

DOCTOR WHO

Episode 7

BLUE REVISIONS

by

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1 EXT. LONDON - DAY 1

Standing tall, the gleaming UNIT TOWER. An ALARM sounding.

CUT TO:

2 INT. OPS ROOM, UNIT TOWER - DAY 2

ALARMS! KATE LETHBRIDGE-STEWART strides CENTRE, and there's the TEAM: ROSE NOBLE at her desk, COLONEL IBRAHIM on duty, a now CHROME VLINX in its alcove, plus new Scientific Adviser MORRIS GIBBONS (13), with STAFF & GUARDS on the alert.

KATE
Gold protocols, everyone! We have
the Doctor approaching. Positions!
Helipad doors to open!

CUT TO:

2A EXT. UNIT TOWER - DAY 2A

THE TARDIS fades in, spinning towards the TOWER.

It HITS the HELIPAD, SPARKS fly out from the TARDIS'S BASE as it scorches along, towards the DOORS, which are OPENING -

CUT TO:

2B INT. OPS ROOM, UNIT TOWER - DAY 2B

STAFF go running, as -

THE TARDIS comes scorching through the OPEN HELIPAD DOORS - (if it's taller than the doors, then the top of the Tardis is still phasing out, while the base is SOLID and SPARKING!)

The Tardis sliiiiides down the central ramp -

And comes to a HALT, ROCKS, and SETTLES, by the LOUVRED WINDOWS, under the SCREENS. Alarm STOPS, Ibrahim SALUTES.

COLONEL IBRAHIM
Doctor on the bridge.

THE DOCTOR opens the door, so HAPPY! RUBY following.

THE DOCTOR
Give me the loving!

And ROSE RUNS to him, HUG! (Improvise hi's into this.)

ROSE

Oh my God, at last! Hiiii!

THE DOCTOR

Rose Rosa Rosie Rosalinda, how's
your mum?! And your uncle? All
good?! This is Ruby, Ruby, this is
Rose, you're both shades of red -

(excited, runs around)

This is Kate, we love Kate, I knew
Kate's dad, he was the best of men -
that's the Vlinx, nice upgrade!

THE VLINX

++ HOT METAL +++ DOCTOR +

THE DOCTOR

And Christofer Ibrahim!

(big hug)

You been working out?

COLONEL IBRAHIM

I try, I get busy, you know.

THE DOCTOR

Looking good.

(to a worker)

I never did get your name, hi!

A woman called HARRIET says:

HARRIET

Harriet.

THE DOCTOR

And who are you?

Morris is cool and distinctly unimpressed by the Doctor.

MORRIS

Morris Gibbons. UNIT Scientific
Adviser, thank you very much.

KATE

Standing in for Shirley, while
she's in Geneva.

MORRIS

13 years old, accelerated genius
thanks to a passing asteroid.

THE DOCTOR

Nice to meet you! Ruby, this is
Morris Gibbons!

(MORE)

THE DOCTOR (CONT'D)

(takes centre stage)

But I need your help. All of you.
Cos this really weird thing keeps
happening. A woman. Appears.
Everywhere I land. Look!

He WHIRRS the SONIC, and on the BIG SCREENS above -

CUT TO:

3

INT. SUSAN TRIAD CUTAWAYS

3

Neutral background: head-and-shoulders, looking at CAMERA:

The WOMAN as GINA SCALZI.

The WOMAN as LINDY'S MOTHER.

The WOMAN as the AMBULANCE.

The WOMAN as a PORTRAIT in 1813.

CUT TO:

4

INT. OPS ROOM, UNIT TOWER - DAY

4

THE DOCTOR sonics the SCREENS (but already, RUBY notices:
KATE, MORRIS, ROSE, COL. IBRAHIM, HARRIET, puzzled glances).

THE DOCTOR

She's a Comms Officer on the planet
Pacifico del Rio. Someone's mum on
Finetime. She's an ambulance! A
portrait in 1813. And it goes on -

CUT TO:

5

INT. SUSAN TRIAD CUTAWAYS

5

The WOMAN with BLUE SKIN & little HORNS.

The WOMAN with a HALF-METAL FACE.

The WOMAN with VERY BIG EYES.

CUT TO:

6 INT. OPS ROOM, UNIT TOWER - DAY

6

THE DOCTOR
Planet Sloog, she's a Sloogma,
planet Varsitay, she's a Griffin,
the Fivefold Configuration, she's a
Bleet, she is everywhere.
(to Kate and the team)
So she must be here. I thought,
UNIT can find her and analyse her,
she's always middle-aged. So high.
Maybe 60. Red hair. Slim. What?
What? What is it, what?

All looking at each other. Knowing.

MORRIS
And, right on cue.

He stabs a button on his DESK.

On the SCREENS ABOVE HIM: HUGE IMAGE of THE WOMAN.

CUT TO:

7 INT. TRIAD TV STUDIO - DAY

7

Playing in the Ops Room. Like an Apple launch, this gives
the appearance, and the sound, of a WOMAN on stage facing a
dark auditorium, though in fact, all we see is the STAGE.

THE WOMAN centre stage, in front of a big SCREEN. This is
SUSAN TRIAD. Businesswoman. Boss. Billionaire.

SUSAN TRIAD
This is when it changes. This is
when the whole world changes! This
is when the whole world is
changed... by me!

SOUND OF THE CROWD, CHEERING! Wild!

CUT TO:

8 INT. OPS ROOM, UNIT TOWER - DAY

8

ALL watching Susan Triad on the BIG SCREENS.

KATE

Susan Triad. IT genius. And today, she's releasing her software worldwide, free of charge. A gift from S. Triad Technology.

THE DOCTOR

S. Triad? The company's called S. Triad? Oh man, don't you see?

He holds up his SONIC, WHIRRS.

Across the SCREENS, big metal letters: S. TRIAD TECHNOLOGY.

THE DOCTOR (CONT'D)

It's an anagram...

He WHIRRS and the LETTERS MOVE. S. TRIAD becoming... TARDIS.

THE DOCTOR (CONT'D)

It spells... Tardis. That name is Tardis Technology.

He looks round, ta-daa! But ALL UNIT is staring, beadily.

KATE

Well, obviously! Thank you!

COLONEL IBRAHIM

Even I got that.

MORRIS

That's why we're watching her, we know it says Tardis! But why?

And now, Ruby STEPS FORWARD. Joining the team.

RUBY

Hold on, it's not just that. Never mind the anagram, look at her *name*.

The Doctor grim, SONICS again, the S scrolls out into SUSAN.

RUBY (CONT'D)

That's the point. Isn't it, Doctor? She's called Susan.

The Doctor SONICS, SCREEN goes back to Sc.7 CONTINUED.

SUSAN TRIAD is all smiles, centre stage, as the CROWD goes mad, CHANTING. 'Su-san! Su-san! SU-SAN!!'

KATE

Is that significant?

THE DOCTOR
Susan is the name of my
granddaughter.

CUT TO TITLES.

CUT TO:

9

INT. OPS ROOM, UNIT TOWER - DAY

9

IMAGES of SUSAN TRIAD on the SCREENS & DESKS, her whole history, press cuttings, etc. Plus Sc.7 playing. KATE addressing THE DOCTOR, MORRIS, ROSE, HARRIET, COL. IBRAHIM.

KATE
Susan Triad. Entrepreneur, genius, philanthropist. She's even been the Book at Bedtime on CBeebies. Three years ago, she launched Triad, it only rebranded as S. Triad Technology two months ago, and we were straight on to her. Even without the Tardis anagram, Evil Genius with Secret Alien Software is top of our list, God knows, we've stopped enough of them - well, except the obvious -

MORRIS
We'll get him!

KATE
- but the research with Susan has come to nothing.

MORRIS
And the software is clean. No secret alien signals, I was kind of disappointed.

RUBY
But. Hold on. Excuse me. Am I being thick, Doctor, how can you not-know your own granddaughter? Don't you recognise her?

A glance between the Doctor and Kate. Oh!

THE DOCTOR
Ah. Right. Um. Time Lords can...

KATE
We haven't got all day.

The Doctor goes to Ruby, maybe puts his arm round her; intimate, in such a big, wide-open space.

THE DOCTOR
Truth is. Time Lords can
regenerate their faces, like... a
disguise. We look different. But
we're still the same.

RUBY
...right. Okay. But what for?!

THE DOCTOR
If we're dying. It can save us.
But sometimes...
(of the Susan images)
We can hide ourselves away. With a
new face. Does that sound mad?

RUBY
Don't go changing yours, okay?

THE DOCTOR
Oh, I'm holding on to this one for
a long, long time.
(of Susan Triad)
But is that her actual face? Or
did she choose it?

MORRIS
Name. Anagram. Tardis.
Probability of a trap, 95% and
rising.

Sc.10 footage, Susan Triad, SOUND OF THE CROWD chanting.

CUT TO:

10 INT. TRIAD TV STUDIO - DAY 10

CROWD going 'Su-san! Su-san!' SUSAN TRIAD exultant, then...
She drops the act. Completely normal! The SOUND CUTS OFF.

SUSAN TRIAD
Oh that's a bit mad, isn't it?
Chanting my name. I'm not Beyoncé!

LIGHTS blink ON, and CUT WIDER -

REVEALING this as a TV STUDIO, with 3 CAMERAS. It's not an
old, dark studio, like in Ep.4;

this is a much more modern space, a cool, light Central London THEATRE converted into a studio. A BIG-SCREEN AUTOCUE shows Susan's speech. Dotted around: CAMERA OPERATORS, FLOOR STAFF, plus TRIAD STAFF and AIDES for Susan, including her CHIEF AIDE & PR MANAGER, BAILEY SINCLAIR, Rasta, 30s.

SUSAN TRIAD (CONT'D)
I don't like it, can't we just pipe
in a bit of applause? We're not
fooling anyone.

BAILEY
The shareholders like it.

SUSAN TRIAD
What d'you think, Mel?

And stepping forward: MEL (from Special 3). All smiles.

MEL
Well, it got me cheering! But if
you don't like it, then don't.

SUSAN TRIAD
No. I do not. Sorry, but my mam
and dad will be laughing at me.

CUT TO:

11 INT. OPS ROOM, UNIT TOWER - DAY

11

THE DOCTOR and KATE & STAFF watching Sc.10 on SCREENS. As Sc.10 unfolds, and reveals itself as a STUDIO, ON CAMERA:

THE DOCTOR
Oh, it's just a rehearsal?

KATE
We've hacked the link, that's Triad
HQ. One mile west of us. She goes
live at 1500, to the whole world.

Sc.10 COVERAGE CAMERAS relax, but catching Mel in frame.

THE DOCTOR
That's Mel!
(to Ruby)
My mate Mel, you'd love Mel!

KATE
We've got her undercover, on the
media team.
(MORE)

KATE (CONT'D)

And she's discovered one surprising thing. Susan Triad turns out to be... really nice.

CUT TO:

12 INT. TRIAD TV STUDIO - DAY

12

Studio STAFF all standing down, MEL bringing SUSAN TRIAD a coffee, Susan with BAILEY and AIDES.

SUSAN TRIAD

I wish we had a real crowd. It's hard to find the right pitch, am I going to sound all grandiose?

BAILEY

No, you sound celebratory. You're giving a gift to the whole planet, you're allowed to enjoy yourself.

MEL

It's going to be brilliant, Susan. I wanted to cheer!

SUSAN TRIAD

Call me Sue, pet, everyone does.

MEL

Thank you, Sue!

SUSAN TRIAD

No rest for the wicked, two hours till the big one, come on! I want to rewrite that middle section...

They HURRY OFF.

CUT TO:

13 INT. OPS ROOM, UNIT TOWER - DAY

13

CORPORATE IMAGES of SUSAN TRIAD on SCREENS. THE DOCTOR to RUBY, KATE, ROSE, MORRIS, COL. IBRAHIM, HARRIET & STAFF:

THE DOCTOR

So we've got Susan Triad. Plus. Another mysterious woman.
(whirrs the sonic)
Ruby Sunday!

SCREENS: lots of PHOTOS of RUBY, at all ages.

Ruby and Rose sitting together, instant mates, close in age:

RUBY

Oh God, you could've warned me!

ROSE

(of one photo)

You look amazing, that's gorgeous.

RUBY

My sixteenth!

THE DOCTOR

Okay, you're not the mystery, but
your mother is. Ruby's a
foundling. Left on Ruby Road.

KATE

We've got your history, after that
incursion on December the 24th,
filed under Goblins, Harriet?

HARRIET brings up: PHOTOS of Carla, Cherry, NEWS CLIPPINGS
from the time, small paragraphs, *Baby Found on Christmas Eve*.

HARRIET

You were quite famous, for a day or
two. The Christmas baby.

RUBY

They never found my mum. We tried
Davina McCall, we got nothing.

ROSE

Ahh, I love Davina.

KATE

I love Davina. Is she nice?

RUBY

She's absolutely lovely!

KATE

One good thing.

MORRIS

So you've got a woman you keep
seeing. And a woman you've never
seen. Is it the same woman?

RUBY

That's getting a bit weird.

KATE

But Susan Triad would've been...
40, 42. Women who abandon their
children tend to be teenagers, or
early 20s. Statistically.

ROSE

Sorry, but can I say the obvious?
You've got a time machine, Doctor.
Can't you go back and have a look?

THE DOCTOR

No. I've been to Ruby Road once, I
can't cross over my own history.
The one night we need to see, and
I've timelocked myself out of it.

ROSE

Not like you. You love breaking
the rules!

THE DOCTOR

Yeah, but... It snows.

KATE

It snows?

RUBY

It really snows.

THE DOCTOR

It was snowing on the night Ruby
was born. And it keeps snowing
around her. Actual snow. Which
means that night is so open and
raw... the last thing I should do
is take a time machine there.

HARRIET

Excuse me, it all sounds a bit
Dickensian, with the baby and the
church and the snow, but this was
2004. There was CCTV footage. A
camera was positioned, in a storage
yard, 66 metres away.

All the UNIT staff suddenly much more keen:

KATE

Did it show anything? Does the
tape still exist?

RUBY

No, we've got it! On VHS. My Gran asked for it, cos... well, it's mine, it's all I've got. But you can't see anything. It's black and white, in the snow, at midnight.

MORRIS

Yeah, but look at our technology, we could sharpen the image

RUBY

Oh my God. D'you think you could clean it up? Can we see my mother?
(excited)
It's at home! The VHS, mum's still got it, she's got it in a box.

KATE

I suggest we take Miss Sunday home.

COLONEL IBRAHIM

At once, ma'am. This way.

ROSE

I'm coming too!

Ruby & Rose so excited, as they grab JACKETS and stuff, to head off with Colonel Ibrahim.

RUBY

It's like we're on a mission!

ROSE

They never give me proper work!
They had me investigating
shoplifting in Catford.

And off they go, instant best mates.

CUT TO:

14

INT. CORRIDOR OUTSIDE TRIAD TV STUDIO - DAY

14

MEL walks along, checks there's no one looking, STOPS. She slides up her SLEEVE to confirm: a thin WRISTBAND, wire extending to a PAD in her PALM. Good. All working. Smart, fast, like a spy, she shucks her jacket down.

She heads into the TV STUDIO -

CUT TO:

15 INT. TRIAD TV STUDIO - DAY

15

The studio EMPTY, just SUSAN TRIAD with BAILEY, studying a script, as MEL walks across from the WINGS, heading for Susan. The script is on PAPER, and on the big AUTOCUE SCREEN, the same words that Bailey says...

BAILEY

"..and I want Triad to be in every home, at the heart of every family, 365 days of the year..."

(off script)

D'you see, I took out that bit about coals to Newcastle, it doesn't really work in China.

MEL

Hi, don't want to interrupt, I got those figures from Hanya, she's so happy, I've never seen anyone smile so much. You okay, all good?

SUSAN TRIAD

I'm just terrified, that's all.

MEL

Oh you'll be amazing. I don't know how you think of all this stuff.

SUSAN TRIAD

Good mum and dad, that's how. We didn't have much, he was a postman, she was a dinner lady. But they told me, you can do anything. And look at me now. 90 minutes time, I address the United Nations.

MEL

Best of luck, Sue!

And she SHOVES her hand out for Susan's handshake.

CU HANDSHAKE. Inaudible, but a feeling of... *click*.

CUT TO:

15A INT. UNDERGROUND CAR PARK - DAY

15A

MEL shoves on her WHITE CRASH-HELMET.

She's on a nippy little VESPA. And off she goes!

CUT TO:

16 EXT. LONDON STREET - DAY 16

MEL on her VESPA, BUZZING through TRAFFIC.

In the DISTANCE, half a mile away: the UNIT TOWER.

CUT TO:

17 INT. RUBY & CARLA'S FLAT - DAY 17

CARLA'S BEDROOM, RUBY excited, sliding out an OLD SHOE BOX from under the BED, opening it - it's full of papers, an old baby toy, the Christmas press clippings. And a VHS TAPE. CARLA kneeling beside her, ROSE standing in the doorway.

CARLA

Here it is, safe and sound. That's your story, darling. I always called it your legend, remember? The legend of Ruby Sunday.

RUBY

But they can analyse it. Maybe we can see my birth mother. Y'know. If I could see her face, just once.

ROSE

They've got this amazing technology, it can do anything.

CARLA

And how old are you?

ROSE

16.

CARLA

You work for UNIT, and you're 16?

ROSE

My mother's part of it.

Carla stands, storms down the HALL, determined.

CARLA

Is she? Well. If your mother's part of it. Then Ruby! You can tell them, your mother is too. Now go and get Mrs Flood.

RUBY

What for?

CARLA
Go and get her, VAMOOSE!

CUT TO:

18 INT. RUBY & CARLA'S FLAT - DAY

18

MRS FLOOD is there, all smiles, eager to help.

She's heading from the FRONT DOOR, down the HALL, with CARLA, heading for CHERRY'S BEDROOM, CHERRY in bed. RUBY's with the SHOEBOX, alongside ROSE, in the HALL outside Carla's BEDROOM.

MRS FLOOD
Anything I can do to help! Nice
for me to get out, I'm always...
hiding myself away.

CARLA
I just need you to look after mum,
it's only for a couple of hours.

MRS FLOOD
Leave her with me! I nursed my old
mum through diabetes and a hip
operation. She died of an ulcer,
but that was when I wasn't looking.
(to Rose)
Aren't you a beauty?

ROSE
Thank you.

MRS FLOOD
And you, Ruby. Still hoping for
that growth spurt.

Into Cherry's BEDROOM.

CARLA
Mum, I'm leaving you with Mrs
Flood, you've got your pills, two
yellow tablets at five o'clock.

CHERRY
If you chasing after dat Doctor
man, ah warning you, him is
trouble!

But Carla storms out, HALL, RUBY & ROSE follow in her wake -

CARLA

Everything is trouble! And I've decided. It's about time I caused trouble for myself. Come on, girls. Let's find that woman!

(at the front door)

Thank you, Mrs F!

(to Ruby & Rose)

Out, out, out!

SLAM! They're gone.

Mrs Flood, in the doorway to Cherry's Bedroom. All smiles and a wave to Carla, but on the SLAM, the SMILE FALLS. She's colder. Her accent is even a little lighter.

MRS FLOOD

And goodbye to you too.

CHERRY

I'd love a cup of tea.

Mrs Flood walks into Cherry's Bedroom.

MRS FLOOD

Would you, sweetheart? Well, we'd all like a lot of things. That aren't going to happen.

CHERRY

What da sposed to mean?

Mrs Flood goes to the WINDOW, and looks up at the sky. Mutters, full of foreboding.

MRS FLOOD

I'd take care, Mrs Sunday. There's a storm coming in.

Then RIGHT INTO CAMERA.

MRS FLOOD (CONT'D)

He waits no more.

CUT TO:

19

INT. OPS ROOM, UNIT TOWER - DAY

19

Towards the BACK of the ROOM. THE DOCTOR on a DESK-SCREEN, scrolling through Susan Triad IMAGES. With KATE. The rest of the STAFF keeping distant, deliberately leaving them alone. Both quiet, intimate. Old friends.

KATE

My father. He'd tell me stories about you, when I was a kid. He'd sit there, in the firelight, telling tales of the Doctor. His eyes shining. But he never, ever mentioned your granddaughter.

THE DOCTOR

I was a different Doctor, back then. The great enigma. Still can't shake it off. I'm trying!

KATE

If you've got a granddaughter, that means you've got kids.

THE DOCTOR

Well, not quite, not yet.

KATE

You mean..? You can have a granddaughter, before a daughter?

THE DOCTOR

The life of a Time Lord.

KATE

But... okay, the grandchild exists. And you've got the Tardis. But you've never gone back to see her? Why not?

And he stops scrolling. Sits back. So old and powerful.

THE DOCTOR

You've seen my life. I bring disaster, Kate. Disaster. If I go back, what if I ruin her?

KATE

For what it's worth. I think you bring joy.

(pause)

D'you think Susan Triad is her?

(no reply)

Do you want it to be?

(no reply)

Doctor. What if you just said hello? To her face. Look her in the eye. Would you recognise her?

THE DOCTOR

Yes.

(buries his head)

But S. Triad Technology. The
anagram! Like Morris said,
probability of a trap, 95%

MORRIS calls from far across the room:

MORRIS

96!

THE DOCTOR

(in agony)

You see? I can't. Gaaah.

KATE

Come here.

Great big HUG. Which he LOVES.

MEL

I'll have some of that.

There's MEL, all smiles. And the Doctor's so delighted to
see his old friend. HUGS! Then Mel steps back -

MEL (CONT'D)

Come on, you two, I've got results -

MEL leading THE DOCTOR and KATE to her DESK - with STAFF
getting busy around them, Kate's private time finished -

MEL (CONT'D)

In 65 minutes, it's 1500 UK time,
10am in the USA, that's when Susan
Triad addresses the United Nations.

- pulling up her SLEEVE, clicks WIRE & PAD into a PORT -

MEL (CONT'D)

And I've got my daily DNA sample,
which says that Susan Triad is...

IMAGES on SCREENS: Susan Triad, like an X-Ray. Pictures
scroll with INFORMATION TEXT. The VLINX happy:

THE VLINX

SUSAN TRIAD + HUMAN ++ CONFIRMED ++

THE DOCTOR

We knew that, didn't we?

MEL

Kate's got a chrysalis theory.

KATE

Just because Susan Triad is nice,
doesn't mean she can't change. A
caterpillar doesn't know it's a
butterfly. And a phoenix is just a
bird until it burns.

- as RUBY, ROSE and COLONEL IBRAHIM walk in, Ruby with the
SHOEBOX, and holding up the VHS TAPE, going to the Doctor -

RUBY

I got it, I got it, I got it, but
they won't let mum inside, she's
stuck in a room downstairs.

KATE

Ruby, this is a Gold Security
establishment. Even the Prime
Minister can't walk into UNIT.

MORRIS

Especially the Prime Minister.

THE DOCTOR

Yes, but it's Carla, come on -

He whirrs the SONIC.

DESKTOP SCREENS: Pop! Carla's PHOTO with UNIT accreditation.

KATE

Right. Fine! Thanks.

THE DOCTOR

And this! Is the key!
(takes the VHS)
We're not just gonna analyse this.
(to Kate, a challenge)
Have you got a Time Window?

Looks, from Kate to Morris, to Mel, to Ibrahim. Guilt.

KATE

You expressly told us. In the
1970s. That UNIT was absolutely
forbidden to experiment with any
form of time technology.

THE DOCTOR

Have you got a Time Window?

KATE

Ten floors down.

CUT TO:

20

INT. TIME WINDOW CHAMBER, UNIT TOWER - DAY

20

A WALL full of TECHNOLOGY, including HEAVY LEVERS needing both hands to pull; ROWS OF LEVERS like a railway signal-box.

CENTRE of the wall: HUGE, METAL, VAULTED DOORS. Heaving open for THE DOCTOR, KATE, ROSE, MEL, MORRIS & SOLDIERS to enter.

And RUBY. So scared. So excited. In front of them...

The LEVERS, DESKS & CONSOLES for 3 OPERATIVES form a CONTROL ROOM; in front of that, GLASS SCREENS to separate them from the CHAMBER, like the shielded controls of an X-Ray suite. The Chamber is rectangular, CONTROL ROOM on the LONG SIDE, like an umpire's seat for a tennis match, the best view for -

THE CHAMBER. A HUGE, HIGH, DARK, EMPTY SPACE. Massive open floor. Echoey. Like a big, empty TV studio.

The chamber's EMPTY but bristling with POWER. Along the walls, at regular intervals, 8ft PANELS, like OPEN CIRCUITS. The same circuitry embedded into the WHOLE FLOOR. A bit like a holodeck, but more real, gritty. More British.

The Doctor walks round, looking at the DESKS and LEVERS.

THE DOCTOR

Ohh man. This is rough! Oh you have lashed this together! Ouch!

And then the Doctor leads them through the GLASS SCREEN DOORS, into the CHAMBER itself. In awe of its size and power. Ruby, Kate and Mel following, Kate indicating COLONEL CHIDOZIE, 30, tall, Mancunian, on guard already in the Chamber. So happy to meet the Doctor!

KATE

Doctor, this is Colonel Winston Chidozie, head of Time Window Security.

COLONEL CHIDOZIE

Honour to work with you, sir. I've heard so much about you.

RUBY

Is that a Manchester accent?

COLONEL CHIDOZIE
Proud to say, ma'am, Cheetham Hill.

RUBY
I'm Ruby, I'm from Tameside.

COLONEL CHIDOZIE
Good to meet you, ma'am.

And they give each other a little salute, nice smile.

THE DOCTOR
So this room charges up, using the
entire nuclear output of Europe...
and it projects an image of the
past. Like 3-D history.

KATE
We get glimpses. Little fleeting
moments. We saw the signing of the
Declaration of Independence, but
all I could tell you is the colour
of the quill. Which was white.

THE DOCTOR
But we've got extra power! We can
feed the Time Window with massive
information from the VHS. The
actual position of the snowflakes.
Morris Gibbons!

Morris on his Segway, zips out of the CONTROL ROOM, excited.

MORRIS
Yes, Doc?

THE DOCTOR
Get that VHS wired into the system!
Cos we! Are going to recreate!
Christmas Eve, 2004, come ON!

CUT TO:

21

EXT. COUNTRY LANE - NIGHT

21

ON SCREEN. Flicker, shash, and a VHS image jolts into life.
Lines and pixels from 2004, 66 metres away from Ruby Road.
BLACK & WHITE SPECKLES: snow, night and VHS degradation.

CUT TO:

22

INT. TIME WINDOW CHAMBER, UNIT TOWER - DAY

22

IN THE CHAMBER: the IMAGE from Sc.21 playing on an old, small, PORTABLE TV, plugged into a VHS PLAYER; this old technology is perched on top of a HI-TECH TROLLEY. TECHNICIANS now running BIG COAXIAL CABLES from the trolley to the CONTROL ROOM WALLS, filling the little VHS with POWER.

THE DOCTOR, RUBY & MEL in the CHAMBER, staring at the screen.

THE DOCTOR

There it is. Your legend.

RUBY

Me and mum watch it every Christmas Eve, like a little sort of ritual. But you can't see anything, that CCTV wasn't pointing at the church.

MEL

But the information exists. We can see snowflakes that fell on a south-east axis so we can model that onto the church and predict backwards.

But then, Ruby seeing -

RUBY

Oh my God, mum - !

CONTROL ROOM: CARLA, wary, escorted in by COLONEL IBRAHIM. Ruby runs back to the CONTROL ROOM, into a great big HUG!

CARLA

This place is insane, Ruby, how much does all of it cost?!

And now, to begin, in the CHAMBER, the Doctor goes CENTRE STAGE, middle of the HUGE, EMPTY FLOOR. As he walks there, he's putting in an air-pod type-COMMS device in his ear.

THE DOCTOR

Right, this might get noisy, feed all comms traffic through me.

(reaches centre)

Now stay back. Behind the glass, everyone, keep the chamber clear. If we're going to rock through time, I don't want to lose anyone.

MEL goes to join RUBY, KATE, CARLA, COLONEL IBRAHIM, COLONEL CHIDOZIE and SOLDIERS in the CONTROL ROOM, MORRIS at the DESKS, ROSE at another DESK, 2 OPERATIVES by the WALL-LEVERS.

The Doctor holds his hand out to...

THE DOCTOR (CONT'D)

Ruby.

RUBY

(to Mel, of Carla)

Look after her.

As Ruby goes INTO THE CHAMBER, Mel to Carla, kind:

MEL

I lost my family. To the most terrible things. But the Doctor helped me, and saved me, I swear.

KATE

Colonel Chidozie. On guard.

COLONEL CHIDOZIE

Ma'am.

And Colonel Chidozie steps into the CHAMBER, stays by the GLASS SCREEN DOORS. So it's only him & the Doctor & Ruby INSIDE the chamber, EVERYONE ELSE back behind the GLASS.

KATE

Close the Time Window.

MORRIS

Closing, ma'am.

The GLASS SCREEN DOORS close behind Colonel Chidozie.

CENTRE: the Doctor takes Ruby's hand. He's so powerful, a priest, a magician, in charge of a ceremony. Solemn, to all:

THE DOCTOR

Now tell me. When were you born?

RUBY

December the 24th, 2004.

THE DOCTOR

You were born on Christmas Eve.

RUBY

I was abandoned. My mother... She must've been so alone. She left me at the church on Ruby Road.

THE DOCTOR

And what else?

RUBY
It was snowing.

And it BEGINS TO SNOW.

All AMAZED. Light FLURRIES OF SNOW, Chamber ONLY. In awe:

KATE
...it's snow.

MEL
That's impossible.

MORRIS
I'll tell you what's impossible.
We haven't turned it on yet.

All: what?!

KATE
What?!

The Doctor holds Ruby's hand, surrounded by snow. Supreme.

THE DOCTOR
I warn you. Time has tides. And
hollows. And secrets. And this
fixed point, on Christmas Eve, is
the wildest I have ever seen. Now
turn on your machine!!

And the OPERATIVES slam down the LEVERS!

WHOOMPH! SNOW BLASTS through the CHAMBER! A WIND, A FREEZE!
The Doctor, Ruby and Col. Chidozie BUCKLE, as it hits them -

- the WALL PANELS light up -
- the VHS FOOTAGE blazes with LIGHT, the little PORTABLE TV
like a shining BEACON -
- more LEVERS, chunk!, chunk!, chunk!, HUM of POWER -
- ROSE stabbing BUTTONS, controlling the power -
- ALL SAFE behind glass, staring in amazement -
- the Doctor & Ruby holding on to each other, yelling -

THE DOCTOR (CONT'D)
December the 24th! Bring it back!

RUBY
Bring it back!

THE DOCTOR
Bring! It! *Back!!*

SNOW & WIND BLAST, a hurricane.

TRACKING IN on THE DOCTOR & RUBY, in VAST CLOUDS OF SNOW,
buffeted, CLOSER and CLOSER on them, screwing up their faces -
- and then it STOPS.

The Doctor and Ruby OPEN THEIR EYES...

And Colonel Chidozie, by the doors, amazed to see...

They're still in the Time Window Chamber. But now, around
them, in a LIGHT SNOW, is a REPRESENTATION OF RUBY ROAD.
Against one wall:

A FLICKERING IMAGE of the CHURCH. Flickering like the VHS,
as though everything is now generated by that format.

Near them, a FLICKERING OLD-FASHIONED LAMPPOST, like the one
in Narnia, a lamppost which once stood on Ruby Road.

They look, to one side:

A FLICKERING IMAGE of the Ruby Road view, facing one way,
with Christmas-decked houses far-off. The other way: a
FLICKERING IMAGE of the opposite view.

RUBY
It's Ruby Road.

THE DOCTOR
In 2004. We did it. We brought it
back.

But then the FLICKERING IMAGES shash, scroll and blip -

THE DOCTOR (CONT'D)
Morris, keep it steady.

Morris frantic at the controls, throwing SWITCHES.

MORRIS
I'm trying! This thing is running
way beyond maximum.

KATE
Should we stop?

MORRIS
No way!

The images settle. And now the CONSTANT LAMPPOST stops flickering, becomes SOLID.

THE DOCTOR
And listen....

They hear, in the distance: Carol of the Bells.

KATE
We've got sound, and vision, I've never seen the Window this strong.

THE DOCTOR
We've given it the greatest power of all. Memory. Time is remembered. Memory is time.

Carla in awe and fear, but fascinated:

CARLA
But what happened? For the love of God, you madmen. What happened on that night?

THE DOCTOR
The woman. Went to the church. She left Ruby in the doorway, then she walked away. Towards us...

RUBY
Oh my God.

Because THERE IS THE WOMAN.

There she is, a FLICKERING, shashing figure, walking through the snow... TOWARDS Ruby and the Doctor!

But it's more than snow; her IMAGE IS OBSCURED, SHADOWY.

RUBY (CONT'D)
Why can't we see her properly?

THE DOCTOR
That's more than a glitch, it's like she's... shadowed.

RUBY
Mum - ?

Ruby goes to take a step forward - the Doctor stops her -

THE DOCTOR
You can't move -

RUBY

It's my mother! Can she see us?!

THE DOCTOR

I don't think she can, you can't
move, you can't! You've gotta
leave everything exactly as it was,
but she's going to walk past, look
at her face, look, here she comes -

- the Woman getting closer -

- but then she GLITCHES. Like a video artefact. She
shashes, FLICKERS, and her picture jumps - jumps - jumps - !

- she jumps PAST THEM, her BACK to them, walking AWAY -

RUBY

No - !

The Doctor literally holding on to Ruby now -

THE DOCTOR

Morris, what's happening?!

MORRIS, ROSE and OPERATIVES, stabbing CONTROLS like crazy.

MORRIS

Power vents flooding like crazy!

RUBY

I want to see her!

ROSE

Ruby, don't move! We need to keep
the image fixed!

THE DOCTOR

(calming Ruby)

Stay with me. Ruby, stay with me,
babes, trust me, please.

(to the others)

Did anyone see her face?

KATE

No, nothing.

MEL

Nothing, sorry.

'No,' and head-shakes from ALL.

THE DOCTOR

Colonel Chidozie?

COLONEL CHIDOZIE

Can't make her out, sorry, Doctor.

THE DOCTOR
But why..? What's so different
about her..?

Then the Doctor looks up. That old wheezing sound...

THE DOCTOR (CONT'D)
I am arriving.

ALL STARING as a FLICKERING TARDIS materialises; the Tardis from Christmas Sc.26. It flickers into existence CLOSE to where the Doctor and Ruby are standing.

Still FLICKERING, the TARDIS DOOR OPENS, as Christmas Sc. 26. A FLICKERING DOCTOR steps out. Not seeing the Actual Doctor, or Ruby, or anyone, just fixed on his path.

Watched by THE DOCTOR and RUBY, EVERYONE behind glass amazed.

THE DOCTOR (CONT'D)
That's me, the original me. Coming
back in time in 2004. Because
Goblins. And I saw your mother.

They watch, as Flickering Doctor steps forward and looks.

The WOMAN in the SNOW, walking away.

THE DOCTOR (CONT'D)
But I had to go to the church, to
save little baby Ruby.

The Flickering Doctor shashes, JUMPS, in the direction of where the church would be, GONE.

But the Doctor looks back at the Tardis. Now NOT flickering.

THE DOCTOR (CONT'D)
That Tardis is almost solid. If
memory is time, and time is memory,
then what's the memory of a time
machine...?
(looks round, realises)
Oh! But the woman's still here!
Look at her! She *stopped!*

All see: the Woman has STOPPED, a good distance away, facing AWAY from them all. The Doctor excited:

THE DOCTOR (CONT'D)
What's she doing? Can we see? Why
did she stop? Did she see me
fighting? Anyone? Can you see??

CARLA

Doctor. I think she's crying.

All hushed, as they realise.

The Woman has simply stopped to hold herself and cry. They'd forgotten her tragedy in this. Carla so moved.

CARLA (CONT'D)

She's given away her child. She's crying her heart out.

(close to the glass, to the Woman, gently)

I took her in, darling. She's safe. And she's wonderful.

And they all watch. The snow, the dark, the Woman.

Everyone watching, tearful. Ruby crying.

RUBY

I wish I could tell her. I made it, mum. You should see what I did, I travelled the universe.

The Doctor still in control:

THE DOCTOR

And then. I came back, running.

THE DOCTOR & RUBY still fixed in position, watching as THE FLICKERING DOCTOR - running, now, like Christmas Sc.39 - blurs, flickers, jumps, to stand NEAR the TARDIS, STOPS.

THE DOCTOR (CONT'D)

That's when I looked. At the woman. But my memory of this keeps changing, *time* keeps changing.

The WOMAN TURNS to the Doctor, and lifts up her arm...

And POINTS. As Ep.1, Sc.18.

The FLICKERING DOCTOR stares, puzzled.

RUBY

She's pointing at you! Can she see you? Did my mother see you?

THE DOCTOR

But why would she point at me?!

ALL trying to see from their relative positions -

KATE

Does she know who you are? Morris,
can you magnify the woman?

MORRIS

My hands are on fire here!

THE DOCTOR

Anything? Anyone?

COLONEL CHIDOZIE

She's pointing at you, but she's
also pointing north west...

And he WALKS FORWARD, towards the end of the Chamber, the end
the Woman is pointing at. Passing the constant lamppost.

THE DOCTOR

Is there anything there?

KATE

Colonel Chidozie, you will return
to your position!

THE DOCTOR

Just, see if there's anything!

KATE

Doctor, you said not to move!

THE DOCTOR

I know, but just... look!

Chidozie walks further down.

COLONEL CHIDOZIE

There's nothing, there's just...
the lamppost, and...

A FLICKERING IMAGE appears in front of him. But it's just
the view, the road, the Christmas lights.

COLONEL CHIDOZIE (CONT'D)

All I've got is trees and stuff.
Houses in the distance. Nothing.

And the FLICKERING IMAGE just FLICKERS AWAY.

COLONEL CHIDOZIE (CONT'D)

Maybe if I try a different angle...

He MOVES, to look at the view SIDEWAYS-ON (moving himself,
without thinking, without anyone noticing, into a VERY
PRECISE POSITION, relative to Ruby Road). But...

COLONEL CHIDOZIE (CONT'D)
No, sorry, not even a flicker, I've
got nothing, Doctor.

THE DOCTOR
So why is she pointing at me?!

MEL
Doctor - !

Mel drawing their attention THE OTHER WAY, back to the WOMAN.

As she simply...

Turns to go. She walks away. As she reaches the CHAMBER
WALLS, she FLICKERS out of existence. RUBY heartbroken:

RUBY
Don't! Don't go mum. Oh don't,
don't, don't, please don't.

ALL watch, so sad, as THE DOCTOR hugs RUBY. So sad:

THE DOCTOR
Then I just turned and went.

The FLICKERING DOCTOR gets into his TARDIS, the box
FLICKERING AGAIN, and the box FLICKERS, FADES into nothing.

RUBY
Can't see her. She's gone.

ALL look in the direction of where the Woman was. Just a
little flurry of SNOW. No sign of her.

Hold. It's over. They failed.

But then...

MORRIS
Doctor. Can I ask...?

THE DOCTOR
Give's a second, Morris.

MORRIS
No, I'm sorry, but I've got to ask.
What is *that*?

The Doctor and Ruby look up.

To look the OTHER WAY.

The OPPOSITE DIRECTION to the WOMAN.

BEHIND THE GLASS, KATE turns to look.

MEL and CARLA turn to look.

ROSE turns to look.

IBRAHIM and all the SOLDIERS & OPERATIVES turn to look.

And there, in the dark and the snow...

A SHAPE.

A huge and awful shape. And they know. This is TERROR.

It is a SILHOUETTE; the SNOW is heavier now, obscuring it. About 12 feet tall, 8 feet wide. A bulky, ominous shape. ALIVE. At its edges, it would seem to have... wings, talons? Something slowly flexing. Perhaps, in the bulk, some impression of a head on top. Though it has a central, dark, unseeable impenetrable mass at its heart.

But it GROANS. It ACHES. With all eternity.

And it's placing is around that VERY PRECISE POSITION that Chidozie went to, to look. Chidozie, who's now GONE.

And all are TERRIFIED. Right down to the bone.

KATE

Doctor. What is that thing?
Where's Colonel Chidozie?

COLONEL IBRAHIM

At arms!

Ibrahim with his GUN strides forward, but -

KATE

Don't go into the Window! Stay
where you are!

Ibrahim STOPS, furious, stays in the CONTROL ROOM.

THE DOCTOR

Chidozie, where are you? Are you
in there? Winston, are you inside
that... shape?

KATE

Colonel Chidozie, you will report
at once! Can you hear me?

(turns to -)

Doctor, when is that thing? Is it
now? Or is it 2004?

THE DOCTOR

I don't know.

The SILHOUETTE, seems to BREATHE. A MOAN from the GRAVE.

ALL terrified of it.

THE DOCTOR & RUBY cling to each other.

RUBY

What is it, though?! Is it here
for my mother?

THE DOCTOR

I don't know.

RUBY

Is it us? Has it come for us??

THE DOCTOR

I don't know!!

KATE

Colonel Chidozie, please report!
Morris, can you get any readings?

Morris's SCREENS going CRAZY.

MORRIS

It's off the scale, that thing is
hot, it's cold, it's radioactive,
it's dead, it's everything, I don't
know!

CARLA

I know its name. It is the Beast.

THE DOCTOR

Winston? Are you there? Are you
still inside this room? Colonel
Chidozie, please report!

RUBY

Where are you, Cheetham Hill?

A crackle in the air. In the Doctor's COMMS, and all UNIT
staff with comms devices. Chidozie's voice. So far away.

COLONEL CHIDOZIE VO

...cheetham hill...

KATE

That's him!

COLONEL IBRAHIM

He's alive!

Ruby so gentle and kind; everyone lets her take control.

RUBY

Hey, soldier. I'm still here.
Tameside Girl. We're trying to
see, are you inside that thing?

COLONEL CHIDOZIE VO

...no.

RUBY

Then where are you?

COLONEL CHIDOZIE VO

I'm lost.

RUBY

Okay. But we can find you. We can
help. Just look around. And tell
us. Where are you?

COLONEL CHIDOZIE VO

I am in Hell.

The horror. Even Kate falters.

KATE

Colonel. I need to know. Can you
tell us what's happening?

COLONEL CHIDOZIE

It's seen me. It's seen right into
my soul. And it's so old.

THE DOCTOR

But what is it?

COLONEL CHIDOZIE

Waiting.

THE DOCTOR

What is?

COLONEL CHIDOZIE

It has been waiting for so long.

- and ALL the WALL PANELS EXPLODE! Boom! Boom! BOOM!

MORRIS shoved back from his DESK as it EXPLODES!

GLASS SCREENS fracture, all duck, cover their heads, THE DOCTOR shielding RUBY, and when they both look up...

The CHAMBER, NORMAL. NO SNOW, no residue, like it was never there. All blinking, shocked, shaken, but unhurt. A few seconds of recovery, but Kate REALISING...

KATE
Open the doors!

DOORS OPEN, she RUNS INTO the Chamber, Ibrahim yells:

COLONEL IBRAHIM
Keep back, everyone, keep back -

And he runs, to join Kate, in the PRECISE POSITION where the silhouette appeared, and where Chidozie once stood, to find -

The CORPSE of Colonel Chidozie.

Dried. Desiccated. Bloodless and dusty. Eyes hollowed. Pinched, wizened grey skin wrapped tight around the skull. A corpse you might find in some ancient catacomb.

Kate horrified. The Doctor joins her & Colonel Ibrahim.

COLONEL IBRAHIM (CONT'D)
But. What happened..?

KATE
He looks like he's been dead for a hundred years.

THE DOCTOR
I'm sorry -

But Kate pushes past him - a GLANCE, like she blames him, because he encouraged Chidozie to go and look - but then she's back to work, on COMMS - EVERYONE ELSE still in the CONTROL ROOM, except Mel, who's walking forward, horrified.

KATE
This is the Commander in Chief to the Executive Deletion Team, we have an officer down, Colonel Winston Lemuel Chidozie, Floor 45, I want Psych Ops informed, and UNIT forensics, I want full Option 10 and 11 Schematics immediately...

But SLOW TRACK IN on the Doctor. His fury. Then:

THE DOCTOR
Mel. Take me to Susan Triad.

CUT TO:

23 EXT. TRIAD BUILDING - DAY 23

ESTABLISHER, a pre-existing London glass-and-concrete building, overlaid with TRIAD BRANDING.

CUT TO:

24 INT. FOYER, TRIAD TV - DAY 24

Cool modern interior, TRIAD BRANDING. THE DOCTOR storms in, FAST, his face like thunder, with MEL at his side -

MEL
She's due to make the speech at 3
o'clock, we've got 10 minutes -

She holds up her LANYARD to SECURITY -

MEL (CONT'D)
- I'm with the media team -

- the Doctor holds up his PSYCHIC PAPER, without even stopping, and SECURITY allows them through to a DOOR -

CUT TO:

25 INT. BACKSTAGE CORRIDOR, TRIAD TV - DAY 25

EMPTY CORRIDOR, THE DOCTOR storms down it, MEL following -

- but then the Doctor LOSES IT. Anger! He KICKS A BIN, PUNCHES the WALL, then the opposite wall, YELLS WITH RAGE!

And then STOPS. Getting his breath back. Quiet:

THE DOCTOR
I sent him forward.

MEL
That thing killed him. Not you.

THE DOCTOR
What was it? And Ruby's mother,
why was she pointing at me!?

And he covers his face. But Mel is hard as nails.

MEL

Finished? Now stop grizzling. And fix it. Cos if Susan is your granddaughter, then she might be the key to this, now come on!

She strides off, leading the way. He GRINS. Loves her.

And he runs after her. As he does so, he puts his hand to his EAR - he's still wearing that COMMS device - hearing:

CUT TO:

26

INT. OPS ROOM, UNIT TOWER - DAY

26

ALL back on duty, grim; KATE centre, MORRIS, ROSE and HARRIET at DESKS, COLONEL IBRAHIM & SOLDIERS on guard, including CORPORAL ALICE SULLIVAN, 21; RUBY with CARLA, protecting her, Carla still shaken, at the back of the room. Kate on COMMS:

KATE

Doctor, we've isolated an image. Whatever that thing was, it burnt itself out of the Time Window. But it survived on the VHS.

On Morris's DESKTOP SCREEN; VHS footage of Ruby Road, the SNOW, and now - hard to see, edge of shot - the SHAPE.

RUBY

It wasn't there before. I swear to you, every time I've watched that tape, it wasn't there.

KATE

The recording has changed.

Sc.25, BACKSTAGE CORRIDOR, the Doctor on COMMS:

THE DOCTOR

Analyse it Kate, break it down, every single pixel, we need to know what that thing is, I need to see!

HARRIET

I've got image control! All desks link to mine, coordinating... now!

ALL DESK SCREENS: blink, the B&W VHS IMAGE appears.

KATE

What d'you think?

HARRIET

It's crude videotape. Of a
snowstorm. 19 years old. Kept
under the bed in a shoebox.

(grins)

I was born for this.

VHS images BRISTLE, overlaid with GRIDS, CURSORS, TEXT.
STAFF hard at work, pulling apart the image from:

CUT TO:

27

INT. CORRIDOR OUTSIDE TRIAD TV STUDIO - DAY

27

Corridor busy, full of AIDES and PR PEOPLE, THE DOCTOR & MEL -
using LANYARD & PSYCHIC PAPER to get past SECURITY, yep,
thanks, yep - head for SUSAN TRIAD & BAILEY.

MEL

Susan, could I introduce my friend?

BAILEY

Not right now, we're about to go on-

But the Doctor SHOVES his way forward. So THRILLED, so
SCARED to meet Susan at last - is she, could she be - ?

THE DOCTOR

Hi there! Hello! I'm the Doctor.

And he THRUSTS OUT HIS HAND.

She takes his hand, SHAKES it. Both EYE-TO-EYE, and the
Doctor stares at her, with so much HOPE and FEAR and...

SUSAN TRIAD

Nice to meet you, pet. Doctor who?

THE DOCTOR

Just. The Doctor. Hello.

SUSAN TRIAD

Well, top marks for enigmatic.

THE DOCTOR

Yeah. Hah! Yeah.

...it hasn't worked.

He feels nothing. *Nothing.*

THE DOCTOR (CONT'D)

And... we haven't met before?

SUSAN TRIAD
I don't think so.

THE DOCTOR
Are you sure?

SUSAN TRIAD
If you don't mind my saying, I'd
remember a handsome chap like you.

THE DOCTOR
I thought you were...

And he LETS GO of the handshake. So dismayed.

BAILEY
(annoyed)
We're on in 60 seconds.

THE DOCTOR
But Susan. I need to talk to you.
Just for a couple of minutes.

BAILEY
Mel, if you could tell your friend?

SUSAN TRIAD
A lot of people want my time. All
I want is a bit of shut-eye, God
knows, I don't get enough sleep.

THE DOCTOR
Why not?

And she's hesitating. Unnerved by his stare.

SUSAN TRIAD
...I get a lot of dreams.

THE DOCTOR
What sort of dreams?

BAILEY
I'm sorry, but we're going to be
late. Susan? Please?

Bailey and SECURITY GUARDS turn, GO, Susan taken with them.

BAILEY (CONT'D)
Saleed, those two, no further.

The Doctor & Mel blocked by SALEED & HEAVY SECURITY GUARDS.

THE DOCTOR
Susan, what sort of dreams?
(but she keeps walking)
What do you dream about?
(she keeps walking)
Do you dream about girl called
Lindy?

And Susan TURNS BACK to him, SHOCKED - on SUDDEN CU Susan -
FLASHBACK: CU Lindy, Ep.5.

THE DOCTOR (CONT'D)
Do you dream about a place called
Pacifico del Rio?

And she's STARTLED - CU Susan blinking, SEEING -
FLASHBACK: CU, Gina Scalzi, Ep.1.

THE DOCTOR (CONT'D)
Do you dream about being an
ambulance?

CU SUSAN, she blinks, SEEING, FLASHBACK: Ambulance, Ep.3.
And now SUSAN TRIAD's shaken, upset.

SUSAN TRIAD
I'm sorry, I've really got to go.

She turns, SCARED, HURRIES AWAY with BAILEY & AIDES, through
the STUDIO DOORS, gone. SECURITY blocks the Doctor's way.

MEL
Being an ambulance..?

THE DOCTOR
She remembered. I don't think she
knows why, but she remembered them.

CUT TO:

28

INT. OPS ROOM, UNIT TOWER - DAY

28

SCREENS: The VHS IMAGE being SCANNED, ANALYSED like crazy...

THE VLINX
IMAGE ++ RESISTING SCAN +

HARRIET

Morris. Try running it backwards.
Let's see what happens if we
reverse time. And rewind the VHS!

Morris stabs SWITCHES.

IMAGE: SCROLLING LINES of VHS, in REVERSE, and...

EVERYONE SHOCKED, looking at the HUGE SCREENS.

MORRIS

...what the hell?

RUBY

Oh my God.

KATE

(on comms)

Doctor? Are you there?

CUT TO:

29

INT. BACKSTAGE CORRIDOR, TRIAD TV - DAY

29

THE DOCTOR & MEL hurrying to the FOYER, BOTH on COMMS -

KATE VO

We've found something at the heart
of that shape.

THE DOCTOR

What is it?

KATE VO

It's the Tardis.

CUT TO:

30

INT. OPS ROOM, UNIT TOWER - DAY

30

On SCREENS: B&W VHS IMAGE, clarified, now showing...

THE TARDIS. WITHIN the HUGE SHAPE. The shape bristles,
still shadow & static, but WRAPPED AROUND THE POLICE BOX.

SC.29 CONT., BACKSTAGE CORRIDOR, THE DOCTOR stops, MEL too.

THE DOCTOR

No, but the Tardis was there, on
Ruby Road, we know that.

KATE

It's there for a second time.
Which you said couldn't happen.
This time, it's 20 metres to the
north, and that thing is wrapped
around it, but how?

Mel on her iPad, shows the Doctor THE IMAGE. He's horrified.

THE DOCTOR

...I don't know.

And then the TARDIS... GROANS. The same GROAN, from Special
2, from Ep.2, from Ep.6.

The ENTIRE OPS ROOM stops and LOOKS at the TARDIS.

It's been there, at the louvred window-end, all this time.
And suddenly, that harmless rickety blue box seems SINISTER.

It has been SEEN. And KNOWS it.

KATE

Doctor, what was that?

THE DOCTOR

...it made that noise before.

MORRIS

Possibility of a trap, 99% and
rising. Except the trap is *here*.

KATE

I hate to say this, but... The
shape exists around the Tardis on
the VHS. But what if it exists
around the Tardis... *now*? And we
just can't see it?

THE DOCTOR

Kate! Clear the area, evacuate the
Ops Room, leave the Tardis alone!
Gaaahhhh, I've got to stay here, I
think Susan Triad is part of it -

CUT TO:

31

INT. TRIAD TV STUDIO - DAY

31

SOUND of the CROWD, WILD! Joy, whoops, cheering. Like a
STADIUM RALLY. MUSIC blasts out, ELO, 'All Over The World,'
as SUSAN TRIAD walks on to the STAGE. Behind her, the HUGE
SCREEN shows the Sc.8 METAL-LETTER LOGO: S.TRIAD TECHNOLOGY.

Susan does a mock-Theresa-May-dance!

BAILEY, behind the CAMERAS, mutters into his HEADPIECE.

BAILEY
Cue laughter.

The SOUND OF LAUGHTER as Susan reaches CENTRE STAGE.

CUT TO:

32 INT. OPS ROOM, UNIT TOWER - DAY

32

ALL FAST now - everyone WIRED from now on! - KATE in charge -

KATE
On my orders! Non-essential staff
will clear the room, right now!

All well-trained - EVERYONE except RUBY, MORRIS, HARRIET,
ROSE, IBRAHIM, CARLA, THE VLINX, CORPORAL SULLIVAN plus TWO
OF Ibrahim's SOLDIERS stands, heads out, FAST.

MORRIS
The Vlinx? Scan the Tardis!

THE VLINX
++ COMMENCE MAXIMUM SCAN ++

CEILING: PANELS open, two LARGE PROJECTORS slide down,
pointing at the TARDIS like GUNS. They BLINK and BEAM.

LASERS scan the TARDIS.

DESKTOP SCREENS: GRAPHICS, the TARDIS being analysed.

STAFF still evacuating, but Kate singles out -

KATE
Ruby, I'm sorry, you're part of
this, I need you to stay, but your
mother will be taken back home.

CARLA
I'm staying with her!

KATE
Get her out!

2 SOLDIERS move towards Carla, but Ruby steps in. So strong.

RUBY
Mum. What do you want me to do?

CARLA

Come home with me.

RUBY

Then you're not helping. Which means I love you, and thank you, and goodbye.

And she HUGS Carla, fierce.

CUT TO:

33

INT. TRIAD TV STUDIO - DAY

33

THE DOCTOR and MEL arrive through a second set of doors, right at the back of the studio - SECURITY GUARDS approach, LANYARD, PSYCHIC PAPER, and the guards BACK OFF.

NOISE of the crowd, exultant. 'Su-san! Su-san! SU-SAN!'

SUSAN standing CENTRE STAGE, looking out.

SUSAN TRIAD

All right all right, thank you.
We've had our fun. Especially you!

Sound of laughter. Empty seats. The AUTOCUE is scrolling the speech, even the jokes, 'Especially you!' typed out. And the AUTOCUE keeps running now, THROUGHOUT Sc.36-37:

SUSAN TRIAD (CONT'D)

But it's my honour to be here today. And my duty. Because we know what we've done. The tech billionaires. We've taken your money while our technology spreads lies and fraud and riots. But no more. It ends, today. With my software, made free, worldwide, and put into the hands of the human race. To rebuild. And I think...

The AUTOCUE says: 'I think we can succeed!' But...

SUSAN TRIAD (CONT'D)

I mean, I hope. I dare to hope...

Susan distracted. Speech scrolls back, uncertain.

CUT TO:

34 OMITTED 34

35 OMITTED 35

36 INT. OPS ROOM, UNIT TOWER - DAY 36

LASER SCANS zip over the TARDIS. SCREENS: GRAPHICS bristle.

Those left behind: KATE, MORRIS, HARRIET, COLONEL IBRAHIM, CORP SULLIVAN plus TWO armed SOLDIERS. RUBY now with ROSE at her DESK. All watching the Tardis and the screens, scared.

THE VLINK
ANALYSIS ++ CONFIRMS + PRESENCE

MORRIS
We can't see it. But it registers
on the quantum search.

HARRIET
You were right, Kate. It's been
there all this time.

And the LIGHTS in the room fluctuate, dip.

On the SCREENS: the IMAGE of the Ops Room TARDIS now FLICKERING with a juddering MASS. With the crudeness of VHS. The rough shape 12ft height. Flexing at the sides. It's as though the Tardis is WITHIN it, or held by it, or..?

Kate looks up: the Tardis is NORMAL.

Looks down: the image of the Tardis is SURROUNDED.

KATE
Doctor. To confirm. The Tardis
is... it's surrounded. It's
invisible, but it's a living thing.

CUT TO:

37 INT. TRIAD TV STUDIO & FOYER - DAY 37

SUSAN TRIAD CONT. centre stage in B/G, THE DOCTOR trying to hear COMMS - so he opens the DOOR at the back of the STUDIO, steps into the FOYER, MEL propping the DOOR OPEN, so Susan, studio and the BIG SCREEN are still visible, deep background.

KATE VO
We need you here, right now.

THE DOCTOR
I know, but...

He's torn - go to the studio? - back to UNIT? - gaah!

STUDIO: the AUTOCUE is stuck on 'I think we can succeed!'
Letters juddering. SUSAN FALTERING. Triggered by events.

SUSAN TRIAD
...I hope. I was. I'm not.
Sorry, it's been hell of a day.
(looks round, confused)
I said to that man, who was he..?
But I keep having bad dreams.

MEL in the DOORWAY, seeing this, turns to the FOYER:

MEL
Doctor!

THE DOCTOR
I know, wait wait wait -
(on comms, fierce)
Kate. Get Ruby to the Time Window!

CUT TO:

38 INT. OPS ROOM, UNIT TOWER - DAY

38

RUBY
What for?

KATE
You do not question, you *move*!
Sullivan, take her! And *run*!!

ROSE
Just go. Be safe.

Rose gives Ruby a quick HUG, as CORPORAL SULLIVAN joins Ruby,
and both RUN, as scared of Kate as anything else -

THE TARDIS - still normal in the Ops Room, only bristling
with a wider surrounding shape in flickering VHS lines on
SCREEN - SHUDDERS. SHIVERS. Again that low, awful GROAN.

COLONEL IBRAHIM
At arms! With me!

CENTRE, at the BACK, Ibrahim and the other SOLDIER aim GUNS
at the Shape. KATE stands in front of them. Magnificent:

KATE

My name is Kate Lethbridge-Stewart,
Commander-in-Chief of the Unified
Intelligence Taskforce. And I
demand that you show yourself.

HARRIET

He has hidden in the howling void,
he has hidden within the tempest,
he has braved the storm and the
darkness and the pain.

KATE

...what?

ALL turn to look at HARRIET.

She's at her DESK, staring ahead. Intoning. POSSESSED.

HARRIET

And he whispered to the
vessel, for all this time, he
whispered and delighted and
seduced and the vessel did
obey, for none shall be more
mighty and none shall be more
wise than the King himself,
and the Lord of Time was vain
and blind and knew nothing.

KATE (CONT'D)

Harriet, what are you doing?

MORRIS

Who has? Who do you mean?

THE DOCTOR VO

What's happening in there?!

ROSE

It's Harriet, it's like...

KATE

She's possessed.

SC.37 CONT., FOYER, the Doctor full of dread.

THE DOCTOR

Kate, who is she?

KATE

It's Harriet, you've met her.

THE DOCTOR

What's her name? Her full name!

KATE

Harriet. Harriet Arbinger.

And the OPS ROOM SCREENS fritz, blink and -

HARRIET'S UNIT ID appears, with her PHOTO.

THE DOCTOR

Harbinger.

As Ep.2/1, her name rewrites, *Harriet Arbinger* to *Harbinger*.

THE DOCTOR (CONT'D)

The Gods bring harbingers. To warn
of their coming. But which God?!

COLONEL IBRAHIM aims his GUN on Harriet.

COLONEL IBRAHIM

You will step away from your desk!

KATE

Colonel, back away, stand with me,
I'm not losing another officer!

Ibrahim backs off, to join KATE, ROSE, MORRIS & SOLDIERS at
the back of the room. HARRIET stays at her DESK, intoning:

HARRIET

For they are the Gods of Chaos and
their pantheon is thus: there is
the Toymaker, the God of Games, and
the Trickster, the God of Traps,
there is Maestro, the God of Music,
there is Reprobate the God of
Spite, there is the Mara, the God
of Beasts, and the Threefold Deity
of Malice and Mischief and Misery.

CUT TO:

39

INT. TRIAD TV STUDIO - DAY

39

INTERCUT with Harriet, Sc. 38, SUSAN TRIAD staring ahead.

SUSAN TRIAD

I dream of blue skin. I dream of
metal eyes. I dream of worlds with
orange skies and trees of silver...

STAFF & AIDES puzzled, BAILEY looks at the CAMERA, sees:

The AUTOCUE is scrolling: 'I am the night. I am the terror.
I am the loss. I am the never.'

CUT TO:

40

INT. TIME WINDOW CHAMBER, UNIT TOWER - DAY

40

Chamber EMPTY, DOORS OPEN - Chidozie's body surrounded by
HAZARD TAPE and HI-TECH free-standing MONITORS to analyse his
death, though the Hazmat Staff have been evacuated. The
PORTABLE TV & VHS is more CENTRE, by the GLASS DOORS, now.

RUBY runs in, goes to the CENTRE. CORPORAL SULLIVAN stays at the edges, out of her depth, wary.

RUBY
I don't know what he wanted me to
do, why am I here?!

And click, click, CLICK! HUM of POWER. The BROKEN WALL-PANELS blink on! Flickering, little explosions of SPARKS.

The chamber DOORS start to CLOSE.

The Time Window is REACTIVATING, SCREENS glitching, jagged.

CORP. SULLIVAN
They said this thing was broken.

RUBY
It's starting to remember. It's
going back to Christmas Eve!

And very lightly... SNOW.

CUT TO:

41 INT. OPS ROOM, UNIT TOWER - DAY

41

THE VLINK
WARNING! +++ MANIFESTATION! ++

KATE
Whatever it is. Here it comes.

And now the SHAPE starts to APPEAR AROUND THE TARDIS IN THE Ops Room. Bristling, flexing, flickering with VHS lines, but flooding with colour and depth and solidity. KATE, MORRIS, ROSE, COL. IBRAHIM & the 2 SOLDIERS stare, HARRIET intoning:

HARRIET
There are Gods of Skin and Shame
and Secrets. There is Incensor,
the God of Disaster and her
children called Doubt and Dread.

CUT TO:

42 INT. TRIAD TV STUDIO & FOYER - DAY

42

Foyer, THE DOCTOR hears this on COMMS - MEL's in the doorway -

MEL
Doctor! There's something *wrong*!

And he RUNS to JOIN MEL -

CUT TO:

43 INT. TRIAD TV STUDIO - DAY 43
 BACK OF THE HALL: THE DOCTOR joining MEL to watch the STAGE -
 STAGE: SUSAN TRIAD stares ahead, HAUNTED. Into CAMERA:

SUSAN TRIAD
 In every dream. I am there.
 (crying)
 But who am I?

The AUTOCUE scrolls at her: 'I am returning.'

And SUSAN CONVULSES! Sinks to her KNEES, covers her HEAD.

BAILEY rushes out to help. Confusion, FLOOR STAFF go to help
 but THE DOCTOR and MEL RUN FORWARD, past the CAMERAS -

THE DOCTOR
 Leave her alone, don't touch her!

The Doctor and Mel heading for Susan - but then -

ON THE BIG SCREEN: the S. TRIAD LOGO LETTERS start to JUDDER.
 The Doctor staring, transfixed - and he can HEAR Harriet:

CUT TO:

44 INT. OPS ROOM, UNIT TOWER - DAY 44
 ALL transfixed, SHAPE getting STRONGER, HARRIET intoning:

HARRIET
 And standing on high, there is the
 mother and father and other of them
 all. For the God of all Gods has
 returned. And his names are many.

CUT TO:

45 INT. TRIAD TV STUDIO - DAY 45
 MEL with BAILEY at SUSAN'S SIDE, Susan curled over her knees.

MEL
 Doctor, she needs you!

But the Doctor is STARING UP.

As the METAL LETTERS MOVE. *S. TRIAD TECHNOLOGY* becomes...

SUE TRIAD TECHNOLOGY

Lose TRIAD...

SUE TECHNOLOGY

Lose OLOGY...

SUE TECH

SUE joins TECH...

SUETECH

And the Doctor is facing the GREATEST TERROR OF HIS LIFE.

THE DOCTOR

It was the wrong anagram...

Sc.44 OPS ROOM, CONT., and the Doctor can hear over COMMS:

HARRIET

His name has been Set, and Seth,
and Sithifer, and his one true name
forever more... is Sutekh.

Sc.45, *SUETECH* becomes... *SUTEKH*

The AUTOCUE SCROLLS: 'Sutekh, Sutekh, Sutekh.'

CUT TO:

46

INT. OPS ROOM, UNIT TOWER - DAY

46

ALL watch, helpless, as HARRIET intones:

HARRIET

For Sutekh is the God of Death.
And by his hand, all creation shall
fall into dust and ashes and ruin.

As the SHAPE fully MANIFESTS into...

SUTEKH. The Doctor's greatest enemy, thought long-since
destroyed in a titanic battle in 1975 (Pyramids of Mars).
Now EVOLVED into a HUGE BEAST, a JACKAL-LIKE HEAD with
burning EYES.

It's as though it's GROWN around the TARDIS, huddled around it, swathed in a huge, gorgeous, billowing CLOAK. Sutekh has HUGE TALONS for HANDS, curled around the blue box. Holding it tight, trapped in its grasp.

MORRIS
Probable trap. 100%.

CUT TO:

47 INT. TIME WINDOW CHAMBER, UNIT TOWER - DAY 47

RUBY alone, CORPORAL SULLIVAN too scared, standing back.
The snow accelerates, a VAST SNOWSTORM raging around Ruby.
She holds her arms out. EXULTANT. Part of the STORM.

CUT TO:

48 INT. TRIAD TV STUDIO - DAY 48

THE DOCTOR wild, looks at SUSAN TRIAD, curled up on the FLOOR, MEL and BAILEY at her side.

THE DOCTOR
Mel, get back from her, both of
you! Don't let her touch you!

Mel steps back, to join the Doctor -

MEL
Bailey, get back, leave her alone!

BAILEY
You said you were a Doctor! Why
don't you try to help - ?

But then Susan's head JOLTS UP, and her FACE -

- is a DEATH-MASK. Still human, but HAIR pulled back, exaggerated BONES along cheeks & brow as though the SKULL is protruding through. Her EYES are RED.

She GRASPS BAILEY'S HAND, and he starts to TURN TO DUST...

Then his whole body COLLAPSES into DUST, whoosh, GONE.

Susan Triad STANDS.

SUSAN TRIAD
I bring Sutekh's gift of death to
all humanity.

CUT TO:

49 INT. OPS ROOM, UNIT TOWER - DAY

49

KATE, ROSE, MORRIS, COLONEL IBRAHIM & TWO SOLDIERS stand BACK
CENTRE, in HORROR. HARRIET stands, turns to them...

Her face is a DEATH-MASK, cheeks & brow of BONE, red EYES.

And SUTEKH in FULL GLORY. All his ancient TERROR. Engulfing
the TARDIS. And his voice is the voice of the Beast.

SUTEKH
I am Sutekh. The God of Death.
All life is my enemy. And
everything will perish, at my hand.

CUT TO:

50 INT. TIME WINDOW CHAMBER, UNIT TOWER - DAY

50

RUBY surrounded by WIND and SNOW. But staring, as...

A SHROUDED FIGURE appears in the blizzard. A SHADOW in the
snow. A distance away. But getting closer, closer...

RUBY
...mum?
(closer...)
Who are you..?

CUT TO:

51 INT. TRIAD TV STUDIO - DAY

51

THE DOCTOR transfixed, horrified, as he REMEMBERS.
FLASHBACK: Special 3/34, The Toymaker saying: 'The One Who
Waits.' Ep.2/71, Maestro: 'The One Who Waits is almost here!'

SUSAN TRIAD holds out her HAND. The most cruel smile.

SUSAN TRIAD
Did you think I was family, Doctor?

Her HAND gets CLOSER. To his FACE.

Her VOICE is now the VOICE OF SUTEKH.

SUSAN TRIAD/SUTEKH

I bring Sutekh's gift of death.
For you, and for all of this tiny,
vile, incessant universe.

END OF EPISODE