

DOCTOR WHO

Episode 2

by

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PINK REVISIONS

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1 INT. SCHOOL HALL - DAY

1

Caption against black: 1925

A FINGER on a PIANO KEY, a C. It presses, again and again.

TIMOTHY

First we have a note.

A SCHOOL TEACHER, TIMOTHY DRAKE, playing a GRAND PIANO in the huge, empty hall of a Public School. Sitting next to him, a schoolboy, HENRY ARBINGER, 10, school uniform, posh & proper.

TIMOTHY (CONT'D)

Then we have a tune.

He plays a TUNE, Three Blind Mice.

TIMOTHY (CONT'D)

Then we have a melody.

And now, BEETHOVEN, Sonata No.14 In C Sharp Minor, Moonlight. Timothy keeps going. He plays wonderfully, musing:

TIMOTHY (CONT'D)

Beethoven wrote this. When he first discovered he was going deaf. All that rage. And fury. Out of which. Something beautiful.

(but he stops)

Am I boring you, Henry? Tell me, who made you have piano lessons, was it mummy or daddy?

HENRY

Daddy said it was important.

TIMOTHY

But I take it, you don't?

HENRY

It's just a bit stuffy. Can't you play something more exciting, sir?

TIMOTHY

I despair of your generation.

(smiles, an idea)

There is one thing you might like.

It's called the Devil's Chord.

Does that sound exciting?

HENRY

(wide-eyed)

Tell me more, sir.

TIMOTHY

They say it's the music of evil.
Banned by the Church in mediaeval
times. In case it allows the Devil
to enter the room.

He plays two chords, repeats. Creating a dissonance. And it's sinister, unsettling, the feel of a horror movie.

TIMOTHY (CONT'D)

Makes you shiver, doesn't it?
Technically, it's known as a
tritone. Put it in context...

Now, he plays a new melody. His own. He's improvising, but he's brilliant, and as the composition reaches a TRITONE...

BOOMPH! The LID of the grand piano SLAMS DOWN!

TIMOTHY (CONT'D)

Oh! Gosh. Goodness me. That gave
me quite the start, I'm so sorry -

Knock knock.

From the PIANO LID. From inside..?!

TIMOTHY (CONT'D)

...what?

And again, more insistent, knock-knock-knock.

TIMOTHY (CONT'D)

Is someone playing a game..?

- as Timothy gets up, goes round, OPENS the PIANO LID.

And a FACE LEERS OUT!

MAESTRO

Ta daaa!

Timothy SHOCKED, steps back, PIANO LID SLAMS down again!

Timothy staggers back, but then a GLISSANDO, and he looks -

- and there, sitting at the piano, next to a grinning Henry -

MAESTRO.

Pronoun, they. And they're grinning. Wild. Insane. Like a giggling queer punk, part Joker, part Jinkx, part Mr Punch.

TIMOTHY

Henry. Get away from him.

MAESTRO

Them.

TIMOTHY

What?

MAESTRO

Me.

TIMOTHY

What?!

MAESTRO

I'm them.

TIMOTHY

You're who?

MAESTRO

Yoo hoo.

(plays a little riff)

Oh, those twentieth century blues.

HENRY

This is so much fun!

MAESTRO

(to Henry)

Nice to see you again, kiddo.

TIMOTHY

You... know each other?

HENRY

That's my daddy.

TIMOTHY

Don't be ridiculous.

HENRY

You didn't look at my name, sir.

Henry throws over Timothy's NOTEBOOK from the MUSIC SHELF.

TIMOTHY

Of course I did, you're Henry...
what was it? Henry Arbinger.On the PAGE: the handwriting ANIMATES, *Henry Arbinger* losing the e-n-r-y, the H & surname gliding together: *Harbinger*.

MAESTRO

Harbinger. Think of him as my
prelude. And now his song is sung.

Henry's CLOTHES & CAP collapse into an EMPTY PILE. Gone!

Timothy terrified, now.

TIMOTHY

...who are you?

MAESTRO

My notation is Maestro.

TIMOTHY

But *what* are you?

MAESTRO

I. Am. Music. And you...

(riffs again)

Mr Timothy Drake. You're a genius.

TIMOTHY

Don't be ridiculous.

MAESTRO

The tragedy is, nobody ever knew.
You're the greatest composer who
ever lived. Clever enough to find
the lost chord. But it's so saaad,
Timothée. You never had the luck.
Or the money. Or the contacts.
Did you? You never got that break.

Despite his fear, Timothy's vanity rising. He steps closer.

TIMOTHY

I did not. You're right. No one
ever understood me!

MAESTRO

And that's not fair.

TIMOTHY

It is not! Absolutely!

MAESTRO

All those melodies were stifled and
strangled inside you. The songs
you never sang. They sit there
still. Wrapped around your heart.
Still beating. Is that true?

TIMOTHY

That's so true.

MAESTRO

Wrapped. So tight. Do you want me
to set them free?

TIMOTHY

I would love that. Yes. Yes!

Timothy seduced, so close now...

Then Maestro is WILD and SAVAGE again -

MAESTRO

Music, Maestro, please!

And with one hand, PLUCKS, in the air, at Timothy's chest.

And a SONG pours out, from Timothy's heart! NOTES! A STAVE
of QUAVERS shoots out, to wrap around Maestro's FIST.

And Timothy Drake's heart...

Stops.

He falls down dead, SLAM!

Maestro holds up the FISTFUL of NOTES, sucks in.

The NOTES shoot into Maestro's PURSED LIPS, whup, in, gone!

Maestro: yum! Oh, hold on...

Gives a little BURP.

A tiny QUAVER floats out. Maestro wafts it away.

Then Maestro, happy, looks at the piano keys.

Thinks. Then LOOKS AT CAMERA.

MAESTRO (CONT'D)

Now...

With one finger, Maestro plays... Dum-dum-dum, dum-dum-dum,
dum-dum-dum. The BASSLINE of the Doctor Who THEME TUNE.

Into TITLES.

CUT TO:

2

INT. TARDIS

2

RUBY

I want to see... the Beatles
recording their very first album.

RUBY and THE DOCTOR are at the CONSOLE, in flight.

THE DOCTOR

Seriously?

He's on the far side, now walking round towards her, stern, serious. Has she make a mistake?! So she babbles a bit:

RUBY

You asked! If I could go anywhere in time and space, that's where I'd go. Cos my mum had a girlfriend, Clare, I loved Clare, and she was into vinyl, she had all the Beatles albums. 10 years old, I was playing them, after school, Revolver, and the White Album, so, yes, sorry, if I could go anywhere -

And he HUGS her!

THE DOCTOR

That is amazing!

RUBY

Oh, right! Really?

THE DOCTOR

(at the controls)

People always say, the Titanic, or Mars, or Bethlehem, but the Beatles?!? Why have I never done that before?, come ON!

The Tardis THUMPS, landed! The Doctor indicates the DOOR.

THE DOCTOR (CONT'D)

February the 11th, 1963.

RUBY

No, not really?!

(turns to go, stops)

But. Hold on. If we're in the 60s, what about my clothes...?

THE DOCTOR

Good thinking!

He grabs her hand, they RUN across a WALKWAY, down a TUNNEL -
- in the SAME SHOT, whoosh, they emerge from ANOTHER TUNNEL,
now dressed in 60s clothes. Laughing!

And they RUN FOR THE DOOR -

CUT TO:

3 EXT. ZEBRA CROSSING, ABBEY ROAD - DAY

3

RUBY, then THE DOCTOR, step out, excited. The TARDIS has landed right next to the famous ZEBRA CROSSING. Pure JOY!

THE DOCTOR
1963!

RUBY
Oh no way. Like the album cover!
I am having the best time!

And they CROSS, making a CAR stop, a MORRIS MINOR.

RUBY (CONT'D)
Look at the cars!

CUT TO:

4 EXT. ABBEY ROAD STUDIOS - DAY

4

THE DOCTOR & RUBY running up and heading inside -

THE DOCTOR
Abbey Road Studios, not called
Abbey Road yet, right now, in '63,
they're the EMI Recording Studios -

CUT TO:

5 INT. CORRIDOR, ABBEY ROAD - DAY

5

THE DOCTOR & RUBY, excited, head down a LONG, LONG CORRIDOR -

RUBY
But how do we get in, won't they
ask who we are? Oh no, wait -

- passing a WOMAN with a TEA TROLLEY. Ruby's all smiles:

RUBY (CONT'D)

Hi, Janet said we could take over,
you can have ten minutes off.

TEA TROLLEY WOMAN

Oh right, thank you! Very kind!

And off she goes. Ruby spins the trolley round.

RUBY

There's always a Janet. And
everybody wants a cuppa.

They run off with the trolley. A sign saying STUDIO 2.

CUT TO:

6 INT. STUDIO 2, ABBEY ROAD - DAY

6

THE DOCTOR & Ruby push the TEA TROLLEY through the door, into
the BOOTH. And, yes, they're welcome. Nice smile:

RUBY

Morning! Cup of tea?

And there is GEORGE MARTIN, 37. At the MIXING DESK. With
his two ENGINEERS, and a WOMAN from the RECORD LABEL.

GEORGE MARTIN

Yeah, make it strong, two sugars.
Boys, d'you want anything?

Ruby and the Doctor look through the GLASS, at the BOYS...

There they are.

THE BEATLES.

PAUL and JOHN and GEORGE and RINGO. Paul's 20, John's 22,
George 19, Ringo 22 years old. Already, very much
themselves, in white shirts & ties. Relaxed, bantering.

PAUL McCARTNEY

I'm all right for now. Maybe
something stronger later on, what
d'you think, John?

JOHN LENNON

Now you're talking, Paul lad.

GEORGE HARRISON

I just want a good night's sleep.

JOHN LENNON

Keep playing like that, we'll all
have a good kip.

Laughter. The Doctor & Ruby: oh my God! This is so amazing!
And Ruby pours the tea into a cheap WHITE CHINA CUP.

GEORGE MARTIN

All right, we'll go from the top.
I thought, the chorus, don't slide
in the harmonies, just hit it.

PAUL McCARTNEY

Whatever you say, boss.

RINGO

Hurry up then, George, we're only
getting paid seven quid a day.

Ruby leans in with George's cuppa.

RUBY

Good luck.

GEORGE MARTIN

Thanks, love.

And then Ruby goes to the back of the room, with the Doctor.
All pretence gone, they're just fanboying now. Whispered:

THE DOCTOR

They met when they were 14 years
old. Just 14! Lads from
Liverpool. Changing the world.

RUBY

It's the Holy Grail. And I'm here!

GEORGE MARTIN

Okay. Roll to record.

CLUNK! The 2-TRACK BTR TAPE MACHINE begins to turn. The
historic tape. (Technically, this machine was in a separate
room in 1963, but drop it in as a cutaway.)

The Beatles ready themselves. The Doctor, Ruby, the tension.

GEORGE MARTIN (CONT'D)

And a three, two, one.

And...

The BEATLES SING.

PAUL McCARTNEY

I've got a dog, he's called Fred,
 My dog is alive, he's not dead,
 I love my dog, he loves me too,
 I haven't got a cat, only a dog.

PAUL & JOHN

My dog, my dog, my dog, my dog,
 I've got a dog, I love my dog.
 He's my dog, he's not your dog,
 If you want a dog, get your own.

It's... doggerel. Plain and flat. It's not even as much fun as it looks. A dirge. No fun, no life, no energy.

The Doctor and Ruby...

CUT TO:

7 INT. CORRIDOR, ABBEY ROAD - DAY

7

...BURST OUT of the DOOR to STUDIO 2, with TROLLEY, into...

CUT TO:

8 INT. STUDIO 3, ABBEY ROAD - DAY

8

THE DOCTOR & RUBY, vexed, push the TEA TROLLEY into STUDIO 3, a PRODUCER & ENGINEER at work. Fast, taking charge:

THE DOCTOR

Don't mind us, cup of tea, keep
 singing, roll to record!

PRODUCER

Okay, going from the second chorus,
 playing in the last four bars of
 the verse. Good luck, Cilla.

And there, behind GLASS, at the MIC: CILLA BLACK, 20 y/o.

Intro starts, the Doctor & Ruby stand back, hoping, muttered:

THE DOCTOR

Don't let me down, Cilla.

And Cilla SINGS:

CILLA BLACK

I love you, you love me,
 We are two, we are not three,
 (MORE)

CILLA BLACK (CONT'D)
Cos you love me and I love you,
We're quite happy, I think perhaps.

Again, plinky-plonky, DULL. The Doctor and Ruby, amazed.

THE DOCTOR
Oh, Cilla.

CUT TO:

9 INT. STUDIO 1, ABBEY ROAD - DAY

9

THE DOCTOR & RUBY push the TROLLEY into the BOOTH for...

STUDIO 1, a big ORCHESTRA STUDIO. At the mixing desk, the ORCHESTRA PRODUCER says, 'And roll to record, please!' And the ORCHESTRA PLAYS. It's Three Blind Mice. But it's slow - not out of tune, just lacking, lethargic.

The Doctor & Ruby: what the HELL?!

CUT TO:

9A INT. CORRIDOR, ABBEY ROAD - DAY

9A

THE DOCTOR & RUBY (the tea trolley abandoned, now) BURST through DOORS, the Doctor furious -

THE DOCTOR
Someone has stolen music!

CUT TO:

10 INT. CANTEEN, ABBEY ROAD - DAY

10

THE BEATLES, at a table, on a break with CUPPAS & the PAPERS.

Wide room, tables with SALT & PEPPER & SUGAR, chairs, b&w check lino, a COUNTER at one end, KITCHEN behind, silver TEA URN, cheap white china cups & saucers. TEA LADIES on duty. Lots of CUSTOMERS, and yet the whole place feels SUBDUED.

THE DOCTOR and RUBY at the COUNTER. Watching the Beatles.

THE DOCTOR
Look at them. Everything's gone
dull, no one whistles, no one hums,
no one taps their feet.

RUBY

I don't get it though, music
isn't... You can't steal it or
lose it or kill it. It's just
natural. You get music when the
wind blows through the trees.

THE DOCTOR

That's called Aeolian tones. But
music is the highest form of
thought. If you take that away...

Someone's put down a NEWSPAPER, the Doctor grabs it.

Daily Mirror, HEADLINE: RUSSIAN MISSILE CRISIS.

THE DOCTOR (CONT'D)

(reads)

'Khrushchev Threatens Finland.'
Finland?! That never happened.

(to Ruby)

If music has gone, then everything
is changing. The whole human race
is taking a different path.

RUBY

So what do we do?

THE DOCTOR

You take John Lennon, I'll take
Paul McCartney, find out what
happened. And when it happened.

And behind them, they've already ordered:

TEA LADY

Two cups of tea, my darlings,
that's half a crown, ta very much.

The TEA LADY puts down two CUPPAS on the COUNTER. And she's
the Recurring Woman; Mrs Merridew, Woman in Pub, Gina Scalzi.
But all three never quite look properly at each other.

THE DOCTOR

How much? That's outrageous!

TEA LADY

Take it or leave it, sweetheart.

THE DOCTOR

(slams down half a crown)
Daylight robbery!

The Doctor & Ruby pick up CUPPAS, Tea Lady takes the COIN.

TEA LADY

That's me, Margaret Lockwood in the
Wicked Lady, now there was a woman.
Statuesque! We shut at four, dear.

And she's gone, busying herself. The Doctor & Ruby head off.

The Beatles are just standing, about to go. Intercepting:

THE DOCTOR

Hold on, Mr McCartney, if I could
just have a word? I've got you a
cup of tea, Mr Epstein sent me.

RUBY

Mr Lennon? If I could grab a
couple of minutes? I'm Ruby, oh my
God, I can't believe I'm talking to
you! I'm from Melody Maker.

JOHN LENNON

Okay, see you back there, boys.

George Harrison & Ringo slope off. The Doctor with Paul
McCartney, Ruby with John Lennon, at TWO SEPARATE TABLES.

THE DOCTOR

I just wanted to check, y'know, and
see how things are going, good God
you were beautiful, wow! Look at
you! But, y'know. You're writing
the songs for the band, yeah?

PAUL MCCARTNEY

They're not very good, are they?

THE DOCTOR

Oh. Well. Um. No.

PAUL MCCARTNEY

Great! That's great, lad. That's
how it should be. Not like the old
days, when we had waltzes and
fandangos and all of that. Thank
God they've been banned!

THE DOCTOR

But. Waltzes used to exist? When
did they start becoming wrong?

PAUL MCCARTNEY

Dunno. Way back, 20s, 30s.

THE DOCTOR

Why? What happened?

PAUL McCARTNEY

We started seeing sense. What we're doing here today is the last gasp. If I can make a bit of money out of cheap old rhymes, then I can settle down and get a proper job. It's embarrassing. Singing!

CUT TO Ruby & John Lennon (he pops in a Zube throat lozenge, he has a sore throat on Feb 11 1963).

JOHN LENNON

Yeah, nice sensible job in a factory, that'll do me. On the production line, day in, day out, lovely. Finish this album, go back to Liverpool and forget it.

RUBY

You can't do that. We need you.

JOHN LENNON

What for? I'm no good at anything!

CUT TO the Doctor & Paul McCartney. More real now, intense:

THE DOCTOR

But Paul. When it's just you on your own. Don't you think... there must be better songs? Songs that lift you. And devastate you. And make you soar. Songs that are tucked away somewhere, in secret, right at the back of your mind?

PAUL McCARTNEY

(hushed)

...how do you know that?

CUT TO Ruby and John Lennon. More real, now, quiet anguish.

JOHN LENNON

I just want to go home. Forget this life. Have my tea and go to bed, with a girl of my own, that's all I want. But then...

(pause)

Why do I wake up crying?

CUT TO the Doctor & Paul McCartney. Hushed, intense:

PAUL McCARTNEY

It's like sometimes. Late at night. I get this thought, like it's so far away, but it's a note. A single note. And then a second. Then a third and fourth and fifth, put them together and it feels like the most holy thing on this earth.

The Doctor staring. The world turning around this moment.

PAUL McCARTNEY (CONT'D)

Like a G... Then an E. Then a G, maybe twice, then C. And if you put words to it. Words right from your heart.

(sings, quiet, intimate)
I love you, so much.

A random tune which sounds WONDERFUL, and -

Oh!

A SHIVER goes through the ROOM.

Paul sang quietly, but it's like EVERYONE HEARD, all look up, without knowing why, and SOUND IS SUSPENDED -

- the Doctor looks round, fast, alert, seeing -
- a glimpse, a dash, a glance, a gasp -
- in the GLASS of the DOOR -
- in the SILVER of the URN -
- on a shiny white LINO TILE -

MAESTRO.

The face, the grin. On the edges of the world.

Lennon staring at Ruby, Ruby staring into his GLASSES, and...

Maestro's REFLECTION in the lenses, seeing her. GRINNING.

The Doctor, scared, lifts a TEASPOON.

And there in the curve of the bowl...

Maestro's REFLECTION. Grinning. And then it SNAPS AT HIM -

The Doctor drops the teaspoon, CHING! And the NOISE seems to SNAP the whole world BACK TO NORMAL. Sound floods back in, McCartney and Lennon pissed off, stand, Lennon walking out -

JOHN LENNON
Don't waste my time.

Paul McCartney furious with the Doctor -

PAUL McCARTNEY
D'you know what you are, with your ideas, pal? Disgusting. You are disgusting!

And he STORMS OUT, gone.

The Doctor & Ruby looking across the room at each other.

THE DOCTOR
What the hell was that..?

CUT TO:

11 EXT. ALLEYWAY - DAY

11

ROPES.

FISTS on ropes, PULLING. Ropes TAUT, pulling, creaking.

Ropes bound to an UPRIGHT PIANO. And it's the fists of WORKMEN in OVERALLS, hauling the piano up to the ROOF.

The ALLEYWAY is more city-centre, towering WALLS. RED BRICK. Once an old brewery; on the roof, a JOIST juts out, holding an old BLOCK & TACKLE PULLEY, now pulling the piano up. The alleyway's wet; it's been raining. PUDDLES of WATER.

THE DOCTOR and RUBY are with the FOREMAN, tough old VINNIE.

THE DOCTOR
That's it, Vinnie. Nice and safe.
I want that installed on the rooftop like it's precious china.

VINNIE
Beats me, Doc, it's only a bloody piano, who wants them any more?
(to the lads)
Easy boys! Don't hit the wall!

The piano is rising, rising. The Doctor to Ruby:

THE DOCTOR
Let's head on up!

CUT TO:

12 INT. WAREHOUSE STAIRS - DAY

12

Narrow, wooden, dark STAIRWELL, wood & brick. Industrial, abandoned. THE DOCTOR & RUBY heading UP.

RUBY
Thing is, without music. Dance must be gone. No one dances any more! Can you dance without music?

THE DOCTOR
You can, but d'you want to? And think about it, Ruby, love songs! There are no more love songs.

RUBY
Oh my God, there are no love songs in the whole wide world.

DOOR on a top landing, leading to...

CUT TO:

13 EXT. ROOFTOP - DAY

13

DOOR OPENS, THE DOCTOR & RUBY step out; wide, flat ROOFTOP.

BEHIND THEM, the PIANO arriving, and VINNIE'S WORKMEN haul it over to the ROOFTOP and UNTIE the ROPES, setting it free, DURING, the Doctor and Ruby walking forward to see the view.

LONDON, 1963. HUGE view. Proper Chim-Chim-Cheree rooftops receding into the distance. No London Eye, no skyscrapers. Brown city, heavy SKY, glowering down. It feels oppressive.

THE DOCTOR
Old London Town.

RUBY
Is that smog? I thought they got rid of that in the 50s.

THE DOCTOR
We had a really bad smog in December '62, but this is more like... A darkening. The world is darkening.
(MORE)

THE DOCTOR (CONT'D)

(suddenly)

I live over there.

RUBY

You do what?

THE DOCTOR

I live over there.

RUBY

What d'you mean?

THE DOCTOR

Shoreditch. I'm there right now.

RUBY

You're gonna have to start again.

THE DOCTOR

In the past, right now, I live in a place called Totter's Lane. 1963, I park the Tardis in a junkyard. And live over there with my granddaughter, Susan.

A long silence.

THE DOCTOR (CONT'D)

Okay?

RUBY

Your what?!

THE DOCTOR

My granddaughter.

RUBY

Susan.

THE DOCTOR

We could go and have a look.

Except, y'know, timelines, kachoom!

RUBY

You've got children?

THE DOCTOR

I did have. I will have. Time Lords get a bit complicated.

RUBY

But you've got a granddaughter? Now? I mean, today, back in our time, my time, where is she?

THE DOCTOR

I don't know.

RUBY

How can you not know?!

THE DOCTOR

The Time Lords were murdered. And the genocide rolled across time and space, like a great big cellular explosion, maybe it killed her too.

RUBY

Maybe? You haven't looked?

THE DOCTOR

No.

She looks at him.

And suddenly gives him a great big HUG. Which he NEEDS. Sudden rush of emotion from them both, his family, her family, everything, here on a rooftop in the past.

As they separate, she's FIERCE:

RUBY

Doctor. I would give anything. To find my family. Maybe we need to find yours, too.

Hold, on the Doctor, torn, wondering, and then...

VINNIE

Here we go, Doc!

VINNIE's arrived with a WORKMAN, wheeling the PIANO on castors over the roof to the EDGE. A THIRD WORKMAN carrying a PIANO STOOL, plonks it down. The Doctor giving him £3:

THE DOCTOR

Thanks, Vinnie, bit of luck, I'll get you whistling by sundown.

VINNIE

Can't bear whistling, Doc, all those horrible tunes, no thanks!

Vinnie and mates head off, the Doctor shows Ruby:

THE DOCTOR

One pound notes!
(of the piano)
(MORE)

THE DOCTOR (CONT'D)

Now, that's gonna need a bit of
tuning, after being hauled up..

He holds out the SONIC, WHIRRS, the PIANO gives a SHUDDER.

THE DOCTOR (CONT'D)

Done! And now. All yours, honey.

He indicates, the piano STOOL.

RUBY

Me? But... I'm not that good.

THE DOCTOR

You are sweet. I've seen you.

FLASHBACK: Christmas Ep, Sc.3, quick images:

Ruby on the keyboard, the Doctor watching.

OUT OF FLASHBACK, Ruby and the Doctor smiling.

THE DOCTOR (CONT'D)

King's Arms, December 23. You
opened with One More Sleep.

RUBY

I can't believe you were there.

THE DOCTOR

It all comes back to Christmas with
you. Now I need you to play again.

As she sits at the PIANO:

RUBY

But what for?

THE DOCTOR

At this moment in time, Ruby
Sunday. You are the only music in
the world. Let's see what happens,
if you bring music back.

RUBY

No pressure. What should I play?

THE DOCTOR

You'll know.

His trust inspires her. She thinks. Gets ready.

RUBY

I wrote this for my friend Trudy.
When a girl broke her heart.

And she plays.

The Doctor stands on the edge, overlooking London. The music beautiful, sad but hopeful (eg, try Penguin Cafe Orchestra, Perpetuum Mobile). Carrying out across the city...

CUT TO:

14 EXT. WINDOWS - DAY

14

A SERIES OF WINDOWS. Sash windows. Looking into tenement flats, cheap rent, boxy, people now opening the windows to escape their lives, as they hear...

Ruby's music carries across. Gentle. Beautiful, reaching...

WINDOW 1: a YOUNG WOMAN lifts up her window. Listening.
What on earth is that noise..?

WINDOW 2: A TEENAGE LAD, swotty, glasses, opens his WINDOW, puzzled, what's that noise..?

WINDOW 3: A LARGE, MIDDLE-AGED MAN opens his WINDOW, leans out, listens, curious...

WINDOW 4: a thin, ELDERLY WOMAN opens the WINDOW. Hearing something she thought had been long-since forgotten...

CUT TO:

15 EXT. ROOFTOP - DAY

15

RUBY plays, and gets STRONGER, the PIANO sounding better and richer than any upright ever could, as though lack of music elsewhere in the world is elevating this, intensifying it.

THE DOCTOR looking out. On the alert. But the music reaches him too, tears in his eyes. And around them...

CUT TO:

16 EXT. WINDOWS - DAY

16

WINDOW 1: the YOUNG WOMAN listens. So profoundly moved, hearing the music, and yet not knowing why.

WINDOW 2: The TEENAGE LAD listens and he's smiling, grinning, feeling something so powerful rising up in his heart.

WINDOW 3: the LARGE MAN listens. Craning to hear. Moved. Stunned. Amazed. Tears in his eyes.

WINDOW 4: the ELDERLY WOMAN entranced. She remembers.

WINDOW 1: and the Young Woman is sobbing now. Crying for everything that she's lost, everything she's never known.

CUT TO:

17 EXT. ROOFTOP - DAY

17

RUBY playing, the best she has ever played.

THE DOCTOR breathing in, like he can FEEL the bigger picture; the whole world listening to a single song, and then...

BANG!

The PIANO jolts!

Ruby on her feet, steps back, shocked. As the music STOPS -

CUT TO:

18 EXT. WINDOWS - DAY

18

WINDOW 1: the YOUNG WOMAN gasps, shocked out of it -

YOUNG WOMAN

No!

WINDOW 2: the TEENAGE BOY looking round, where did it go?!

WINDOW 4: the ELDERLY WOMAN crying, the music has gone.

WINDOW 3: the LARGE MAN angry, brings the window down, SLAM!

CUT TO:

19 EXT. ROOFTOP - DAY

19

The PIANO bangs! Rocks! SHUDDERS. Something ALIVE inside.

THE DOCTOR & RUBY standing back, amazed, as...

Creak. The PIANO LID slowly opens. FINGERS curling round from INSIDE. And with that... a LAUGH.

MAESTRO
Ha ha ha HA ha-ha-ha.

The Doctor SHOCKED.

It's the Toymaker's Giggle. C, E, G, C, G, E, C.

On CU Doctor, FLASHBACK -

Special 3, Toymaker LAUGHS, the same ha ha ha HA ha-ha-ha.

And now the Doctor is TERRIFIED.

- GRABS RUBY'S HAND - she's surprised - and they RUN - !
- through the ROOFTOP DOOR -
- the LID slams back, MAESTRO STANDS FREE, inside the piano.

MAESTRO (CONT'D)
You called?

CUT TO:

20 INT. WAREHOUSE STAIRS - DAY

20

THE DOCTOR & RUBY run, run, run, down, down, down -

CUT TO:

21 EXT. ROOFTOP - DAY

21

MAESTRO curled round the piano, wondering...

MAESTRO
And who. Was that?

Then Maestro plucks out... a TUNING FORK.

Strikes it on the PIANO. It CHIMES, ping, VIBRATES.

Maestro holds it up, like SONAR...

It vibrates. Detecting. Maestro slowly moves it in an arc.

CUT TO:

22 EXT. ALLEYWAY - DAY

22

The DOCTOR and RUBY RUN out - hushed, frantic -

THE DOCTOR

Hide!

RUBY

Do what?!

THE DOCTOR

We've got to hide!

RUBY

You never hide!

THE DOCTOR

I can't fight this thing!

- and the Doctor's found two old WOODEN CELLAR DOORS, at 45° to the floor, like COALHOUSE DOORS, part of the Brewery's deliveries to the CELLAR. He hauls the doors UP, OPEN -

CUT TO:

23 EXT. ROOFTOP - DAY

23

MAESTRO holds out the TUNING FORK, it VIBRATES...

The vibration INTENSIFIES to the ALLEY SIDE of the ROOF.

Maestro GRINS.

CUT TO:

24 EXT. ALLEYWAY - DAY

24

The CELLAR DOOR leads to STEPS, leading down - THE DOCTOR & RUBY RUN DOWN into the DARK - the Doctor turning round, fast, to HAUL THE DOORS SHUT!

And MAESTRO DESCENDS. SLOWLY. Holding onto the BLOCK & TACKLE PULLEY ROPE, and lowering down, down, down, striking a pose on the rope, like a circus act. Like the Child Catcher.

MAESTRO

I heard muuuusiiic.

CUT TO:

25 INT. CELLAR - DAY

25

THE DOCTOR & RUBY hide in the DARK. The Doctor to Ruby scared, his finger to his lips. Hush, hush, hush...

CUT TO:

26 EXT. ALLEYWAY - DAY

26

MAESTRO in the ALLEYWAY. Grinning. Looks this way and that. And Maestro chimes the TUNING FORK, it VIBRATES, and...

MAESTRO
Where aaaaare you?

Looks this way. That way. Finding this *delicious*.

MAESTRO (CONT'D)
The chorus of ancient songs calls
me Maestro. And who? Are you?

CUT TO:

27 INT. CELLAR - DAY

27

THE DOCTOR & RUBY, hiding, silent, and the fact that the Doctor is so scared terrifies Ruby more than anything.

CUT TO:

28 EXT. ALLEYWAY - DAY

28

MAESTRO strikes the TUNING FORK again, scampers this way...

MAESTRO
Because I heard music.

Scampers that way...

MAESTRO (CONT'D)
But music is mine.

Heading towards the CELLAR DOORS.

And the vibration INTENSIFIES, like sonar, detecting...

CUT TO:

29 INT. CELLAR - DAY

29

THE DOCTOR holds up the SONIC.

Soundless, its light BLAZES BRIGHTER THAN EVER.

And the sonic un-sonics. SILENCE FALLS.

CUT TO:

30 EXT. ALLEYWAY - DAY

30

Maestro AMAZED as... ALL NOISE FADES AWAY.

An absolute CONE OF SILENCE. No background atmos, NOTHING, not a breath, or a whisper, or a heartbeat.

Maestro says, 'What? What..?' But NO SOUND. Maestro now alarmed, and yet FASCINATED, sensing something powerful.

There's a GREEN BOTTLE on the wall, a beer bottle, from the old brewery days. Maestro knocks it over.

It SHATTERS. In silence.

But aha! Maestro has an idea; they lower the two-pronged end of the tuning fork into a PUDDLE. The WATER SHIVERS, divides into DROPLETS, the drops RISING, like magic.

CUT TO:

31 EXT. CELLAR - DAY

31

Still ABSOLUTE SILENCE. RUBY holding her breath, in awe, staring up, the Doctor holding the sonic, scared, hoping...

But...

The sonic's light begins to FLICKER.

CUT TO:

32 EXT. ALLEYWAY - DAY

32

MAESTRO turns. WATER DROPLETS heading towards...

The CELLAR. In there...?

But then -

CUT TO:

33 INT. ELDERLY WOMAN'S ROOM - DAY 33

Still, the SILENCE, as...

A PIANO FALLBOARD. It's DUSTY, hasn't been used for years, but it's LIFTED UP. And there are the KEYS.

Its the ELDERLY WOMAN. And she is *remembering*.

She sits.

She PLAYS A CHORD and the SILENCE BREAKS!

CUT TO:

34 EXT. ALLEYWAY - DAY 34

MAESTRO turns, sharp, greedy, hearing -

MAESTRO
Music!

- holds out a HAND -

- the PULLEY ROPE is still there, Maestro holds on and WHIZZES up, up, up, whoosh, gone -

CUT TO:

35 EXT. ROOFTOP - DAY 35

MAESTRO JUMPS feet-first into the PIANO-LID -

CUT TO:

36 INT. ELDERLY WOMAN'S ROOM - DAY 36

- and MAESTRO's HEAD pops out of PIANO LID! Leering!

The Elderly Woman SCREAMS!

CUT TO:

37 EXT. WINDOWS - DAY 37

The exterior of the ELDERLY WOMAN'S room.

The Elderly Woman backing away in terror.

MAESTRO saunters to the window. Gives us a WINK. Pulls the CURTAINS. The Elderly Woman can only be heard SCREAMING.

CUT TO:

38

EXT. ALLEYWAY - DAY

38

CELLAR DOORS swing open, THE DOCTOR and RUBY emerge, amazed.

RUBY

But who was that? Were they inside the piano? How can you be inside a piano, the piano wouldn't work -

THE DOCTOR

Okay, okay, okay...

He means, leave me alone. Crouches down. Covers his face. Wired, ragged. Ruby's never seen him like this before.

RUBY

You're scaring me now.

THE DOCTOR

That thing. Must be part of the Pantheon. Oh Ruby, there are vast powers. Beyond the universe. One of them fell to Earth. I told you, when we met, I said, the Toymaker. And defeating him took everything. It ripped me in half.

RUBY

But you survived.

THE DOCTOR

It literally tore my soul in half. I can't survive that again.

RUBY

Oh, mate.

And she hugs him.

He takes it. Then stands, recovering, still shaken.

THE DOCTOR

The Toymaker warned me. He said, my legions are coming.

RUBY

But you made that silence. With the sonic, it worked, didn't it?

THE DOCTOR

One trick, once. That's all you
get with the Gods.

RUBY

Then what do we do?

THE DOCTOR

That's the point, Ruby. I don't
know, I don't know, I don't know.

RUBY

But you always know.

THE DOCTOR

I *don't!* The last time, I got
lucky. Catch! One trick once.
But this thing. It's stealing
music?! I mean, how the hell?!
(scared for her)
I'm sorry. But the power of these
creatures is so vast. The whole
world could slide into the pit.

But she's smiling, so confident, takes both his hands.

RUBY

Doctor, I know you're very clever
and all that, but I've got news for
you. The world did not end in 1963.

THE DOCTOR

Right.

RUBY

But it didn't! I'm living proof!
I was born in 2004, and all my
life, I've had Beyoncé and Sam
Fender and the Scarlet Opera, and
tap-dancing and raves and Strictly,
my mum gets drunk at Christmas and
sings Danny Boy with my Gran, don't
you see, Doctor? Music. Exists.

He's so grim, now. Holds out his hand.

THE DOCTOR

Come with me.

CUT TO:

39

EXT. ZEBRA CROSSING, ABBEY ROAD - DAY

39

THE DOCTOR & RUBY run to the TARDIS, both heading in -

RUBY

But what are we doing, are we
going, are we leaving, is that it?

CUT TO:

40

INT. TARDIS

40

THE DOCTOR heads for the CONSOLE, fast, grim. Ruby bemused.

THE DOCTOR

So when is it for you, back home,
what time are you? June 2024?

RUBY

Hard to keep track, but yeah, I
think so. June, July.And the ROOM gives a SINGLE LURCH. The Doctor turns to her.
His face more grave than ever. Indicates the door.

RUBY (CONT'D)

Have we done it, are we back?

THE DOCTOR

2024. I've brought you home.

She RUNS to the DOOR -

- OPENS IT, and a COLD WIND SWEEPS THROUGH, as Ruby sees...

CUT TO:

41

INT. TARDIS DOORWAY - DAY

41

A RUINED LONDON.

RUBY in the DOORWAY of the TARDIS, seeing...

The aftermath a nuclear holocaust. A crumbling, broken
Westminster Bridge straddling a wrecked city. BIG BEN has
FALLEN, snapped, its fractured TOP HALF sticking out of a
RIVER OF MUD and OIL and rusting CARS. And SKELETONS.Beyond, the CITY, shattered. Above it, DARK CLOUDS. Far
off, on the horizon, HEAVY FOG with RADIOACTIVE RAIN falling.

Ruby shocked. COLD WIND; flakes of ASH falling. The Doctor comes to stand behind her, puts his arms around her, kind.

THE DOCTOR

This is what we're trying to stop.

RUBY

But. It's not real. This. This is like a parallel world.

THE DOCTOR

This is your time. Your home. If Maestro isn't stopped.

RUBY

Where's my mum?

And they both know she's dead. He holds her tighter.

THE DOCTOR

I think. Without music. The human race goes sour. With no way of expressing a broken heart. They go to war without even knowing why.

RUBY

But how am I still alive? Why don't I fade away?

THE DOCTOR

Because of me.

She clutches his arm. Sobs, for a second.

Then as Ruby turns back to the view, angry -

RUBY

Well if you think I'm gonna -

MAESTRO

Boo!

And -

CUT TO:

MAESTRO in front of THE DOCTOR and RUBY, boo!, but now giggling and running back to a GRAND PIANO -

The Doctor & Ruby blinking, amazed, now standing in the TARDIS doorway in COMPLETE BLACK - the feeling of a VASTNESS all around, but only piano & Tardis. MAESTRO hops on to the PIANO STOOL in a WIDE SPOTLIGHT, a surreal, theatrical space.

The Doctor and Ruby carefully take a STEP FORWARD. Maestro noodles at the PIANO KEYS, plays little RIFFS, during:

THE DOCTOR
Maestro. The Doctor.

MAESTRO
That was you in '63, wasn't it,
sweetcheeks? You stepped from one
year to another, like... the Lord
Temporal who trapped my father and
bound him in salt, yes?

THE DOCTOR
Child of the Toymaker.

MAESTRO
C'est moi! I should thank you,
Doctor, Daddy was so bad to me.

Sings a little song, improvising, like late-night Cabaret.

MAESTRO (CONT'D)
Daddy was so mean,
Daddy was so tough,
Daddy daddy'd me,
And that was quite enough.

THE DOCTOR
If he was a living game... you're
the essence of music itself.

RUBY
But something made of music...
Should be so beautiful.

THE DOCTOR
Not from this family.

RUBY
(furious)
Then what the hell is the point?
You've destroyed the world! Music
is gone, how is that a win?!

MAESTRO
Oh not gone, darling. Hush.

And Maestro puts FINGER to LIPS.

They listen...

BEHIND MAESTRO: a vision, a GLIMPSE of that RUINED LONDON, and with that, the LOW MOAN of the WIND. Deep, dark notes.

As the vision FADES...

MAESTRO (CONT'D)

The sound of a nuclear winter. The purest music of all.

THE DOCTOR

Aeolian tones.

MAESTRO

And every song that goes unsung... feeds me. I get stronger and stronger. Until I can reach out and steal the Music of the Spheres. Then the universe will stop turning. It will keen, in a minor key. And that lament will be my symphony supreme.

THE DOCTOR

With all life extinguished.

MAESTRO

I'm going solo.

THE DOCTOR

How did you enter this world?

MAESTRO

Oh that would be telling, babes.

THE DOCTOR

No. Babes. Your father established rules of fair play. The one thing he'd never do is cheat. So I have a right to know.

MAESTRO

A genius. A single, silly man who found the lost chord.

THE DOCTOR

Which means a different combination of notes. Would banish you.

MAESTRO

But I said genius. And you might be bright. And hot.

(plays Doctor Who theme)

(MORE)

MAESTRO (CONT'D)

And timey-wimey. But genius? Oh
sugarface. No.

And Maestro plays 3 NOTES, C, D, G.

Behind the Doctor, inside the TARDIS -

CUT TO:

43 INT. TARDIS

43

THREE LIGHTS on the TARDIS CONSOLE react, play C, D, G.

Cont. INTERCUT with Sc.44.

CUT TO:

44 INT. SPOTLIGHT

44

THE DOCTOR and RUBY alarmed; BEHIND THEM, the Sc.43 TARDIS CONSOLE visible, a distance away through the OPEN DOOR.

RUBY

What are you doing?!

MAESTRO

Everything resonates, Doctor dear,
every atom hums. And anything that
plays a tune is mine.

Maestro plays a MORE COMPLEX TUNE, glissandos & riffs, and then SINGS, gleeful and savage -

MAESTRO (CONT'D)

Put another nickel in,
In the nickelodeon,
All I want is having you,
And music! Music! Music!

Sc.43 TARDIS: the CONSOLE echoes the song, the JUKEBOX LIGHTS UP! Playing 'Music! Music! Music!', a woozy, warped version.

THE DOCTOR

Don't you dare - !

MAESTRO

Sing along, Doctor! Everybody!

The Doctor & Ruby run into the Tardis, SLAM THE DOORS!

CUT TO:

45

INT. TARDIS

45

CONSOLE LIGHTS pinging with MUSICAL NOTES, a mad, wild TUNE, lights syncopating, the JUKEBOX still slurring, as THE DOCTOR and RUBY run to the console - the Doctor throwing switches -

RUBY

What is it? What's happening?!

THE DOCTOR

Maestro. Controlling the Tardis.
But I say never! Never!! NEVER!!

And he SLAMS CONTROLS!

The ROUNDAL LIGHTS flicker and go CRAZY, blinking through a hundred wild COLOUR PATTERNS. The whole ROOM LURCHING, right and left, the Doctor and Ruby HOLDING ON TIGHT -

RUBY

Are we flying?

THE DOCTOR

Only just. All I can do - ouch - !
(it's hot!)
- is take us back. To 1963!

Then he OPENS A SECTION of the CONSOLE. REACHES IN. PULLS with all his MIGHT, YELLS, *gaaaah* - !

PULLS out a big CHUNK OF WIRY, WET MACHINERY!

And the Tardis STOPS.

The walls BLACK, ROUNDELS white. Still. Silent. Hushed:

RUBY

Where's Maestro?

THE DOCTOR

Composing. And the next tune might
be deadly
(kisses the console)
Sorry. Don't hate me.
(then urgent again)
Come on!
(as they run)
I need a better way to say 'Come
on!', I can't say *allons-y*, that's
been taken. Say it in Turkish,
it's *hadi ama*!

And they RUN OUT -

CUT TO:

46 EXT. ZEBRA CROSSING, ABBEY ROAD - DAY 46

THE DOCTOR & RUBY run out of the TARDIS -

- but the Doctor STOPS, LOOKS BACK as the TARDIS gives that long, low GROAN, last heard in Special 2, Sc.11. Worried:

THE DOCTOR
Strange.

RUBY
Did you break it?

THE DOCTOR
...no, that's something else.
(never mind)
Hadi ama!

He RUNS, Ruby FOLLOWS, over the ZEBRA - and from now on, an exciting action INCIDENTAL MUSIC SCORE as they RUN, FAST -

CUT TO:

47 EXT. ABBEY ROAD STUDIOS - DAY 47

THE DOCTOR and RUBY RUN inside, fast -

CUT TO:

48 INT. CORRIDOR, ABBEY ROAD - DAY 48

THE DOCTOR & RUBY RUN down the long, long CORRIDOR -

CUT TO:

49 INT. STUDIO 2, ABBEY ROAD - DAY 49

DESERTED, everyone at lunch - THE DOCTOR & RUBY run in, go to the BOOTH, and he JAMS THE SONIC into the MIXING DESK -

THE DOCTOR
If we can record the right tune, on
the sonic, we can use it as a
weapon -

He goes through the INTERNAL DOOR into the STUDIO, picks up -

THE DOCTOR (CONT'D)

Ahhh, John Lennon's guitar! That's gotta be a good start.

RUBY

But you need to be a genius. No offence, but... a *musical* genius?

THE DOCTOR

Sometimes genius is just hard work.
(plays, *kerrang!*)
If I can just find the right notes.

RUBY

Wait a minute.

THE DOCTOR

Okay, there are sixty six billion trillion different tunes, but...

RUBY

No, but wait! Can you hear that?

...and she's alert, actually LISTENING TO THE INCIDENTAL MUSIC, as it moves forward in the MIX. She looks round -

STAVES of the SCORE, the exciting tune still AUDIBLE, snake round the DOOR to the CORRIDOR, the NOTES excited, jiggling!

RUBY (CONT'D)

Doctor!

THE DOCTOR

I thought that was non-diegetic.

And the STAVES lash out like a WHIP -

- round RUBY'S ANKLES - and PULL -

- she SLAMS TO THE FLOOR! Ouch! The STAVES now that PHYSICAL BLACK PLASTIC ROPE again, PULL, yanking her to the DOOR - she's scrabbling to hold on to chairs, the desk, anything - but the STAVE-ROPE PULLS HARD, and -

- Ruby is PULLED OUT of the room, still on the FLOOR, OUT -

- the Doctor leaps for the INTERNAL DOOR -

- but a STAVE is wrapping itself around the DOOR HANDLE -

- the Doctor pulls, it won't open!

THE DOCTOR (CONT'D)

Ruby - !

CUT TO:

50 INT. CORRIDOR, ABBEY ROAD - DAY 50

RUBY PULLED along the FLOOR, fast, by PHYSICAL STAVE-ROPES -
she's hauled along so FAST - YELLING all the way, being
pulled on her FRONT, scrabbling at the FLOOR -

CUT TO:

51 INT. STUDIO 2, ABBEY ROAD - DAY 51

THE DOCTOR frantic - he can see the SONIC SCREWDRIVER, out of
reach, stuck in the MIXING DESK -

He looks round, grabs a CHAIR, lifts it -

CUT TO:

52 INT. CORRIDOR, ABBEY ROAD - DAY 52

RUBY pulled along the FLOOR by PHYSICAL ROPES of STAVES -
- and WHOOSH, she's pulled round a CORNER, bumping the WALL,
smack, ouch!, then through DOUBLE DOORS, which SLAM SHUT!

TO:

53 OMITTED 53

54 INT. STUDIO 2, ABBEY ROAD - DAY 54

THE DOCTOR throws the CHAIR!

The GLASS SMASHES!

JUMP CUT, CU SONIC as the Doctor's hand grabs it -

- and he RUNS -

CUT TO:

54a INT. CORRIDOR, ABBEY ROAD - DAY

54a

THE DOCTOR runs -

CUT TO:

55 INT. STUDIO 1, ABBEY ROAD - DAY

55

THE DOCTOR runs in, STOPS DEAD, finding -

The LAYOUT of STUDIO 1: EMPTY CHAIRS for the orchestra at one end. A BIG, WIDE, EMPTY parquet FLOOR - big enough to be a Concert Hall, albeit with no audience seating right now. DOUBLE DOORS at the back. A VAULTED CEILING, with RAFTERS.

And RUBY is now DANGLING MID-AIR; the STAVES still PHYSICAL BLACK ROPES, studded with NOTES, now roped around her middle, then waist to knee, then looped & tied around the rafters.

The Doctor holds up the SONIC like before, like a WEAPON -

THE DOCTOR
Put her down.

MAESTRO
(sings)
NeVEEEER!

PZZT! SPARKS, a puff of SMOKE, and the sonic BLOWS UP, like a wineglass shattering in Top C! The Doctor drops it, ouch.

MAESTRO (CONT'D)
Can't trick me twice, honey.

THE DOCTOR
Then fight me, leave her alone.

MAESTRO below, grinning.

MAESTRO
But she's the only human left with
music in her heart. Playing
lovesick songs for broken-hearted
lesbians, that just makes me
hungry. For all those tasty songs!

RUBY
Let me go!

MAESTRO
That's right, pretty girl, sing!

Maestro hits the TUNING FORK, and...

Ruby LOOKS AHEAD. Eyes bright. As though she's hypnotised, entranced, suspended in the moment. A HIGH, SUSPENDED NOTE.

THE DOCTOR
I'm asking you, Maestro, just...
(realises)
What?

Because Maestro is PUZZLED. By the note. Quiet:

MAESTRO
That's wrong.

THE DOCTOR
What do you mean?

MAESTRO
There's a hidden song. Deep inside
her soul. What is it...?

Maestro chimes the TUNING FORK again.

And the SUSPENDED NOTE swells grows into...

CAROL OF THE BELLS. Those high, holy chords.

MAESTRO (CONT'D)
...what..?

The Doctor walks forward, slowly, astonished.

THE DOCTOR
Ruby...?

But she's staring ahead. Possessed by the music.

Maestro is unnerved.

MAESTRO
What is this..?

THE DOCTOR
Christmas. The music that was
playing on the night she was born.

And now...

It begins to SNOW.

Lightly. FLAKES swirling through the air.

Both Maestro and the Doctor are SCARED.

MAESTRO

How can a song have so much power?
And power like... him?

THE DOCTOR

Like who?

MAESTRO

The Oldest One. On the night of
her birth. He can't have been
there. What for...?

(suddenly)

ENOUGH!

And Maestro THROWS THE TUNING FORK away!

MOMENT BROKEN, snow's GONE, Ruby blinks back to herself, the
tune ENDS, and the PHYSICAL ROPES OF STAVES uncurl, lowering
her to the FLOOR - the Doctor is there to catch her -

THE DOCTOR

Woah woah woah, I've got you -

- and with that, the ROPES OF STAVES are GONE.

RUBY

What was it? What happened?

THE DOCTOR

It's okay, it's okay, it's okay.

Ruby recovering, dazed, but Maestro standing back. Revolted.

MAESTRO

This creature. Is very wrong.

But the Doctor snaps into LIVELY, fast, smiling! He RUNS
across and WHEELS an UPRIGHT PIANO to the centre of the room.
And it's a very specific 1905 Steinway Vertegrand piano.

THE DOCTOR

And this, is very, very right,
d'you know what this is? It's the
famous Abbey Road piano, they call
it the Mrs Mills piano, oh she was
a girl, we had some adventures, me
and Mrs Mills, but this is the
piano the Beatles will play on
their greatest hits. Lady Madonna!
Penny Lane! All from this!

MAESTRO

Songs that never happen, now.

THE DOCTOR

Lord Temporal! So I know this
piano is rattling. With all the
potential to send you back to hell!

The Doctor PLAYS! The Steinway's gorgeous honky-tonk sound!

But Maestro has, from nowhere, the VIOLIN!

MAESTRO

Music battle!

And Maestro fiddles! Zig-zagging, wild, brilliant TUNES.

The Doctor plays like crazy.

Maestro plays like crazy.

Piano versus fiddle! Like a rap battle, both aiming their
music AT each other, all welding into one great TUNE.

The Doctor plays harder; his HANDS on the keys ASTONISHING!

But Maestro fiddles harder!

And it seems equal, until...

Ruby SITS BY THE DOCTOR.

And she PLAYS WITH HIM. A DUET. Again, she's lifted by the
moment to become BRILLIANT, the Doctor too. Great team.
Their music amazing, soaring, and an ORCHESTRA joins with
them, so POWERFUL, swelling the sound, unstoppable -

Maestro falters. Sudden DOUBT. Stumbles with the bow.

Tries to play again, but the violin simply COLLAPSES into
bits of wood and string and glue.

Maestro throws it away. Faces the Doctor. Glaring. Like
the Doctor is Maestro's equal, at last.

Ruby instinctively SITS BACK. The Doctor scales the music
down. One note, again, and again, and again, staring at
Maestro, like a runner at the beginning of a race. Quiet:

MAESTRO (CONT'D)

Go on, then. Do it.

The Doctor stares. One note, one note, one note.

MAESTRO (CONT'D)

Can you find it? The lost chord.
Are you enough of a genius?

THE DOCTOR

I'd never call myself that,
Maestro. But I have lived. I have
loved. And I can only smile like
this because I have lost so much,
I've experienced *everything*.
Every. Single. Thing. And if
that's where music comes from...

And now he plays...

One NOTE.

It appears in front of him, in front of the MUSIC SHELF.

The RIGHT NOTE! Maestro GASPS. Tries not to stagger.

THE DOCTOR (CONT'D)

I can find the chord to banish you.

The Doctor trying to guess. To *feel* this.

He plays a SECOND NOTE, a THIRD, a FOURTH.

They APPEAR, floating, joining NOTE 1. No staves now, these
are just simple, stark QUAVERS, suspended in the air.

And - oh, ah, oh! They HURT! Maestro sinks to their KNEES.

The Doctor plays.

Adding a FIFTH NOTE, a SIXTH.

Maestro in PAIN, seems to CREAK, FOLD INWARDS a little.

The SIX NOTES stay suspended. Their TUNE keeps repeating,
each note SHINING A LITTLE as it sounds. But...

THE DOCTOR (CONT'D)

One more.

His hand hovers over the KEYBOARD.

The SIX NOTES keep playing. Begging for their seventh.

Ruby staring.

Maestro glaring.

And the Doctor...

Holds up a FINGER.

And presses...

A KEY.

The WRONG ONE!

MAESTRO
Bum note!

And Maestro's BACK IN CONTROL, leaps to their feet -

MAESTRO (CONT'D)
(sings)
MaestroooooOOO!

As they sing, a STAVE OF MUSIC unfurls from Maestro's throat.

They GRAB IT, LASHES out, the STAVE becomes a WHIP - *snap* - !

- the Doctor and Ruby THROWN ASIDE, to the floor, as the WHIP-STAVES hits the PIANO, ftsssh -

- and the WHIPCRACK sends both PIANO & STOOL ZOOMING on castors OUT OF THE STUDIO, crashing through the DOUBLE DOORS -

CUT TO:

56 OMITTED 56

57 OMITTED 57

58 INT. CORRIDOR, ABBEY ROAD - DAY 58

The Mrs Mills PIANO & STOOL shoot out, HIT THE WALL, *clanning*!

CUT TO:

59 INT. STUDIO 1, ABBEY ROAD - DAY 59

MAESTRO victorious!

MAESTRO
Song tiiiime!

And Maestro's got a BUGLE, from nowhere, PLAYS.

THE DOCTOR and RUBY scrabbling to their feet -

MUSIC STAVES scroll out, bind the Doctor's FEET, he FALLS -

THE DOCTOR
Ruby, get the piano - !

She RUNS for the DOUBLE DOORS -

MAESTRO plays, from nowhere, a HARP!

MAESTRO
(Welsh accent)
There's lovely!

The HARP STAVES now WHIP OUT, across the room, grabbing RUBY around the MIDDLE, hauling her back into the room -

CUT TO:

60 INT. CORRIDOR, ABBEY ROAD - DAY

60

The Mrs Mills PIANO stands there. Abandoned.

The SIX NOTES still VISIBLE, suspended above the MUSIC SHELF. Still REPEATING their tune. Softly. Fading.

And then...

At the far end of the long, long corridor.

A figure.

A man, wondering what the noise was.

JOHN LENNON.

CUT TO:

61 INT. STUDIO 1, ABBEY ROAD - DAY

61

MAESTRO now on a DOUBLE BASS. Backed by the sound of an ENTIRE ORCHESTRA, MUSIC going WILD in this room, Maestro sending STAVES scrolling out into the air...

STAVES pulls RUBY across the floor towards the Double Bass -

Maestro OPENS the Double Bass like a medieval Iron Maiden - its entire casing hinged, like a door, HOLLOW INSIDE, and RUBY is PULLED inside it - the STAVES VANISH as -

Maestro SLAMS the Double Bass SHUT! Ruby trapped INSIDE!

CUT TO:

62 INT. CORRIDOR, ABBEY ROAD - DAY 62

JOHN LENNON walks closer to the PIANO.

He can see the NOTES. VISIBLE notes. SIX NOTES repeating.

What the hell..?

CUT TO:

63 INT. STUDIO 1, ABBEY ROAD - DAY 63

MAESTRO now playing a HUGE KETTLE DRUM, joyous! Bom bom bom! STAVES scrolling out across the room...

WRAPPING around THE DOCTOR'S LEGS, and pulling him -

- across the floor -

Maestro tilts the DRUM onto its SIDE and the TOP OPENS like a HUGE JAR, yawning wide, and -

- the Doctor's pulled IN! TOP slams SHUT! Doctor INSIDE!

And Maestro hauls the DRUM UPRIGHT again. The Doctor's FACE stretched against the skin from INSIDE. Screaming!

CUT TO:

64 INT. CORRIDOR, ABBEY ROAD - DAY 64

JOHN LENNON transfixed.

It's insane. And yet.

He pulls up the STOOL. Sits at the PIANO.

Looks at the SIX NOTES playing, playing, playing. Somewhere deep in his heart, he KNOWS this tune needs completing...

CUT TO:

65 INT. STUDIO 1, ABBEY ROAD - DAY 65

INSIDE the DRUM, THE DOCTOR, terrified, folded up, YELLING.

INSIDE the DOUBLE BASS, RUBY trapped, struggling, YELLING:

RUBY
Can't - breathe - !

OUTSIDE, MAESTRO playing the UKULELE, so happy, still backed by the invisible ORCHESTRA, watching as the DRUM shudders, bang bang bang, the DOUBLE BASS shudders, but stays SHUT.

CUT TO:

66 INT. CORRIDOR, ABBEY ROAD - DAY

66

JOHN LENNON carefully lifts his hands over the KEYBOARD.

The SIX NOTES REPEAT. One missing...?

He thinks, this key...?

That key...?

CUT TO:

67 INT. STUDIO 1, ABBEY ROAD - DAY

67

INSIDE the DRUM, THE DOCTOR gasping - running out of AIR -

INSIDE the DOUBLE BASS, RUBY gasping - running out of AIR -

MAESTRO on the UKULELE, delirious!

CUT TO:

68 INT. CORRIDOR, ABBEY ROAD - DAY

68

JOHN LENNON goes to play, but...

HANDS.

Another PAIR OF HANDS joins his.

It's PAUL MCCARTNEY, behind him. And together, on instinct, they don't play a single note, they play a CHORD.

Genius.

CUT TO:

69 INT. STUDIO 1, ABBEY ROAD - DAY

69

And MAESTRO SCREAMS!

A WINEGLASS, from nowhere, SHATTERS!

CUT TO:

70 INT. CORRIDOR, ABBEY ROAD - DAY 70
LENNON & MCCARTNEY amazed as the PIANO SHOOTS into Studio 1 -
CUT TO:

71 INT. STUDIO 1, ABBEY ROAD - DAY 71

THE PIANO bursts through the DOUBLE DOORS - it's got a LIFE OF ITS OWN now, it careers round, GLEEFUL, KEYS moving on their own, STAVES SCROLLING OUT to spiral across the room -

MAESTRO

No - !

- and the STAVES grab hold of MAESTRO's ANKLES, whup, fast, bind them together, Maestro falls to the FLOOR, SLAM!

Pop! THE DOCTOR bursts through the drum skin!

Pop! THE DOUBLE BASS hinges OPEN, RUBY falls out!

Both fall to their knees, gulp for AIR, but amazed to see...

The UPRIGHT PIANO'S TOP LID OPENS. Like a MOUTH.

And the STAVES are now PHYSICAL ROPES, PULLING Maestro in.

Maestro scrabbling across the floor. SCREAMING!

MAESTRO (CONT'D)

No no no no NOOOOO!

Then Maestro is pulled UP THE SIDE OF THE PIANO - already, Maestro's body losing cohesion, like its arrival, becoming a WEDGE OF MATER, with an ARM sticking out, and GIGGLING HEAD.

Maestro's BODY pulled INSIDE the PIANO.

HEAD poking out for one last second.

MAESTRO (CONT'D)
That's all folks!

And WHUP, pulled inside, WHAM!

LID slams SHUT.

The Doctor. Ruby.

Wow.

The silence. At last, silence.

The Doctor stands, and...

PIANO LID OPENS! Like the Toymaker did! Maestro LEERS OUT!

MAESTRO (CONT'D)
The One Who Waits is *almost here!*

But SLAM!

The LID is SHUT FOR GOOD. By CILLA BLACK.

CILLA BLACK
Back in your box, soft lad.

And she storms across the room, to the DOUBLE DOORS.

CILLA BLACK (CONT'D)
It's mad here in London, I'm going
home to Bobby, what d'you say boys?

Passing a bemused PAUL McCARTNEY & JOHN LENNON in the doors.

JOHN LENNON
That was some good stuff last
night.

And they go.

The Doctor and Ruby left alone.

Pause. Shattered. What?!?

And then the Doctor lies back on the floor.

And he LAUGHS! Ruby too! Oh my God, what a day!

CUT TO:

72

INT. WAREHOUSE STAIRS - DAY

72

THE DOCTOR bounds up the FINAL FLIGHT, all ENERGY, with RUBY -

THE DOCTOR
This could get bumpy! Cos music's
gonna flood back in! Time might go
a little bit crazy for 10 minutes.

RUBY
I like crazy!

- up to the DOOR to the ROOFTOP -

CUT TO:

73

EXT. ROOFTOP - DAY

73

DOOR OPENS, THE DOCTOR & RUBY excited, run out, go to the EDGE. And already, the DARK CLOUDS are curling away. BLUE SKIES beginning to be revealed. Sun shining through.

THE DOCTOR

Listen, listen, listen. Here it comes. Everywhere. Music.

From all around in the city... CAR HONKS BEEP. Become more MUSICAL, beep beep beep! Then, the sound of a PIANO.

The Doctor almost like a conductor, as they hear...

Someone singing SCALES, la la la la la la. A SAXOPHONE. A GUITAR. Warm-ups, a huge citywide orchestra tuning up, tuning in. And a SCORE begins to tick away underneath this.

And out in the city...

CUT TO:

74

EXT. WINDOWS - DAY

74

The CURTAINS on WINDOW 4 stay forever closed, but...

WINDOW 1: the YOUNG WOMAN has become what she was always meant to be, a BALLET DANCER - MUSIC soars as she jetés across her room, SPINS, FAST, glorious!

WINDOW 2: the YOUNG MAN has become what he was always meant to be - a TEDDY BOY, jacket & drainpipes and quiff, MUSIC LOUD as he plays his ELECTRIC GUITAR, kerrang!

WINDOW 3: the LARGE MAN's in his WINDOW. He's become what he was always meant to be - an OPERA SINGER!

LARGE MAN

Figaro Figaro Fiiigaro!

CUT TO:

74A

EXT. ROOFTOP - DAY

74A

THE DOCTOR and RUBY grinning, as MUSIC rises up, up, up...

RUBY

They're making music! The whole city. The whole world!

THE DOCTOR

Yes. But one thing I should warn you about, Ruby. And this is really very serious. Because with all of my adventures in time and space, I have to tell you... There is always a twist at the end.

And the SCORE rises UP and BANG - !

75 OMITTED 75

76 OMITTED 76

77 INT. STUDIO 1, ABBEY ROAD - DAY 77

THE DOCTOR at the MICROPHONE. A WHOLE ORCHESTRA behind him.

RUBY on the floor, facing him. And HE SINGS!

50 DANCERS run in to flood the floor, one GIRL coming in to rock and roll with Ruby, plus a COUPLE of DANCERS IN WHEELCHAIRS, as the WHOLE ROOM EXPLODES into a great big huge proper SONG AND DANCE! The TWIST!

And the Doctor SINGS TO CAMERA:

THE DOCTOR

There's always a twist at the end,
Yes there's always a twist at the end,
My friend,
Depend,
Press send,
Let's bend,
Cos there is always, there's always, yes there's always a twist at the end!

CUT TO:

78 INT. CANTEEN, ABBEY ROAD - DAY 78

Now it's THE DOCTOR AND RUBY TOGETHER at a MICROPHONE at one end of the CANTEEN, as the Hot Lunch explodes into a proper routine, DANCERS flinging themselves around, under, over, with, TABLES. The TEA LADIES playing TUNES WITH SPOONS!

THE DOCTOR & RUBY
We got the bop and the rock and the
Lindy Hop,
We got the jive, beehive and the
Stayin' Alive,
We got conga and the salsa and the
mighty Big Bopper,
We got the waltz and the schmaltz
and no penalties for faults!

CUT TO:

78A INT. STUDIO 1, ABBEY ROAD - DAY

78A

EVERYONE dancing, singing, even WILDER!

EVERYONE SINGS

There's always a twist at the end,
Yes there's always a twist at the
end,
Pretend,
Descend,
Land's End,
Make do and mend,
Cos there is always, there's
always, yes there's always a twist
at the end!

CUT TO:

79 INT. STUDIO 2, ABBEY ROAD - DAY

79

THE BEATLES sing! GEORGE MARTIN rocking out at the DESK, as
they sing that lost Beatles classic:

THE BEATLES

There's always a twist at the end,
Oooo!
There's always a twist at the end,
Oooo!
We ain't no fools, from Liverpools,
There's always a twist at the end,
Ooooo!

CUT TO:

80 INT. STUDIO 3, ABBEY ROAD - DAY

80

CILLA BLACK at the MICROPHONE, with RUBY.

At the desk: THE DOCTOR and LOTS OF DANCERS packed in, watching Ruby & Cilla, all whooping and rocking out.

CILLA & RUBY

I always said, it ends with a
twist,
That's one good thing that can't be
missed,
Have a smashin' little dance, we
know what's best,
Cos we're the smart girls, from the
north-west!

CUT TO:

80A OMITTED 80A

82 INT. CORRIDOR, ABBEY ROAD - DAY 82

And now, bursting into the corridor, THE DOCTOR is dancing with SHIRLEY BALLAS, and RUBY is with JOHANNES RADEBE!

Swapping over, if they want, the Doctor with Johannes, Ruby with Shirley, all of them loving it, followed by ALL DANCERS -

Dancing fiercely to CAMERA, heading down the CORRIDOR while behind them, the space is CROWDED, the walls FILLED with dancers advancing, spinning, leaping, bouncing off the walls - even MUSICIANS crossing the SHOT FOREGROUND, whizzing past -

EVERYONE SINGS

Sing along if you've got a twist,
Sing along if you kiss the mist,
There's a special little dance
you'll run the risk There's always,
always, always a twist...

(Instrumental)
(Always, there's always,
there's always, there's always...
Always, there's always,
there's always, there's always...
There's always a twist at the end,
I said there's always a twist at
the end, What you intend, I can't
defend, I think this song will
never end!)

never end!
(Gas, there's always! Always!)

cos in
Always!

Always:
A twist! AT THE END!

* * * * *

MUSIC BREAK as they meet the TEA TROLLEY WOMAN, and the Doctor SPINS ROUND with her, on the spot, on her trolley - everyone else whooping and applauding -

But just for a second...

Unseen, DANCERS whipping past foreground, an unsmiling CHILD watches. HENRY ARBINGER. Still in his 1925 uniform and cap.

Solemn, he turns and walks away. His time will come again.

BACK to the DANCE! Now swapping pairs, so the Doctor's with Ruby, and Shirley and Johannes are together -

And it RAINS! INSIDE the corridor. And in the blink of an eye, they all have UMBRELLAS, and TAP-DANCE in the RAIN!

Then it's gone, and they RUN ON - CONFETTI CANNONS & BALLOON DROPS and STREAMERS fill the air as they SING TO CAMERA:

EVERYONE SINGS (CONT'D)

But now we think the end, it is
coming,
The floor and feet and heart all a-
thrumming,
So before we say goodbye with
regret,
There's just one thing you must not
forget,
That there's always a twist at the
end!

(rising chords)

Oh yes there's always!

(jump!)

Always!

(zoom!)

Always!

(vault!)

Always!

(swing!)

Always!

(sail!)

Always!

(soar!)

Always yes, always yes, always a
twist, yes I said twist!, yes there
is ALWAYS - !

ALL racing into FOREGROUND, and -

CUT TO:

82A EXT. ABBEY ROAD STUDIOS - DAY

82A

ALL THE DANCERS burst out of the STUDIOS! Dancing, leaping, running, sliding down the stairs towards CAMERA -

EVERYONE SINGS
Yes there is always! A twist! AT
THE END!

And they're GONE, leaving THE DOCTOR & RUBY alone, grinning.

83 EXT. ZEBRA CROSSING, ABBEY ROAD - DAY

83

The last, simple chords of music descending, as THE DOCTOR and RUBY run across the ZEBRA CROSSING.

Now the crossing's like the F.A.O. SCHWARZ KEYBOARD from BIG. The black & white ZEBRA PANELS PLAY and LIGHT UP, as if the Doctor & Ruby are leaping on black and white keys! They hop to and fro, hooting, joyous, a little tune, then -

They run into the TARDIS.

SLAM the DOORS!

Pause.

And then, remember Mary Poppins, at the end of A Spoonful of Sugar, when the song's over and those two naughty cupboard doors go boop-boop? Now it's the Tardis doors.

Boop-boop.

END OF EPISODE TWO.