

DOCTOR WHO 3

Episode X

By

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BLUE REVISIONS

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1 FX SHOT - THE EARTH 1

As series 1 & 2. The Earth, the moon. CAMERA tilts towards the planet, then zooms down, through the clouds, towards Britain, London -

Heading for somewhere new, this time - West London - Chiswick - rocketing down towards a CHURCH -

CUT TO:

2 INT. CHURCH - DAY 1 1500 2

DONNA NOBLE steps into position beside her FATHER. She's the bride; she looks beautiful. She holds the moment.

REVERSE: the church full of WEDDING GUESTS, many looking round, smiling. It's a modest, pretty church; this is a winter wedding, arranged with white flowers & holly.

Beams of sunlight slanting through the windows.

At the far end, the BRIDEGROOM looks round, smiles at her. This is LANCE BENNETT. He's 27, impossibly handsome.

The Wedding March starts up. Donna goes to take her Dad's arm; he goes to take hers; little palaver as she slaps him into the right position. Then she walks. Head high. She loves it, the happiest day of her life.

Donna & Dad proceed down the aisle, nice and slowly. The music, the smiles from the guests, carrying her along.

Lance smiling at her.

Donna beaming. So happy. Can't believe her luck.

And then...

FX: CU Donna Noble shimmers -

FX: LONG SHOT, Donna becomes a colourful little swirl of magic, the cloud curling, then shooting up, fast - her bouquet's left behind, drops down on to the floor -

FX: the gaseous swirl shoots through the roof. Gone!

Guests staring up in disbelief. Lance, gobsmacked.

(CONTINUED)

2 CONTINUED: 2

LANCE
...what?!

CUT TO:

3 OMITTED 3

4 INT. TARDIS - DAY 1 1500 4

WIDE SHOT of the TARDIS; THE DOCTOR alone in the big, empty space. Hold on this, as he wanders round.

CUT TO MID-SHOT, the Doctor slowly walking round...

Then he looks up, and...

There's DONNA!

She's just standing there, in her bridal dress. She turns round, sees him, gives a little scream!

DONNA
Who are you? Where am I? What the hell is this place?!

THE DOCTOR
What? But... what?
(beat)
What??!

CUT TO OPENING TITLES.

CUT TO:

5 INT. TARDIS - DAY 1 1501 5

THE DOCTOR can't believe it, stabbing at controls on the console, trying to work it out. DONNA's scared, furious.

THE DOCTOR
But - ! You just - ! You can't do that, I wasn't even - we're in flight, that's physically impossible, how did you..?

DONNA
Tell me where I am. I demand, you tell me, right now, where am I?

THE DOCTOR
You're inside the Tardis.

DONNA
Inside the what?

(CONTINUED)

5 CONTINUED:

5

THE DOCTOR
The Tardis.

DONNA
The what?

THE DOCTOR
The Tardis.

DONNA
The *what*?

THE DOCTOR
It's called the Tardis.

DONNA
That's not even a proper word, you're just saying things.

THE DOCTOR
But how did you get here?

DONNA
Well, obviously, when you kidnapped me. Who was it? Who's paying you? Was it Nerys? Oh my God, she's got me back at last, this has got Nerys written all over it -

THE DOCTOR
Who the hell is Nerys?

DONNA
Your best friend!

THE DOCTOR
Hold on, wait a minute... what are you dressed like that for?

DONNA
Because I'm going ten pin bowling, why d'you think, Dumbo? I was halfway down the aisle! I've waited all my life for this, I'm seconds away, then you go and...
(struggles)
...I dunno, drug me or something, you've made me hallucinate -

THE DOCTOR
I didn't do anything -

(CONTINUED)

5 CONTINUED: (2)

5

DONNA

I'm having the police on you! Me and my husband, soon as he is my husband, we're gonna sue the living backside off you -

She's only just registered the door properly, and now she turns, runs down the ramp -

THE DOCTOR

- no, wait a minute, don't -

But she yanks open both doors, in a fury -

FX: (AND REPEAT) through the open door, outer space. Huge vistas of magnificent galaxies.

Donna looking out, gobsmacked. And the Doctor's calmer now, walks up behind her, gentle.

THE DOCTOR (CONT'D)

You're in space. Outer space. This is my spaceship. It's called the Tardis. And you're safe. I promise you. Don't be scared, I promise, you're completely safe.

FX: from behind, both framed in the doorway, space beyond.

2-SHOT, the Doctor & Donna in the doorway, the console room behind them. Dialogue with both facing out, hushed:

DONNA

How am I breathing..?

THE DOCTOR

The Tardis is protecting us.

DONNA

...who are you?

THE DOCTOR

I'm the Doctor. And you?

DONNA

Donna.

THE DOCTOR

Human?

DONNA

Yeah.

(MORE)

(CONTINUED)

5 CONTINUED: (3)

5

DONNA (CONT'D)

(pause)

Is that optional?

THE DOCTOR

It is for me.

DONNA

You're an alien?

THE DOCTOR

Yup.

Good long pause.

DONNA

It's freezing with these doors open.

Both slam the doors shut.

The Doctor hurries back to the console - busy, trying to get a reading on the scanner - Donna following.

THE DOCTOR

I don't understand it. And I understand everything! This can't happen, there's no way a human being can lock itself onto the Tardis and transport itself inside -

From the console, he gets out a stethoscope & and eye-exam-light-thing, checks her out like a proper medical.

THE DOCTOR (CONT'D)

- must be, I dunno, some sort of subatomic connection?, something in the temporal field?, something pulling you into alignment with the chronon shell?, maybe something macrobinding your DNA with the interior matrix?, maybe a genetic synchronicity with the synaptic -

And she slaps him across the face!

THE DOCTOR (CONT'D)

What was that for?!

DONNA

Get me to the church!!!

The Doctor's angry, goes to the console, slams levers.

(CONTINUED)

5 CONTINUED: (4)

5

THE DOCTOR

Right! It's not as if I want you here anyway! Where's this wedding?

DONNA

St Mary's, Haven Road, Chiswick.
London. England. Earth. The Solar
System.

(sees something)

Ohh, I knew it, acting all innocent, but
I'm not the first, am I?

The Doctor looks up: eh? Donna's got one of Rose's old
tops, slung over the handrail.

DONNA (CONT'D)

How many women have you abducted?

THE DOCTOR

That's not... That's my friend's.

DONNA

Where is she then, popped out for a
spacewalk?

THE DOCTOR

She's gone.

DONNA

Gone where?

THE DOCTOR

I lost her.

DONNA

Well you can hurry up and lose me!

Said, before she can think. But then silence. The
Doctor not looking at her now, just keeps working. Donna
guilty. Good pause, just the old creak of the roof.
Then quietly:

DONNA (CONT'D)

How d'you mean, 'lost'?

The Doctor sighs, walks over to her. Takes the top.
Considers it. He might be about to say something...

But he walks down the ramp, fast, energy, opens the door -

- stay on him as he slings the top out of the door, then
slams it shut. He leans against the closed doors, like
that's finished with.

(CONTINUED)

5 CONTINUED: (5)

5

Just for a second; everything he's lost. And then:

THE DOCTOR
Right. Chiswick!

CUT TO:

6 INT. CHURCH - DAY 1 1505

6

Bedlam! All the GUESTS scattered around, yammering away, WOMEN weeping, BABIES crying, the VICAR calling for calm. Constant noise. Donna's Mum & Dad, SYLVIA & GEOFF, are pushing through clamouring people. Both Londoners; bit of money, but they started on a market stall. Geoff's nice, Sylvia's like whiplash. On her mobile:

SYLVIA
- no, she didn't run away, we're not talking jitters, she literally vanished, go and check the house, see if she's there -
(hangs up)
- Angelica, that's not helping, is it?, now smarten up -
(calls over)
Lance, any sign?

LANCE is running in from outside, frantic.

LANCE
- I looked all round, I can't find her, where the hell did she go?

SYLVIA
Showing off, that's her. First day at school, she was sent home for biting.

GEOFF
It's a bit more serious than that, she's never disappeared before.

SYLVIA
She didn't disappear! It's a trick, it's one of her silly little look-at-me party pieces...
(suddenly upset)
Oh what if she's dead?

GEOFF
Now don't say that.

Interrupted by the Vicar.

(CONTINUED)

6 CONTINUED:

6

VICAR

Excuse me, I'm sorry to interrupt at a time of... well, I'm not quite sure what the word is. But regardless of your circumstances, there is an equally pressing concern. I have another wedding booked for three thirty.

SYLVIA

But Donna disappeared, you saw it!

VICAR

Indeed, and we can discuss making a mockery of the church at a more convenient time. Nevertheless, if she's not here in twenty minutes, then I'm afraid... the wedding is off.

CUT TO:

7 EXT. DERELICT AREA, INTERCUT WITH INT. TARDIS - DAY 1 1506

Tardis door opens, DONNA runs out, stops dead, THE DOCTOR behind her.

WIDE: big, empty, bleak space - urban, city-central, like the yards & roads behind major shops, but deserted.

DONNA

I said St Mary's, what sort of Martian are you? Where's this?!

THE DOCTOR

Something wrong with her, the Tardis, like she's -

He runs back, INT TARDIS, to the console, puzzled -

THE DOCTOR (CONT'D)

- recalibrating or something. No. Like she's digesting. What is it? What have you eaten? What's wrong?

(yells out)

Donna, you've really got to think, is there anything might have caused this? Anything you might've done? Any sort of alien contact? Cos I can't let you go wandering off, not if you're dangerous. I mean, have you seen lights in the sky, or did you touch something, like, something different, something strange, like something made out of a funny sort of metal, or..?

(CONTINUED)

7 CONTINUED:

7

That speech intercut with EXT: the Doctor's voice coming out of the TARDIS. But it's only now that Donna's noticing the reverse - ie, that the Tardis is a box. A small box. She touches it. Looks round both sides. Pops her head -

- back into the huge interior, looks round -

- pops her head back out again.

She stands back. And then, all on her own, the shock of it hits her. She could cry, clamps her hand over her mouth to stop herself. She's really scared. She turns, goes.

But it's a sad exit, slow, picking her way through pools of water and grime; she hoists her skirt up, miserable, keeps going, away from this madman and his blue box.

CUT TO the Doctor, INT TARDIS, still rattling on -

THE DOCTOR (CONT'D)

Who are you getting married to? You sure he's human? He's not a bit overweight with a zip around his forehead, is he? Donna..?

He realises it's quiet, runs down the ramp -

- outside, sees her heading off. Runs, catches up with her, realises she's upset. Both walking along, fast:

DONNA

Leave me alone. I just want to get married.

THE DOCTOR

Come back to the Tardis -

DONNA

No way, that box is too weird.

THE DOCTOR

It's bigger on the inside, that's all.

DONNA

Oh that's all!

(looks at her watch)

Ten past three, I'm gonna miss it.

THE DOCTOR

Can't you phone them? Tell them where you are?

(CONTINUED)

7 CONTINUED: (2)

7

DONNA
How do I do that?

THE DOCTOR
Haven't you got a mobile?

Donna stops dead. Her old self again:

DONNA
I'm in my wedding dress. It hasn't got pockets. Who has pockets? Have you ever seen a bride with pockets?! When I went for my fitting at Chez Alison, the one thing I forgot to say was, give me pockets!

THE DOCTOR
This man you're marrying, what's his name?

DONNA
Lance.

THE DOCTOR
Good luck, Lance.

DONNA
Oy! No stupid Martian is gonna stop me getting married, to hell with you!

She hoists up her skirts. And now, she runs!

The Doctor watches her go, tired, fed up. Sighs to himself:

THE DOCTOR
I'm not from Mars.

And then, of course, he runs after her.

CUT TO:

8 EXT. HIGH STREET - DAY 1 1515

8

Fast & zippy sequence. Music like Yello's 'The Race.'

A BLACK CAB whizzes past -

- ignoring DONNA with her hand out, THE DOCTOR beside her. Busy city shopping street, winter SHOPPERS loaded down with bags. The whole world fast and busy around them.

(CONTINUED)

8 CONTINUED:

8

DONNA
He had his light on!

THE DOCTOR
There's another one -

A second taxi whizzes past, the opposite way -

DONNA
Oy!

THE DOCTOR
There's one!

A third black cab is coming out of a junction. They run -

DEFINING SHOT: the Doctor in his suit, Donna in her dress, both legging it down a busy street in a panic -

- but the taxi pulls away -
- the Doctor & Donna look around, frantic -
- another cab, back the opposite way -
- the Doctor & Donna running back -
- cab's gone -
- both looking round around desperately -
- both running in another direction -
- a taxi sails past, regardless -
- both screeching to a halt, stuck -

THE DOCTOR (CONT'D)
D'you have this effect on everyone? Why aren't they stopping?

DONNA
They think I'm in fancy dress.

Taxi sails past, DRIVER leering, making a 'pint' gesture.

DONNA (CONT'D)
They think I'm drunk.

CAR sails past, LADS blow her a kiss.

DONNA (CONT'D)
They think I'm in drag!

(CONTINUED)

8 CONTINUED: (2)

8

THE DOCTOR
Hold on, hold on -

Another taxi, way off -

The Doctor puts fingers in his mouth, does the *best*
whistle - six shoppers nearby wince and drop their bags -

The taxi's pulling in -

THE DOCTOR (CONT'D)
Yes! Come on!

She hoists her skirts up, they leg it -

JUMP CUT TO:

9 INT. TAXI - DAY 1 1516

9

THE DOCTOR & DONNA piling into the black cab -

DONNA
St Mary's, in Chiswick, just off Haven
Road, it's an emergency, I'm getting
married, just, hurry up!

As the taxi pulls out, heads off -

TAXI DRIVER
That's gonna cost you, sweetheart, it's
double rates today.

DONNA
(horrified)
Oh my God. Have you got any money?

THE DOCTOR
Um. No. Haven't you?

DONNA
Pockets!!

CUT TO:

10 INT. HIGH STREET #2 - DAY 1 1517

10

CU TAXI wheels screeching to a halt.

JUMP CUT TO TAXI pulling away from the kerb, revealing
THE DOCTOR & DONNA, dumped back on the street. Donna
yelling -

DONNA
- and that goes double for your mother!
(MORE)

(CONTINUED)

10 CONTINUED:

10

DONNA (CONT'D)
(to the Doctor)
I got his number, I'll have him. Talk
about Christmas spirit.

THE DOCTOR
...is it Christmas?

He's looking round. His POV: decorations in the shops.

DONNA
Well, duh. Maybe not on Mars, but here,
it's Christmas Eve. Phone box!!

A distance away, an ordinary phone box (modern, not an
old red one). She hoists up her skirts, runs, the Doctor
follows -

- dialogue on the hoof, dodging through shoppers -

DONNA (CONT'D)
We can reverse the charges -

THE DOCTOR
How come you're getting married on
Christmas Eve?

DONNA
Can't bear it, I hate Christmas,
honeymoon, Morocco, sunshine, lovely,
what do you care anyway?

THE DOCTOR
There's gotta be something, you didn't
zap across space for nothing -

DONNA
You're not dissecting me. Keep your
alien probes to yourself -

They reach the phone box, Donna grabs the receiver -

DONNA (CONT'D)
What's the operator? I haven't done
this for years, what d'you dial, is it
one hundred?

THE DOCTOR
I've got it, just call direct -

And he whirrs the sonic at the telephone.

(CONTINUED)

10 CONTINUED: (2)

10

DONNA
What did you do?

THE DOCTOR
Something Martian. Now phone! I'll get
money -

The Doctor runs across the street, across from Donna -
- over to a cashpoint. A MAN at the machine, in no rush.
The Doctor stands there twitching from foot to foot.

CUT TO Donna on the phone. Answerphone, 'Hi, this is
Lance, please leave a message.'

DONNA
Answer the phone!
(hangs up)
Mum, come on mum...

She stabs another number -

CUT TO:

11 INT. CHURCH - DAY 1 1519

11

Twice the bedlam now. Tracking across SYLVIA on her
mobile -

SYLVIA
- we've only got fifteen minutes left -
hello? Oh the battery's gone dead,
anyone got a charger..?
- losing her, tracking onto LANCE, on his mobile -

LANCE
- could you try the hotel - hello?
Hello? Vikram, is your phone working?,
mine's run out -
- losing him, tracking onto the VICAR, on his mobile.

VICAR
- I've got one wedding about to arrive
and another wedding refusing to leave,
so yes, I do think it's a police matter -

CUT TO:

12 INT. HIGH STREET #2 - DAY 1 1519

12

DONNA on the phone, desperate, 'Please leave a message' -

(CONTINUED)

12 CONTINUED:

12

DONNA

Mum, just get off the phone and listen!
I'm in... oh my God, I don't know where
I am. It's a street. There's a WH
Smith. But it's definitely Earth!

CUT TO THE DOCTOR, at the cash machine, a good, proper
scowl as the MAN stands aside, at last, and the Doctor
whirrs the sonic at the machine. As it bleeps -

CU the Doctor. Sensing something. Looking round,
wary...

In the air, a mournful tune. God Rest Ye Merry
Gentlemen. Played by a brass band. The Doctor slowly
looking round...

CUT TO DONNA - though the carol, and the danger dominate -
as she lets the phone drop, runs up to a MIDDLE-AGED
WOMAN -

DONNA (CONT'D)

- look, I'm sorry, but I'm begging, I'm
getting married, I really am, and I'm
late, and I just need a tenner, I'll pay
you back, I promise, and it's Christmas -

CUT TO the Doctor. He takes a hundred quid out of the
machine, but the sinister undertone beneath the carol is
increasing. He looks the other way, sensing...

CUT TO Donna, underscored by danger - the WOMAN just
laughing and handing her a tenner, 'Merry Christmas!' -

DONNA (CONT'D)

Oh you've saved my life, thank you thank
you thank you -
(spins round, seeing)
Taxi!

CUT TO the Doctor, still looking round, and...

He freezes.

Horror.

Long lens shot, a busy shopping street, SHOPPERS going to
and fro, reduced to a blur in background & foreground;
but in perfect focus, a good distance away, standing
still, staring at the Doctor...

Three SANTAS. With metal faces. Playing their brass
band instruments.

(CONTINUED)

12 CONTINUED: (2)

12

And they start to march, slowly, calmly towards him.

And suddenly the Doctor knows this is all much, much bigger.

He looks round, to Donna -

His POV: she is now in the back of a black cab, waving her tenner out of the window.

DONNA (CONT'D)

Thanks for nothing, spaceman! I'll see you in court!

The Doctor horrified, as...

His POV moves over to the CAB DRIVER. The metal face swings round to stare at him, impassive. A SANTA!

And the cab races off -

THE DOCTOR

Donnaaaa - !

But the second he goes to run after her, the carol stops, the Doctor spins back round -

The Santas, still a good distance away, lower their instruments. Point them. Aim.

Trapped, caught, but thinking fast, the Doctor holds the sonic against the cash machine again.

A fountain of money! A blizzard of notes blasts into the air, fast, not stopping, filling the street -

PEOPLE descend! Shoppers laughing, yelling, pushing, grabbing, notes flying, chaos -

The Doctor and the Santas separated on long-lens shots, blocked, foreground, by the melee, arms and legs and notes, keeping the enemies apart. The Santas lower their weapons.

And the Doctor runs - !

CUT TO:

13 INT. TAXI - DAY 1 1520

13

DONNA in the back of the cab.

(CONTINUED)

13 CONTINUED: 13

DONNA
- I promise you, mate, I'll give you the
rest when we get there -

The taxi's got one of those little mirrors on the side.

DONNA (CONT'D)
Oh, I look a mess, I'm falling apart.
Hurry up!

And she starts pulling the pins out of her veil -

CUT TO:

14 EXT. HIGH STREET - DAY 1 1520 14

THE DOCTOR running, running, running -

CUT TO:

15 INT. TAXI - DAY 1 1522 15

DONNA with her veil off (and it stays off throughout,
now). She's about to start fixing it back, but -

DONNA
Hold on a minute. I said Chiswick,
you've missed the turning. 'Scuse me?
We should've turned off, back there,
you're going the wrong way -

The SANTA DRIVER doesn't even look round, impassive.

CUT TO:

16 EXT. DERELICT AREA- DAY 1 1525 16

THE DOCTOR runs, runs, runs - into the Tardis -

CUT TO:

17 EXT. MAJOR ROAD - DAY 1 1535 17

The taxi cruising off a slip road, onto the main road - a
major A Road, a motorway if possible -

CUT TO:

18 INT. TAXI - DAY 1 1535 18

DONNA furious, the SANTA DRIVER not even turning round.

(CONTINUED)

18 CONTINUED:

18

DONNA

What the hell are you doing? I'm late
for the wedding, d'you get that? My own
wedding! Turn around! Turn this cab
around right now!

CUT TO:

19 INT. TARDIS - DAY 1 1536

19

THE DOCTOR frantic - slamming switches - gets out the big
mallet, gives the console a hammering -

Lurch, grind, the Time Rotor starts to move -

CUT TO:

20 EXT. MAJOR ROAD - DAY 1 1537

20

The TAXI races along -

CUT TO:

21 INT. TAXI/EXT. MAJOR ROAD/INT. CAR - DAY 1 1537

21

DONNA pulls the glass partition open, yelling through -

DONNA

- you are dead, you are so dead - Oy!
I'm talking to you! I demand to be
taken to Chiswick!! Are you deaf or
what?!

And she reaches forward, pulls at the SANTA's hood -

The Santa mask falls away. Behind the mask: a smooth,
golden metal head. Black eyes with a pinprick of white
light centre. (No moveable mouth or features, it's
solid.)

DONNA (CONT'D)

Oh my God...

She sits back, horrified.

But only for a second! She struggles with the window -
it won't even lower - so she hammers at the glass -

DONNA (CONT'D)

Help me! Help me!

Her POV, as they overtake an ordinary CAR, MIDDLE-AGED
MAN at the wheel, just looking at her, bemused.

(CONTINUED)

21 CONTINUED: 21

CUT TO middle-aged man's POV. There's a mad shouting bride banging at him.

Then the taxi accelerates, she's gone -

CUT TO INT TAXI, Donna yelling at cars on the inside lane -

DONNA (CONT'D)
I'm being driven by a robot! Phone the police! Help me!!

CUT TO CAMERA POV through the back window of the cab, looking in, as Donna looks out of the back, yelling *help!*

She turns back to face front -

Then she looks back round. No longer screaming. Quiet:

DONNA (CONT'D)
You are kidding me.

FX: the road behind the taxi. With the TARDIS spinning, in flight, about 4 feet off the ground, swerving in and out of lanes, between cars, heading towards her -

CUT TO:

22 INT. TARDIS - DAY 1 1538 22

Wildly lurching, engines screaming - the Tardis really not used to flying like this - with THE DOCTOR wild at the controls, flying and reading the scanner -

On the scanner, a map of the road, a blip for the taxi.

PRAC EXPLOSION on the console, a shower of sparks -

The Doctor hits it with the mallet -

THE DOCTOR
Behave!

The Doctor reaches under the console, gets out a big old-fashioned BALL OF STRING, unravels it with his teeth -

CUT TO:

23 INT. TAXI/EXT. ROAD/INT. TARDIS - DAY 1 1539 23

FX: EXT ROAD, the TARDIS getting closer to the TAXI -

FX: this from taxi-back-window POV, Tardis getting closer -

(CONTINUED)

23 CONTINUED:

23

CUT TO INT TARDIS, THE DOCTOR, now with string tied to a big, upright console lever - then as he runs to the doors, he unravels the string, taking it with him, so he can operate the controls by remote -

Readying himself at the doors, he tugs the string taut -

CU string pulling on the lever -

FX: INT TAXI as the TARDIS pulls up alongside - the inside lane to the left of the taxi mercifully empty - and the Tardis stops spinning now, but keeps level, flying alongside -

DONNA boggling.

CUT TO the Doctor, opening one door -

FX: from behind the Doctor in the doorway; outside, hurtling alongside the Tardis, but a few feet away - the TAXI, with Donna inside, pressed up against the window, aghast.

FX: the reverse, from inside the taxi, Donna looking out at the Tardis flying alongside, with the Doctor steadying himself in the doorway - he uses elbows and knees to wedge himself in the one open door, to secure himself - with the console room visible behind him.

CUT TO two KIDS in a car further ahead, gobsmacked. Wow!

INTERCUT CUs of the Doctor, in the doorway (still holding onto the string), blasted by wind, and Donna, at the glass (and all dialogue can be on CU, to save FX), both yelling:

THE DOCTOR
Open the door!

DONNA
Do what?

THE DOCTOR
Open the door!

She bangs at it, to demonstrate -

DONNA
I can't! It's locked!

The Doctor holds out the sonic -

Inside the taxi, a *SCHUNK!* of locks unlocking -

(CONTINUED)

23 CONTINUED: (2)

23

The SANTA DRIVER looks round, sharp, sees what's happening -

Donna lowers the window, leans out, face blasted by wind -

DONNA (CONT'D)
Santa's a robot!

THE DOCTOR
Donna, open the door -

DONNA
What for?!

THE DOCTOR
You've got to jump!

DONNA
Am I blinking flip jumping! I'm
supposed to be getting married!

SANTA DRIVER turns the wheel -

FX: Donna's POV - as the gap between the taxi and the
Doctor & Tardis suddenly opens up, the Tardis left
behind, as -

FX: ROAD, taxi accelerating, overtaking the car ahead of
it, going into the next lane and leaving the Tardis
behind -

A glance back from the Santa Driver, trying to shake off
the Tardis -

The Doctor yanks on his string -

- the lever on the console moves -

PRAC SPARKS on the console, suffering the strain -

FX: ROAD, the Tardis does a little leap, up, over the
roof of the overtaken car, and down again, accelerating
to catch up with the taxi again -

CU DRIVER of overtaken car, looking up, boggling -

CUT TO the TWO KIDS ahead, cheering. They watch this
whole thing, out of the back window, MUM driving,
oblivious.

FX: INT CAB, Donna watching the Doctor, in the doorway of
the Tardis, gliding back into position alongside her -

(CONTINUED)

23 CONTINUED: (3)

23

CU the Doctor whirring the sonic, aiming it at -

PRAC FX, shower of sparks from the Santa's head -

Its hands grip the steering wheel, tighten, rigid -

CUs dialogue, Doctor in the open Tardis door, Donna with her face in the open window -

THE DOCTOR

All I can do is lock him in position -
listen to me, you've got to jump -

DONNA

I'm not jumping on a motorway!

THE DOCTOR

Whatever that thing is, it needs you,
and whatever it needs you for, it's not
good! Now come on!

DONNA

I'm in my wedding dress!

THE DOCTOR

Yes, you look lovely, now come on!

The two kids are now yelling 'Jump!!'

Donna opens the door, with a little scream - the door
flies back in the wind -

FX: road, seen from behind: taxi hurtling along, Tardis
flying alongside it, the back door of the taxi now open,
Donna stepping into position -

CU the Doctor, putting the taut string between his teeth
so he's got both hands free - ready to grab her -

CU DONNA, now right in the open door -

DONNA

I can't do it!

HERO SHOT, CU the Doctor, reaching out his hand. B/g
sound drops away; this dialogue more focused, somehow
intimate, across the gap, both staring into each other's
eyes:

THE DOCTOR

Trust me.

(CONTINUED)

23 CONTINUED: (4)

23

DONNA

Is that what you said to her? Your friend. The one you lost. Did she trust you?

THE DOCTOR

Yes she did. And she's not dead. She's so alive. Now jump!

And she believes him.

Donna takes a deep breath. And screams, as she -

FX: Donna jumps -

- from the taxi -

- to the Tardis!

CUT TO the two kids, cheering!

CUT TO INT TARDIS, TOP SHOT of the Doctor with his arms round Donna as both hit the floor of the ramp, sprawling out - Donna just whimpering - the Doctor kicks out -

FX: looking out of the Tardis, taxi & road outside hurtling along outside, but the door slams shut -

CU Doctor as he lies back. Phew!

FX: road, the taxi still driving along, but the CAMERA follows the Tardis (door now closed) as it starts to spin, then it hurtles up, into the sky, away into the distance...

And the two kids clap, cheer, whoop.

CUT TO:

24 EXT. CHURCH - DAY 1 1540

24

A huge, middle-aged, lucky BRIDE and her thin DAD hurry into the church, leaving THE VICAR standing in the doorway.

VICAR

I'm sorry. But it's just too late.

And he slams the doors shut.

Facing them: LANCE, SYLVIA & GEOFF. Stunned. (Other GUESTS standing round way off in b/g, looking glum.)

(CONTINUED)

24 CONTINUED:

24

LANCE

Well then.

And they turn, bereft. Hold on them as they walk away...

CUT TO:

25 EXT. LONDON ROOFTOP - DAY 1 1540

25

DONNA looks at her watch, looks to the horizon. Knowing it's too late. She's sad, and for the first time, defeated.

Her POV: the whole of London.

CUT TO REVERSE, and THE DOCTOR's just coming out of the Tardis - smoke coming out of the doors, and he's coughing, with a little fire extinguisher - he gives the inside a quick blast, then slams the door shut.

They've landed on a central, open London rooftop, near the river (or any good vantage point, but high/distant enough to hide the lack of city-wide Christmas decorations). Magnificent view.

THE DOCTOR

Funny thing is, for a spaceship, she doesn't do that much flying, we'd better give her a couple of hours. ...you all right?

Donna just quiet; their first proper conversation.

DONNA

Doesn't matter.

THE DOCTOR

Did we miss it?

DONNA

Yeah.

THE DOCTOR

You can book another date.

DONNA

Course we can.

THE DOCTOR

You've still got the honeymoon.

DONNA

It's just a holiday, now.

(CONTINUED)

25 CONTINUED:

25

THE DOCTOR

Yeah. Sorry.

DONNA

Not your fault.

THE DOCTOR

(smiles)

Oh. That's a change.

DONNA

Wish you had a time machine. Then we could go back and get it right.

THE DOCTOR

Um, yeah. But... even if I did, I couldn't go back on someone's personal timeline. Apparently.

Donna sits on a big old pipe, tired. He joins her, takes off his jacket for her to wrap around herself.

DONNA

God you're skinny, this wouldn't fit a rat.

THE DOCTOR

And you'd better put this on.

He holds up a small gold ring.

DONNA

Ohh, d'you have to rub it in?

THE DOCTOR

Those creatures have got some way of tracing you. This is a biodamper, should keep you hidden.

Dialogue continues as he puts the ring on her finger; a quiet little intimate moment.

THE DOCTOR (CONT'D)

With this ring... I thee biodamp.

DONNA

For better or for worse. Go on then, Robot Santas, what are they?

THE DOCTOR

Your basic roboscavenger.

(MORE)

(CONTINUED)

25 CONTINUED: (2)

25

THE DOCTOR (CONT'D)

The Father Christmas stuff is just a disguise, they try to blend in. I met them last Christmas.

DONNA

Why, what happened then?

THE DOCTOR

Great big spaceship, hovering over London, you didn't notice..?

DONNA

I had a bit of a hangover.

Pause. Then, looking to the distance:

THE DOCTOR

I spent Christmas Day just over there. The Powell Estate. With this... family, my friend, she had this family, they were like... Still. Gone, now. All of them.

DONNA

I've just missed my own wedding and been kidnapped by Father Christmas. Sympathy is limited.

THE DOCTOR

Yeah.

Pause.

DONNA

Your friend. Who was she?

THE DOCTOR

The question is, what do Camouflage Robot Mercenaries want with you? And how did you end up inside the Tardis? I dunno... what's your job?

DONNA

I'm a secretary.

He blips her with the sonic screwdriver, puzzled.

THE DOCTOR

Weird. I mean, you're not special, you're not powerful, you're not connected, you're not clever, you're not important...

(CONTINUED)

25 CONTINUED: (3)

25

DONNA

This friend of yours, just before she
left, did she punch you in the face?
Stop bleeping me!

He puts the sonic away.

THE DOCTOR

Sorry.

DONNA

S'pose you're right though. Nothing
special about me. That's what the
wedding's for. My one big day.

THE DOCTOR

Rubbish.

DONNA

I beg your pardon?

THE DOCTOR

That's just rubbish.

DONNA

Oh, and you'd know, would you?

THE DOCTOR

Yes!

DONNA

Oo you're spiky.

THE DOCTOR

I'm spiky?

DONNA

Yes!

Pause.

THE DOCTOR

What sort of secretary?

DONNA

I'm at H.C. Clements. That's how I met
Lance, I was temping...

CUT TO:

26 INT. H.C.CLEMENTS OFFICE - FLASHBACK - DAY A 1000

26

DONNA's speech cont., these images painting the
description.

(CONTINUED)

26 CONTINUED:

26

A big, glossy City firm. Open-plan, desks, glamorous STAFF.

DONNA at her desk - ordinary Donna, feeling out of her depth, glancing round.

DONNA V/O

...I mean, it was a bit posh for me, I'd spent the last two years at Bowden Double Glazing. They were all a bit snotty. Stick thin.

Donna glances across:

POV from the office (cutaway?): London, the Thames, the Flood Barrier nearby.

DONNA V/O (CONT'D)

Still, I thought, I won't be staying long. But then he made me a coffee.

LANCE is across the way, at a real-coffee machine. He holds up the jug, miming, 'D'you want one?' Donna looks round, like, 'Who, d'you mean me?' He smiles, does the jug again, like, 'Yes, you.' Donna flustered, shy (but already flirting) 'Oh yes please.'

CUT TO Lance putting the coffee down on her desk. A smile, a formal handshake, V/O over dialogue: 'I'm Lance,' 'Donna.'

DONNA V/O (CONT'D)

No one does that. No one gets a coffee for the secretaries. And Lance, he's Head of H.R., he didn't have to bother with me. Ohh, but he was nice, he was funny.

CUT TO:

27 INT. H.C.CLEMENTS STAIRWELL - FLASHBACK - DAY B 1200

27

DONNA & LANCE sitting in the stairwell together, in private, both with coffees. Having a good old laugh.

DONNA V/O

Turns out he thought everyone else was snotty too. And that's how it started. Me and him. One cup of coffee and that was it.

CUT TO:

28 EXT. LONDON ROOFTOP - DAY 1 1545 28

THE DOCTOR & DONNA sitting together.

THE DOCTOR
And when was this?

DONNA
Six months ago.

THE DOCTOR
Bit quick, to get married.

DONNA
Well. He insisted.

CUT TO:

29 INT. PUB - FLASHBACK - DAY C 2200 29

City pub in b/g, but on DONNA, blurting out to LANCE -

DONNA
Will you marry me?

CUT TO:

30 EXT. LONDON ROOFTOP - DAY 1 1545 30

DONNA
Then he nagged and nagged.

CUT TO:

31 INT. H.C.CLEMENTS STAIRWELL - FLASHBACK - DAY D 31

LANCE descending the stairs - at a trot, looking a bit
hassled - DONNA clattering after him.

DONNA
- oh just think about it, we'd be such a
good couple, and I'd get rid of the dog,
and we could do out that bedroom -

CUT TO:

32 INT. LONDON ROOFTOP - DAY 1 1545 32

DONNA
He just wore me down.

CUT TO:

33 EXT. CITY STREET - FLASHBACK - DAY E 1200 33

DONNA walking with LANCE down the street, holding his hand, swinging his arm, playful, with a smile:

DONNA
Oh please please please please please
pleeeeeease -

CUT TO:

34 EXT. LONDON ROOFTOP - DAY 1 1545 34

DONNA
In the end, I just gave in.

THE DOCTOR
And what does H.C. Clements do?

DONNA
Oh, security systems. Y'know, entry
codes, I.D. cards, that sort of thing.

CUT TO:

35 INT. H.C.CLEMENTS OFFICE - FLASHBACK - DAY A 1100 35

CU LANCE, waving an OOV Donna a cheery farewell, and as he steps out of frame -

REVEAL the H.C.CLEMENTS logo on the wall. Which is a key.

DONNA V/O
Ask me, it's a posh name for
locksmith's.

CUT TO:

36 EXT. LONDON ROOFTOP - DAY 1 1546 36

CU THE DOCTOR. Sudden thought:

THE DOCTOR
Keys...

DONNA
I dunno, I don't understand the
technology, I just handle the canteen
accounts. Middle of the City, it's all
alfalfa.

She stands, heads towards the rooftop door.

(CONTINUED)

36 CONTINUED:

36

DONNA (CONT'D)
Anyway. Enough of my CV, come on, time
to face the consequences. This is gonna
be so shaming. You can do the
explaining, Martian Boy -

THE DOCTOR
I'm not from Mars.

Little smile between them, as they head off. But as they
do so, the Doctor lags behind Donna; he sneaks a quick
blip with the sonic, studying her, thinking hard...

CUT TO:

37 EXT. ROAD OUTSIDE HOTEL - DAY 1 1615

37

RED DOUBLE-DECKER BUS hisses to a halt.

THE DOCTOR & DONNA hop off, and there's applause.
REVERSE: the whole bus is clapping them, and a WOMAN's
calling out:

WOMAN ON BUS
Congratulations! Oh, you make a lovely
couple!

DONNA
Yes we do!

Grabs the Doctor's hand, holds it up, in triumph,
mutters:

DONNA (CONT'D)
Go with it.

Donna & the Doctor smiling, as the clapping bus pulls
away.

DONNA (CONT'D)
Thank you. Bye bye. Thank you.

Bus gone, hands drop.

DONNA (CONT'D)
Don't get ideas.

They cross the street, heading for -

CUT TO:

37A EXT. OUTSIDE HOTEL - DAY 1 1616

37A

One of those big free-standing pub/hotel/function room-type places, in the suburbs. Almost posh, but with a bit of Harvester. THE DOCTOR & DONNA heading towards it -

DONNA

We booked the honeymoon suite and everything. But I checked in this morning, I can get changed, and get my stuff, and my mobile, I can start phoning round. Ohhh...

She stops, upset.

THE DOCTOR

What is it?

DONNA

We were gonna have the reception here. I spent so much time planning it. Now the whole thing's cancelled.

CUT TO:

38 INT. HOTEL FUNCTION ROOM - DAY 1 1617

38

Music! Dancing! Fun! Wedding reception in full flow. Big space, light and airy, December sunshine. The whole room with a winter wedding theme, classily done - tall green artificial Christmas trees, festooned with red baubles. DISCO & DJ up on rostra at one end, big speakers, Christmas song - Wizzard, Wish It Could Be Christmas Every Day. GUESTS dancing, old & young, eating buffet, walking about with plates, laughing, KIDS running about. SYLVIA dancing with GEOFF, LANCE dancing with a beautiful WOMAN.

CUT TO DONNA standing in the doorway, THE DOCTOR beside her. She's gobsmacked. Outraged!

She folds her arms. Stands there, glaring.

People see her, stop dancing. One by one, couple by couple, all staring at the Bride. Then Sylvia & Geoff, guilty. Eventually, the whole room is staring, except for Lance, who's still bopping about, but then he looks round, at the other guests, puzzled, still half-dancing, looking all the way around, wondering what's wrong - the beautiful woman's stopped too - and the last place he looks is the doorway. And then, finally, he stops.

The DJ stops the music.

(CONTINUED)

38 CONTINUED:

38

Silence.

DONNA

You had the reception without me?

Lance goes towards her -

LANCE

Donna, what happened to you - ?

DONNA

You had the reception *without me?*

Which stops him in his tracks.

THE DOCTOR

Hello, I'm the Doctor -

DONNA

They had the reception without me!

THE DOCTOR

Yes, I gathered.

BEAUTIFUL WOMAN

Well it was all paid for, why not?

DONNA

Thank you, Nerys.

SYLVIA

What else were we supposed to do?

(holds up mobile)

I got your silly little message, in the end. 'I'm on Earth,' very funny. But what the hell happened?

Then it all starts up:

(CONTINUED)

38 CONTINUED: (2)

38

GEOFF

You vanished! How did you do that, what was it? I was there, right next to you, I felt this sort of tingle, I look up, you're gone -

LANCE

Where did you go? I looked all round, the whole area, where were you? Can you remember? Where've you been all this time? What took you so long to get back?

SYLVIA

How did you do it? What's the trick? Cos I know it's an illusion, you're not fooling me, how long have you been planning that?

BEAUTIFUL WOMAN

What did you think you were doing? All those people, travelled all that way, why did you do it? Was it supposed to be clever? Did you think it was funny?

Donna's POV of all of them, even AUNTS & UNCLES in b/g, calling out, 'What happened? Where did you go?' Faces, questions, accusations, all aimed at her.

She glances at the Doctor. He's trapped. How to explain..?

Then Donna uses a well-tried tactic. She bursts into tears.

WHOLE ROOM

Ohhhhhhhhh...

She's a bride, crying, and Lance goes to her, hugs her.

WHOLE ROOM (CONT'D)

Ahhhhhhhhhh...

And everyone claps! (Except Nerys.)

Still in the hug, Donna gives the Doctor another glance. A wink. And the Doctor has to admire her.

CUT TO:

39 INT. HOTEL FUNCTION ROOM - DAY 1 1630

39

Reception now in full swing. A lively Christmas version of Song for Ten. DONNA in the middle, happy now; it's a bit like a wedding after all. She's dancing with LANCE - bopping about, not smoochy, chatting to FRIENDS and GUESTS dancing nearby, all lively, SYLVIA & GEOFF also dancing.

CLOSER on Donna dancing, her repeated explanation to a mate as she dances, 'I don't know, there was this

(CONTINUED)

39 CONTINUED:

39

tornado, like a freak storm, and all of a sudden I blacked out...'

CUT TO THE DOCTOR, at the edges of the room, not part of all this. He's saying to a BLOKE, 'D'you mind..?' and making a phone gesture. The bloke hands over his mobile.

CUT TO the Doctor sitting on his own. Everything lively around him. He's typing away on the phone.

INTERCUT with Donna & guests, dancing, happy.

CUT TO CLOSER. The phone's got internet access now. The Doctor types *H.C.CLEMENTS* into a search box. Then he looks round, discreetly, gives the phone a quick sonic.

CU screen. *H.C.CLEMENTS* sole prop. *TORCHWOOD*.

The Doctor looks up. Thinking hard...

His POV of the room. Donna dancing with Lance, having a laugh. Then Sylvia & Geoff. Then Nerys & some handsome man. Then two men dancing together, a couple. Lots of couples, filling the room. The moment suspended, music slowing, a sad version of the song. The Doctor sees:

Another couple, a tall man in a suit, just holding a blonde woman, both laughing, in exactly the same position as -

CUT TO FLASHBACK, a second of the Doctor & Rose, New Earth, sc.79, he's catching her after Cassandra's left her body -

CUT BACK TO the other couple, flashback gone.

Hold on the Doctor.

Single, at a wedding.

Then the Doctor's POV drifts across...

To the WEDDING VIDEO MAN, in one corner. He's got a posh camcorder on a tripod, filming everything.

JUMP CUT TO:

40 INT. HOTEL FUNCTION ROOM - DAY 1 1632

40

Party in b/g, music lively again. THE DOCTOR with WEDDING VIDEO MAN, RHODRI, 27, Welsh. Rhodri just changing tapes.

(CONTINUED)

40 CONTINUED:

40

RHODRI

Oh, I taped the whole thing, they've all
had a look, they said, sell it to You've
Been Framed, I said, more like the news!
Here we are...

The Doctor - glasses on - peers at the playback screen.

FX: on VIDEO PLAYBACK, a NEW ANGLE on sc.2, DONNA
vanishing.

THE DOCTOR

But... it can't be... Play it again.

Rhodri rewinds. The Doctor's face right up to the
screen, eyeballing it. Repeat FX shot, video footage.

RHODRI

Clever mind. Good trick, I'll give her
that, I was clapping.

THE DOCTOR

But that looks like...
(horrified)
Huon particles.

RHODRI

What's that, then?

THE DOCTOR

That's impossible. That's... *ancient*,
Huon Energy doesn't exist any more. Not
for billions of years. It's so old
that...

The Doctor looks up, sudden realisation -

His POV: DONNA. And CRASH ZOOM into her gold ring.

THE DOCTOR (CONT'D)

It can't be hidden by a biodamper.

With that, the Doctor is *belting* across the room -
- through the crowd, running out into reception -

CUT TO:

41 INT./EXT. HOTEL RECEPTION - DAY 1 1632

41

THE DOCTOR bursts through the doors -

Three SANTAS in reception!

(CONTINUED)

41 CONTINUED: 41

Except they turn round, and they're just blokes.

The Doctor sighs, looks round -

OUTSIDE, through the doors, on the forecourt. TWO SANTAS. With metal faces. Walking slowly towards the hotel.

The Doctor runs back inside -

CUT TO:

42 INT. HOTEL FUNCTION ROOM - DAY 1 - CONTINUOUS 42

THE DOCTOR runs across the room, heading for the far end -

THE DOCTOR

Donna! *Donna!* They've found you!

DONNA, centre, abandons LANCE - though the party continues all around, as she runs to the Doctor, who's racing all the way down the length of the room, to the back -

DONNA

You said I was safe!

THE DOCTOR

The biodamper doesn't work, we've got to get everyone out -

DONNA

Oh my God, it's all my family -

THE DOCTOR

(still running)

- get them out of the back door -

They burst out of a fire door at the back -

CUT TO:

43 EXT. HOTEL FUNCTION ROOM - DAY 1 - CONTINUOUS 43

THE DOCTOR & DONNA charge out of a fire door - stop -

THE DOCTOR

Maybe not!

Another TWO SANTAS marching slowly towards them -

Retreat, they slam the fire door shut -

CUT TO:

44 INT. HOTEL FUNCTION ROOM - DAY 1 - CONTINUOUS

44

THE DOCTOR & DONNA, run back in - the rest of the room blithely partying away -

- they run to the windows along one side of the room -

Their POV: OUTSIDE, TWO MORE SANTAS slowly advancing across the hotel lawn.

DONNA
We're trapped -

The Santas stop.

The Doctor stares...

And one Santa gets out a REMOTE CONTROL UNIT.

The Doctor spins round -

Looks at the decor. Horrified.

Trees! Christmas trees. The four big artificial Christmas trees. A couple of KIDS playing right beside one.

THE DOCTOR
...Christmas trees.

DONNA
What about them?

THE DOCTOR
They kill.

And the party is a nightmare now - people dancing, laughing, joshing - as the Doctor belts across the room -

THE DOCTOR (CONT'D)
Get away from the trees! Get away from the Christmas trees! Everyone! Get away from the trees!

He grabs TWO KIDS, pulls them away from the tree -

CUT TO:

45 EXT. HOTEL FUNCTION ROOM - DAY 1 1634

45

TWO SANTAS, on the lawn, now standing still, the lead Santa holding the remote control unit.

(CONTINUED)

45 CONTINUED: 45

Click, he activates a control, the sound of power rising...

CUT TO:

46 INT. HOTEL FUNCTION ROOM - DAY 1 1634 46

THE DOCTOR and DONNA are trying to herd all the PEOPLE towards the centre of the room, away from the trees (ie, a rough grouping of LANCE, SYLVIA, GEOFF & HALF THE GUESTS in the middle of the dance floor, but with lots of others all over the room, gangs of mates, etc, ignoring this).

THE DOCTOR
Turn the music off,
listen to me - stay
away from the Christmas
trees - !

DONNA
Don't touch the trees! All
of you - Lance, tell them -
dad, just do as he says - !

SYLVIA
Oh for God's sake, the man's an idiot,
what harm is a Christmas tree gonna...
Oh.

FX: one Christmas tree, as all the red BAUBLES delicately lift away, and float up, and around...

EVERYONE watching now. Amazed, delighted! Only the Doctor & Donna horrified.

FX: two other trees, BAUBLES floating...

FX: GUESTS staring, as the BAUBLES float and spin, a few feet above head height, bobbing up and down, beautiful...

FX: the Doctor & Donna, staring at the BAUBLES in dread...

FX: WIDE SHOT ROOM, baubles gently floating, guests cooing.

A moment's suspense, then -

FX: some of the baubles dive - !

FX: PRAC EXPLOSION - they're bombs!

FX: more baubles whizzing about, shooting down -

FX: TWO PRAC EXPLOSIONS!

STUNT: MALE GUEST goes flying through the air -

(CONTINUED)

46 CONTINUED:

46

- he lands on top of the 3-tier WEDDING CAKE -

PEOPLE running, screaming, diving to the floor -

FX: DONNA ducks as a bauble whizzes past her -

FX: PRAC EXPLOSION (NB, the baubles are hitting the floor, not people, with a good but medium-sized bang.)

The Doctor running through the chaos - smoke, screams, people running in all directions -

Sylvia & Geoff on the floor, holding each other -

Donna grabs Lance, pulls him behind a table -

The Doctor leaping up - tight, don't reveal exact location -

PRAC EXPLOSION, and then...

Silence.

All the guests hiding, crying, whimpering, stunned. Smoke in the air. Devastation. Donna looks up...

SIX SANTAS now standing in the doorway. One with remote, the others with their brass-band weapons.

CUT TO CU the Doctor - tight, location unclear -

THE DOCTOR

Oy! Santa! Word of advice. If you're attacking a man with a sonic screwdriver -

He holds up the sonic, and CUT TO WIDER; he's up on the rostra, at the opposite end of the room to the Santas, at the DJ's desk. Flanked by massive speakers.

THE DOCTOR (CONT'D)

Don't let him near the sound system.

He whirrs the sonic and jams it into a desk-socket -

The shrill whirr, x 1000.

Donna & all guests wince, cover ears, phenomenal noise -

FX: MASSIVE SPEAKERS vibrating, concentric circles of visible soundwaves pulsing out -

The Santas begin to shudder -

(CONTINUED)

46 CONTINUED: (2)

46

FX: HERO SHOT, the Doctor at his desk & speakers, king of all he surveys, soundwaves pulsing out around him -

CU a Santa shuddering - its Santa mask falls off, the gold Robot Head underneath, though that's shuddering too - bits of metal fly off, one eye pops out -

PRAC FX: all six Santas SNAP, fall into bits where they're standing, heads fall off, clothes collapsing to the floor, bodies scattering into bits of tin.

The Doctor pulls the sonic out of the desk, noise stops dead - everyone stunned, heads aching - as he runs down from the rostra, runs to a Robot Head, picks it up -

Around him - NB, no one dead - Donna & Lance climb out of hiding, she runs to a kid -

DONNA

You all right, sweetheart? Michael?
Connie? Sunita, do something useful -

LANCE

But what was it? What were they?

DONNA

Stop wittering, just help them -

CUT TO Geoff going to a guest, who's on the floor, groaning -

GEOFF

There we are, Stan. It's all right,
it's over, you'll be all right...

And this continues all around, as Donna goes to the Doctor. He's on his knees, sifting through wreckage, savage, gleeful -

THE DOCTOR

Look at that!
(holds up remote)
Remote control for the decorations -
(holds up Head)
- but there's a second remote control
for the robots, they're not scavengers
any more, someone's taken possession -

DONNA

Never mind that, you're a Doctor, people
have been hurt -

(CONTINUED)

46 CONTINUED: (3)

46

THE DOCTOR
Naah, they wanted you alive, look -
(shows intact bauble)
- they're not active now -

DONNA
All the same, you could help -

THE DOCTOR
You've got to think of the bigger
picture! There's still a signal -

And he runs out of the room, ruthless, carrying the Robot
Head. Donna goes to follow, but -

SYLVIA
Donna.

She turns. A good distance away, Sylvia's standing
there. Shattered. Quiet, and genuinely scared, like a
warning:

SYLVIA (CONT'D)
Who is he? Who is that man?

Donna chilled.

But she makes her decision, runs after the Doctor -

CUT TO:

47 EXT. OUTSIDE HOTEL - DAY 1 1637

47

In b/g, PEOPLE running into the Hotel, to help, the wail
of sirens, far-off. But THE DOCTOR's standing on the
forecourt, with the Robot Head. He's blipping the sonic
all around, trying to trace a signal, as DONNA runs up -

THE DOCTOR
There's someone behind this. Directing
the roboforms...

DONNA
But why's it me? What have I done?

THE DOCTOR
Find the controller, and we'll find that
out -

A different blip. The Doctor holds up the sonic, looks
up -

TOP SHOT, the Doctor & Donna looking directly up.

(CONTINUED)

47 CONTINUED:

47

THE DOCTOR (CONT'D)
Up there. Something in the sky...

TOP SHOT pulling up, up, up...

CUT TO:

48 INT. WEBSTAR - DAY 1 1638

48

THE HIGH SHOT of THE DOCTOR & DONNA, both looking up, now grainy, playing on a TV screen.

WIDER, and the screen is one of many, other screens playing all sorts of images - TV channels, CCTV, as though the whole Earth is being monitored. But this isn't some hi-tech-room; all the screens are bound together with webbing, as though a million spiders have knitted them together.

A long, thin, spidery leg touches the Doctor's image. With a clever, joyous, Gollum-y female voice:

VOICE OF THE EMPRESS
...clever clever clever boy. Oh so
clever and oh so fine. Such lovely
food. Eat you up all snicker-snacker,
little travelling man...

CUT TO WIDE SHOT, from behind the THRONE; a big central chair, made out of solid web, seen from behind to obscure its occupant. Except for the 8 spider's legs - each about 10 feet long - radiating out, all moving gently, caressing the screens.

Around the chair: screens suspended in web, the throne centre, inside a globe of monitors, ceiling to floor.

VOICE OF THE EMPRESS (CONT'D)
He'll come to me, the clever sharp boy,
and the beautiful bride. Oh, such
secrets to unlock. I shall descend,
this night, oh I shall descend upon this
Earth. And shine.

CUT TO:

49 FX SHOT - THE EARTH

49

The exterior of the Voice's domain, high above the Earth: a WEBBED STAR. A huge ship - it's the size of a tower block - gliding in orbit.

(CONTINUED)

49 CONTINUED:

49

Made out of solid web, and the peaks of the web have jutted out to form a three-dimensional star, like the star on a Christmas card; thin, elegant spires.

The Webstar glides on, the voice echoing away...

VOICE OF THE EMPRESS

Tonight, tonight, oh yes, I bring
tidings of great joy. Christmas time.
Mistletoe and wine...

CUT TO:

50 EXT. OUTSIDE HOTEL - DAY 1 1645

50

An ambulance pulling up, GUESTS spilling out of the Hotel, clutching injured heads, all dazed (no blood, only bruises, soot and dishevelled clothes). DONNA, with LANCE, helping people, apologising, when THE DOCTOR - who's been out on the road, detecting the signal - comes running over -

THE DOCTOR

- lost the signal - Donna, I've got to
get to your office, H.C. Clements, I
think that's where it all started -
Lance, is it Lance?, Lance, can you give
me a lift?

DONNA

Hold on, have you been drinking?

LANCE

Um. I've had a couple, yeah.

DONNA

No, I'll do the driving.

LANCE

You're not insured for my car.

DONNA

All right then. Let's go in mine.

CUT TO:

51 EXT. SUBURBAN ROAD NEAR HOTEL - DAY 1 1650

51

An ordinary road. Empty shot, then into frame, slowly...

DONNA's car. A Smart car, one of those dinky things.
Trundling about 20 miles per hour.

(CONTINUED)

51 CONTINUED:

51

CUT TO CAR through WINDSHIELD, DONNA driving, LANCE in the passenger seat (both still in wedding clothes), THE DOCTOR packed into the back, if there is a back, all arms & legs.

THE DOCTOR

Not exactly a chase, is it?

DONNA

Oy, there's a speed limit. I'm not going to jail in my wedding dress.

THE DOCTOR

It's like driving a hairdryer.

DONNA

Hold on! Speedbumps!

CUT TO EXT CAR, as it lumbers over speedbumps in the road, now at 10 miles an hour.

THE DOCTOR

That's all right. No rush.

CUT TO:

52 INT. H.C.CLEMENTS OFFICE - DAY 1 1720

52

The office empty, Christmas decorations up. THE DOCTOR's all energy, going from desk to desk, whirring at PCs with the sonic; the PCs blink on as he does so. DONNA & LANCE just standing there, lost.

THE DOCTOR

To you lot, this might just be a locksmith's, but H.C.Clements was bought up, twenty three years ago, by the Torchwood Institute -

DONNA

Who are they?

THE DOCTOR

They were behind the Battle of Canary Wharf.

(Donna's blank)

The Cyberman invasion? Skies over London full of Daleks?

DONNA

I was in Spain.

(CONTINUED)

52 CONTINUED:

52

THE DOCTOR
They had Cybermen in Spain.

DONNA
Scuba-diving.

THE DOCTOR
That big picture, Donna, you keep on missing it. Torchwood was destroyed, but H.C.Clements stayed in business, I think someone else came in and took over the operation.

DONNA
But what's it got to do with me?

THE DOCTOR
Somehow, you've been dosed with Huon Energy. And that's a problem, cos Houn Energy hasn't existed since the Dark Times. The only place you'd find a Huon Particle now is a remnant in the heart of the Tardis - y'see, that's what happened -

(picks up mug)
Say, that's the Tardis -
(picks up pencil)
- and that's you - the Particles inside you activated, the two sets of Particles magnetised, whap!
(pencil inside mug)
You were pulled inside the Tardis.

DONNA
I'm a pencil in a mug.

THE DOCTOR
Yes you are. 4H. Sums you up.
(energy again)
Lance, what was H.C.Clements working on, anything top secret, special operations, Do Not Enter?

LANCE
I don't know, I'm in charge of personnel, I wasn't a Project Manager... why am I even explaining myself, what the hell are we talking about?!

THE DOCTOR
You make keys, that's the point -and look at this!

(CONTINUED)

52 CONTINUED: (2)

52

On a computer screen: an architect's layout of the building.

THE DOCTOR (CONT'D)

We're on the sixth floor, and underneath reception, there's a basement, yes?

Then how come -

CUT TO:

53 INT. LIFTS & CORRIDOR - DAY 1 1722

53

Ordinary office-block lifts. The lift door opens, THE DOCTOR steps in, DONNA follows him inside, LANCE stands in the lift doorway (holding the doors open).

THE DOCTOR

- when you look at the lifts, there's a button marked *Lower Basement*?

The interior lift panel: buttons for 1-6 (and more, going up), but below the G button, a B button, and below that, an LB button. Next to LB, a key-hole.

THE DOCTOR (CONT'D)

There's a whole floor which doesn't exist on the official plans. So what's down there, then?

LANCE

You're not telling me this building's got a secret floor?

THE DOCTOR

No, I'm showing you this building's got a secret floor.

DONNA

It needs a key.

THE DOCTOR

I don't.

And he whirrs the sonic against the key-hole.

THE DOCTOR (CONT'D)

Right then, thanks, you two, I can handle this, see you later -

DONNA

No chance, Martian. You're the man who keeps saving my life, I'm not letting you out of my sight.

(CONTINUED)

53 CONTINUED:

53

THE DOCTOR
Going down!

He presses the LB button.

DONNA
Lance!

Lance just stepping back...

LANCE
Maybe I should go to the police...

DONNA
Inside!

And he obeys, scampers into the lift.

From the corridor, as the lift door closes: on the Doctor, centre, between Bride and Groom, all three facing front.

THE DOCTOR
To honour and obey.

LANCE
Tell me about it, mate.

DONNA
Oy!

CUT TO:

54 INT. LIFTSHAFT - DAY 1 1724

54

LIFT descending. Into the dark...

CUT TO:

55 INT. THE WEB - DAY 1 1724

55

LIFTSHAFT sc.54 playing on one of the webbed monitors. A spider's leg stroking the screen.

VOICE OF THE EMPRESS
Come to me, my beautiful bride...

CUT TO:

56 INT. SUBTERRANEAN CORRIDOR - DAY 1 1725

56

Lift door opens, THE DOCTOR steps out first, cautious, DONNA & LANCE creeping behind. Seeing:

(CONTINUED)

56 CONTINUED:

56

A wide, long, dark concrete corridor. Dank walls. Water dripping down, here and there. Hushed:

DONNA

...where are we? What goes on down here?

THE DOCTOR

Let's find out.

DONNA

D'you think Mr Clements knows about this place?

THE DOCTOR

The mysterious H.C.Clements, oh, I think he's part of it. Oo, look. Transport!

Revealing, on the cut -

CUT TO:

57 INT. SUBTERRANEAN CORRIDOR #2 - DAY 1 1728

57

THE DOCTOR, DONNA & LANCE are now buzzing along on those little mobile platforms - just two wheels and a tall handlebar, motorised. One each.

Identical stretch of dank corridor. All very serious, the Doctor looking round like a hawk, Donna & Lance wary.

Then the Doctor glances at Donna. It suddenly strikes him how ridiculous they look. Bride & Groom & Doctor on little buggies. He can't help it, snorts with laughter.

Then Donna laughs. Then the Doctor really laughs. They keep looking at each other, still gliding along, and laughing, can't stop. Until they're hooting at the madness of it all, a release of tension, as they buzz through the dark. Lance looking left out. And they keep on laughing.

CUT TO:

58 INT. SUBTERRANEAN CORRIDOR #2 - DAY 1 1730

58

CU MOTORISED WHEELS coming to a halt.

THE DOCTOR - serious again - steps off his two-wheel-thing, DONNA & LANCE stopping behind him. On the wall at one side, a small Maintenance door. The Doctor wrenches it open -

(CONTINUED)

58 CONTINUED: 58

Small space, with an old iron ladder reaching up.

THE DOCTOR
Wait here, I just need to get my
bearings. And don't do anything.

DONNA
You'd better come back.

THE DOCTOR
Couldn't get rid of you if I tried.

But that's with a smile between them, as he heads up.

CUT TO:

59 INT. LADDER SHAFT - DAY 1 1731 59

Tiny, dark space, only room for THE DOCTOR and the
ladder. He hauls himself up, fast.

CUT TO:

60 INT. SUBTERRANEAN CORRIDOR #2 - DAY 1 1732 60

DONNA & LANCE, scared in the dark, at the base of the
ladder. Lance nervous, Donna staring right up the
ladder.

LANCE
Donna, have you thought about this,
properly? I mean, this is serious, what
the hell are we gonna do?

DONNA
Oh, I thought July.

Big smile, then she goes back to staring up the ladder.

CUT TO:

61 EXT. THAMES FLOOD BARRIER - EVENING 1 - CONTINUOUS 61

- THE DOCTOR pops up through a hatch/door. Looks round.

CUT TO WIDER. He's just emerged on one of the central
dome-shells of the THAMES FLOOD BARRIER.

It's evening, the lights of the city beginning to shine.
The Doctor taking a second to revel in the beauty of it.

CUT TO:

62 INT. SUBTERRANEAN CORRIDOR #2 - NIGHT 1 1736

62

THE DOCTOR hopping back to the ground, DONNA & LANCE waiting -

THE DOCTOR
Thames Flood Barrier! Right on top of us. Torchwood snuck in and built this place underneath.

DONNA
What, there's like a secret base hidden underneath a major London landmark?

THE DOCTOR
I know. Unheard of.

And they head off down the corridor...

CUT TO:

63 INT. LABORATORY (PART OF THE FLOOD CHAMBER) - DAY 1 1737 63

A door creaks open. THE DOCTOR, DONNA & LANCE step cautiously into a narrow, rectangular room. Dark, sinister, gleaming steel & glass equipment; along one wall, three tubes, 10 feet tall, as wide as a man, filled with water, bubbling away. The Doctor goes straight to the tubes, Donna following him. Lance stays in the doorway, marginalised.

THE DOCTOR
Ohhh, look at that. Oh! Stunning!

DONNA
What does it do?

THE DOCTOR
Particle extrusion. Hold on...
(from tube to tube)
Brilliant! They've been manufacturing Huon Particles - cos my people got rid of Huons, they unravelled the atomic structure -

LANCE
Your people, who are they? What company d'you represent?

THE DOCTOR
I'm a freelancer - but this lot are rebuilding them, they've been using the
(MORE)

(CONTINUED)

63 CONTINUED:

63

THE DOCTOR (CONT'D)
river, extruding them through a flat
Hydrogen base - so they've got the end
result -

From the base of the end tube - like taking a cup from a
water-cooler - he takes out a small, sealed phial of
water.

THE DOCTOR (CONT'D)
- Huon Particles in liquid form.

DONNA
...and that's inside me?

The Doctor holds up the phial, twists the cap.

FX: the water inside gently glows gold -

DONNA (CONT'D)
Oh my God...

FX: as Donna glows, as though from inside, the same
starlight shimmer as sc.2, though fainter, this time.

THE DOCTOR
Genius!

And he twists the cap back.

FX: the glow on Donna and the phial fades away.

The Doctor energised now, right at Donna:

THE DOCTOR (CONT'D)
Cos the Particles are inert, they need
something living to catalyse inside -
and that's you! Saturate the body, then -
oh! The wedding! Yes! You were
getting married! That's it! Best day
of your life, walking down the aisle,
oh, your body's a battleground, it's a
chemical war inside, adrenalin,
acetylcholine, wham go the endorphins,
oh you're cooking!, oh yes!, you're like
a walking oven, a pressure cooker,
microwave, all churning away, the
Particles reach boiling point, shazam -
!

And she slaps him again.

(CONTINUED)

63 CONTINUED: (2)

63

THE DOCTOR (CONT'D)
What did I do this time?!

DONNA
Are you *enjoying* this?

And she's right, the Doctor chastened.

DONNA (CONT'D)
Just tell me, these Particles, are they
dangerous? Am I safe?

THE DOCTOR
(too bright)
Yes!

DONNA
Doctor.

Staring at each other; and she's *clever* now.

DONNA (CONT'D)
If your lot got rid of Huon Particles,
why did they do that?

THE DOCTOR
...because they were deadly.

DONNA
Oh my God.

THE DOCTOR
I'll sort it out, Donna. Whatever's
been done to you, I'll reverse it. I'm
not about to lose someone else.

VOICE OF THE EMPRESS
Ohh, she is long since lost...

They look up, the voice from all around, and -

Thrummmmm...

FX: the entire wall opposite the tubes - a featureless,
dark wall - is lifting. Beyond: the Flood Chamber...

The Doctor & Donna standing together, awestruck -

FX: wall continuing to lift, revealing:

ROBOTS in the Flood Chamber - out of their Santa
disguise, their gold-metal masks swathed in black robes &
hoods - still with a sinister echo of the Santa shape in
the costume. And they carry machine guns.

(CONTINUED)

63 CONTINUED: (3) 63

CUT TO Lance, all this time in the doorway - and he steps back, fast, slams the door shut -

CUT TO:

64 EXT. SUBTERRANEAN CORRIDOR #2 - NIGHT 1 - 1740 64

LANCE runs back down the corridor, heading for -

The Maintenance door. He yanks it open, hurries up the ladder -

CUT TO:

65 INT. FLOOD CHAMBER - NIGHT 1 1740 65

THE DOCTOR & DONNA step forward, ROBOTS with machine guns flanking them, either side, though standing back.

The Chamber was once part of the old Thames system; sluice gates, iron ladders, pipes and tunnels leading off. Wet, rusty. But it's been fashioned into something else; like an amphitheatre, or a lecture hall, the Doctor & Donna at floor level, where the lecturer would be; in front of them, the top of THE SHAFT, a wide hole leading down into the Earth. Around the hole, the curved levels, leading up. The water-tubes of the Laboratory form the back wall.

But above all, the whole place is cobwebbed.

FX (AND REPEAT): WIDE SHOT as the Doctor & Donna step forward, MULTIPLY number of armed ROBOTS on guard, all around; DMP the high vaulted roof, a mass of thick cobwebs.

The voice echoing from all around:

VOICE OF THE EMPRESS

I have been waiting, so long, so patient, oh my long and aching vigil, pity me.

DONNA

(looking up, around)
...who is that?

THE DOCTOR

Someone's been digging.

He goes to the hole, which has a low wall circling it.

FX: the Doctor looking down. A bottomless shaft.

(CONTINUED)

65 CONTINUED:

65

THE DOCTOR (CONT'D)
Very Torchwood. Drilled by laser. How
far down does it go?

VOICE OF THE EMPRESS
Down and down and down. All the way to
the centre of the Earth.

THE DOCTOR
Really? Seriously? What for?

DONNA
Dinosaurs?

THE DOCTOR
What?

DONNA
Dinosaurs.

THE DOCTOR
What are you on about, dinosaurs?

DONNA
There's that film, under the Earth, with
dinosaurs, I'm trying to help.

THE DOCTOR
That's not helping.

VOICE OF THE EMPRESS
Such a sweet couple.

THE DOCTOR
(looking up, around)
Only a madman talks to thin air, and
trust me, you don't want to make me mad.
Where are you?

VOICE OF THE EMPRESS
High in the sky...

CUT TO:

66 EXT. FX SHOT - NIGHT 1 1741

66

THE WEBSTAR, gliding high above the Earth.

VOICE OF THE EMPRESS
Floating so high on Christmas night.

CUT TO:

67 INT. WEBSTAR - NIGHT 1 1741

67

The TV screens show THE DOCTOR & DONNA in the Flood Chamber. A spider's leg tracing the image.

THE DOCTOR ON SCREEN
I didn't come all this way to talk on
the intercom. Come on! Let's have a
look at you!

VOICE OF THE EMPRESS
Who are you, with such command?

THE DOCTOR ON SCREEN
I'm the Doctor.

VOICE OF THE EMPRESS
Ohh, a physician. How sweet! Prepare
your best medicines, Doctor-man, you
will be sick at heart.

WIDE SHOT from behind the throne -

FX: teleport beam (as in The Christmas Invasion) glows
blue, though not touching the throne; only the visible
spider-parts glow, and the teleport streaks downwards -

CUT TO:

68 INT. FLOOD CHAMBER - NIGHT 1 1742

68

THE DOCTOR & DONNA staring as -

FX: WIDE SHOT as the teleport beam streaks down from the
ceiling, resolving into -

THE EMPRESS. Half-human, half-spider, like a centaur's
human/horse; the female body juts forward like the prow
of a ship, her body at waist level becoming all SPIDER, a
bulbous abdomen. But huge; the human bit's human-sized,
but the abdomen's about 10 feet. The female has two
arms, which thin out to jointed spider-legs; the other 6
legs jut out from thorax & abdomen, massive span, legs in
constant motion, pawing the ground. All a deep, wet red.

Her face is human, with spidery bits; her teeth are
fangs. She giggles, sly, sexual.

EMPRESS
Behold. Thine eyes dazzle!

And the Doctor is gobsmacked; actually scared.

(CONTINUED)

68 CONTINUED:

68

THE DOCTOR
...Racnoss. But that's impossible.
You're one of the Racnoss.

EMPRESS
Empress of the Racnoss.

On Donna, with all her heart:

DONNA
I hate spiders.

CUT TO:

69 INT. LADDER SHAFT - NIGHT 1 1743

69

LANCE climbing, halfway up. To his side, in the narrow shaft, a ledge.

It leads on to a dark, narrow corridor, only wide enough for a man to stand in and shuffle along. Lance takes a deep breath, steps off the ladder, into the corridor.

He makes his way along, shuffling in the dark.

CUT TO:

70 INT. FLOOD CHAMBER - NIGHT 1 1743

70

THE DOCTOR & DONNA face the EMPRESS.

THE DOCTOR
If you're the Empress, where's the rest of the Racnoss? Or are you the only one?

EMPRESS
Such a sharp mind. Who are you, little Doctor-man?

THE DOCTOR
That's it. The last of your kind.
(to Donna, fast)
The Racnoss come from the Dark Times, billions of years ago, billions, they were carnivores, omnivores, they devoured whole planets, they did nothing but eat and eat and eat -

EMPRESS
Racnoss are born starving, is that our fault?

(CONTINUED)

70 CONTINUED:

70

DONNA
They eat people..?

THE DOCTOR
H.C.Clements. Did he wear those black-
and-white shoes?

DONNA
He did, we used to laugh, we used to
call him the Fat Cat in Spats -

The Doctor indicates up.

In the cobweb ceiling, a bulky, cobwebbed, once-human
shape.

CU on the cobweb-bulk's feet. In b&w Correspondent
shoes.

DONNA (CONT'D)
...oh my God...

EMPRESS
My Christmas dinner.

THE DOCTOR
But you shouldn't even exist.
(to Donna)
Way back in history, the Fledgeling
Empires went to war against the Racnoss,
they were wiped out -

EMPRESS
Except for me.

THE DOCTOR
How did you escape?

EMPRESS
Oh my pitiful hibernation. I fled to
the edge of the universe, and drifted in
silence, in the cold, in the dark. But
then! Ohh, but then! These oh-so-
curious Humans detected something, they
went digging, down and down and down...

THE DOCTOR
(of the shaft)
What is it, what's down there?

EMPRESS
They opened the Earth.
(MORE)

(CONTINUED)

70 CONTINUED: (2)

70

EMPRESS (CONT'D)
Uncovered the Secret Heart. And the
Heart cried out! Reaching out across
the stars, waking me, and calling me
here...

During that last speech: behind the Empress, on an upper
level, no Robots nearby: a metal door opens, LANCE creeps
out! He looks round. Sees the Empress!

The Doctor & Donna have seen him.

Lance gives them a ssh! gesture, looks round - an old
fire axe on the wall. He takes it, holds it, ready...

Donna's brave, steps forward, to distract the Empress.

DONNA
But that's what I've got inside me, that
Huon-energy-thing -

The Empress arches, hisses, might be about to look round -

Lance is descending the levels towards her, behind her -

DONNA (CONT'D)
Oy! Look at me, lady, I'm talking!
Where do I fit in? How come I get all
stacked up with Huon Particles? Look at
me - you!, look me right in the eye and
tell me!

EMPRESS
The bride is so feisty!

DONNA
Yes I am! And I don't know what you
are, you big... thing, but a spider's
just a spider -

Lance right behind the Empress. He lifts the axe...

DONNA (CONT'D)
-and an axe is an axe, now DO IT!!!

The Empress's twists her head round, fast, to see -

Lance ready to swing the axe down -

And then he laughs. Casually lets the axe fall to his
side. And the Empress laughs too, snickering away.

(CONTINUED)

70 CONTINUED: (3)

70

LANCE
Oh, that was good. Your face!

EMPRESS
Lance is funny.

DONNA
...what?

She looks round, at the Doctor. Who's so sad.

THE DOCTOR
I'm sorry.

DONNA
Sorry for what? Lance, don't be so
stupid, get her!

Lance is a swaggering bastard now, savage and sarcastic.

LANCE
Still doesn't get it, does she? God,
she's thick! Months I've had to put up
with her, months! A woman who can't
even point to Germany on a map!

DONNA
(quiet, vulnerable)
I don't understand.

THE DOCTOR
How did you meet him?

DONNA
In the office.

THE DOCTOR
He made you coffee.

DONNA
...what?

CUT TO REPEAT OF SC.26, Lance giving Donna a coffee.

LANCE
Every day, I made you coffee, day after
day after day, 'Oooh Lance, you're so
kind, nobody ever makes me coffee' -

CUT TO:

71 INT. H.C.CLEMENTS OFFICE - FLASHBACK - DAY A 1100

71

As sc.35, LANCE giving DONNA a cheery farewell -

(CONTINUED)

71 CONTINUED:

71

NEW ANGLE, as he walks away. Smile falling off his face.
And he's still holding the glass coffee jug -

FX: the Huon Particles glow around the jug.

CUT TO:

72 INT. FLOOD CHAMBER - NIGHT 1 1746

72

THE DOCTOR

You had to be dosed with liquid
Particles over six months.

DONNA

...he was poisoning me?

THE DOCTOR

And those Christmas trees at the
reception, they had to be planned in
advance.

(at Lance)

It was all there in the job title. The
Head of Human Resources.

LANCE

This time, it's personnel.

DONNA

But... we were getting married.

LANCE

Well I couldn't risk you running off! I
had to say yes, then I was stuck with a
woman who thinks the height of
excitement is a new flavour Pringle!
Oh, I had to sit there and listen to all
that yap yap yap, ooh, Brad and
Angelina, is Posh pregnant?, X Factor,
Atkins Diet, Feng Shui, split ends, Big
Brother's Big Mouth, 'I think you'll
find it's Lotto, not Lottery,' text me
text me text me, dear God, the trivia,
the never-ending fountain of fat, stupid
trivia! I deserve a medal!

THE DOCTOR

Is that what she promised you? The
Empress of the Racnoss, what are you,
her consort?

LANCE

It's better than a night with her.

(CONTINUED)

72 CONTINUED:

72

DONNA

...but I love you.

LANCE

That's what made it easy.

Silence. Donna devastated. Then less swagger, colder:

LANCE (CONT'D)

It's like you said, Doctor. That big picture. There I was, working in the City, working hard, every day, I was climbing that ladder. And then it happened. Your Cybermen. Your Daleks in the sky. Everything I'd spent my life doing, was so small. What's the point of it all, when the Human Race is nothing? But that's what the Empress can give me - not power, not money, that's down there with the small stuff. But the chance to go out there. Just, out! To see it! The size of it all. And I reckon you understand that, don't you, Doctor?

EMPRESS

But who is this little physician?

LANCE

She said, Martian.

THE DOCTOR

Oh, I'm sort of homeless -
(walks round shaft)
But the point is, what's down here? The Racnoss are extinct, what's gonna help you, four thousand miles down? That's just the molten core of the Earth... isn't it..?

LANCE

I think he wants us to talk.

EMPRESS

I think so too.

LANCE

Well, tough. All we need is Donna, you can be downsized.

DONNA

Don't you hurt him -

(CONTINUED)

72 CONTINUED: (2)

72

And she stands right next to the Doctor.

THE DOCTOR
No, Donna, it's all right -

DONNA
I won't let them -

EMPRESS
Kill this little chattering Doctor-man.
At arms!

CUT TO ALL ROBOTS, lifting guns.

THE DOCTOR
Ah, now - except!

EMPRESS
Take aim!

Robots click safety-catches, all round the room.

THE DOCTOR
I just want to point out the obvious -

EMPRESS
Nooo, they won't hit the bride, they're
such very good shots -

THE DOCTOR
- but - just, just, just, hold on a
tick, just a tiny little tick -if you
think about it, the Particles
activated in Donna, and drew her inside
my spaceship, so reverse it -

And he's still got the phial, twists the cap -

FX: Donna and the phial glow -

THE DOCTOR (CONT'D)
And the spaceship comes to her!

FX: with the Doctor standing right next to a glowing
Donna, the starlight clouds all around, it's as though
the four walls of the Tardis *shwupp!* into existence
around them -

EMPRESS
Fire!

The Robots fire, machine-gunning -

(CONTINUED)

72 CONTINUED: (3) 72

FX: sparks and ricochets off the Tardis, unharmed -

CUT TO:

73 INT. TARDIS - NIGHT 1 1750 73

DONNA unsteady on her feet, disorientated, but THE DOCTOR runs to the console - slams switches -

THE DOCTOR
And off we go - !

CUT TO:

74 INT. FLOOD CHAMBER - NIGHT 1 1750 74

EMPRESS
The key! My key!

FX: the Tardis dematerialises -

CUT TO:

75 INT. TARDIS - NIGHT 1 1750 75

THE DOCTOR feverish at the controls -

THE DOCTOR
D'you know what you said earlier, about a time machine? I lied. And now we're gonna use it -

CUT TO:

76 EXT. FX SHOT - TIME VORTEX 76

The Tardis hurtles through the blue vortex, going back, back, back, faster than ever -

CUT TO:

77 INT. TARDIS - NIGHT 1 1751 77

THE DOCTOR still manic at the controls -

THE DOCTOR
- if something's buried at the planet's core, then it must've been there since the beginning! That's just brilliant, molto bene!, I've always wanted to see this - Donna, we're going further back than I've ever gone before - !

He pulls a big, noisy lever, looks up, big grin -

(CONTINUED)

77 CONTINUED: 77

DONNA is sitting on the console seat. Turned away from him. Trying to hide the fact that she's crying.

Silence. The Doctor awkward, just gets back to work.

CUT TO:

78 INT. FLOOD CHAMBER - NIGHT 1 1752 78

LANCE now on floor-level, talking up to THE EMPRESS.

LANCE

There's got to be some way of getting her back - this Doctor, she said he was Martian, what do we know about Martians - ?

EMPRESS

If a key is lost, then another must be cut.

LANCE

...but how do we do that?

EMPRESS

At arms!

The ROBOTS lift machine-guns again. At Lance.

CUT TO:

79 INT. TARDIS - NIGHT 1 1752 79

WIDE SHOT. Tardis gently creaking. Subdued, a moment's breathing space. DONNA still on the seat, but pulling herself together, now. THE DOCTOR at the console, quiet:

THE DOCTOR

We've arrived. D'you want to see..?

DONNA

Suppose.

THE DOCTOR

Hold on, scanner's a bit small, maybe your way's best...

He goes to the Tardis doors. Tempts her.

THE DOCTOR (CONT'D)

Come on. No Human's ever seen this. You'll be the first.

(CONTINUED)

79 CONTINUED:

79

DONNA

All I want to see is my bed.

But reluctantly, she walks down to join him.

THE DOCTOR

Donna Noble. Welcome... to the creation
of the Earth.

And he opens both doors -

FX: (AND REPEAT) beyond the doors, infinite beauty;
they're inside vast, shifting, colourful clouds of dust,
huge rocks spinning at random. In the distance, the
centre; the dull glow of a hazy sun, the clouds circling
out in a spiral.

2-SHOT, the Doctor & Donna in the open Tardis doorway.
The Doctor in his element; Donna awestruck, despite
herself. Reverential:

THE DOCTOR (CONT'D)

We've gone back four point six billion
years. There's no solar system, not
yet. Only dust and rocks and gas.
That's the sun, over there, brand new.
Just beginning to burn.

FX: the white-hot hazy centre.

DONNA

Where's the Earth?

THE DOCTOR

All around us. In the dust.

DONNA

Puts the wedding in perspective. Lance
was right, we're just... tiny.

THE DOCTOR

No, but that's what you do, the Human
Race, you make sense out of chaos.
Marking it out with weddings and
Christmas and calendars. This whole
process is beautiful, but only if it's
being observed.

DONNA

I came out of all this..?

THE DOCTOR

Isn't that brilliant?

(CONTINUED)

79 CONTINUED: (2)

79

And she smiles, a little.

FX: a huge rock spins past.

DONNA

I think that's the Isle of Wight.

And both laugh, a little.

THE DOCTOR

Eventually, gravity takes hold. Say, one big rock, heavier than the others, it starts to pull other rocks towards it, more and more, all the dust and gas and elements get pulled in, everything piling together, until you get...

DONNA

The Earth.

THE DOCTOR

But the question is... what was that first rock?

DONNA

Look...

FX: ANOTHER WEBSTAR appears through the mist, a good distance away, glides to a halt in the middle of the clouds.

THE DOCTOR

The Racnoss.

CUT TO:

80 INT. FLOOD CHAMBER - NIGHT 1 1754

80

LANCE frantic, being held by two ROBOTS; a third stands in front of him, with a water-cooler bottle, pouring the water over Lance's face - Lance thrashing, but he can't escape -

THE EMPRESS delighted -

EMPRESS

Drink deep! My court jester.

Bottle's empty, Robot steps aside, to pick up a second bottle, Lance gasping for air -

(CONTINUED)

80 CONTINUED:

80

LANCE

- but it's not gonna work, Donna took
six months to catalyse -

EMPRESS

But now I've measured the bride's
catalysis, I can force-feed it - drink
up, drink the Particles, become the key!

And the second bottle of water pours all over Lance -

CUT TO:

81 INT. TARDIS - NIGHT 1 1755

81

THE DOCTOR at the console, loving it -

THE DOCTOR

Hold on, I'm just putting us into fast
forward - what's it doing?

DONNA still at the doors, calling back -

DONNA

Exactly what you said!

The Doctor runs down the ramp to join her -

FX: the Webstar centre, as rocks begin to spin towards it -

FX: CLOSER, rocks attaching to the Webstar, covering it -

2-SHOT, the Doctor & Donna in the dooway.

THE DOCTOR

They didn't just bury something at the
centre of the Earth, they *became* the
centre of the Earth. The first rock!

DONNA

But why?

THE DOCTOR

The Racnoss are being hunted to
extinction. So they hide! Brilliant!
They sit in the dust, and make a whole
planet grow around them! They
hibernate, the universe moves on, and
they're forgotten.

DONNA

So... the Racnoss created the Earth?

(CONTINUED)

81 CONTINUED: 81

THE DOCTOR
They created a natural gravitational
effect. You made that planet what it
is. You lot.

Suddenly, the Tardis lurches - both look at the console -

DONNA
What was that?

THE DOCTOR
Trouble.

CUT TO:

82 INT. FLOOD CHAMBER - NIGHT 1 1756 82

FX: LANCE, held by two ROBOTS, glows with Huon light.

THE EMPRESS in ecstasy.

EMPRESS
The key! My wonderful key!

CUT TO:

83 INT. TARDIS - NIGHT 1 1756 83

THE DOCTOR & DONNA at the console (doors closed, now),
the Tardis being buffeted, both clinging on -

DONNA
What the hell's it doing?!

THE DOCTOR
That little trick of mine, Particles
pulling Particles - it works in reverse -
they're pulling us back!

CUT TO:

84 EXT. FX SHOT - TIME VORTEX 84

The Tardis now hurtling through the red vortex -

CUT TO:

85 INT. FLOOD CHAMBER - NIGHT 1 1757 85

EMPRESS
Now, my servants! Bind him!

(CONTINUED)

85 CONTINUED: 85

FX: LANCE, soaking - the glow just fading - falls to his knees, and more ROBOTS advance on him...

CUT TO:

86 INT. TARDIS - NIGHT 1 1757 86

The Tardis wild, both still clinging on -

DONNA

Can't you stop it? Hasn't it got a hand brake? Can't you reverse, or, warp, or beam, or something?

THE DOCTOR

Back-seat driver! Wait a minute -

From the far side (ie, out-of-sight side) of the console, he lifts up the Boom Town EXTRAPOLATOR, still wired up.

THE DOCTOR (CONT'D)

- the Extrapolator - can't stop us, but should give us a good bump!

CUT TO:

87 INT. FLOOD CHAMBER - NIGHT 1 1758 87

ROBOT SANTAS, on Floor Level, are tugging at thick, rough ropes of webbing, which extend upwards -

LANCE, partially bound in web, is just being hoisted up, the final inches, into the COBWEB CEILING. He's right above THE SHAFT.

EMPRESS

Consider this a privilege. You will unlock the Secret Heart - oh!

As the grind of the Tardis fills the air -

FX: floor level, the Tardis begins to appear -

EMPRESS (CONT'D)

The Bride shall join her Groom, what a wedding there shall be -

CUT TO:

88 INT. TARDIS - NIGHT 1 1758 88

THE DOCTOR bangs the Extrapolator with the mallet -

(CONTINUED)

88 CONTINUED: 88

THE DOCTOR
Now!

CUT TO:

89 INT. FLOOD CHAMBER - NIGHT 1 1758 89

FX: the Tardis vanishes again, fast, as though nudged -

CUT TO:

90 INT. SUBTERRANEAN CORRIDOR #2 - NIGHT 1 1758 90

FX: the Tardis appears, fast.

THE DOCTOR throws himself into the doorway -

THE DOCTOR
We've gone about two hundred yards to
the left - come on - !

And he's running - away from the Flood Chamber - DONNA
following him out -

HERO SHOT: the two of them, as ever, together, running -

CUT TO:

91 INT. FLOOD CHAMBER - NIGHT 1 1759 91

THE EMPRESS calls out -

EMPRESS
She is close, the holy bride-in-white,
find her! Find her!

CUT TO:

92 INT. END OF SUBTERRANEAN CORRIDOR #2 - NIGHT 1 1759 92

THE DOCTOR in an alcove, sonicking, with difficulty, a
high-security DO NOT ENTER door - DONNA standing back -
all fast and frantic -

DONNA
But what do we do?!

THE DOCTOR
I don't know - I'm making it up as I go
along, but trust me, I've got history -

DONNA
But I still don't understand - I'm full
of Particles, but what for?

(CONTINUED)

92 CONTINUED:

92

But on that - a black-gloved ROBOT's hand around her mouth, she's pulled out of shot -

The Doctor's whirring away, doesn't notice, keeps talking -

THE DOCTOR

There's a Racnoss web, at the centre of the Earth. But my people unravelled their power source, the Huon Particles ceased to exist, so the Racnoss were stuck, they just stayed in hibernation, for billions of years, frozen, dead, kaput!

So you're the key, brand-new Particles, living Particles, they need you to open it... And you've never been so quiet...

Turns round -

Empty corridor.

The Doctor desperate - which way?!, save her?, keep going? - then he runs back to the security door, finishes sonics it -

It swings open -

There's a ROBOT! It lifts its gun, *ka-chik* - !

CUT TO:

93 INT. FLOOD CHAMBER - NIGHT 1 1800

93

DONNA now suspended in the COBWEB CEILING, loosely bound in webs, a few feet opposite LANCE, high above THE SHAFT.

FX: WIDE SHOT, to show their positions. And across the gap, they're a couple having a row:

DONNA

I hate you.

LANCE

Yeah, think we've gone a bit beyond that, sweetheart.

DONNA

(pathetic)

But that night in Alicante. We were happy then. Wasn't that nice?

LANCE

What's the capital of Spain?

(CONTINUED)

93 CONTINUED:

93

DONNA
...Barcelona?

LANCE
How many times?!

The EMPRESS looks up, exultant.

EMPRESS
My golden couple. Together at last,
your awful wedded life. Tell me, do you
want to be released?

DONNA & LANCE
Yes!

EMPRESS
You're supposed to say, 'I do.'

LANCE
No chance.

EMPRESS
Say it!

Donna and Lance looking across at each other:

LANCE
I do.

DONNA
I do.

EMPRESS
I don't! Activate the Particles! Purge
every last one!

FX: Donna & Lance glow.

EMPRESS (CONT'D)
And release -

FX: WIDE SHOT, the glow streaks out of Donna & Lance -
who become normal again, as the light pours down THE
SHAFT.

FX: TOP SHOT of the SHAFT, the glow hurtling down, down,
down, disappearing into the depths.

EMPRESS (CONT'D)
The Secret Heart unlocks, and they will
waken from the sleep of ages.

(CONTINUED)

93 CONTINUED: (2)

93

DONNA
Who will, what's down there?

LANCE
How thick are you?!

EMPRESS
My children! The long-lost Racnoss, now
reborn! And they will be transported,
all over this fat, wet planet, to feast
on flesh -

She looks up, raises her front legs, in supplication -

EMPRESS (CONT'D)
The Webstar shall come to me -

CUT TO:

94 EXT. FX SHOT - NIGHT 1 1801

94

The WEBSTAR begins to move, gliding down towards the
Earth.

CUT TO:

95 INT. FLOOD CHAMBER - NIGHT 1 1801

95

THE EMPRESS, exultant.

EMPRESS
My babies will be hungry. They need
sustenance. Perish the web...

She makes a slicing gesture with her front legs, like
sharpening knives.

On LANCE - in time with the Empress's gesture, the
strands of web holding him begin to snap - he jerks down
an inch -

LANCE
No... Ohh no... Use her, not me, use
her!!

The Empress giggles, repeating the slicing gesture -

EMPRESS
Oh, my funny Lance, but you were quite
impolite to your lady-friend. The
Empress does not approve.

(CONTINUED)

95 CONTINUED: 95

CU Lance - the last strand of web *snaps!* - and he drops out of frame, screaming -

FX: HIGH SHOT, the SHAFT, Lance falling down, down, down...

On Donna. Horrified, watching him go.

DONNA

...no...

EMPRESS

The Webstar descends!

CUT TO:

96 EXT. LONDON, THE THAMES - NIGHT 1 1802 96

WIDE SHOT, the THAMES FLOOD BARRIER, and the City beyond.

FX: the massive WEBSTAR descends, majestic, an almighty star in the sky. Shining with white light.

CUT TO:

97 EXT. SHOPPING STREET - NIGHT 1 1802 97

TAXI screeches to a halt -

All round him, SHOPPERS, Christmas decorations. But everyone's stopping, staring up, in wonder.

FX: in the distance, the WEBSTAR, descending, shining.

On a MUM, DAD and LITTLE GIRL looking up in delight.

LITTLE GIRL

It's Christmas.

CUT TO:

98 INT. FLOOD CHAMBER - NIGHT 1 1802 98

EMPRESS

Harvest the Humans! Reduce them to meat!

CUT TO:

99 EXT. LONDON, THE THAMES - NIGHT 1 1802 99

FX: the WEBSTAR - stationary now - blazing above the Barrier, as bolts of writhing electricity arc out its spires, bolting across -

CUT TO:

100 EXT. SHOPPING STREET - NIGHT 1 1803 100

FX: WIDE SHOT, an arc of lightning - thick, strong, bristling white light - scorches across the street -

PEOPLE start screaming - run for their lives -

PRAC FX: CHRISTMAS LIGHTS strung across the road explode, fall, in a shower of SPARKS -

- chaos - people running, screaming - lights falling around them, PRAC EXPLOSIONS, SPARKS falling -

FX: a vicious LIGHTNING BOLT drills along the street, people running in all directions -

FAST ZOOM INTO LITTLE GIRL, standing rooted to the spot -

FX: LIGHTNING BOLT scorching towards her -

FX: DAD grabs the little girl, pulls her out of the way, just in time, as the LIGHTNING BOLT sizzles past -

CUT TO:

101 INT. FLOOD CHAMBER - NIGHT 1 1803 101

A doorway on the side of the Flood Chamber, on the upper levels; a ROBOT - gold mask, swathed in black robes & hood - enters, unnoticed, calmly makes its way around the Chamber.

CUT TO DONNA. As an awful echoing, gnashing, growling, biting sound, with the clatter of a thousand legs, rises up from below, begins to fill the air....

DONNA

What's that noise..?

EMPRESS

My children. Ohh, they survive!

FX: TOP SHOT of the SHAFT, dark shadows beginning to flicker, down in the depths.

(CONTINUED)

101 CONTINUED:

101

CUT TO the Robot, still walking. It's heading towards -

The wall opposite the Empress. This is: on floor level, the Laboratory tubes; above that, Level 1; above that, Level 2 - Levels 1 & 2 just old Thames-system walls.

The gnashing & clattering getting louder -

DONNA

How many of them?

EMPRESS

A million born every minute.

CUT TO the Robot, now reaching the centre of Level 2.

EMPRESS (CONT'D)

Oh my babies, they will feed and breed
and seed this world! And none shall
stop them...

(quiet, sly)

So you might as well unmask, my clever
little Doctor-man.

The Robot gives a little sigh. Then throws off its mask
and robes - THE DOCTOR.

THE DOCTOR

Oh well, nice try - I've got you, Donna -

He holds up the sonic, points it at her, whirrs -

CUT TO Donna, strands around her starting to snap - !

DONNA

I'm gonna fall - !

THE DOCTOR

You're gonna swing - !

CU Donna, strands on one side snap, she drops out of
frame -

WIDE SHOT, Donna swinging across the space on one long,
thick cobweb strand, towards -

The Doctor holding his arms out -

THE DOCTOR (CONT'D)

I've got you -

But the strand's too long, the swing's too low, Donna
smacks! into the wall of Level 1, below the Doctor.

(CONTINUED)

101 CONTINUED: (2)

101

THE DOCTOR (CONT'D)

Oo, sorry.

Donna lying on the floor of Level 1, below him, but unhurt.

DONNA

Thanks for nothing.

Dialogue between the Empress & the Doctor across the space, both on upper levels. The sound of gnashing from below, rising, getting closer...

EMPRESS

The Doctor-man amuses me, I might almost consort with him.

THE DOCTOR

No thanks, I'm single, these days.

EMPRESS

What would be the point of staying here?
This world is dying.

CUT TO:

102 EXT. SHOPPING STREET - NIGHT 1 1805

102

PEOPLE just running now, blind panic - POLICE running, yelling, blurred, chaos, grabbed images, desperate faces -

FX: in the distance, the WEBSTAR, arcing electricity.

An ARMY TRUCK pulls up, SOLDIERS leap off the back, shouting at people to get undercover - more and more panic -

CUT TO:

103 INT. FLOOD CHAMBER - NIGHT 1 1805

103

THE DOCTOR stands forward, at his most commanding:

THE DOCTOR

Empress of the Racnoss. I give you one last chance. I can find you a planet; I can find you and your children a place in the universe to co-exist. Take that offer, and end this now.

EMPRESS

These men are so funny!

(CONTINUED)

103 CONTINUED:

103

THE DOCTOR
What's your answer?

EMPRESS
Oh, I have to decline.

THE DOCTOR
Then what happens next, is your own
doing.

EMPRESS
I'll show you what happens next! At
arms!

On the upper levels, the ROBOTS lift their machine guns.

EMPRESS (CONT'D)
Take aim!

Robots click off safety catches.

EMPRESS (CONT'D)
Aaaand -

THE DOCTOR
- relax.

All the Robots drop to the floor, like dead metal.

HIGH ANGLE on Donna, looking up at the Doctor -

DONNA
But... what did you do?

THE DOCTOR
Guess what I've got, Donna? Pockets!

He lifts out, from his pocket, the Robots' remote control
device. Which is technically bigger than his pocket (and
there's been no sign of a bulk in the pocket throughout).

DONNA
...how d'you fit that in there?

THE DOCTOR
They're bigger on the inside.

EMPRESS
Roboforms are not necessary. My
children may feast on Martian flesh.

THE DOCTOR
Ohh, but I'm not from Mars.

(CONTINUED)

103 CONTINUED: (2)

103

EMPRESS

Then where?

THE DOCTOR

My home planet is far away and long
since gone. But its name lives on.
Gallifrey.

And the Empress hisses with fury:

EMPRESS

They murdered the Racnoss!

THE DOCTOR

I warned you. You did this.

From his other pocket, in one hand - three BAUBLES.

He throws the baubles up, uses the remote -

FX: WIDE SHOT, the baubles circling in the air -

The Empress looking up in horror -

EMPRESS

...no! Don't - !

The Doctor stabs a button on the remote control -

FX: the baubles zoom in three directions - heading out -

CUT TO:

104 INT. SUBTERRANEAN CORRIDOR #2 - NIGHT 1 1807

104

FX: BAUBLE flies down the corridor, hits the wall -

PRAC EXPLOSION -

FX (MODEL SHOTS?): the wall falls inwards, chunks of
concrete flying as a wall of WATER pushes through -

FX; SECOND EXPLOSION, another wall, a wall of water -

FX: THIRD EXPLOSION, another wall, a wall of water -

FX: LONG SHOT of the SUBTERRANEAN CORRIDOR, the wall of
water now rushing towards CAMERA -

CUT TO:

105 INT. FLOOD CHAMBER - NIGHT 1 1807

105

FX: DOOR bursts open, WATER rushes through -

(CONTINUED)

105 CONTINUED:

105

FX: SECOND DOOR bursts open, WATER rushes through -

FX: THE COBWEB CEILING, WATER bursting through the roof -

PRAC WATER fountains around the EMPRESS, as she screams:

EMPRESS

No! Noooo -

PRAC FX around her, as the equipment in the room starts to fuse, EXPLOSIONS, SHEETS OF FLAME rupturing upwards -

FX: FLOOR LEVEL, WATER rushing in -

FX: TOP SHOT of the SHAFT, now with WATER rushing in and pouring down the shaft -

EMPRESS (CONT'D)

My children! *My children!*

FX: TOP SHOT of the SHAFT, becoming a WHIRLPOOL, swirling down, down, down -

Terrible, dying screams from the depths of the Earth -

CU the EMPRESS screaming with all her heart -

And then, in amongst the chaos, cut to...

THE DOCTOR. ICONIC SHOT. FX: more BAUBLES, from another pocket, circling around him; he's holding the remote, the architect of destruction, and so aloof. So cold. Water pouring down foreground; around him, PRAC FLAMES belching upwards; he's surrounded by water and fire, like a God of the Elements. Hold on him; almighty, and unstoppable.

*
*

And then, quietly:

DONNA

Doctor.

She's looking up at him, sad; caring for him.

DONNA (CONT'D)

You can stop now.

He looks round. Blinks. Dazed. Lost. As though for a second, he'd become someone else; someone terrifying.

Then his old self again, he slams himself down on to the floor, holds out a hand for her, to pull her up -

(CONTINUED)

105 CONTINUED: (2) 105

THE DOCTOR
Come on! Time I got you out -

FX: FINAL TOP SHOT of the SHAFT, water pouring down, the final screams from below -

CUT TO the EMPRESS, WATER pouring around her, as she beseeches the sky -

EMPRESS
Transport me!

CUT TO:

106 INT. WEBSTAR - NIGHT 1 1808 106

FX: BLUE TELEPORT GLOW, and the EMPRESS appears, blazing with fury, in her globe of TV screens -

EMPRESS
Oh they will suffer, so suffer, this planet will be scorched -

CUT TO:

107 INT. FLOOD CHAMBER - NIGHT 1 1809 107

TIGHT on THE DOCTOR & DONNA on Level 2 - PRAC WATER hosing down, soaking them, Donna screaming - the Doctor yanks open a Maintenance door, a ladder inside, pushes Donna up -

CUT TO:

108 INT. WEBSTAR - NIGHT 1 1809 108

THE EMPRESS raging, legs playing over the screens -

EMPRESS
Maximum power! If the Racnoss must perish, then so shall mankind -

CUT TO:

109 INT. LADDER SHAFT - NIGHT 1 1810 109

DONNA hauling herself upwards, soaking wet, THE DOCTOR behind her. She's yelling out:

DONNA
But what about the Empress - ?

(CONTINUED)

109 CONTINUED: 109

THE DOCTOR
Racnoss ships are bound together with
Huon Energy - and if she used it all up,
then she's defenceless -

CUT TO:

110 EXT. SHOPPING STREET - NIGHT 1 1810 110

PEOPLE huddling, hiding, with THE ARMY now in control of
the street, SOLDIERS running -

And a TANK rolls down the middle of the road.

SERGEANT yells 'Fire!'

FX: TANK FIRES.

FX: TANK FIRES.

FX: TANK FIRES.

CUT TO:

111 OMITTED 111

112 INT. WEBSTAR - NIGHT 1 1810 112

CU THE EMPRESS, screaming with rage -

CUT TO:

113 EXT. LONDON, THE THAMES - NIGHT 1 1811 113

FX: tank shells explode in the centre of the web, and the
WEBSTAR disappears in an almighty explosion.

CUT TO:

114 EXT. THAMES FLOOD BARRIER - NIGHT 1 1811 114

THE DOCTOR & DONNA just opening the door/hatch -

- but they shrink back from the blazing white light above -

CUT TO:

115 EXT. LONDON, THE THAMES - NIGHT 1 1811 115

FX: nothing left but flaming embers in the air, drifting
down, and smoke that curls away into the night sky.

CUT TO:

116 EXT. THAMES FLOOD BARRIER - NIGHT 1 1811

116

THE DOCTOR & DONNA exhausted. Stunned. They collapse to the floor, gasping for breath. Then she laughs, sheer exhilaration. He's laughing too, wild. And laughing, they hug each other, cling to each other.

Hold on that. Then Donna sits back.

DONNA
Just one problem.

THE DOCTOR
What is it now?

DONNA
We drained the Thames.

FX: WIDE SHOT DMP, the Flood Barrier looking on to an empty river bed, boats stranded in the mud, sounding their horns.

CUT TO:

117 EXT. SUBURBAN STREET - NIGHT 1 0001

117

Calm and still. The most ordinary street in the world. Though a bit posh, good houses. CAMERA gently craning over the road, over to the garden of a detached house - not too big, but nice. Over this, the ancient groan of engines, panning round to find the TARDIS in the drive.

CUT TO DONNA stepping out - dry now, but bedraggled - THE DOCTOR behind her; old friends. He pats the Tardis:

THE DOCTOR
There we go, told you she'd be all right. Survive anything.

DONNA
More than I've done.

He whirrs her with the sonic.

THE DOCTOR
Nope, all the Huon Particles have gone, no damage, you're fine.

DONNA
Yeah, but apart from that. I missed my wedding, lost my job, and became a widow on the same day, sort of.

(CONTINUED)

117 CONTINUED:

117

THE DOCTOR
I couldn't save him.

DONNA
He deserved it.
(pause, then quiet)
No he didn't.

Pause, then she looks round.

In the house, the front room, a glimpse of SYLVIA & GEOFF. She's fretting, but he gives her a little hug.

DONNA (CONT'D)
Better get inside. They'll be worried.

THE DOCTOR
Best Christmas present they could have -
no!, I forgot, you hate Christmas.

DONNA
Yes I do.

THE DOCTOR
Not even if it snows?

And he leans back into the Tardis, as though pressing a button on the inside door.

FX: a white ball of light shoots up from the Tardis light, into the sky.

Donna looks up, and...

It begins to snow. She laughs.

DONNA
I can't believe you did that.

THE DOCTOR
Basic atmospheric excitation.

DONNA
Merry Christmas.

THE DOCTOR
And you.

Pause, both lingering, not wanting this to end.

THE DOCTOR (CONT'D)
What will you do with yourself now?

(CONTINUED)

117 CONTINUED: (2)

117

DONNA

Not getting married, for starters. And I'm not temping any more, I dunno. Travel. See a bit more of planet Earth. Walk in the dust. Just go out there and *do* something.

THE DOCTOR

You could always...

He tails off, can't say it. But she knows:

DONNA

What?

THE DOCTOR

...come with me.

DONNA

No.

THE DOCTOR

Okay.

DONNA

I can't.

THE DOCTOR

That's fine.

DONNA

No, but really. Everything we did today... d'you live your life like that?

THE DOCTOR

Not all the time.

DONNA

I think you do. And I couldn't.

THE DOCTOR

But you've seen it, out there. It's beautiful.

DONNA

And it's terrible. That place was flooding, and burning, they were dying, and you stood there like... I don't know. A stranger. And then you make it snow. You scare me to death.

Pause, hold the look between them, standing in the snow.

(CONTINUED)

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THE DOCTOR

Well, then.

DONNA

Tell you what I will do, though.
Christmas dinner. Oh, come on!

THE DOCTOR

I don't do that sort of thing.

DONNA

You did last year, you said so. And you
might as well, mum always cooks enough
for twenty.

THE DOCTOR

Ohhh... all right then! You go first,
better warn them. And don't say I'm a
Martian.

(of the Tardis)

I just need to park her properly, she
might drift off to the Middle Ages. See
you in a minute.

He steps back inside the Tardis, Donna walks towards the
house, smiling.

But then she hears the creak and grind of the engines -

And Donna realises, runs back -

DONNA

Doctor!
(yells)
Doctor!!

Engines stop. The Doctor appears in the doorway.

THE DOCTOR

God, you can shout.

DONNA

...am I ever going to see you again?

THE DOCTOR

If I'm lucky.

DONNA

Just... promise me one thing. Find
someone.

THE DOCTOR

I don't need anyone.

(CONTINUED)

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DONNA

Yes you do. Cos what's the point of seeing that stuff, all on your own? And besides. Sometimes... I think you need someone to stop you.

THE DOCTOR

...yeah.

(beat)

Thanks then, Donna. And good luck. Just... be magnificent.

DONNA

I think I will, yeah.

As he goes to close the door -

DONNA (CONT'D)

Doctor?

He pops his head back out, mock-annoyance:

THE DOCTOR

What is it now?

But then, so quiet and gentle between them:

DONNA

That friend of yours. What was her name?

THE DOCTOR

Her name was Rose.

And gently, before it overwhelms him, he closes the door.

Donna stands back.

The engines of the Tardis start up...

FX: the Tardis lamp shines, its walls fade, and then suddenly, it becomes a streak of light, shooting up -

Donna staring up.

FX: and at the point where the Tardis disappears, it flares into a shining white star, in the Christmas night sky.

HIGH SHOT of Donna, standing there, looking up, in the snow, smiling.

And then she turns, and walks towards home.

(CONTINUED)

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END OF EPISODE