUTH-SPAGHETTI. CUT TO an OOD.

A furry brown DOG TOY. CUT TO KARVANISTA.

CUT TO:

91 INT. SPACESHIP, ENGINE CONTROLS - NIGHT 91

THE DOCTOR  
We're binary...

DONNA  
She's not. Because the Doctor's...

THE DOCTOR  
Male.

DONNA  
And female.

CUT TO:

92 INT. BLAST FURNACE CHAMBER - NIGHT 92

ROSE looking up at the SPACESHIP, happy at last.

ROSE  
And neither, and more.

And ROSE sees:

DONNA RUNNING to her. Rose RUNS, meets her. HUG.

And then, wham, SHAUN runs into the hug! Family reunited.

THE DOCTOR runs past, busy - to SYLVIA, with a smile -

THE DOCTOR  
Happy now?

(CONTINUED)

92 CONTINUED:

SYLVIA

My father would be impressed. I  
have no higher compliment.

The Doctor reaching the CONTROL DESK, and the MIC.

All around, CHAN on the GANTRIES, getting SOLDIERS &  
STEELWORKERS to work - there's a lot to clear up, some  
RUNNING down to the GROUND FLOOR. The whole place is busy,  
no standing around. SHIRLEY's by the CONTROL DESK, smiling.

SHIRLEY

There's a word for you, Doctor.  
And that word is jammy.

THE DOCTOR

Jam. On. Toast. Calling the Meep!

CUT TO:

93 INT. SPACESHIP, FLIGHT DECK - NIGHT

93

THE MEEP is SEETHING.

MEEP

You forget! I still have my ship!  
And if I have to explode the  
engines and rupture this world and  
damn us all to hell, then I will -

CUT TO:

94 INT. BLAST FURNACE CHAMBER - NIGHT

94

THE DOCTOR presses ONE LAST BUTTON.

CUT TO:

95 INT. SPACESHIP, FLIGHT DECK - NIGHT

95

And BOING!!, it's the EJECTOR SEAT! THE MEEP shoots UP and  
OUT of SHOT with a waaaaaaah!

CUT TO:

96 INT. BLAST FURNACE CHAMBER - NIGHT

96

THE DOCTOR, DONNA, ROSE, SHAUN, SYLVIA & SHIRLEY, looking UP.

(CONTINUED)

96 CONTINUED:

THE DOCTOR

There you go.

In the SKY, through the ROOF, A PARACHUTE OPENS, the Meep's CHAIR beginning a slow descent. High-pitched fury from afar.

CUT TO:

97 INT. BLAST FURNACE CHAMBER - DAY

97

DAYTIME at last, and peace is restored. THE MEEP, defeated, is flanked by TWO WRARTH WARRIORS.

Facing THE DOCTOR, DONNA & ROSE. SHAUN, SYLVIA & SHIRLEY further back. Behind them, CHAN, MAJOR SINGH & SOLDIERS stand to attention. A formal meeting between two worlds.

THE DOCTOR

Sergeant Zogroth and Constable Zreeg gave their lives. Along with many soldiers of Earth.

THIRD WRARTH

Their names will be included in the litany of the Meep's crimes. As he atones in prison for 10,000 years.

MEEP

Oh, I will escape. And have my revenge. So you beware, Doctor, because there's one more thing.

THE DOCTOR

Which is...?

MEEP

A creature. With two hearts. Is such a rare thing. Just wait till I tell... the Boss.

BLUE SHIMMER, teleport, The Meep & Wrarths FADE AWAY.

THE DOCTOR

Oh. Cryptic. I hate that.

Then, to Donna and Rose:

THE DOCTOR

But we've still got to fix you two. Cos the metacrisis might have slowed down, but that thing is wrapped around your cortex -

(CONTINUED)

97

CONTINUED:

DONNA

Yes, we know.

ROSE

We know everything, thanks.

DONNA

And you know nothing. It's a shame  
you're not a woman any more. Cos  
she'd have understood.

ROSE

We've got all that power. But  
there's a way to get rid of it.  
Something a male-presenting Time  
Lord would never understand.

DONNA

Just let it go.

ROSE

We choose to let it go.

And Donna and Rose hold hands, deep breath....

GOLDEN REGENERATION ENERGY spirals out of them.

The Doctor amazed.

Shaun amazed, loving it. To the Doctor:

SHAUN

Like I said, mate. How lucky am I?

EVERYONE watching, amazed, Donna & Rose so happy, as the GOLD  
swirls, and spirals, and dissipates. Fading into nothing.  
Donna blows at a glowing CLOUD, it puffs away into particles.

A spiral near Shirley. She blows. Gold mist spinning away.

And it fades... into NOTHING.

ROSE

After all these years. I'm  
finally... me.

And Donna pulls in Rose, for a HUG.

CUT TO:

98

EXT. ALLEYWAY - DAY

98

Back to where it all began, the ALLEYWAY. And the TARDIS.

(CONTINUED)

THE DOCTOR, DONNA, ROSE, SHAUN & SYLVIA approach. Shaun's TAXI parked in the background. The Doctor goes to the Tardis doorway, facing them. Time for goodbyes.

THE DOCTOR

...and UNIT's got a great insurance policy. Damage to Property in the Course of an Alien War. And while that's being sorted out...

(to Donna)

One last trip?

SYLVIA

Don't you dare!

DONNA

D'you know. I'd love it. But I've got adventures of my own.

(of Rose)

Bringing up this one.

ROSE

Can I see inside?

DONNA

No, because, something will go wrong and you'll end up on Mars. With Chaucer. And a robot shark.

(to the Doctor)

That's actually happened, hasn't it?

THE DOCTOR

Yeah. But I was thinking.

(sly)

We could go and see Wilf...?

DONNA

Ohh that's cheating!

THE DOCTOR

Just a suggestion.

SYLVIA

I mean it, don't you dare!

DONNA

Oh but imagine his face, mum. He'd be so happy. All those secrets Grandad kept for years, he thought I'd never remember. And if he saw the Doctor, one more time...

(CONTINUED)

SYLVIA

Oh... all right then! But one trip, that's all, just one.

DONNA

(excited)

One tiny little trip! And that's a promise. Like the old days, just me and the Doctor, together -

(to Shaun)

- is that all right?

SHAUN

Course it is.

DONNA

Well a lot of husbands would worry. Me. In a box. With another man.

SHAUN

Yeah, but not *him*.

The Doctor: eh?

DONNA

Come on, Spaceman.

And the Doctor turns, opens the door, Donna follows him in -

CUT TO:

INT. TARDIS

- and THE DOCTOR is AMAZED!

It's NEW. Brand new. New to the Doctor, too.

A huge HEMISPHERE. Walls studded with ROUNDELS. The shape of the Tenth Doctor's Tardis - RAMPS & GANTRIES leading to a CENTRAL SIX-SIDED CONSOLE. A TIME ROTOR shafting up to the roof. Gantries leading to INTERNAL DOORS. But WHITE, now, tinted with greys, blues and greens. Elegant. Timeless.

The Doctor RUNS to the console, DELIGHTED, Donna following.

THE DOCTOR

But this is amazing! It changed!  
Oh you clever thing, look at that.  
It's got... this! And that!  
Where's the..? What's that?

DONNA

Still a bit nippy.

(CONTINUED)

THE DOCTOR

Oh come on!

DONNA

All right. It's gorgeous. It's cleaner. It's grown! But I still don't get it, the Tardis can change, all right, but what about your face? Why did it come back?

THE DOCTOR

Does there have to be a reason?

DONNA

With your life? Yes!

THE DOCTOR

Well I'm stuck with it now, oh this thing is brilliant! It's even got a coffee machine. D'you want one?

DONNA

You're kidding.

THE DOCTOR

With cold milk, yeah?

DONNA

Well remembered.

He stabs CONTROLS. And a COFFEE in a WHITE PORCELAIN CUP & SAUCER rises up from the console. Donna takes it.

DONNA

Thank you very much. Careful. This is how I lost my job. I dropped a coffee in the computer.

THE DOCTOR

(keeps busy; shy)

I really do remember, though. Every second. With you. And I'm so glad you're back. Because it killed me, Donna. It killed me, it killed me, it killed me.

DONNA

But we can have more days, can't we? I mean, why is it such a big goodbye with you? Why is it one last trip? You can visit. With my family. We can do outrageous things like... have tea. And dinner. And a laugh.

(MORE)

(CONTINUED)



99

CONTINUED: (2)

DONNA (CONT'D)

And Rose's school play. Well,  
maybe not that, she can't act,  
she's terrible, I don't know how to  
tell her. But the point is!  
You've been given a second chance.  
You can do things differently, this  
time. So why don't you try  
something completely new? And have  
some friends.

THE DOCTOR

Yeah. Maybe. Yeah.

DONNA

Like now. Here we are. Having a  
coffee. What's gonna go wrong -

And she shrugs, but -

- the CUP drops, woah, she JUGGLES it, ooh!, ah!, but NO -  
SHE SPILLS THE COFFEE! Into the CONSOLE.

DONNA

Oh my God, I did it ag-

The Doctor hurls himself at Donna, they both HIT THE DECK -  
ROAR!!! FLAME blasts out of the console! They look up -  
The TIME ROTOR lurches into life, moving UP AND DOWN. The  
ancient, groaning MATERIALISATION NOISE fills the air.

THE DOCTOR

What?!?

CUT TO:

100

EXT. ALLEYWAY - DAY

100

The TARDIS WINDOWS and LAMP blaze with LIGHT.

It's an unnatural take off, FIERCE. SHAUN, ROSE and SYLVIA  
blasted by an ALMIGHTY WIND - they stagger, fight back -

ROSE

It's gone wrong! Mum! Mum!!

SHAUN

Donna!!

SYLVIA

I said so!!

(CONTINUED)

100 CONTINUED:

But in a STORM of LIGHT and WIND, the TARDIS VANISHES!

CUT TO:

101 INT. TARDIS

101

The CONSOLE is BURNING. THE DOCTOR fighting FLAMES, can't get close. DONNA flinching back. The SHIP lurching, wild.

DONNA

What's happening?! Where are we going?

THE DOCTOR

I've got no idea! It's completely out of control! We could end up... anywhere in time and space!

And the ENTIRE CONSOLE EXPLODES! CLIFFHANGER howl, and OUT.

END OF EPISODE.