

DOCTOR WHO 3

Episode 11

By

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1 EXT. MILLENNIUM CENTRE, CARDIFF - DAY

1

On the Tardis doors, THE DOCTOR strides out, MARTHA following - all on the move, he's fiddling with the sonic -

THE DOCTOR

- thing about Cardiff, it's built on a Rift in time and space, just like San Francisco on top of the San Andreas fault - but the Rift bleeds energy, I can open up the engines, soak it up, and use it as fuel -

WIDE SHOT, the Tardis standing near the Water Tower, the Doctor & Martha now a good 20 feet away from the Tardis, the Millennium Centre looming above -

MARTHA

Ooh, nice building, that's impressive.
Never been to Cardiff.

THE DOCTOR

We're not stopping, here we go -

He points the sonic at the lamp on the Tardis roof -

FX: the lamp glows, like a star.

THE DOCTOR (CONT'D)

Should only take twenty seconds, the Rift's been active...

MARTHA

Wait a minute. They had an earthquake in Cardiff, couple of years ago. Was that you...?

The Doctor gazing to the distance, lost in thought.

THE DOCTOR

Bit of trouble with a Slitheen. Long time ago. Lifetimes. I was a different man, back then...

CUT TO the bay end of Roald Dahl Plas, a long distance away from the Tardis.

Feet. Running.

Pounding. Faster.

Panning up. A man, running, running, running.

(CONTINUED)

1 CONTINUED:

1

CAPTAIN JACK HARKNESS. In full military great coat, with a black rucksack on his back. He is running for his life.

CUT TO - the Doctor giving another whirr of the sonic.

FX: the glowing Tardis lamp fades to normal.

THE DOCTOR (CONT'D)

Right then, finito, off we go -

MARTHA

Can't we have a look round?

THE DOCTOR

Martha. The sapphire moons of Pahash Pakaa, or Cardiff? Inside!

He ushers her in - a bit shifty, wanting to leave, fast -

CUT TO JACK, running - still a good distance away - yells -

CAPTAIN JACK

Doctaaaaaaaaa - !

CUT TO the Tardis, CU on the Doctor just closing the door, with a glance back; he heard. But he slams it shut -

CUT TO:

2 INT. TARDIS - DAY

2

THE DOCTOR runs to the console - slamming controls, faster than ever - MARTHA following -

MARTHA

What's the big rush?

THE DOCTOR

Oh, I just fancy a bit of skedaddle!
And off we go!

CUT TO:

3 EXT. MILLENNIUM CENTRE, CARDIFF - DAY

3

JACK, running, running - about 20 feet away from the Tardis -

- the noise of the Tardis engines starts up - the lamp on top begins to flash (normally) -

CU Jack, running - and then he leaps -

(CONTINUED)

3 CONTINUED:

3

- LOW ANGLE hero shot as he *flies* through the air -

CUT TO:

4 INT. TARDIS - DAY

4

Wham! The Tardis jolts - THE DOCTOR & MARTHA clinging on - and it keeps shuddering throughout -

MARTHA

Woah, what's that - ?!

PRAC SPARKS explode from the console -

THE DOCTOR

..like it's trying to escape, or...

(of the scanner)

We're accelerating -

On the scanner: numbers, scrolling fast -

THE DOCTOR (CONT'D)

Into the future. The year one billion.

Five billion. Five trillion! Fifty

trillion? What?! The year one hundred

trillion?! That's impossible!

MARTHA

Why, what happens then?

THE DOCTOR

We're going to the end of the universe.

CUT TO:

5 FX: TIME VORTEX

5

CU CAPTAIN JACK, yelling in agony, his head against the wooden Tardis door -

FX: CUT TO WIDER - and he's clinging on, yelling, to the outside of the Tardis as it hurtles through the vortex!

CUT TO:

6 EXT. FOREST CLEARING - NIGHT

6

Pitch black sky. A head lifts itself up into shot. A WILD MAN - urban-wild, not Stone Age, a feral punk; piercings, long, dirty hair, face painted with woad. And it sniffs the air, grunting like a beast.

(CONTINUED)

6 CONTINUED:

6

CUT TO THREE WILD WOMEN - darkness around them, no detail but the night - lifting their heads, sniffing, grunting -

CUT TO their CHIEFTAIN, lifting his head up, To CAMERA. And his slobbering teeth are dirty, vicious fangs.

CHIEFTAIN

Humansss. Humansss are coming.

CUT TO TITLES

CUT TO:

7 EXT. FOREST - NIGHT

7

Wild, wet woodland. A man, PADRA, 25, struggles along, exhausted, bedraggled.

He wears a simple grey tunic & trousers, now filthy. He stumbles on, a fugitive.

And then he stops dead.

In a clearing in front of him: a young woman. One of the Wild Ones; the FUTUREKIND. (They're very Mad Max, ripped clothing, some in leather jackets.) She's crouched, like an animal, bares her fangs. He's terrified:

PADRA

I'm not... I just want to go.
Please. Just let me go.

But she cranes back her head, calls to the sky:

FUTUREKIND WOMAN

Huuuuuuu-maaaaaaaaaaaaaaaaaaaaan!

CUT TO FOREST AREA #2, a FUTUREKIND MAN lifts his head -

FUTUREKIND MAN 1

Huuuuuuu-maaaaaaaaaaaaaaaaaaaaan!

CUT TO FUTUREKIND MAN 2, high in a tree, calls out -

FUTUREKIND MAN 2

Huuuuuuu-maaaaaaaaaaaaaaaaaaaaan!

CUT BACK TO PADRA - and he runs - !

The Futurekind Woman keeps yelling 'Huuuu-maaaan!'

More and more of the FUTUREKIND, running through the trees - from all directions, all wild and savage,

(CONTINUED)

7 CONTINUED:

7

running, leaping, yelling - some carrying flaming torches - never stopping -

Padra runs, runs, runs - through the night -

CUT TO:

7A EXT. FOREST CLEARING - NIGHT

7A

A bonfire burning centre, as the CHIEFTAIN rouses his warriors, more of the FUTUREKIND -

CHIEFTAIN

Human! Human! run faaaaast! Hunt hima,
hunt hima, hunt hima good!

They run through the trees, leaping, yelling, screaming their bloodlust, in pursuit -

CUT TO:

8 INT. PROFESSOR YANA'S LABORATORY - NIGHT

8

An old radar-type screen, showing a cluster of blips.

YANA

Movement on the surface. Another human
hunt, God help him.

He turns away, CUT TO WIDER, revealing PROFESSOR YANA, an ageing scientist, a clever, tired man. A bit formal, almost Edwardian, suited, with waistcoat & watch on a chain.

The Lab is a concrete room, no windows, part of what was once an industrial, military silo. Now, it's an improvised mess, wires hanging from the ceiling, cables on the floor, huge chunks of ripped-out old machinery humming away. Though it's sort of charming too, a home, with a comfy armchair and coffee percolating on the stove.

With Yana: CHANTHO, a female ALIEN, in white lab-coat. She's blue, a spiny, insecty face (but with human eyes), with mandibles, maybe with her spine showing through her coat; a fussy, polite, innocent.

CHANTHO

Chan/should I alert the guards?/tho.

YANA

Can't spare them.
(MORE)

(CONTINUED)

8 CONTINUED:

8

YANA (CONT'D)
Poor beggar's on his own. One more lost
soul, dreaming of Utopia.

CHANTHO
Chan/you mustn't talk as though you've
given up/tho.

YANA
No, indeed. Here's to it.
(raises mug)
Utopia. Where, it is to be hoped, the
coffee is a little less sour. Will you
join me?

CHANTHO
Chan/I am happy drinking my own internal
milk/tho.

YANA
Yes, well that's quite enough
information, thank you.

A *fzzt!* - intercom coming on, a voice in the air:

LIEUTENANT ATILLO OOV
Professor Yana? Don't want to rush you,
but how are we doing?

YANA
Yes, yes, working! Almost there!

LIEUTENANT ATILLO OOV
How's it looking on the Footprint?

Yana & Chantho look at each other; bad news.

YANA
Good, it's fine, it's excellent.

LIEUTENANT ATILLO OOV
Then what's the delay?

Yana looks at Chantho, indicates, say something!
Improvise!

As Chantho answers - to the air, ie, the intercom - CU
Professor Yana, working. As he stops. Rubs his temples.
Stay on him, Chantho's voice just fading into b/g:

(CONTINUED)

8 CONTINUED: (2)

8

CHANTHO

Chan/there's no problem as such, we've accelerated the calculation matrix, but it's going to take time to harmonise/tho. Chan/We're trying a new reversal process, we'll have a definite result in approximately two hours/tho.

During this, CU Yana. A noise. Inside his head...

The sound of drums.

On this CU, Chantho's voice bleeds back in 'Chan/Professor?/tho. Chan/Professor Yana?/tho.' Then:

CHANTHO (CONT'D)

Chan/Professor!/tho.

YANA

Yes, yes, yes, I'm working -

He snaps back to normal, busy, but -

CHANTHO

Chan/It's the surface scanner, Professor, it seems to have detected a different signal/tho.

On the scanner, separate from the cluster: a square blip.

YANA

That's not a standard reading. Can't make it out. It would seem, something new has arrived...

CUT TO:

9 INT. TARDIS - NIGHT

9

THE DOCTOR & MARTHA just standing, dazed, the Tardis now still, a little darker than normal. Both spooked:

THE DOCTOR

...we've landed.

MARTHA

So what's out there?

THE DOCTOR

I don't know.

MARTHA

Ooh, say that again, that's rare.

(CONTINUED)

9 CONTINUED:

9

THE DOCTOR

Not even the Time Lords came this far.
We should leave. We should go. We
should really, really go...

And he grins, grabs his coat, he & Martha run out -

CUT TO:

10 EXT. MOORLAND - NIGHT

10

Bleak, featureless, empty land. The Tardis standing
proud on a blasted heath. THE DOCTOR & MARTHA stepping
out -

To find the body of CAPTAIN JACK, lying a few feet away.

MARTHA

Oh my God -

She runs to him, checking his pulse. But the Doctor's
grim, so weary; now understanding a lot.

MARTHA (CONT'D)

Can't get a pulse. Hold on, you've got
that medical kit thing -

She runs back into the Tardis -

And the Doctor kneels by Jack. Quiet:

THE DOCTOR

Hello again.

(pause)

Ohh, I'm sorry.

Martha runs out, with that utility belt (the one attached
to the console in 3.X sc.5), full of medical equipment.

MARTHA

Here we go, out the way -

She kneels down, with stethescope, the Doctor stands back -

MARTHA (CONT'D)

Bit odd, though. Not very hundred
trillion, that coat's more like World
War Two.

THE DOCTOR

I think he came with us.

MARTHA

How d'you mean? From Earth?

(CONTINUED)

10 CONTINUED:

10

THE DOCTOR

Must've been clinging to the outside of
the Tardis, all the way through the
vortex. That's very him.

MARTHA

What, d'you know him?

THE DOCTOR

Friend of mine. Used to travel with me.
Back in the old days.

MARTHA

But he's... I'm sorry, there's no
heartbeat, nothing. He's dead.

Sudden intake of breath, Jack starts awake - gasps for
air -

MARTHA (CONT'D)

Oh well so much for me!

(calms Jack)

It's all right, I've got you, just
breathe deep, that's it...

Jack sitting up, dazed. But on form.

CAPTAIN JACK

Captain Jack Harkness. And who are you?

MARTHA

Martha Jones.

CAPTAIN JACK

Nice to meet you, Martha Jones.

THE DOCTOR

Oh, don't start.

CAPTAIN JACK

I was only saying hello.

MARTHA

I'm not complaining.

And now Jack's standing; banter aside, the two men face
each other. At a distance. Strangely cautious, awkward.

CAPTAIN JACK

Doctor.

THE DOCTOR

Captain.

(CONTINUED)

10 CONTINUED: (2)

10

CAPTAIN JACK
Good to see you again.

THE DOCTOR
And you. Same as ever. Although...
Have you had work done?

CAPTAIN JACK
You can talk.

THE DOCTOR
Oh yes, the face. Regeneration. How
did you know this was me?

CAPTAIN JACK
The police box sort of gives it away.
Although I've been following you. For a
long time.
(beat)
You abandoned me.

THE DOCTOR
Did I? Busy life. Moving on.

CAPTAIN JACK
I've just got to ask... The Battle of
Canary Wharf. I saw the list of the
dead. And it said... Rose Tyler.

The Doctor abandons his reserve, genuinely happy -

THE DOCTOR
Oh! No! Sorry! She's alive!

CAPTAIN JACK
You're kidding me!

THE DOCTOR
Parallel world! Safe and sound! And
Mickey! And her mother!

CAPTAIN JACK
Yes!!!

And they give each other a great big hug!

On Martha. Left out, muttering:

MARTHA
Good old Rose.

CUT TO:

11 EXT. FOREST - NIGHT

11

FUTUREKIND, running through the trees - like animals -

CUT TO:

12 EXT. EDGE OF FOREST/MOORLAND - NIGHT

12

PADRA, running for his life, dirty, exhausted - as he clears the trees, heads out on to the open MOORLAND -

CUT TO:

13 EXT. MOORLAND - NIGHT

13

THE DOCTOR, MARTHA & JACK (with rucksack), striding up a gradual incline. The Doctor ahead, trying not to join in. All on the hoof, rattling it off, fast. To Martha -

CAPTAIN JACK

...so there I was, stranded in the year two-hundred-one-hundred, ankle deep in Dalek dust, he goes off without me, but I had this -

(his wrist-strap)

I used to be a Time Agent, it's called a Vortex Manipulator, he's not the only one who can time travel -

THE DOCTOR

Excuse me, that's not time travel. It's like, I've got a sports car, you've got a Space Hopper.

MARTHA

Oh, boys and their toys.

CAPTAIN JACK

All right, so I bounced, I thought, twenty-first century, that's the best place to find the Doctor. Except I got it a little bit wrong, arrived in 1869, and this thing burnt out, so it was useless -

THE DOCTOR

Told you!

CAPTAIN JACK

- then I had to live through the entire twentieth century, waiting to find the version of you that would coincide with me -

(CONTINUED)

13 CONTINUED:

13

MARTHA

But that makes you more than a hundred years old.

CAPTAIN JACK

And looking good, don't you think? So, I went to the Time Rift, based myself there, cos I knew you'd come back to refuel, until finally, I get a signal on this -

(his rucksack)

- detecting you, and here we are!

MARTHA

But the thing is, how come you left him behind, Doctor?

THE DOCTOR

I was busy!

MARTHA

Is that what happens, though? Seriously? D'you just get bored of us, one day? And disappear?

CAPTAIN JACK

Not if you're blonde.

MARTHA

Oh, she was blonde! What a surprise!

The Doctor stops, turns round to them:

THE DOCTOR

You two! We're at the end of the universe, right at the edge of knowledge itself, and you're busy... blogging! Now come on!

And he strides on -

CUT TO WIDER, as they reach the top of the incline, and they stop, panning across from them, to see -

FX: DMP, they're near the edge of a cliff (though the cliff can be part of the DMP) above the ruins & towers, spreading out, far below, of a once-magnificent city. Made of coral.

REVERSE: all three stand in awe.

MARTHA

...is that a city?

(CONTINUED)

13 CONTINUED: (2)

13

THE DOCTOR

City, or a hive, or a nest. Or a conglomeration. Like it was grown. But look, there, that's like...

FX: their POV, NEW ANGLE, SECOND DMP of the city.

THE DOCTOR (CONT'D)

...pathways, or roads, there must've been some sort of life. Long ago.

MARTHA

What killed it?

THE DOCTOR

Time. Just time.

FX: from behind the Doctor, Martha & Jack, framed against THIRD ANGLE ON the ruins of the city.

THE DOCTOR (CONT'D)

Everything's dying now. All the great civilisations have gone. Fallen into dust. The universe is beginning to unravel, the laws of physics are bending and changing, soon, there'll be no ground, no sky, not even space. D'you see? This isn't just night, all the stars have burnt up and faded away. Into nothing.

CAPTAIN JACK

They must have an atmospheric shell, we should be frozen to death.

THE DOCTOR

Well, Martha and I, maybe. Not so sure about you, Jack.

Hold, a steely look between them; the Doctor knows.

Martha not clocking that, still staring at the city.

MARTHA

But what about the people? Does no one survive?

THE DOCTOR

I suppose... I have to hope. That life will find a way.

CAPTAIN JACK

Well, he's not doing too bad.

(CONTINUED)

13 CONTINUED: (3)

13

They turn -

Back down the incline, on open moorland - a good distance away - PADRA, running, a tiny figure in the landscape.

And then, a good distance behind him - maybe half a mile or so - the FUTUREKIND, running in pursuit.

THE DOCTOR

Is it me, or does that look like a hunt?

(suddenly runs)

Come on!

The Doctor & Martha run, and as Jack follows -

CAPTAIN JACK

Oh, I've missed this!

CUT TO:

14 EXT. MOORLAND - NIGHT

14

PADRA, running, running, running -

CUT TO a good distance back, the FUTUREKIND, running, snarling, gleeful, fangs bared -

CUT TO a separate part of the moorland, THE DOCTOR & JACK running, top speed, MARTHA lagging behind, keeps going -

WIDE SHOT of the Doctor, Jack, Martha running -

CUT TO Padra, running -

CUT TO The Futurekind - getting closer -

CUT TO The Doctor & Jack - as they intercept, Jack grabbing hold of Padra - though he keeps struggling, desperate -

CAPTAIN JACK

- I've got you, I've
got you -

PADRA

- we've gotta run, they're
coming -

CUT TO The Futurekind, running over a rise, screaming with rage as they head straight for them -

Jack throws Padra to the Doctor, pulls out his gun, aims -

The Futurekind keep running, yelling -

CU Jack, pulling back the safety, click - !

(CONTINUED)

14 CONTINUED:

14

THE DOCTOR
Jack. Don't you dare.

Beat: on Jack, remembering who he is, who he's with. And adjusting. He aims the gun up, fires 3 shots in the air.

The Futurekind stop, scared - they turn, scrabble in the dirt, run away, whimpering, into the night.

Martha just catching up with the Doctor & Jack -

MARTHA
What the hell were they?

PADRA
...more of them, gotta keep going...

THE DOCTOR
I've got a ship, nearby, it's safe, it's not far, it's over there -

But he looks in the direction of the Tardis -

A long way off, but heading towards them: MORE FUTUREKIND. Furious, screaming, demented.

THE DOCTOR (CONT'D)
...or maybe not.

PADRA
We're close to the Silo! Get to the Silo, and we're safe.

THE DOCTOR
(to Martha & Jack)
Silo?

CAPTAIN JACK
Silo!

MARTHA
Silo for me!

And all four of them run -

CUT TO:

15 EXT. SILO 16 - NIGHT

15

The moorland lowers into a gully; a contained area, with rockface at one end. Built into the rockface, a tall, wide concrete wall, with a big, rusted-metal door, centre. Written above, in big, fading red letters: SILO 16.

(CONTINUED)

15 CONTINUED:

15

30 feet in front of that, guarding the dirt track that leads down to this area: a tall wire fence, topped with barbed wire, sealing the whole area off. Making it a compound. At the fence, on the Silo side, a sentry tower, guards on ground level, in plain militia costume, armed with rifles. Floodlights, in vision, lighting the area.

On the guards - they hear yells - raise guns - *

Running out of the darkness - THE DOCTOR, MARTHA, CAPTAIN JACK & PADRA, all frantic. All four simultaneous:

THE DOCTOR
Let us in! Let us in!
Come on!

MARTHA
Open the gate! They're right behind us!

CAPTAIN JACK
Soldier! Open these gates, right now!

PADRA
It's the Futurekind, they're coming, let us in!

- and all improvising round that as the guard yells -

GUARD
Show me your teeth! Show me your teeth!
Show me your teeth!!

THE DOCTOR
Do what?

PADRA
Show him your teeth!

And all four grin, like idiots, showing teeth. Guards shining torches at them.

GUARD
Human! Let them in!

The gate clangs open -

At a distance, on the path, the FUTUREKIND appear, running down towards them - all yelling war cries -

The Doctor, Martha, Jack, Padra run through the gate -

GUARD (CONT'D)
Close! Close! Close!

The gate swings to -

Futurekind run up to the gates - guards raise rifles, fire -

(CONTINUED)

15 CONTINUED: (2)

15

PRAC FX: a line of bullets in the dirt, in front of the Futurekind, stopping them dead. The CHIEFTAIN bellows:

CHIEFTAIN
Humaaaaan! Humani maka feast!

GUARD
Go back to the Forest. I said, back to the Forest! Back!

Well behind the guards, gasping for breath, muttered:

CAPTAIN JACK
Oh, don't tell him to put his gun down.

THE DOCTOR
He's not my responsibility.

CAPTAIN JACK
And I am? That makes a change.

At the fence, the Chieftain stands forward. Quiet authority -

CHIEFTAIN
Kind watcha you. Kind hungry.

And with that, sullen, snarling, the Futurekind slink back into the darkness. And all relax, exhausted. To the guard:

THE DOCTOR
Thanks for that.

PADRA
My name's Padra Fet Shafe Cane, but tell me, just tell me... Can you take me to Utopia? *

GUARD
(big smile)
Oh, yes sir. Yes we can!

CUT TO:

16 INT. PROFESSOR YANA'S LABORATORY - NIGHT

16

PROFESSOR YANA & CHANTHO at work, rewiring, as, *fzzt!* -

LIEUTENANT ATILLO OOV
Professor, we've got four new Humans inside - don't know if it helps, but one of them's calling himself a Doctor.

(CONTINUED)

16 CONTINUED:

16

YANA
Of medicine?

LIEUTENANT ATILLO OOV
He says, of everything.

YANA
What? He's a scientist?!

He's all spritely, skitters about, excited -

YANA (CONT'D)
Oh my word! Chantho, just - I don't
know, just -
(calls to intercom)
I'm coming!

And he runs out -

CUT TO:

17 INT. HOLDING AREA - NIGHT

17

Inside, the Silo is all windowless concrete. A small area, with a battered computer & big fuse boxes on the wall. THE DOCTOR, MARTHA, CAPTAIN JACK & PADRA with LT. ATILLO, early 30s, in a flight combat suit. He's handing out passes -

LIEUTENANT
ATILLO
- you've been allocated
seat 516, you're 517 -
keep these with you at
all times - you're 561,
I'm sorry you can't all
sit together - and 572 -

THE DOCTOR
- but my machine - it's like
a box, a big blue box - I'm
sorry, but I really need it
back, it's stuck out there -

Atillo interrupted by Padra:

PADRA
- I'm sorry, but my family were headed
for the Silo, did they get here? My
mother's Kistane Shafe Cane, my
brother's Beltone -

LIEUTENANT ATILLO
Computers are down, but you can check
the paperwork - Creet! Passenger needs
help!

CREET walks in - a child, in simple t-shirt & jeans; all the clothes a bit dirty. Creet's polite, with clipboard.

(CONTINUED)

17 CONTINUED:

17

CREET

Right, what d'you need?

Lieutenant Atillo just heading off, but with a wry smile -

LIEUTENANT ATILLO

A blue box, you said?

THE DOCTOR

Big, tall, wooden, says 'police', could you?

LIEUTENANT ATILLO

Well, Professor Yana seems to think you might be important. We're driving out for the last water collection, I'll see what I can do.

THE DOCTOR

Thank you!

LIEUTENANT ATILLO

That's not a promise.

Said, leaving. During the above, Padra & Creet have been looking through the clipboard, searching for names.

CREET

They're not on the list, but we could still take a look, come on...

MARTHA

Sorry, but... how old are you?

CREET

Old enough to work. This way.

Creet leads them out -

CUT TO:

18 INT. CORRIDOR 1 - NIGHT

18

Long, featureless corridor. Packed with people. REFUGEES. Most sitting on the floor, some in groups, some alone, some have formed little homes out of rucksacks and clothing. They live in these corridors; all dirty, unwashed. But not hostile; patient and calm, all waiting.

CREET leads PADRA, then THE DOCTOR, MARTHA & CAPTAIN JACK through, all stepping over legs. Creet & Padra call out:

*

(CONTINUED)

18 CONTINUED:

18

CREET
Kistane and Beltone
Shafe Cane! I'm
looking for a Kistane
and Beltone Shafe Cane!
Anyone? Kistane and
Beltone Shafe Cane!

PADRA
I'm looking for my family...
The Shafe Canes? Anyone?
Mother's name is Kistane?
From Red Falls Five? My
name's Padra...

*

*

*

*

*

The Doctor, Martha & Jack staring as they walk, amazed...

CUT TO:

19 INT. CORRIDOR 2 - NIGHT

19

Turning the corner - the same, again, REFUGEES filling
the place, as CREET leads PADRA, THE DOCTOR, MARTHA &
JACK...

CREET
Anyone know the Shafe
Cane family? Anyone
called Shafe Cane?

PADRA
Kistane? She's got dark
hair, fifty years old...

On the Doctor, Martha & Captain Jack, all on the move:

MARTHA
Like a refugee camp.

CAPTAIN JACK
It's stinking.
(to a woman)
Sorry. No offence. Not you.

THE DOCTOR
Don't you see, though? The ripe old
smell of Humans! You survived! Oh, you
might've spent a million years evolving
into clouds of gas, and another million
as downloads, but you always revert to
the same basic shape. The fundamental
Human. End of the universe, and here
you are! Indomitable, that's the word!

CUT TO:

20 INT. CORRIDOR 3 - NIGHT

20

Turning the corridor, the same again, more REFUGEES.
CREET leading PADRA, THE DOCTOR, MARTHA & CAPTAIN JACK
along...

CREET
Is there a Kistane Shafe Cane?

(CONTINUED)

20 CONTINUED:

20

A WOMAN, 50, far down the corridor, calls out -

KISTANE

That's me - Oh my God! Padra - !

And Padra runs, overjoyed - KISTANE & 20 y/o son, BELTONE, running too - leaping over legs & bags -

Stay distant on them (the Doctor, Martha, Jack's POV), as they all collide, hug, crying, CREET joining the family -

MARTHA

Well, it's not all bad news.

Jack's standing next to a bedraggled but HANDSOME MAN.

CAPTAIN JACK

Captain Jack Harkness. And who are you?

THE DOCTOR

Stop it! Give me a hand with this -

He's beside a big concrete door, big, red faded letters:
ENTRY 5. The Doctor starts to sonic. To Jack:

THE DOCTOR (CONT'D)

It's half-deadlocked, see if you can
overwrite the code. Let's find out
where we are...

Jack taps in a code, the Doctor sonics, and the door
opens -

THE DOCTOR (CONT'D)

Here we go...

CUT TO:

21 INT. ROCKET SILO DOOR - NIGHT

21

The concrete door, opening - THE DOCTOR stepping forward -

FX: seen from below the door, nothing beyond it, just a
sheer concrete drop - JACK grabs the Doctor -

CAPTAIN JACK

I've got you -

Closer on the doorway, as MARTHA joins them.

THE DOCTOR

Thanks.

(CONTINUED)

21 CONTINUED:

21

CAPTAIN JACK
How did you cope without me?

MARTHA
That's what I call a rocket!

FX: DMP their POV, looking up: an old-fashioned, battered, patched rocket, Apollo-ish, contained within an enclosed silo, doors & pipes leading off, a closed silo roof above.

THE DOCTOR
They're not refugees, they're passengers.

MARTHA
He said they were going to Utopia.

THE DOCTOR
The perfect place. Hundred trillion years and it's the same old dream.

Looking down:

FX: DMP, the lower half of the rocket, stretching way down (ie, the Doctor's door is halfway up the rocket).

THE DOCTOR (CONT'D)
Recognise those engines?

CAPTAIN JACK
Nope, whatever it is, it's not rocket science. Bit hot, though.

THE DOCTOR
Boiling!

And they step back -

CUT TO:

22 INT. CORRIDOR 3 - NIGHT

22

THE DOCTOR, JACK, MARTHA stepping back, closing the door -

THE DOCTOR
But if the universe is falling apart,
what does Utopia mean - ?

- and he's grabbed by the hand - PROFESSOR YANA all excited -

(CONTINUED)

22 CONTINUED:

22

YANA

The Doctor?

THE DOCTOR

That's me!

YANA

Good good good good good good good good
good good good good good -

And Yana simply walks away, still holding on to the Doctor, who trots along behind him, saying back to Jack & Martha:

THE DOCTOR

It's good, apparently.

JACK & MARTHA laughing, as they follow, and they WIPE PAST -

A REFUGEE, sitting alone, separate from the others, a ragged 40 Y/O WIRY WOMAN. She watches them go, glaring.

Then she looks around, sly. No one watching. And she snarls, quietly. With the fangs of the FUTUREKIND.

CUT TO:

23 INT. PROFESSOR YANA'S LABORATORY - NIGHT

23

PROFESSOR YANA strides in, with THE DOCTOR, then MARTHA & JACK. Yana excited, pointing out the different machines -

(Simultaneous with this, as they've walked in, CHANTHO is giving a little bow, to the Doctor, then Jack, then Martha.)

(CONTINUED)

23 CONTINUED:

23

YANA
Gravitissimal
accelerator, past its
best, but still
working, with a
Footprint Impeller
System, d'you know
anything about endtime
gravity mechanics?

CHANTHO
Chan/welcome/tho.
Chan/welcome/tho.
Chan/welcome/tho.

MARTHA
Um. Hello. Who are you?

CHANTHO
Chan/Chantho/tho.

THE DOCTOR
Um. Little bit.

MARTHA
Um. Nice to meet you.

Yana hands the Doctor a
circuit board.

CAPTAIN JACK
Captain Jack Harkness.

YANA
That's the boost
reversal - we can't get
it to harmonise, the
overlap keeps putting
up a security flame -

The Doctor now calling across -

THE DOCTOR
Stop it!

CAPTAIN JACK
Can't I say hello to anyone?

CHANTHO
(giggles, shy)
Chan/I do not protest/tho.

CAPTAIN JACK
Maybe later, Blue. So what have we
got...?

Jack striding across to join the Doctor & Yana, slings
down his rucksack on a bench. Next to Martha.

It *gurgles*.

She looks at it...

CUT TO Yana, the Doctor & Jack.

THE DOCTOR
And all this feeds into the rocket?

(CONTINUED)

23 CONTINUED: (2)

23

YANA

Except without a stable Footprint, we'll never achieve escape velocity. If we could harmonise the five impact patterns, and unify them, we might yet make it, what d'you think, Doctor? Any ideas?

THE DOCTOR

Well. Um. Basically. Sort of... Not a clue.

YANA

...nothing?

THE DOCTOR

I'm not from round these parts. Never seen a system like it. Sorry.

Yana weary, loses all his energy.

YANA

My fault. There's been so little help, I just imagined... Another waste of time.

MARTHA

Oh. My. God.

She's opened the rucksack. There's the hand, from the Torchwood Hub, bubbling in its jar.

MARTHA (CONT'D)

You've got a hand. A hand in a jar. A hand, in jar, in your bag.

The Doctor goes over, to look. The hand bubbles, fierce.

THE DOCTOR

That's... That's my hand!

CAPTAIN JACK

I said I had a Doctor-detector!

CHANTHO

Chan/is this is a tradition amongst your people?/tho.

MARTHA

Not on my street! What d'you mean, that's your hand?! You've got both your hands, I can see them!

(CONTINUED)

23 CONTINUED: (3)

23

THE DOCTOR

Long story. I lost my hand on Christmas
Day in a swordfight.

*

MARTHA

What, and you grew another hand?!

THE DOCTOR

Um. Yes, yes I did.
(waves it)
Hello!

YANA

Might I ask, what species are you?

THE DOCTOR

Time Lord..? Last of. Heard of them?
Legends, or anything? No? Not even a
myth? Blimey, end of the universe is a
bit humbling.

CHANTHO

Chan/it is said that I am the last of my
species too/tho.

THE DOCTOR

Sorry, what was your name?

YANA

My assistant, and my good friend,
Chantho. A survivor of the Malmooth,
this was their planet, Malcassairo,
before we took refuge.

THE DOCTOR

That city outside, was that yours?

CHANTHO

Chan/the Conglomeration died/tho.

THE DOCTOR

Conglomeration! That's what I said!

CAPTAIN JACK

You're supposed to say, sorry.

THE DOCTOR

Oh yes. Sorry.

CHANTHO

Chan/most grateful/tho.

MARTHA

You grew another hand?

(CONTINUED)

23 CONTINUED: (4)

23

THE DOCTOR
(waves it)
Hello again.

Then he's kinder to her, goes up, offers his hand.

THE DOCTOR (CONT'D)
It's fine, look, really, it's me.

And smiling, she shakes his hand.

MARTHA
All this time, and you're still full of surprises.

CHANTHO
Chan/you are most unusual/tho.

CAPTAIN JACK
But what about those things outside, the beastie boys? What are they?

YANA
We call them the Futurekind. Which is only a myth, in itself, but it's feared, they are what we will become. Unless we reach Utopia.

THE DOCTOR
And what's Utopia?

YANA
Every Human knows of that, where have you been?

THE DOCTOR
Um. Bit of a hermit.

YANA
A hermit with friends?

THE DOCTOR
Hermits united. We meet up, every ten years, swap stories about caves, it's good fun. For a hermit. So, um, Utopia..?

YANA
The call came from across the stars.

He goes to a monitor - which is a battered old black & white portable TV (though with a keyboard at its base). Yana presses an old-fashioned chunky 'on' button.

(CONTINUED)

23 CONTINUED: (5)

23

On screen, GRAPHICS, a degraded picture: a simple space map, with pulsing concentric circles indicating the target.

All gather round, hushed and reverential:

YANA (CONT'D)

'Come to Utopia'. Over and over again. Originating from that point.

THE DOCTOR

Where is that?

YANA

Far beyond the Condensate Wilderness. Out towards the Wildlands and the Dark Matter Reefs. Calling us in, the last of the Humans, scattered across the night.

*
*

THE DOCTOR

What d'you think's out there?

YANA

We can't know. A colony, a city, some sort of haven..? But the Science Foundation created the Utopia Project, thousands of years ago. To preserve mankind, to find a way of surviving beyond the collapse of reality itself. Perhaps they found it. Perhaps not.

*
*

(little smile)

Worth a look, don't you think?

THE DOCTOR

Ohh yes...

CU Yana, as the Doctor stares at the screen, voice fading...

THE DOCTOR (CONT'D)

The signal keeps modulating, so it's not on automatic. That's a good sign. Someone's out there. And that's a navigation matrix, isn't it? So you can fly without the stars to guide you... Professor..? Professor? Professor!

CU Yana during this. Getting louder; the sound of drums.

'Professor!' snapping Yana out of it - busying himself again -

(CONTINUED)

23 CONTINUED: (6)

23

YANA

That's enough talk. Work to do! If you could leave, thank you -

THE DOCTOR

Are you all right?

YANA

I'm fine. And busy!

THE DOCTOR

Except... that rocket's not going to fly, is it? This Footprint mechanism-thing, it's not working.

YANA

We'll find a way!

THE DOCTOR

You're stuck on this planet, and you haven't told them, have you? That lot out there, they still think they're gonna fly.

Yana deflated again:

YANA

Better to let them live in hope.

THE DOCTOR

Quite right too. And I have to say, Professor what-was-it?

YANA

Yana.

THE DOCTOR

- Professor Yana, this new science is well beyond me. But all the same, a boost reversal circuit, in any timeframe, must be a circuit which reverses the boost, so I wonder what would happen if I did this...

And throughout, the Doctor's been holding the circuit, fiddling away, and now he twists a wire -

And the whole lab illuminates! Not just little lights, but whole panels in the machinery. The sound of power!

All gobsmacked, Yana & Chancho overjoyed.

(CONTINUED)

23 CONTINUED: (7)

23

CHANTHO
Chan/it's working!/tho.

YANA
But...! How did you do that?!

THE DOCTOR
Oh, we've been chatting away, I forgot
to tell you. I'm brilliant!

CUT TO:

24 OMITTED

24

25 INT. CORRIDOR 1 - NIGHT

25

(Sc.25-31 linked by music score, stirring and brave, as
the embarkation begins.)

REFUGEES now active, gathering bags, rolling up clothes,
excited - not wild, they're too exhausted, but some
genuine hugs, KIDS running to MUM. Busy, busy, busy.

LIEUTENANT ATILLO OOV
All passengers, prepare for boarding,
repeat, all passengers prepare for
immediate boarding.

CUT TO:

26 INT. CORRIDOR 3 - NIGHT

26

REFUGEES standing, packing, busy. PADRA, KISTANE &
BELTONE throwing stuff together, helping others, all
excited.

CUT TO:

27 INT. PROFESSOR YANA'S LABORATORY - NIGHT

27

Hive of activity - all excited - PROFESSOR YANA buried in
the wires of one bank of machinery, THE DOCTOR at
another, CAPTAIN JACK at a third. The Doctor throws a
plug to Jack -

Jack catches it, throws a circuit-board to the Doctor -

The Doctor catches it, runs over to MARTHA, with CHANTHO,
both busy at a desk, helping, stripping down wires -

The Doctor giving Martha the circuit board, to add to
fifteen more, all of which have to be slotted into place
in a terminal - quick instructions -

(CONTINUED)

27 CONTINUED:

27

THE DOCTOR
- there, and there, and there -

CUT TO:

28 INT. RADIATION ROOM - NIGHT

28

A small room, but packed with equipment, switches and levers on every wall. One CONCRETE DOOR leading to the corridor; a second INTERIOR DOOR, with a glass panel, leading off to a SECOND ROOM, from which red light spills out.

One GUARD at a desk, stabbing buttons. LT ATILLO working fast, throwing switches, excited, getting ready to leave.

CUT TO:

29 EXT. SILO 16 - NIGHT

29

A dusty, covered army truck drives in, the gate then closing, and guards running, as the call goes out:

GUARD
Inside! Everyone, inside!

In the distance: THE CHIEFTAIN & FUTUREKIND. A small bonfire; they've settled there. And now they look at the compound, alert, like meerkats, watching what's happening.

CUT TO:

30 INT. CORRIDOR 3 - NIGHT

30

REFUGEES forming a slow-moving-line, through ENTRY 5.

PADRA with his family, in the queue, all smiles.

CUT TO:

31 INT. SILO - NIGHT

31

FX: HIGH WIDE ANGLE on a metal gantry, now in place, going from the ENTRY 5 door to the rocket, as REFUGEES walk along the gantry, and into the side of the rocket. Other identical gantries & refugees at intervals down the silo.

FX: SECOND ANGLE on this, closer on the refugees, walking along the gantry, inc.

(CONTINUED)

31 CONTINUED:

31

PADRA & family, in awe of the rocket.

CUT TO:

32 INT. CORRIDOR 2 - NIGHT

32

MARTHA & CHANHO, arms piled high with circuitry, pushing through REFUGEES, heading in the opposite direction.

MARTHA

'Scuse me, sorry. 'Scuse me. Hey, what-was-your-name, Creet?

CREET's packed his bag, smiling, seems to be young again.

CREET

That's right, miss.

MARTHA

Who are you with, you got family?

CREET

No, miss, there's just me.

MARTHA

Well. Good luck. What d'you think it's gonna be like, in Utopia?

CREET

My mum used to say, the skies are made of diamonds.

MARTHA

Good for her. Go on, off you go, get your seat!

Martha smiling, as she & Creet head their separate ways.

Martha & Chanho passing the WIRY WOMAN, not noticing her. She looks round, sly. Then heads off, in a different direction to the refugees. On a mission of her own.

CUT TO:

33 INT. PROFESSOR YANA'S LABORATORY - NIGHT

33

JACK busy in b/g, THE DOCTOR & PROFESSOR YANA now working together, attaching a hundred wires. Close, friendly, as the Doctor pulls a sticky string of gum off a circuit.

THE DOCTOR

Is that..?

(CONTINUED)

33 CONTINUED:

33

YANA

Gluten extract. It binds the neutralino map together.

THE DOCTOR

But that's *food*. You've built this system out of food and string and staples. Professor Yana, you're a genius!

YANA

Says the man who made it work.

THE DOCTOR

Aah, it's easy, coming in at the end. But you're... *stellar*, this is magnificent! And I don't often say that, cos... well, cos of me.

YANA

But even my title is an affectation, there hasn't been such a thing as a university for over a thousand years. Spent my life going from one refugee ship to another.

THE DOCTOR

If you'd been born in a different time... You'd be revered. I mean it. Throughout the galaxies.

YANA

Those damn galaxies, they had to go and collapse!

(both laughing)

Some admiration would have been nice. Just a little. Just once.

THE DOCTOR

Well, you've got it now. But this Footprint engine-thing... You can't activate it from on board, it's got to be done from here.

(pause)

You're staying behind.

YANA

With Chantho, she won't leave without me. Simply refuses.

THE DOCTOR

You'd give your life, so they could fly.

(CONTINUED)

33 CONTINUED: (2)

33

YANA

Oh, I think I'm a little too old for Utopia. Time I had some sleep.

Loading-bay alarms, wall-lights flash, they look round -

THE TARDIS is being lowered down into the room on a hydraulic platform, like it's on a fork-lift truck.

Yana staring, bewildered.

THE DOCTOR

Professor, it's a wild stab in the dark, but I might just have found you a way out!

As the Doctor runs across to the Tardis - slow track in on CU Yana. Staring at the big, blue box.

And the drums are getting louder and louder...

CUT TO:

34 INT. TARDIS - NIGHT

34

THE DOCTOR reaches under the console, pulls out a cable - which then extends with him, as he runs back out -

CUT TO:

35 INT. PROFESSOR YANA'S LABORATORY - NIGHT

35

THE DOCTOR runs out with the cable - leaving the Tardis door just slightly ajar behind him - pulling the cable to the wall and connecting it.

THE DOCTOR

Extra power. Little bit of a cheat, but who's counting?

MARTHA & CHANTHO entering, with their equipment -

MARTHA

Oh, am I glad to see that thing!

CHANTHO

Chan/Professor, are you all right?/tho.

PROFESSOR YANA quiet, holding his head.

YANA

Fine, I'm fine, I'm fine, just... get on with it.

(CONTINUED)

35 CONTINUED:

35

JACK crossing to Martha & Chantho -

CAPTAIN JACK

Here, you want to connect those circuits into the spar, same as the last lot. But quicker.

- leaving the Doctor to have a quiet word with Yana:

THE DOCTOR

You don't have to keep working, we can handle it.

YANA

...just a headache, just... This noise, Doctor. This constant noise, inside my head.

THE DOCTOR

What sort of noise?

YANA

The sound of drums. More and more, as though... Getting closer.

THE DOCTOR

When did it start?

YANA

Oh, I've had it all my life. Every waking hour.

(smiles)

Still. No rest for the wicked.

And he gets back to work, the Doctor alongside.

Jack now crossing back to his piece of machinery, leaving Martha & Chantho together, working throughout this:

MARTHA

So how long have you been with the Professor?

CHANTHO

Chan/seventeen years/tho.

MARTHA

Blimey. Long time.

CHANTHO

(quieter)

Chan/I adore him/tho.

(CONTINUED)

35 CONTINUED: (2)

35

MARTHA

Oh, right. And he's..?

CHANTHO

Chan/I don't think he even notices/tho.

MARTHA

(smiles)

Yeah, tell me about it.

CHANTHO

Chan/but I am happy to serve/tho.

MARTHA

D'you mind if I ask..? D'you have to start every sentence with 'Chan'?

CHANTHO

Chan/yes/tho.

MARTHA

And end every sentence with..?

CHANTHO

Chan/tho/tho.

MARTHA

What would happen if you didn't?

CHANTHO

Chan/that would be rude!/tho.

MARTHA

What, like swearing?

CHANTHO

Chan/indeed/tho.

MARTHA

Oh go on. Just once.

CHANTHO

Chan/I can't!/tho.

MARTHA

Oh do it for me.

CHANTHO

...no!

And then Chanho giggles, shivering, like she's been naughty. Martha's hooting, she loves it!

CUT TO:

36

INT. RADIATION ROOM - NIGHT

36

LT ATILLO still pressing buttons. In b/g, a guard, JATE, is getting into a white radiation suit, with windowed-helmet (like the biohazard suits in Torchwood 13). Atillo ushering the GUARD AT DESK out of the door - all fast, busy -

LIEUTENANT ATILLO

Get on board the rocket, we can take it from here -

- and he goes to a wall-monitor, just static on screen, which has a keyboard underneath. Stabs a button -

LIEUTENANT ATILLO (CONT'D)

Professor!

(muttering to the Guard)

Systems are down. I'm not gonna miss this stuff...

*

And he stabs out, on the keyboard, Y,A,N,A. The letters appear in red, bottom left of screen, not too small, and stay up (even when the screen glitches to static).

LIEUTENANT ATILLO (CONT'D)

Professor, you getting me?

YANA appears on screen, a degraded picture -

YANA

I'm here, we're ready -

CUT TO:

37

INT. PROFESSOR YANA'S LABORATORY - NIGHT

37

PROFESSOR YANA looking into the old b&w monitor, seeing: LT. ATILLO in the RADIATION ROOM (the monitor screen has the letters ATILLO branded bottom left). THE DOCTOR near Yana, JACK, MARTHA & CHANTHO rewiring in b/g, but watching -

YANA

All you need to do is connect the couplings, then we can launch -

The picture goes to static (though ATILLO lettering remains) -

YANA (CONT'D)

Save us, this equipment! Needs rebooting, all the time -

(CONTINUED)

37 CONTINUED:

37

MARTHA

Anything I can do? I've finished that lot -

Martha runs across, grabs a stool, sits at the monitor.

YANA

If you could. Just press the reboot key every time the picture goes...

MARTHA

Certainly, sir! Just, don't ask me to do shorthand.

She presses R, monitor fizzes back to the image of ATILLO.

LIEUTENANT ATILLO

You still there?

YANA

Present and correct! Send your man inside, we'll keep the levels down from here. Chantho, Captain, keep the dials below the red.

THE DOCTOR

Where's that room?

YANA

Underneath the rocket. Fix the couplings, and the Footprint can work. But the entire chamber is flooded with stet radiation.

THE DOCTOR

Stet? Never heard of it.

YANA

You wouldn't want to. But it's safe enough, we can hold the radiation back from here.

(to the monitor)

Lieutenant! Send him in!

CUT TO:

38 INT. RADIATION ROOM - NIGHT

38

LT ATILLO opens the INTERIOR DOOR, flinching at the RED LIGHT spilling out - JATE, in radiation suit, goes through - Atillo slams the door as fast as possible.

(CONTINUED)

38 CONTINUED:

38

CUT TO ROOM 2, JATE entering. Bare concrete. All red, maybe rippling with PRAC HEAT HAZE. Centre: a desk, with FIVE CHUNKY LEVERS needing to be turned 180.

Each lever with a small number-panel, needing a code to unlock them.

Jate goes to the desk, starts tapping codes. It's hot, he's got teeth clenched, sweating. But doing his job.

FX: WS LOW ANGLE, showing the room as a box, no roof: Jate working foreground, with a DMP above of the underneath of the rocket-engines, white hot.

Jate takes hold of the first lever, using all his strength -

And it turns, locks into place.

LT ATILLO watching through the glass panel in the door.

INTERCUT THIS with WIDE CCTV ANGLE on ROOM 2, as seen by -

CUT TO:

39 INT. PROFESSOR YANA'S LABORATORY - NIGHT

39

THE DOCTOR & PROFESSOR YANA watching the monitor, CCTV IMAGE OF ROOM 2 on screen, MARTHA at the keyboard, JACK & CHANTHO operating switches b/g. All tense, hushed voices:

YANA
(to Jack)
It's rising 0.2, keep it level...

CAPTAIN JACK
Yessir.

Jack & Chanho stab buttons -

CUT TO:

40 INT. RADIATION ROOM - NIGHT

40

JATE struggling, but succeeding, pulls the second lever...

CUT TO:

41 INT. HOLDING AREA - NIGHT

41

CU the FUSE BOXES on the wall. A hand, pulling switches, slamming them all down, at random -

CUT TO WIDER - it's the WIRY WOMAN, completely wild, now, fangs bared, scrabbling at random controls -

CUT TO:

42 INT. PROFESSOR YANA'S LABORATORY - NIGHT

42

CHANTHO alarmed, lights flickering around her machinery -

CHANTHO
Chan/we're losing power!/tho -

CUT TO:

43 INT. HOLDING AREA - NIGHT

43

The WIRY WOMAN grabs hold of the old computer monitor - * throws it into the fuse-box wall -

PRAC EXPLOSION! The wall goes up!

CUT TO:

44 INT. PROFESSOR YANA'S LABORATORY - NIGHT

44

Alarms sound - JACK running from one machine to the other -

CAPTAIN JACK
- we've lost control!

YANA
The chamber's going to flood!

THE DOCTOR
Jack! Override the vents!

CUT TO:

45 INT. RADIATION ROOM - NIGHT

45

Alarms sound! JATE struggling, the third lever resisting - the RED LIGHT intensifying, thickening, flaring -

LT ATILLO in ROOM 1, shouting through the glass panel -

LIEUTENANT ATILLO
Jate, get out of there! Get out!

CUT TO:

46 INT. HOLDING AREA - NIGHT

46

Alarms sounding - TWO GUARDS run in, aim rifles -

The WIRY WOMAN backing away, snarling with glee, air full of smoke, PRAC SPARKS still flaring off the broken wall -

And as the Guard aims his rifle, just before the shot -

CUT TO:

47 INT. RADIATION ROOM - NIGHT

47

CU JATE, sweating, gasping for air, still working -

CUT TO:

48 INT. PROFESSOR YANA'S LABORATORY - NIGHT

48

Panic - alarms - CAPTAIN JACK running across the length of the room, grabs hold of two cables, jams them together -

CAPTAIN JACK

- we can jump-start the override -

THE DOCTOR

- don't, it's gonna flare - !

CUT TO:

49 INT. RADIATION ROOM - NIGHT

49

FX: CU SUIT VISOR, as, inside the suit - JATE simply puffs into cinders.

The suit falls to the ground, empty.

CUT TO:

50 INT. PROFESSOR YANA'S LABORATORY - NIGHT

50

FX: JACK, holding the cables, ELECTROCUTED, zzzzap!, bolts of electricity curling around him - !

And CU on CAPTAIN JACK as he slams to the ground, dead. Eyes closed.

Alarms stop, as MARTHA runs to him -

MARTHA

I've got him -

CHANTHO

Chan/Don't touch the cables/tho -

(CONTINUED)

50 CONTINUED:

50

PRAC FX SPARKS from the CABLES as Chanho pulls them out of the way -

MARTHA
- heart's stopped -

And she starts CPR, mouth-to-mouth - *

But during this, THE DOCTOR is just watching, unmoving. Grim. Knowing what he knows. YANA despairing.

YANA
I'm so sorry...

THE DOCTOR
(quiet)
The chamber's flooded with radiation,
yes?

YANA
And without the couplings, the engines can never start. It was all for nothing.

THE DOCTOR
Oh, I don't know...

He goes forward, gentle, takes Martha's arm.

THE DOCTOR (CONT'D)
Martha, leave him.

MARTHA
You've got to let me try -

THE DOCTOR
Come on, just listen to me, please, now leave him alone.

And he takes her back. All looking down at Jack, quiet.

THE DOCTOR (CONT'D)
Strikes me, Professor, you've got a room, which no man can enter, without dying. Is that correct?

YANA
Yes.

THE DOCTOR
We-e-e-ll...

And CAPTAIN JACK starts awake! Gasping for air.

(CONTINUED)

50 CONTINUED: (2)

50

THE DOCTOR (CONT'D)
I think I've got just the man.

CAPTAIN JACK
...was someone kissing me?

CUT TO:

51 INT. CORRIDOR 1 - NIGHT

51

Corridors empty, just bits of refugee debris left behind.

HERO SHOT. THE DOCTOR & JACK running. Big coats a-flying.

CUT TO:

52 INT. RADIATION ROOM - NIGHT

52

THE DOCTOR & JACK run in - to LIEUTENANT ATILLO, as Jack starts stripping off his shirt -

THE DOCTOR
Lieutenant, get on board the rocket, I promise, you're going to fly -

LIEUTENANT ATILLO
But the chamber's flooded -

THE DOCTOR
Trust me, we've got a way of tripping the system. Now run!

The Lieutenant goes - the Doctor to Jack, now in his vest.

THE DOCTOR (CONT'D)
Um... what are you taking your clothes off for?

CAPTAIN JACK
I'm going in!

THE DOCTOR
By the looks of it, I'd say that stet radiation doesn't affect clothing, only flesh.

CAPTAIN JACK
Oh well. I look good, though!

Jack goes to the INTERIOR DOOR, looks at the Doctor, quiet:

(CONTINUED)

52 CONTINUED:

52

CAPTAIN JACK (CONT'D)
How long have you known?

THE DOCTOR
Ever since I ran away from you.

And Jack opens the INTERIOR DOOR, RED LIGHT pouring out -

THE DOCTOR (CONT'D)
Good luck!

And Jack heads in, slamming the door shut behind him -

CUT TO ROOM 2. Jack taking a moment as the radiation hits him, woah! He shudders. Then makes his way to the desk.

Jack starts tapping the code into Lever 3...

The Doctor at the glass window. Watching him. Grim.

CUT TO:

53 INT. PROFESSOR YANA'S LABORATORY - NIGHT

53

MARTHA sitting at the keyboard, stabbing R repeatedly. But only static on screen. YANA & CHANTHO nearby.

MARTHA
(to Yana)
We lost the picture when that thing flared up -
(at the monitor)
Doctor? You there?

THE DOCTOR OOV
Receiving. Jack's inside.

MARTHA
And still alive?

THE DOCTOR OOV
Oh yes.

YANA
(to Martha)
But he should evaporate. What sort of man is he...?

MARTHA
I've only just met him. The Doctor sort of travels through time and space, and picks people up... God, I make us sound like stray dogs. Maybe we are.

(CONTINUED)

53 CONTINUED:

53

But Yana is turning away. Lost in thought...

YANA

He travels in time..?

MARTHA

Don't ask me to explain it. That's a Tardis, that box-thing. The sports car of time travel, he says.

Martha & Chanho fixed on the screen, but on Yana...

Standing back. Looking round. At the Tardis. And the drumming, the drumming, oh, the drumming in his head...

CUT TO:

54 INT. RADIATION ROOM - NIGHT

54

CAPTAIN JACK - suffering in the heat, but keeping going - moves round to the far side of the table, turning Lever 3, so now he has a direct eyeline to THE DOCTOR, in the glass panel of the INTERIOR DOOR. So quiet & calm between them:

THE DOCTOR

When did you realise?

CAPTAIN JACK

Earth, 1892. Got in a fight on Ellis Island, man shot me through the heart. And then I woke up. Figured it was kind of strange. And then it never stopped. Fell off a cliff, trampled by horses, World War One, World War Two. Poison. Starvation. A stray javelin. In the end, I got the message, I'm the man who can never die. And all that time, you knew.

THE DOCTOR

...that's why I left you behind. It's not easy, even just... looking at you, Jack. Cos you're wrong.

CAPTAIN JACK

(on to lever 4)

Thanks.

THE DOCTOR

But you are, I can't help it, I'm a Time Lord, it's instinct, it's in my guts.

(MORE)

(CONTINUED)

54 CONTINUED:

54

THE DOCTOR (CONT'D)

You're a fixed point in time and space.
You're a *fact*. And that's never meant
to happen. Even the Tardis reacted
against you, tried to shake you off,
flew all the way to the end of the
universe, just to get rid of you.

CAPTAIN JACK

So what you're saying is... you're
prejudiced.

THE DOCTOR

(small laugh)

Never thought of it like that.

CAPTAIN JACK

(smiles)

Shame on you.

THE DOCTOR

Yeah.

CAPTAIN JACK

Last thing I remember, back when I was
mortal... I was facing three Daleks,
death by extermination. And then I came
back to life. What happened?

THE DOCTOR

Rose.

SCENE CONTINUES INTERCUT WITH SC.55 -

CUT TO:

55 INT. PROFESSOR YANA'S LABORATORY - NIGHT

55

INTERCUT WITH RADIATION ROOM, THE DOCTOR & JACK
continuing.

MARTHA & CHANTHO staring rapt at the screen, though it's
audio only, the Doctor & Jack just voices in the air.

Behind them, YANA. Staring into space. And he's
starting to cry.

INTERCUT BOTH LOCATIONS DURING DIALOGUE.

CAPTAIN JACK

Thought you'd sent her home.

(CONTINUED)

55

CONTINUED:

55

THE DOCTOR

She came back. Opened the Heart of the Tardis, and absorbed the Time Vortex itself.

MARTHA

Great. She absorbed the vortex, and I'm pressing buttons.

CAPTAIN JACK

But what does that mean, exactly?

*

THE DOCTOR

No one's ever meant to have that power. If a Time Lord did that, they'd become God, a vengeful God. But she was Human, everything she did was so Human. She brought you back to life, but she couldn't control it, she brought you back forever. I suppose that's something; the final act of the Time War was life.

On Yana, during this: with the drumming, the drumming, the terrible endless drumming, and now voices are whispering...

Daleks... Vortex.... Time War, Time War, Time War...

ON THE RADIATION ROOM only now, the Doctor facing Jack, through the glass, Jack moving on to the fifth lever:

CAPTAIN JACK

No chance she could change me back?

THE DOCTOR

I took the power out of her, but...
(beat)

She's gone, Jack. She's not just living on a parallel world, she's trapped there. The walls have closed.

CAPTAIN JACK

I'm sorry.

THE DOCTOR

Yep.

CAPTAIN JACK

I went back to her Estate. In the 90's, just once or twice. Watched her growing up. Never said hello, timelines and all that -

(CONTINUED)

55 CONTINUED: (2)

55

THE DOCTOR
- do you *want* to die?

Silence. Jack having trouble with the fifth lever.

CAPTAIN JACK
This one's a bit stuck.

THE DOCTOR
Jack?

CAPTAIN JACK
...thought I did. But I dunno... You
see this lot, all the way out here,
surviving, and that's fantastic. Maybe
it's not so bad.

THE DOCTOR
You might be out there somewhere.

CAPTAIN JACK
I could go and meet myself!

THE DOCTOR
Well, it's the only man you're ever
gonna be happy with.

CAPTAIN JACK
This new regeneration. It's kinda
cheeky.

On Yana. The drumming, the voices whispering...

Regeneration...

Martha swings round, all normal, to Yana -

MARTHA
- I never understand half the things
he's saying -
(realises)
What's wrong?

CHANTHO
Chan/Professor, what is it?/tho.

And Yana's dazed, crying, all sad and happy and lost.

YANA
Time travel. They say, there was time
travel back in the old days, I never
believed... But what would I know?
(MORE)

(CONTINUED)

55 CONTINUED: (3)

55

YANA (CONT'D)

Stupid old man. Never... I never could
keep time. Always late, always lost.
Even this thing. Never worked.

And distracted, he's getting out his watch-on-a-chain.

His *fobwatch*.

Martha staring. No. No. Can't be...

And from now on, the sound of drums, under the whole
episode; building, building, building...

YANA (CONT'D)

...time and time and time again, always
running away from me...

MARTHA

Can I have a look at that?

As she crosses to him -

YANA

It's just an old relic. Like me.

She looks at the fobwatch. Time Lord symbols, exactly
the same as the Doctor's in eps 3.8 & 3.9.

Martha excited, but out of her depth; keeping very calm.

MARTHA

Where did you get it?

YANA

I was found with it.

MARTHA

What d'you mean?

YANA

An orphan in the storm. I was just a
naked child, found on the coast of the
Silver Devastation. Abandoned. With
only this.

MARTHA

Have you ever opened it?

YANA

Why would I? It's broken.

(CONTINUED)

55 CONTINUED: (4)

55

MARTHA

How d'you know it's broken if you've never opened it?

YANA

It's stuck, it's old, it's... not meant to be, I don't know, does it matter?

And pure instinct, the size of this, warns Martha off.

MARTHA

No, it's nothing, it's... Listen, everything's fine up here, I'm gonna see if the Doctor needs me -

And she runs out -

CUT TO:

56 INT. RADIATION ROOM - NIGHT

56

CAPTAIN JACK slams the last lever home!

CAPTAIN JACK

Yes!

THE DOCTOR

Now get out of there, come on - !

Jack runs out -

Into ROOM 1, where the Doctor's slamming switches, happy -

THE DOCTOR (CONT'D)

Lieutenant, everyone on board?

LIEUTENANT ATILLO OOV

Ready and waiting.

THE DOCTOR

Stand by! Two minutes to ignition!

And the Doctor & Jack slam switches, on every wall -

CUT TO:

57 INT. CORRIDOR 2 - NIGHT

57

MARTHA, running, running, running -

CUT TO:

58

INT. PROFESSOR YANA'S LABORATORY - NIGHT

58

YANA, thoughts boiling, grips the watch. CHANTHO worried:

CHANTHO

Chan/Yana, won't you please take some rest?/tho

But Yana is walking slowly towards the Doctor's hand.

Which starts to bubble and boil, in alarm.

CUT TO:

59

INT. RADIATION ROOM - NIGHT

59

CUTAWAY to COUNTDOWN on a SECOND MONITOR: 100, 99, 98...
(NB, countdown monitors not in regular vision.)

MARTHA runs in - THE DOCTOR going from wall to wall, cheery, though he has to keep pressing switches, throughout this - JACK busy pressing switches at the desk.

THE DOCTOR

Almost there, d'you see, the Footprint is a gravity pulse, it stamps down, the rocket shoots up - bit primitive, it's gonna take the both of us to keep it stable -

But Martha's busy going to the wall-monitor, finds AUDIO OFF, clicks it, so they can't be heard.

MARTHA

Doctor, it's the Professor, he's got this watch, he's got a fobwatch, the same as yours, same writing on it, same everything.

THE DOCTOR

...don't be ridiculous...

And the Doctor keeps clicking switches. Mind racing. A different man, from now on.

MARTHA

I asked him, he said he's had it all his life.

CAPTAIN JACK

So?, he's got the same watch.

(CONTINUED)

59 CONTINUED:

59

MARTHA

Yeah, but it's not a watch - it's this chameleon thing -

THE DOCTOR

No no no - it's this - it's this thing - it's a device that rewrites biology, just looks like a watch, changes a Time Lord into a Human - Jack! Keep that level!

MARTHA

And it's the same watch!

THE DOCTOR

It can't be -
(angry, to the air)
Lieutenant, can you delay the launch?!

COUNTDOWN, 61, 60, 59...

LIEUTENANT ATILLO OOV

Negative, we've ignited, we've only got enough fuel for one shot.

CAPTAIN JACK

But that means, he could be a Time Lord!
You might not be the last!

THE DOCTOR

Jack, keep it level!

MARTHA

But that's brilliant, isn't it?

THE DOCTOR

Yes it is, course it is!, could be anyone, brilliant, fantastic, yeah - but they died, the Time Lords, all of them, they died -

CAPTAIN JACK

Not if he was Human!

THE DOCTOR

(sudden rage)

What did he say, Martha, what did he say?!

MARTHA

He looked at the watch like he could hardly see it - like that perception-filter thing -

(CONTINUED)

59 CONTINUED: (2)

59

THE DOCTOR

But what about now? Can he see it now??

CUT TO:

60 INT. PROFESSOR YANA'S LABORATORY - NIGHT

60

CUTAWAY of the COUNTDOWN on a monitor here - NB, not in regular vision - 31, 30, 29 -

PROFESSOR YANA walks to the centre of the room, completely lost now, filled with the march and thunder of drumming.

CHANTHO scared, standing back, fearing for him:

And Yana is lifting up the watch. Reverential...

CUT TO:

61 INT. RADIATION ROOM - NIGHT

61

COUNTDOWN, 18, 17, 16, 15 -

THE DOCTOR frantic as hell now, buttons, buttons, buttons -

MARTHA

But if he's a Time Lord, what's wrong with that?

THE DOCTOR

Depends which one. But it can't be, it can't, it can't -

CAPTAIN JACK

If he escaped the Time War, then it's a perfect place to hide - the end of the universe!

MARTHA

And think what the Face of Boe said! His dying words! He said -

COUNTDOWN: ZERO!

The whole place shudders. PRAC WHITE LIGHT blazes through the glass panel, the whole room bleaching, Martha & Jack flinching.

But the Doctor is suddenly staring straight ahead.

CUT TO:

62

INT. PROFESSOR YANA'S LABORATORY - NIGHT

62

The whole room shuddering.

PROFESSOR YANA oblivious. A whole orchestra of drums, as -

He opens the watch.

FX: CU WATCH. The most extraordinary light shines out.

CU CHANHO, flinching back, terrified -

FX: CU YANA's face. Bathed in light and joy.

CUT TO:

63

INT. RADIATION ROOM - NIGHT

63

The room shuddering, bleached with blazing white light, MARTHA & JACK holding on. But this is just background...

On THE DOCTOR. Unaffected. Staring right ahead.

At the monitor. Static on screen, but the lettering YANA is still burnt into the bottom left.

CU THE DOCTOR. As he finally understands.

CUT BETWEEN the Doctor, the on-screen lettering, and now FLASHBACK TO CU, THE FACE OF BOE, ep.3.3. His dying words.

CU on the Y

Face of Boe: 'You...'

CU on the A.

Face of Boe: 'Are...'

CU on the N.

Face of Boe: 'Not...'

CU on the A.

Face of Boe: 'Alone.'

CUT TO:

64

EXT. SILO 16 - NIGHT

64

Teeth, fangs, spit, screams, anger, rage -

(CONTINUED)

64 CONTINUED:

64

CUT TO WIDER. The FUTUREKIND gathered at the rise, beyond the compound, venting their rage, up at the sky.

FX: A ROCKET TRAIL, a column of solid white smoke, trailing up into the black sky, the rocket just a pinpoint.

CUT TO:

65 INT. PROFESSOR YANA'S LABORATORY - NIGHT

65

CHANTHO
Chan/Professor Yana?/tho.

The light has gone. YANA with his back to CHANTHO.

Slowly, so slowly, he turns round...

CU on Yana. And he looks at her.

CUT TO:

66 INT. RADIATION ROOM - NIGHT

66

THE DOCTOR slamming switches, closing it down, yelling -

THE DOCTOR
Lieutenant, have you done it? Did you
get velocity, have you done it,
Lieutenant, have you done it??!

LIEUTENANT ATILLO OOV
Affirmative, we'll see you in Utopia -

- the Doctor goes to run out -

But the concrete door slides, slams shut.

CUT TO:

67 INT. PROFESSOR YANA'S LABORATORY - NIGHT

67

PROFESSOR YANA has just operated a switch, selects another. Very calm and controlled. CHANTHO scared.

CHANTHO
Chan/But you've locked them in/tho.

YANA
Not to worry, my dear. As one door closes. Another must open.

(CONTINUED)

67 CONTINUED:

67

He presses the next switch -

CUT TO:

68 EXT. SILO 16 - NIGHT

68

- and all the FLOODLIGHTS go out.

On the FUTUREKIND, at their encampment. Staring, puzzled, meerkats again. Sniffing, grunting.

And then the CHIEFTAIN roars!

The Futurekind pour down the incline, as warriors -

CUT TO:

69 INT. PROFESSOR YANA'S LABORATORY - NIGHT

69

PROFESSOR YANA calmly pressing switch after switch; the lights go down here, and throughout the base from now on (NB, not complete darkness).

CHANTHO

Chan/But you've lowered the defences,
the Futurekind will get in!/tho.

CUT TO:

70 INT. RADIATION ROOM - NIGHT

70

THE DOCTOR sonicking like mad, JACK frantically tapping in code, both Jack & MARTHA freaked by the Doctor's panic -

THE DOCTOR

- get it open, get it open!!!

CUT TO:

71 EXT. SILO 16 - NIGHT

71

FUTUREKIND tearing at the gate, wild, a bloodlust -

- and the gate pulls open -

CUT TO:

72 INT. RADIATION ROOM - NIGHT

72

- the door opens! THE DOCTOR runs through, MARTHA & CAPTAIN JACK racing after him (Jack grabbing his coat) -

CUT TO:

73

INT. PROFESSOR YANA'S LABORATORY - NIGHT

73

PROFESSOR YANA still pressing switches, CHANTHO weeping -

CHANTHO

Chan/Professor, I'm so sorry, but I must stop you/tho.

And she lifts up a small gun.

Yana smiles.

YANA

Now I can say I was provoked.

He picks up the LIVE CABLE.

PRAC SPARKS fizzing from the end of it. As he advances towards Chanho. She backs away, terrified; hands shaking, still holding the gun which she could never fire...

CUT TO:

74

INT. CORRIDOR 3 - NIGHT

74

LIGHTS LOW. THE DOCTOR, MARTHA & CAPTAIN JACK run like mad -

And stop - !

Ahead of them, at the far end, FUTUREKIND pour into the corridor - screaming their rage - giving chase -

The Doctor, Martha, Captain Jack run back - !

CUT TO:

75

INT. PROFESSOR YANA'S LABORATORY - NIGHT

75

PROFESSOR YANA advancing on CHANTHO with the LIVE CABLE, PRAC FX SPARKS, Chanho backing away. And Yana is so cold, so angry.

YANA

All those years, standing beside me, did you never think to ask about that watch? Never? Did you never once think, not ever, that you could set me free?

CHANTHO

Chan/I'm sorry/tho... Chan/I'm so sorry/tho...

(CONTINUED)

75 CONTINUED:

75

YANA

And you, with your 'chan' and your
'tho', driving me insane...

CHANTHO

Chan/Professor, please/tho...

YANA

That's not my name. The Professor was
an invention. So perfect a disguise, I
forgot who I am.

CHANTHO

Chan/Then who are you?/tho.

YANA

I am the Master.

And he thrusts forward -

CU PROFESSOR YANA'S face, flickering with bright
electrical PRAC LIGHT, only hearing Chantho's last
scream.

CUT TO:

76 INT. CORRIDOR 2 - NIGHT

76

LIGHTS LOW. The FUTUREKIND CHIEFTAIN screaming his rage,
racing down the corridor - other FUTUREKIND, following -

CUT TO:

77 INT. CORRIDOR 1 - NIGHT

77

LIGHTS LOW. THE DOCTOR, MARTHA & CAPTAIN JACK running
into the corridor from a side-corridor, as though they've
double-backed round -

CAPTAIN JACK

This way - !

And they run - !

CUT TO:

78 INT. PROFESSOR YANA'S LABORATORY - NIGHT

78

PROFESSOR YANA looks at the bubbling hand. Touches the
glass. Smiles. Oh, he can use this... *

CUT TO:

79

INT. CORRIDOR OUTSIDE YANA'S LABORATORY - NIGHT

79

THE DOCTOR runs up, CAPTAIN JACK, MARTHA behind him -

It's locked - the Doctor soniciking, Jack tapping code -

THE DOCTOR

Professor! Professor, let me in!

CUT TO:

80

INT. PROFESSOR YANA'S LABORATORY - NIGHT

80

PROFESSOR YANA ignoring this, OOV yells from the Doctor, as Yana goes from the Tardis - where's he already put the hand-in-jar - to the b&w monitor.

*
*
*

On screen, now: the star map for Utopia. Yana presses a button, the picture goes off, a small metal wafer lifts out, like ejecting a video.

YANA

Utopia.

CUT TO:

81

INT. CORRIDOR OUTSIDE YANA'S LAB - NIGHT

81

THE DOCTOR soniciking, JACK coding - MARTHA looking round - hearing Futurekind screams and yells -

MARTHA

They're coming - !

CUT TO:

82

INT. PROFESSOR YANA'S LABORATORY - NIGHT

82

PROFESSOR YANA strolling to the Tardis, takes hold of the power cable, yanks it, starts pulling it out of the door.

On the floor: CHANHO. Stirring.

Next to her, the gun...

The Professor pulls out the last of the cable, turns, to throw it away - the Tardis door staying ajar -

And in turning back to the Laboratory, he sees Chanho -

She's now got the gun in her hand.

FX: she fires, BLUE BOLT -

(CONTINUED)

82 CONTINUED:

82

FX: BLUE BOLT hits Yana in the stomach, he convulses -
Chanho sinks back down, dead.

CUT TO:

83 INT. CORRIDOR OUTSIDE YANA'S LAB/INT. LABORATORY - NIGHT 83

PRAC FX: SMALL EXPLOSION from the CODE-PANEL -
- and the door opens! THE DOCTOR, MARTHA, JACK run
through -

And the Doctor sees -

PROFESSOR YANA - in pain, sweating, clutching his stomach -
but he's inside the doorway of the Tardis. Despite his
injury, he's staring at the Doctor. Hatred; victory.

With one look, the Doctor knows who he is.

And Yana slams the Tardis door shut.

SCENE CONTINUES, INTERCUT WITH -

CUT TO:

84 INT. TARDIS - NIGHT

84

INTERCUT WITH PROFESSOR YANA'S LABORATORY.

Alone, PROFESSOR YANA convulses - snags down the latch on
the door - *

OUTSIDE: THE DOCTOR tries the key - doesn't work - he
gets out the sonic, starts whirring - *

INSIDE, YANA stumbles to the console (the hand-in-jar
already safe on the deck), stabs a button. *

YANA

...and, locked.

OUTSIDE, the Doctor banging on the door -

THE DOCTOR

Let me in! Let me in!!

Behind him - MARTHA with CHANHO -

MARTHA

She's dead...

But CAPTAIN JACK's heaving at the door -

(CONTINUED)

84

CONTINUED:

84

CAPTAIN JACK

I broke the lock, give me a hand -

Martha runs to him, they slide the concrete door shut -

The Doctor stands back from the Tardis, calls out:

THE DOCTOR

I'm begging you! Everything's changed.
It's only the two of us, we're the only
ones left. Just let me in!

CUT TO INT. TARDIS. PROFESSOR YANA at the console,
wracked with pain. But smiling. Ignoring the Doctor, to
himself:

YANA

Killed by an insect. A girl! How
inappropriate. But still. If the
Doctor can be young and strong... So
can I. The Master, reborn!

Yana takes a deep breath -

Then he throws back his head, convulses, arms splayed
wide -

FX: **REGENERATION!** The volcano of energy EXPLODES out of
his skin, the clothes untouched, boiling energy
funnelling out of his neckline, the cuffs of his sleeves -

FX: HIGH ANGLE CU PROFESSOR YANA, his head tilted back,
as the energy blasts out and his face begins to change.

CUT TO OUTSIDE. THE DOCTOR stepping back, CAPTAIN JACK &
MARTHA, holding the door shut - reacting to -

FX: THE TARDIS WINDOWS shine with the orange light.

CUT TO CORRIDOR OUTSIDE LAB, the FUTUREKIND arriving,
battering the door, screaming - and it can't lock - they
scrabble fingers around the edge - opening it, an inch -

CUT TO INSIDE, Jack & Martha cling to the door -

CAPTAIN JACK

Doctor, you'd better think of something!

CUT TO INSIDE THE TARDIS.

A man, lying on the floor, in PROFESSOR YANA's clothes.
He looks up. He's younger, brighter, sharper. And
insane.

(CONTINUED)

84 CONTINUED: (2)

84

THE MASTER.

He blinks. Dazed. And then he smiles. Gets up. Giggles. This is brilliant! He shakes off the pain, looks at the Tardis, delighted. Laughing! Runs around the console!

He presses a button. His voice echoing in the Laboratory.

THE MASTER

Now then, Doctor... ooh, new voice!

Hello!

(deeper)

Hello.

(lighter)

Hello.

(normal)

Anyway! Let's stop and have a nice little chat so I can tell you all my plans while you work out a way to stop me - I don't think!

CU Martha, suddenly disturbed -

MARTHA

Hold on, I know that voice...

The Doctor oblivious to this, talks to the Tardis -

THE DOCTOR

I'm asking you, really, properly, just stop, just think -

THE MASTER

Use my name.

THE DOCTOR

Master. I'm sorry.

THE MASTER

Tough!

And he stabs a button -

The grind of ancient engines, the rotor rises and falls -

Martha & Jack holding on to the door - it opens another inch - FUTUREKIND fangs and slobbering faces in the gap -

MARTHA

Doctor, stop him!

(CONTINUED)

84 CONTINUED: (3)

84

The Doctor raises the sonic, it makes a new, shrill noise -

CUT TO INT. TARDIS, SMALL PRAC EXPLOSION on the console -
the Master leaps back - the engine noise lurches - but
he's clever, presses more switches -

THE MASTER

Oh no you don't!

The engines regain power - stronger than ever -

THE MASTER (CONT'D)

End of the universe! Have fun! Bye
bye!

On Martha & Captain Jack, holding shut a door that's
gradually inching open on to screaming maniacs - filthy
hands scrabbling through - as they're hit by the wind,
and can only watch, horrified -

On the Doctor, blasted by the wind, as he watches -

FX: the Tardis fading away.

Gone!

END OF EPISODE ELEVEN