

DOCTOR WHO 3

Episode 12

By

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1 EXT. ALLEYWAY NEAR SHOPPING STREET - DAY 14 1

A plain, dank, city-centre alleyway.

FX: in a contained swirl of Vortex, THE DOCTOR, MARTHA & CAPTAIN JACK appear out of nowhere, the Doctor & Martha holding on to Jack's wrist (ie, his wrist-strap).

Woah! They stagger apart, dazed, reeling.

THE DOCTOR

Ouch! Ooh.

MARTHA

Oh my head!

THE DOCTOR

Time travel without a capsule, that's a killer. Owww.

CUT TO:

2 EXT. SHOPPING STREET - DAY 14 2

Shops, people, Planet Earth at its most ordinary, as THE DOCTOR, MARTHA & CAPTAIN JACK stride along.

CAPTAIN JACK

Still, at least we made it. Earth, twenty first century, by the look of it. Talk about lucky.

THE DOCTOR

That wasn't luck! That was me!

CUT TO:

3 INT. PROFESSOR YANA'S LABORATORY - NIGHT 3

Seconds after the end of Ep.11.

Frantic, mid-action - L to R, THE DOCTOR, CAPTAIN JACK, MARTHA, all desperately holding the door shut, Martha closest to the gap, which is inching open, FUTUREKIND scrabbling through, screaming, the CHIEFTAIN visible -

- and the Doctor's holding up Jack's wrist & strap, sonicating it like mad - all four simultaneous -

(CONTINUED)

3 CONTINUED:

3

CHIEFTAIN

Eat you! Eat humansi!
Eata much blood!

THE DOCTOR

Hold it still! Don't move,
hold it still - !

MARTHA

Hurry up! They're
getting in - !

CAPTAIN JACK

I've gotta keep the door
shut!!

CLOSER on the Doctor & Captain Jack -

CAPTAIN JACK (CONT'D)

- I'm telling you, it's broken, it
hasn't worked for years -

THE DOCTOR

That's because you didn't have me!
Martha - grab hold - !

Martha swings round - grabs hold of Jack's wrist -

- letting go of the door, which opens behind them, fast,
filled with raging Futurekind - but -

- the Doctor stabs a button on the wrist-strap -

THE DOCTOR (CONT'D)

Now - !

With the same noise as the sc.1 Vortex-swirl, WHITE OUT -

CUT TO:

4 EXT. SHOPPING STREET - DAY 14

4

THE DOCTOR, MARTHA, CAPTAIN JACK now sitting on a bench.

CAPTAIN JACK

The moral is, if you're gonna get stuck
at the end of the universe, get stuck
with an ex-Time Agent and his Vortex
Manipulator.

MARTHA

But this Master-bloke, he's got the
Tardis. He could be anywhere in time
and space.

THE DOCTOR

No. He's here. Trust me.

From this point, on CU Doctor, deep in thought, staring
across the street... This dialogue audible, but b/g:

(CONTINUED)

4 CONTINUED:

4

MARTHA

But who is he, anyway? And that voice,
at the end, that wasn't the Professor.

CAPTAIN JACK

If the Master's a Time Lord, then he
must've regenerated.

MARTHA

What does that mean?

CAPTAIN JACK

Means, he's changed his face. Voice,
body, everything, new man.

MARTHA

Then... how are we gonna find him?

During the above, INTERCUT the Doctor and his POV:

Unnoticed on the busy street; a young HOMELESS MAN,
sitting by a wall. Dirty, dreadlocked. But he's staring
into space. With one hand, he's vacantly beating out a
rhythm on the pavement. One-two-three-four, one-two-
three-four, one-two-three-four, over and over again.
Lost in the rhythm. The constant beat drawing the Doctor
in...

Martha's last question snapping the Doctor out of it.

THE DOCTOR

I'll know him. The moment I see him.
Time Lords always do.

MARTHA

But hold on... If he could be anyone...

She's looking round, now. Her POV:

Billboard: SAXON VICTORY. WHIP-PAN to a MAN IN T-SHIRT,
'I VOTED SAXON'. WHIP-PAN to a poster, SAXON IS YOUR
MAN.

MARTHA (CONT'D)

We missed the election. But it can't
be...

There's applause from nearby, she looks round...

Further down the street: (FX?) a big, public TV screen, a
SMALL CROWD gathered round it. (FX INSERT on screen.)
It's showing BBC NEWS 24, a NEWSCASTER talking away,
scrolling headlines, LANDSLIDE RESULT, 98% VICTORY.

(CONTINUED)

4 CONTINUED: (2)

4

JUMP CUT TO HIGH ANGLE, looking down on the SMALL CROWD gathered in front of the PUBLIC TV SCREEN, as the Doctor, Martha & Jack approach, in dread, already realising...

MARTHA (CONT'D)

I said I knew that voice. When he spoke, from inside the Tardis, I've heard that voice hundreds of times, I've seen him, we all have. That was the voice of Harold Saxon.

Playing on screen:

CUT TO:

5 INT. BBC NEWS 24 STUDIO - DAY 14

5

NEWSCASTER to CAMERA:

NEWSCASTER

- Mr Saxon has returned from the Palace, and is greeting the crowds inside Saxon Headquarters -

CUT TO:

6 INT. MILLBANK-TYPE BUILDING - DAY 14

6

A faceless modern building in b/g. A podium with microphone placed in front. Camera-flashes. ARMED POLICE. And stepping up...

THE MASTER.

In suit and tie (though relaxed, very New Labour, but sexy). Smiling, waving, oh-so-modest. And loving it.

SCENE CONTINUES, INTERCUT WITH SC.7 -

CUT TO:

7 EXT. SHOPPING STREET - DAY 14

7

(FX & REPEAT to drop SC.6 IMAGES into the PUBLIC TV SCREEN.)

THE DOCTOR, MARTHA & JACK staring up...

THE DOCTOR

(quiet, grim)

He's Prime Minister. The Master is Prime Minister of Great Britain.

(CONTINUED)

7 CONTINUED:

7

CUT TO MILLBANK-TYPE BUILDING, as LUCY SAXON - 21, (smiling, blonde - she's posh, sweet, doting) - steps in, and THE MASTER kisses her, a good, deep snog. GRAPHICS: MR & MRS SAXON REJOICE.

THE DOCTOR (CONT'D)

...the Master and his *wife*?!

CUT TO MILLBANK, the Master to CAMERA:

THE MASTER

This country has been sick. This country needs healing. This country needs medicine. In fact, I'd go so far as to say, that what this country really needs, right now...

(CU, big smile)

Is a Doctor.

And he winks at camera!

CUT TO OPENING TITLES

8

INT. CORRIDOR LEADING TO CABINET ROOM - DAY 14

8

(NB, Downing Street rebuilt, so it can be similar to, or equally, different from Eps 1.4 & 1.5.)

THE MASTER & LUCY SAXON walk down the corridor, MINIONS are on all sides saying 'The budget proposals, sir,' 'NATO protocols, sir,' etc, handing the Master piles of papers.

At the Cabinet Room door, a quick kiss for Lucy -

LUCY

So proud of you, Harry.

THE MASTER

Bless.

But as he turns to head in, the minions behind clear, and TISH JONES steps forward; one of the minions.

TISH

Sir, if you don't mind my asking... I'm sorry, but it's all a bit new, what exactly d'you want me to do?

THE MASTER

Oh yes, what was it, um..?

(CONTINUED)

8 CONTINUED:

8

TISH

Tish, Letitia Jones, sir.

THE MASTER

"Tish!" Well then, "Tish." You just stand there and look gorgeous.

As he slams the door, gone.

CUT TO:

9 INT. CABINET ROOM - DAY 14

9

The famous table; even though rebuilt, the layout's the same, the fittings still classy, though maybe modernised. MINISTERS sit all round, waiting, respectful, men & women in their late 30s, 40s - inc. ALBERT DUMFRIES, 50, a Tory-type - as THE MASTER walks round to the P.M.'s chair.

THE MASTER

A glorious day. Downing Street, rebuilt. The Cabinet in session. Let the work of government begin.

Beat. Then he throws the papers up in the air!

He sits, the Ministers smile, thinly, a little disturbed.

THE MASTER (CONT'D)

Oh go on, crack a smile.
It's funny. Isn't it funny? Albert?
Funny? No? Little bit?

ALBERT

Very funny, sir. But if we could get down to business, there is the matter of policy, of which we have very little -

THE MASTER

No no no, before we start all that, I just want to say... Thank you. Thank you, one and all, thank you, you ugly fat-faced bunch of wet, snivelling traitors.

ALBERT

Yes, quite, very funny, but I think -

THE MASTER

No, sorry, that wasn't funny - I'm not making myself clear, funny's like this -
(big smile)
- not funny's like this -
(MORE)

(CONTINUED)

9 CONTINUED:

9

THE MASTER (CONT'D)

(angry face)

And right now I'm not like -

(big smile)

I'm like -

(angry face)

Because you're traitors. You are! Soon as you saw the vote swinging my way, you abandoned your parties and jumped on the Saxon bandwagon. So! This is your reward.

He reaches under the desk, whips out a breathing apparatus - a transparent mouth-and-nose covering mask. Slaps it on.

Pause. All the Ministers look at each other, puzzled.

ALBERT

Excuse me, Prime Minister, d'you mind my asking... what is that?

THE MASTER

Hih huh ga maah.

ALBERT

I beg your pardon?

THE MASTER

(takes it off)

It's a gas mask.

(puts it back on)

ALBERT

But, um... why are you wearing it?

THE MASTER

Mhhohh oh ha gaa.

ALBERT

I'm sorry?

THE MASTER

(takes it off)

Because of the gas.

(puts it back on)

ALBERT

But... what gas?

THE MASTER

Hih gaa!

(CONTINUED)

9 CONTINUED: (2)

9

Meaning, 'This gas!' And CLOUDS OF GAS billow out of vents all around the room - thick, noxious fumes, fast -

Instantly, the Ministers coughing, choking - standing, but doubling over. Dying fast. The Ministers nearest the door try to run for it, but collapse before they can get there. As they fall to the floor and keel over the table, Albert's coughing, but staring through the haze, terrified.

ALBERT

...you're insane.

THE MASTER

Mmm hmm!

Meaning 'Oh yes!' He gives Albert a big thumbs-up!

Albert slams across the table, dead.

Everything still. The Master sits there, cold. Slow track in, as his fingers beat out a rhythm on the table: one-two-three-four, one-two-three-four, one-two-three-four...

CUT TO:

10 INT. MARTHA'S FLAT - DAY 14

10

Exactly as Martha left it, in Ep.3.6. MARTHA, THE DOCTOR & CAPTAIN JACK barge in. Jack already on his mobile; redialling, not getting any answer, frustrated. Fast:

THE DOCTOR

(to Martha)

- what have you got, computer, laptop, anything - ? Jack, who are you phoning? You can't tell anyone where we are -

CAPTAIN JACK

Just some friends of mine, but there's no reply -

MARTHA

Here you go, any good?

She's handing over an old, nothing-special laptop - the Doctor grabs it -

CAPTAIN JACK

I can show you the Saxon sites, he's been around for ages...

(CONTINUED)

10 CONTINUED:

10

Martha's gone to the answerphone. It says 24 MESSAGES.

MARTHA

That's so weird, though. It's the day after the election. That's only four days after I met you.

THE DOCTOR

We went flying all round the universe. While he was here all the time.

MARTHA

You gonna tell us who he is?

THE DOCTOR

He's a Time Lord.

MARTHA

What about the rest of it? I mean, who'd call himself "the Master"?

THE DOCTOR

That's all you need to know.

The Doctor grim, typing, cutting her dead. Martha sighs, presses PLAY on the answerphone. TISH OOV, excited -

TISH OOV

Martha, where are you? I've got this new job! You won't believe it, it's weird, they just phoned me up, / out of the blue, I'm working for -

MARTHA

/ Oh, like it matters!

And she presses DELETE.

CUT TO:

11 INT. CORRIDOR LEADING TO CABINET ROOM - DAY 14

11

Heading away from the Cabinet Room, TISH trotting after VIVIEN ROOK - Fleet Street columnist, 50, all fur collar & rough edges, unstoppable - handing Tish a batch of clippings -

TISH

- I'm sorry, but you're not allowed -

(CONTINUED)

11 CONTINUED:

11

VIVIEN

Harold Saxon, A Modern Churchill - It's the definitive think-piece on the great man himself - come on, sweetheart, you must've read it!

TISH

Um, not really, sorry, I'm new.

VIVIEN

Mr Saxon does like a pretty face. But I'm here to see *Mrs Saxon* -

TISH

You can't just go barging in -

But Vivien marches into the State Room -

CUT TO:

12 INT. STATE ROOM - CONTINUOUS

12

A classy, posh room. VIVIEN marches in, TISH following -

LUCY SAXON's there, just taking her shoes off.

VIVIEN

Mrs Saxon, Vivien Rook, Sunday Mirror.
You've heard of me.

LUCY

Oh, can't I just have an hour to myself?
It's been hell of a day.

VIVIEN

Strike while the iron's hot, that's what I say, Lucy, I can call you Lucy, can't I? Now everyone's talking about Harold Saxon, but I thought - what about the wife? All I need is twenty minutes.

LUCY

Oh, I think maybe we should wait -

VIVIEN

The headline's waiting to print: The Power Behind The Throne.

LUCY

(flattered)

Really?

(CONTINUED)

12 CONTINUED:

12

VIVIEN
Britain's First Lady.

LUCY
Gosh.

VIVIEN
Front page.

LUCY
Well. I suppose... Ohh, go on then,
twenty minutes!

VIVIEN
Excellent! Thank you, what was it,
Tish? You can leave us alone.

TISH
No, but - I'm supposed to sit in -

Vivien's escorting her to the door -

VIVIEN
It's just a profile piece, hair and
clothes and nonsense, there's a good
girl, best not to disturb us, out you
go, thaaat's it -

She scoots Tish out of the door, slams it shut.

And as she turns round, Vivien is much cleverer than she
seems; and she's *terrified*, crossing to Lucy, intense:

VIVIEN (CONT'D)
Mrs Saxon, I have reason to believe
you're in very great danger. All of us,
in fact - not just the country, the
whole world. I beg of you. Hear me
out.

LUCY
What are you talking about?

VIVIEN
Your husband is not who he says he is.
I'm sorry. But it's a lie.
Everything's a lie.

CUT TO:

13

INT. VARIOUS LOCATIONS AS ON-SCREEN FOOTAGE - DAY

13

(IE, anywhere, grabbed moments.) VT FOOTAGE, full-frame, pixels visible. THE MASTER with SHARON OSBOURNE.

SHARON OSBOURNE

I'm voting Saxon! He can tick my box, any day!

And she plants a kiss on him -

CUT TO McFLY, to CAMERA:

MCFLY

Vote Saxon! Go Harry!

CUT TO ANN WIDDECOMBE, to CAMERA:

ANN WIDDECOMBE

I think Mr Saxon is exactly what this country needs! A fine, upstanding man... and rather handsome too.

CUT TO:

14

INT. MARTHA'S FLAT - DAY 14

14

Sc.13 IMAGES playing on the laptop, THE DOCTOR staring at the Saxon website, MARTHA & CAPTAIN JACK behind him.

CAPTAIN JACK

Former Minister of Defence, first came to prominence when he shot down the Racnoss on Christmas Eve - nice work, by the way -

THE DOCTOR

Thanks.

MARTHA

But he goes back years, he's famous, everyone knows the story, look -

She leans forward, clicks on BIOGRAPHY.

On screen, photos: a younger Saxon in a University photo, Saxon in rugby gear, holding a ball. Saxon holding his hardback novel, *KISS ME, KILL ME*.

MARTHA (CONT'D)

Cambridge University, rugby blue, won the athletics thing, wrote a novel, went
(MORE)

(CONTINUED)

14 CONTINUED:

14

MARTHA (CONT'D)
into business, marriage, everything,
he's got a whole life -

CUT TO:

15 INT. STATE ROOM - DAY 14

15

VIVIEN sits opposite LUCY, all quiet, fast, rattling through clippings and photos. Lucy quiet, disturbed.

VIVIEN

- all of it, the school days, his degree, even his mother and father, it's all invented. Harold Saxon never went to Cambridge, there was no Harold Saxon! But the thing is, it's obvious, the forgery is screaming out, and yet, no one can see it! I show people this, but they literally cannot see! It's like he mesmerised the entire world -

LUCY

I think perhaps you should leave -

VIVIEN

(scrabbles for papers)

- but look, eighteen months ago, he became *real*, that was his first honest-to-God appearance, just after the downfall of Harriet Jones - and at the exact same time, they launched the Archangel network -

LUCY

Mrs Rook, now stop it -

VIVIEN

- no, but we're running out of time - even now, they've said the Cabinet's gone into seclusion, what does that mean, seclusion?

LUCY

How should I know?

VIVIEN

Oh, but I've got plenty of research on you - good family, Roedean, not especially bright, but harmless, essentially harmless, and that's why I'm asking you, I'm begging you, Lucy, have
(MORE)

(CONTINUED)

15

CONTINUED:

15

VIVIEN (CONT'D)
you seen anything, heard anything, even
the slightest thing, that might give you
cause to doubt him? Anything at all?

LUCY

(quiet)
I think...

VIVIEN

Yes?

LUCY

There was a time, when we first met, I
wondered... But he was so good to my
father, and he said...

VIVIEN

What? Just tell me, sweetheart.

LUCY

The thing is...
(pause; colder)
I made my choice.

VIVIEN

I'm sorry?

LUCY

For better or for worse.
(turns)
Isn't that right, Harry?

At the far end of the room, double internal doors. Now
framing THE MASTER, standing absolutely still.

THE MASTER

My faithful companion.

Vivien stands, scrabbling to gather her papers -

VIVIEN

Mr Saxon. Prime Minister. I was
just... playing a little joke, poor
little Lucy, I didn't mean...

THE MASTER

Oh, but you're absolutely right. Harold
Saxon does not exist.

VIVIEN

(brave)

Then tell me. Who are you?

(CONTINUED)

15 CONTINUED: (2)

15

THE MASTER

I am the Master. And these are my friends.

FX: around him, 4 SPHERES rip, with a lens-flare of light, into existence. They're just bigger than a football; steel, smooth, indented with panelling, lights playing across their surfaces. They hover, bob, elegant and deadly.

VIVIEN

But... what are they?

She looks to Lucy, for help. But she's quiet, gentle:

LUCY

I'm sorry.

THE MASTER

Can't you hear it, Mrs Rook?

VIVIEN

...what d'you mean?

THE MASTER

Listen. The drumbeat. The drums are coming closer and closer...

FX: the Spheres glide towards Vivien, giggling, and thin, sharp knives and blades shuck! out of the casing. Their voices are childlike, gloating; they giggle.

SPHERE #1

The lady doesn't like us.

SPHERE #2

Silly lady.

SPHERE #3

Dead lady.

VIVIEN

No... no...

Vivien backing away. And as she screams -

CUT TO:

16

INT. CORRIDOR LEADING TO CABINET ROOM - DAY 14

16

THE MASTER & LUCY step out, quickly - the sound of VIVIEN, OOV, screaming! - close the door, cutting off the scream.

(CONTINUED)

16 CONTINUED:

16

Beat. Then the Master opens the door a fraction - Vivien screaming OOV! - then slams it shut, silence.

Beat. Can't resist a third time - open, scream, slam.

But Lucy's shaken, angry.

LUCY

But she *knew!* Harry, she knew everything, you promised, you said Archangel was one hundred per cent.

THE MASTER

Um. Ninety nine. Ninety eight?

LUCY

If she's asking questions, then who else? How much time have we got?

But he opens his arms, hugs her. Genuinely loves her.

THE MASTER

Tomorrow morning, I promise. That's when everything ends.

CUT TO:

17

INT. MARTHA'S FLAT - DAY 14

17

CAPTAIN JACK coming through with 3 mugs of coffee.

Hands them out to THE DOCTOR, still at the computer, grim, MARTHA opposite (she's found her original leather jacket).

CAPTAIN JACK

But he's got the Tardis - maybe the Master went back in time, and he's been living here for decades.

THE DOCTOR

Nope.

CAPTAIN JACK

Why not? Worked for me.

THE DOCTOR

When he was stealing the Tardis, the only thing I could do was fuse the coordinates -

(CONTINUED)

17 CONTINUED:

17

Paint CU Doctor with images from 3.11, the end of sc.84 -
The Doctor raising the sonic - the explosion on the
console -

THE DOCTOR (CONT'D)

I locked them, permanently. He could
only travel between the year one hundred
trillion, and the last place the Tardis
landed. Which is right here, right now.

CAPTAIN JACK

Yeah, but... bit of leeway?

THE DOCTOR

Well. Eighteen months, tops, the most
he could have been here is eighteen
months. So how's he managed all this?
The Master was always sort of hypnotic,
but this is on a massive scale.

MARTHA

I was gonna vote for him.

THE DOCTOR

Really?

MARTHA

Well, he was around before I even met
you. And I liked him.

CAPTAIN JACK

Me too.

THE DOCTOR

But why d'you say that? What was his
policy, what did he stand for..?

Martha thinking back; gazing to the distance.

MARTHA

I dunno, he always sounded... good.
Like you could trust him. Just... nice.
He spoke about... I can't really
remember, but it was good. Just the
sound of his voice...

During this: track in on the Doctor, and his POV:

Intercut with: tracking in on Martha's hand, one finger
unconsciously tapping on the table, one-two-three-four...

(CONTINUED)

17 CONTINUED: (2)

17

THE DOCTOR

(sharp)

What's that?

MARTHA

What?

THE DOCTOR

That tapping, that rhythm, what are you doing?

And she's sharp back, like he's touched a nerve:

MARTHA

I don't know, it's nothing, it's just...
I don't know!

A bleep from the laptop -

On screen, the Saxon website, across which a flashing red banner now announces: SAXON BROADCAST +++ ALL CHANNELS

The Doctor whips round, runs to the TV, switches it on -

CAPTAIN JACK

What's going on?

THE DOCTOR

Our Lord and Master is speaking to his kingdom.

CONTINUES, INTERCUT WITH:

CUT TO:

18 INT. CABINET ROOM - DAY 14

18

INTERCUT WITH SC.17, THE DOCTOR, MARTHA & JACK watching.

An official broadcast, THE MASTER seated, addressing CAMERA.

PLAY FOOTAGE INTO SC.17, ON TV, and also INTERCUT with the behind-the-scenes Cabinet Room, a CAMERA in position, TV TECHNICIANS, plus MINIONS standing in silence. TISH amongst them. LUCY watching from the open doorway.

THE MASTER

Britain, Britain, Britain. What extraordinary times we've had. Just a few years ago, this world was so small. And then they came. Out of the unknown.
(MORE)

(CONTINUED)

18 CONTINUED:

18

THE MASTER (CONT'D)

Falling from the skies - you've seen it happen, Big Ben destroyed! A spaceship over London. All those ghosts and metal men, the Christmas Star, that came to kill.

Intercut with shots, 1.4, 2.X, 2.12, 2.13, 3.X, all degraded as TV images, pixels visible.

THE MASTER (CONT'D)

Time and time again, and the government told you nothing. Not me, though! Not Harold Saxon! Because my purpose here today is to tell you this. Citizens of Great Britain...

(pause)

I have been contacted.

The Doctor boggling, goes on his knees in front of the TV.

THE MASTER (CONT'D)

A message, for humanity, from beyond the stars.

CUT TO:

19 INT. BLACK BACKGROUND - NIGHT

19

This is seen ONLY as TV FOOTAGE - poor reception, static, as though beamed from afar - inserted into sc.17 & 18. A PRAC SPHERE fills frame.

The Sphere's voice is more controlled, this time:

SPHERE #1

People of Earth. We come in peace. We bring you great gifts! We bring technology and wisdom and protection. And all we ask in return... is your friendship.

CUT TO:

20 INT. CABINET ROOM - DAY 14

20

INTERCUT WITH SC.17, the Doctor, Martha & Captain Jack.

THE MASTER to CAMERA (in b/g, TISH gobsmacked; LUCY cool).

(CONTINUED)

20 CONTINUED:

20

THE MASTER

Sweet.

(formal again)

This species has identified itself.
They're called, the Toclafane -

THE DOCTOR

What?!

THE MASTER

- and tomorrow morning, they will appear. Not in secret! But to all of you. Diplomatic relations with a new species will begin. Tomorrow, we take our place in the universe, every one of us. Every man, woman and child, every teacher and farmer and chemist and lorry driver and, oh I don't know, every..

(BCU, smiling)

Medical student?

The Doctor & Jack swing round. Look at Martha. Eh?!

Then the Doctor swings back, spins the telly round 180 degrees - and strapped to its back -

A BOMB. A good old-fashioned bomb, sticks of dynamite, and a digital clock ticking down, 25, 24, 23, 22 -

THE DOCTOR

Out!!!!

CUT TO:

21 EXT. MARTHA'S FLAT - DAY 14

21

- THE DOCTOR, MARTHA, CAPTAIN JACK - *belting out* - NB, the Doctor carrying the laptop, Martha with the leather jacket -

- running for their lives - as -

PRAC FX - THE FLAT ABOVE THEM EXPLODES!

The three hit the floor - PRAC DEBRIS showering down around them, all ash and bricks and burning wood.

Pause, as they recover, standing.

THE DOCTOR

You all right?

(CONTINUED)

21 CONTINUED:

21

CAPTAIN JACK
Fine, I'm fine...

THE DOCTOR
Martha?

But she doesn't answer - she's horrified, mind racing ahead, and she's getting out her mobile, searching for the number -

THE DOCTOR (CONT'D)
What are you doing?

MARTHA
If he knows about me - what about my family?!

THE DOCTOR
Don't tell them anything -

MARTHA
I'll do what I like!
(on the phone)
Mum! Oh my God, you're there -

CONTINUED, the Doctor & Jack listening, INTERCUT WITH SC.22 -

CUT TO:

22 INT. FRANCINE'S FRONT ROOM - DAY 14

22

FRANCINE on the phone.

FRANCINE
Course I'm here, sweetheart. Are you all right? You sound a bit...

MARTHA
I'm fine, no, I'm fine...
(calming down)
Mum, has anyone... has there been anyone asking about me...?

CUT TO WIDER, REVEAL the SINISTER MAN sitting opposite her, TWO BLACK-SUITED HENCHMEN standing on duty. Sinister Man with an earpiece & laptop, listening in.

FRANCINE
Martha, I think, perhaps... you should come round.

MARTHA
I can't, not now -

(CONTINUED)

22

CONTINUED:

22

FRANCINE

No, but it's your father, we've been talking, and... We thought we might give it another go.

MARTHA

(quiet, suspicious)

Don't be so daft, since when?

FRANCINE

Just come round. Come to the house. We can celebrate.

MARTHA

You'd never get back with him in a million years.

FRANCINE

Ask him yourself.

Only now REVEAL that CLIVE JONES is also there; sweating, tense, hating this, as Francine passes him the phone.

CLIVE

Martha. It's me.

MARTHA

Dad? What are you doing there?

CLIVE

Like your mother said. Come round, and we can explain everything.

MARTHA

(very quiet)

Dad. Just say yes or no. Is there someone else there?

Pause; all looking at Clive. And at last, he's brave:

CLIVE

Yes.

Then he's on his feet, to gain extra seconds - fast, desperate - as room goes wild - the HENCHMEN run forward -

CLIVE (CONT'D)

Just run, Martha, listen to me, just run, I don't know who they are - just run - !

FRANCINE

Clive, stop it! For God's sake, you stupid man, we're trying to help her - Martha, don't listen to him -

The Henchmen grab him - wrestle the phone off him -

(CONTINUED)

22 CONTINUED: (2)

22

MARTHA
Dad, what's going on, dad??

The henchmen now dragging Clive out - Francine furious -

FRANCINE
I told you, Clive, it's
this Doctor, he's
dangerous, we've got to
get Martha away from
him -

CLIVE
Can't you see what they're
doing, Francine?! They've
got the whole country, cos
of people like you -

CUT TO MARTHA, running to a nearby car Jack following -

MARTHA
- I've gotta help them -

THE DOCTOR
- that's exactly what they want, it's a
trap!

MARTHA
I don't care!

She's getting in - the Doctor & Jack run to get in the
car -

CUT TO:

23 EXT. FRANCINE'S HOUSE - DAY 14

23

The HENCHMEN forcing a struggling CLIVE into a PRISON
VAN. Around them, ARMED POLICE, like a suburban street
has become a war zone. NEIGHBOURS, at a distance, in
their doorways, staring, scared, Clive yelling at one and
all -

CLIVE
- it's your fault! All of you! You
voted Saxon! You did this - !

CUT TO:

24 EXT. STREET - DAY 14

24

MARTHA'S CAR racing along - another CAR brakes - !

CUT TO INT CAR, MARTHA demented, at the wheel - fiddling
to put her mobile-hands-free earpiece in - THE DOCTOR in
the passenger seat, CAPTAIN JACK in the back -

THE DOCTOR
Corner! Corner!!

(CONTINUED)

24 CONTINUED:

24

CUT TO EXT, the car cuts across a street corner, up over the pavement, back on to the road -

CUT TO:

25 EXT. FRANCINE'S HOUSE - DAY 14

25

SINISTER MAN & HENCHMEN walking back to the house, FRANCINE in the doorway, desperate - Sinister Man on his mobile -

SINISTER MAN

Inform Mr Saxon, we have Condition Red on the Jones Plan, we're taking them in. All of them.

And the Henchmen stride towards Francine.

FRANCINE

But... I was helping you...

CUT TO:

26 EXT. SUBURBAN STREETS/INT. CAR - DAY 14

26

The car races along - blasting through suburbia -

CU MARTHA at the wheel - THE DOCTOR & CAPTAIN JACK holding on for dear life - Martha close to tears, on hands-free:

MARTHA

Tish, come on, Tish, pick up -

CUT TO:

27 INT. CORRIDOR LEADING TO CABINET ROOM - DAY 14

27

Very busy, after the broadcast, MINIONS on phones, criss-crossing, hubbub. On TISH, excited, answering her mobile -

TISH

Martha, can't talk now, we've just made First Contact, did you see -?

But from from the top, HEAVIES are marching up behind her, grab her, pull her down the corridor - she drops the phone. Minions just watch, impassive: all Saxon's staff.

TISH (CONT'D)

What are you - ? Get off me! I said, get off! Linda, tell them!

(CONTINUED)

27 CONTINUED:

27

CU on the phone, on the floor, screen reading MARTHA -

MARTHA OOV

Tish, what's happening? Tish??

CUT TO:

28 EXT. SUBURBAN STREETS/INT. CAR - DAY 14

28

MARTHA pulls out the hands-free - rages at THE DOCTOR -

MARTHA

It's your fault, it's all your fault -

And the CAR scorches round another bend -

CUT TO:

29 EXT. FRANCINE'S HOUSE - DAY 14

29

FRANCINE struggles, wild, shoved in the van by HENCHMEN -

FRANCINE

- but I was on your side - I was helping -
! Get off me - !

A screech of tyres, braking - all look round -

Far end of the street - good distance - the CAR, stopped in the middle of the road, MARTHA, THE DOCTOR & JACK staring -

Francine horrified, screams:

FRANCINE (CONT'D)

Martha! Get out of here, get out!

But they shoved her into the van - CUT TO the car -

MARTHA

Oh my God...

THE DOCTOR

Martha, reverse, get out, now!!

CUT TO the Sinister Man, who calls out, military style -

SINISTER MAN

Target identified! Take aim!

And the ARMED POLICE unholster, aim at the car -

Martha reversing madly -

(CONTINUED)

29 CONTINUED:

29

CAPTAIN JACK

Move it!!

SINISTER MAN

Fire!

PRAC GUNSHOTS, Armed Police firing -

PRAC GUNSHOTS *tzzing!* off the car - they yelp and duck inside - PRAC GLASS SHATTERS on the back windscreen - but Martha's in control - reversing round the corner -

- NEIGHBOURS run, duck, screaming -

- the car reverses round in a curve, fast -

- then pulls out, to zoom off the way it came -

CUT BACK TO EXT. HOUSE, police running in the direction of the car - the Sinister Man bangs on the side of the van -

SINISTER MAN (CONT'D)

Take her away!

And the van scorches off, opposite direction to the car -

CUT TO:

30 EXT. SUBURBAN STREETS/INT. CAR - DAY 14

30

CAR racing along - MARTHA raging at THE DOCTOR -

MARTHA

THE DOCTOR

Yeah, only place he can
go is Planet Earth!
Great idea!

Careful... mind out...
careful!

CAPTAIN JACK leaning forward, strong, with authority:

CAPTAIN JACK

Martha. Listen to me, do as I say.
We've gotta ditch this car, now pull
over. Right now!

JUMP CUT TO:

31 EXT. SUBURBAN PRECINCT - DAY 14

31

THE CAR already parked across a pavement, CAPTAIN JACK & then THE DOCTOR (with laptop) running away - MARTHA last -

(CONTINUED)

31 CONTINUED:

31

Their flight takes them round the corner, into a run-down suburban precinct of shops (quiet in daytime, few people).

But Martha's slowing down, cos she's on her mobile again -

THE DOCTOR

Martha, come on - !

MARTHA

Leo! Oh thank God, Leo, you've gotta listen to me, where are you?

CONTINUES, INTERCUT WITH SC.32 & 33.

CUT TO:

32 EXT. STREET CAFES - DAY 14

32

INTERCUT WITH SC.31, Martha, the Doctor & Captain Jack.

Nice area, pubs and bistros, tables on the pavement, etc. LEO strolling along, with GIRLFRIEND and BABY in pushchair.

LEO

I'm in Brighton, we came down with Boxer, but did you see that Saxon thing on telly - ?

MARTHA

Is Shonara with you? And Keisha?

LEO

Yeah, both of 'em nagging -

MARTHA

Leo, just listen, don't go home, I'm telling you, don't phone mum, or dad, or Tish, you've gotta hide -

LEO

(laughing)

Shut up -

MARTHA

On my life, you've gotta trust me, go to Boxer's, stay with him, don't tell anyone, just hide -

(CONTINUED)

32 CONTINUED:

32

THE MASTER OOV
Oo, nice little game of hide and seek, I
love that!

CUT TO:

33 INT. CABINET ROOM - DAY 14

33

INTERCUT WITH SC.31, Martha, the Doctor & Captain Jack.

THE MASTER, on the phone. Cameras & stuff gone, room
empty.

THE MASTER
But I'll find you, Martha Jones. Long
time since I saw you, must be, what, a
hundred trillion years?

MARTHA
(losing it)
Let them go! D'you hear me, Saxon?!
Let them go!!

But the Doctor has realised, and runs over - shoving the laptop at Jack, who takes it - and he grabs the phone, walks away from Martha, taking control (in b/g, Martha's crying now, furious - Jack hugs her, watching the Doctor).

THE DOCTOR
I'm here.

THE MASTER
Doctor.

THE DOCTOR
Master.

THE MASTER
I like it when you use my name.

THE DOCTOR
You chose it. Psychiatrist's field day.

THE MASTER
As you chose yours. The man who makes people better. How sanctimonious is that?

Pause. A really good, proper pause. Two old enemies, two old friends, the last of their kind in the whole universe.

(CONTINUED)

33 CONTINUED:

33

The Doctor sits, on a vandalised bench in a dirty precinct; the Master in his shining, elegant Cabinet Room.

And when they talk, it's calm and intimate:

THE DOCTOR

So. Prime Minister, then.

THE MASTER

I know! Good, isn't it?

THE DOCTOR

What were those creatures? Cos there's no such thing as a Toclafane, that's just a made-up-name, like the bogeyman.

THE MASTER

All those fairytales about the Toclafane, d'you remember? When we were kids. Back home.

(quiet)

Where is it, Doctor?

THE DOCTOR

Gone.

THE MASTER

How can Gallifrey be gone?

THE DOCTOR

It burnt.

THE MASTER

And the Time Lords?

THE DOCTOR

Dead. And the Daleks. More or less. What happened to you?

THE MASTER

The Time Lords only resurrected me cos I was the perfect warrior, for a Time War. But I was there when the Dalek Emperor took control of the Cruciform. I saw it. And... I ran. Ran so far. Made myself Human so they could never find me, cos...

(pause)

I was so scared.

THE DOCTOR

I know.

(CONTINUED)

33 CONTINUED: (2)

33

Pause.

THE MASTER

All of them?

THE DOCTOR

Yeah.

THE MASTER

But not you. Which must mean...

THE DOCTOR

I was the only one who could end it.
And I tried, I did, I tried everything,
I didn't... I wasn't...

THE MASTER

What did it feel like, though? Two
almighty civilisations burning, ohh,
tell me, how did it feel?

THE DOCTOR

Stop it -

THE MASTER

You must have been like God.

THE DOCTOR

I've been alone ever since. But not any
more, don't you see? All we've got now,
is each other.

THE MASTER

You asking me out on a date?

THE DOCTOR

You could stop this, right now, we could
leave this planet, we could fight across
the constellations, if that's what you
want. But not on Earth.

THE MASTER

..it's too late.

THE DOCTOR

Why d'you say that?

The Master scared, now. Of himself.

THE MASTER

The drumming. Can't you hear it?

(MORE)

(CONTINUED)

33 CONTINUED: (3)

33

THE MASTER (CONT'D)

I thought it would stop, but it never does, it never, ever stops, inside my head, the drumming, Doctor, the constant drumming -

THE DOCTOR

I can help you, please let me help -

THE MASTER

- everywhere, it's everywhere, listen listen listen, here come the drums, here come the drums...

The Master's tapping out, one-two-three-four -

The Doctor looking round...

At a distance, a HOODIE on a bench, with earphones, tapping out, one-two-three-four, one-two-three-four...

The Doctor's fears rising - the *scale* of this - angry again:

THE DOCTOR

What have you done? Tell me, how've you done this? What are those Toclafane things, tell me!

But the Master flips back into his old self again:

THE MASTER

Ooh look, you're on TV!

THE DOCTOR

Stop it, just answer me -

THE MASTER

No, really, you're on telly! You and your little band - which, by the way, is ticking every demographic box, congratulations on that - look, there you are!

The Doctor looking round, puzzled...

Nearby, a small, local electrical shop, with a TV in the window. The Doctor walking towards it now, seeing -

INSERT ON SCREEN -

CUT TO:

35 CONTINUED:

35

SMALL PRAC EXPLOSION on the CCTV CAMERA -

Cabinet Room, the screens fizz to static -

THE MASTER

Oh, you public menace, you'll have to pay for that! Better start running! Go on! Run!

(savage, wild)

Run, Doctor! Run for your life! I said, run!!!

CUT TO the PRECINCT, the Doctor clicking off the phone -

THE DOCTOR

He's got control of everything.

MARTHA

What do we do?

CAPTAIN JACK

We've got nowhere to go.

MARTHA

Doctor, what do we do?!

THE DOCTOR

...we run.

And that's what they do.

CRANE SHOT, RISING UP, over the precinct and the streets; the Doctor, Martha & Captain Jack running away, into the distance, three small figures - fugitives - losing themselves in the urban landscape, running like animals...

MIX TO:

36 INT. BBC NEWS 24 STUDIO - DAY 14

36

Overlapping voices and images from TV FOOTAGE - CU NEWSCASTERS' mouths, graphics, etc, pixels visible.

NEWSCASTER

...to confirm, tomorrow morning, Britain will welcome an extraterrestrial species, with live coverage on every channel...

MIX TO:

37

INT. AMERICAN TV STUDIO - DAY 14

37

AMERICAN NEWSREADER to CAMERA:

AMERICAN NEWSREADER

...with no official word from the White House, the President is said to be furious that Great Britain has taken unilateral action...

CUT TO:

38

INT. CHINESE TV STUDIO - DAY 14

38

CHINESE NEWSREADER to CAMERA, in Chinese:

CHINESE NEWSREADER

<Viewing the British broadcast has been declared illegal, any citizen caught watching will be arrested>

And then introduce CU images of...

TELETUBBIES. Eh-oh-ing round the garden.

CUT TO:

39

INT. CABINET ROOM - NIGHT 14

39

THE MASTER, alone, his TV SCREENS showing the TELETUBBIES.

FX: lens flare, a SPHERE appears, middle of the room.

THE MASTER

Seen these things? This planet's amazing. Televisions in their stomachs, now that's evolution!

SPHERE #1

Is the Machine ready?

The Master switches the TV off, faces the Sphere.

THE MASTER

Tomorrow morning. It reaches critical at eight-oh-two precisely.

SPHERE #1

We have to escape. Because it's coming, sir, the darkness, the neverending darkness, and the terrible, terrible cold, we have to run and run and run...

(CONTINUED)

39 CONTINUED:

39

THE MASTER

Eight o'clock, tomorrow. Tell your people, the world is waiting.

FX: the Sphere disappears.

Hold on the Master. Alone, he's tired, haunted, even doubtful. Weary, he goes to the window.

The night, outside. It's starting to rain.

CUT TO:

40 INT. ABANDONED WAREHOUSE, UPPER FLOOR - NIGHT 14

40

Rain outside; a wide, open, rubble-strewn floorspace. MARTHA carrying 3 bags of chips, heading towards THE DOCTOR & JACK. A fire in a brazier, crates as stools. The Doctor's invented some sort of table, working on the laptop.

CAPTAIN JACK

How was it?

MARTHA

Don't think anyone saw me.
(handing out chips)
Anything new?

CAPTAIN JACK

(of his wrist-strap)
I've got this tuned into the government wavelength, so we can follow what Saxon's doing.

MARTHA

Yeah, I meant about my family.

THE DOCTOR

Still says, the Jones family taken in for questioning. Tell you what though, no mention of Leo.

MARTHA

Not as daft as he looks.
(beat)
I'm talking about my brother, on the run, how did this happen..?

Pause.

CAPTAIN JACK

Nice chips.

(CONTINUED)

40 CONTINUED:

40

THE DOCTOR

Actually, they're not bad.

Pause. The Doctor still working. The rain outside, the moan of the wind, and then, it's simply time:

CAPTAIN JACK

So who is he, Doctor? How come the ancient society of Time Lords created a psychopath?

MARTHA

And what is he, to you? Like a colleague, or...?

THE DOCTOR

Friends, at first.

MARTHA

Thought you were gonna say he was your secret brother or something.

THE DOCTOR

You've been watching too much TV.

CAPTAIN JACK

But all the legends of Gallifrey. They made it sound so perfect.

CU Doctor; stops working, looks to the distance.

THE DOCTOR

Perfect to look at, maybe. And it was, it was beautiful. They called it the Shining World of the Seven Systems...

And on the CU, paint with images...

THE DOCTOR (CONT'D)

...and on the continent of Wild Endeavour, in the mountains of Solace and Solitude, there stood the Citadel of the Time Lords...

FX: vast mountain ranges, red slopes, white snow, and in the distance, a glass dome, containing the cathedral-like spires of the City of the Time Lords.

CUT TO:

41

EXT. HEADLAND - DAY

41

LOW ANGLE, an old, wise TIME LORD framed against the sky, staring to the distance, complete with ceremonial collar, his long, priest-like garments caught by the wind.

THE DOCTOR OOV

...the oldest and most mighty race in the universe, looking down on the galaxies below, sworn never to interfere. Only to watch.

CUT TO:

42

INT. ABANDONED WAREHOUSE, UPPER FLOOR - NIGHT 14

42

THE DOCTOR

The children of Gallifrey would be taken from their families at the age of eight, to enter the Academy. And some say, that's where it all began. When he was a child. That's when the Master saw eternity.

CUT TO:

43

INT. HEADLAND - NIGHT

43

Wild and rocky, at night, flaming torches in the background.

The TIME LORD leads forward an 8 y/o Damien-like BOY, dressed in simple, formal black clothes, a scholar. Heading towards...

FX: A METAL CIRCLE, a hoop, some ten feet tall, standing proud like some religious artefact, and at its hollow centre... The neverending swirl of the Time Vortex.

THE DOCTOR OOV

As a Novice, he was taken for initiation. He stood in front of the Untempered Schism, a gap in the fabric of reality, through which could be seen, the whole of the Vortex.

CONTINUES, INTERCUT WITH SC.44.

CUT TO:

44

INT. ABANDONED WAREHOUSE - NIGHT 14

44

The Doctor, staring into space, haunted by this.

(CONTINUED)

44 CONTINUED:

44

THE DOCTOR

You stand there. Eight years old.
Staring at the raw power of time and
space. Just a *child*.

INTERCUT WITH SC.43, the TIME LORD stands back, the BOY
stares, wide-eyed. Slow track in; the sound of drums...

FX: the VORTEX reflected within the BOY's eye...

THE DOCTOR (CONT'D)

Some would be inspired. Some would run
away. And some would go mad.

Hold.

Then he breaks the spell, stands, shakes it off.

THE DOCTOR (CONT'D)

I don't know.

Good pause. Then, with a small smile:

MARTHA

And what about you?

THE DOCTOR

The ones that ran away. I never
stopped.

Interrupted by a *bleep* -

It's from Jack's wrist strap. Back to work.

CAPTAIN JACK

Encrypted channel. With files attached.
Don't recognise it...

THE DOCTOR

Patch it through to the laptop.

CAPTAIN JACK

Yeah, but, uh...
(deep breath)
Since we're telling stories, there's
something I haven't told you.

JUMP CUT TO:

CU LAPTOP SCREEN fizzes, reveals the TORCHWOOD logo.

CUT TO WIDER, Jack's got a wire running from his wrist-
strap to the laptop. But the Doctor's cold:

(CONTINUED)

44 CONTINUED: (2)

44

THE DOCTOR
You work for Torchwood?

CAPTAIN JACK
I swear to you, it's different, it's
changed, there's only half a dozen of us
now -

THE DOCTOR
Everything Torchwood did, and you're
part of it?!

CAPTAIN JACK
The old regime was destroyed at Canary
Wharf - I rebuilt it, I changed it, and
when I did that, I did it for you. In
your honour.

Pause, on the Doctor.

But in fairness, he accepts that; they'll come back to
it.

He presses PLAY. And they watch - INSERT ON LAPTOP
SCREEN -

CUT TO:

45 INT. VIVIEN'S STUDY - DAY 14

45

VIVIEN ROOK, to CAMCORDER-ON-TRIPOD. In her study at
home - smart, comfortable, lined with books. She's
quiet, brave:

VIVIEN
If I haven't returned to my desk by
twenty two hundred, then this file will
be emailed to Torchwood. Which means,
if you're watching this, then I'm...
Anyway. The Saxon files are attached,
but take a look at the Archangel
document - that's when it started, when
Harry Saxon became Minister in charge of
launching the Archangel Network -

CUT TO:

46 INT. ABANDONED WAREHOUSE, UPPER FLOOR - NIGHT 14

46

THE DOCTOR, MARTHA, CAPTAIN JACK - urgent -

THE DOCTOR
What's the Archangel Network?

(CONTINUED)

46 CONTINUED:

46

MARTHA

I've got Archangel, everyone's got it -

CAPTAIN JACK

It's the mobile phone network -

Martha hands the Doctor her mobile, on screen logo: ARCHANGEL, now with the word spelt out, too.

CAPTAIN JACK (CONT'D)

Cos look, it's gone worldwide -

Jack's clicking on the computer, on Vivien's attachment -

ON SCREEN, GRAPHIC REPRESENTATION of 15 satellites in orbit.

CAPTAIN JACK (CONT'D)

- it's got fifteen satellites in orbit.

Even the other networks, they're all carried by Archangel -

The Doctor sonicking Martha's mobile, dismantling it -

THE DOCTOR

The phones, it's in the phones -Ohh, I said he was a hypnotist, wait, hold on... There it is!

The Doctor using the phone to transmit, in the air, a beat:

One-two-three-four, one-two-three-four, one-two-three-four -

THE DOCTOR (CONT'D)

That rhythm. It's everywhere. Ticking away in the subconscious.

MARTHA

What is it, mind control?

THE DOCTOR

Subtler than that. Any stronger and people would question it. But contained in that rhythm, in layers of code... Vote Saxon. Believe in me. Whispering to the world. Oh! Yes! That's how he hid himself from me! Cos I should've sensed another Time Lord, on Earth, I should've known, way back, but the signal cancelled him out!

*
*
*
*
*

(CONTINUED)

46 CONTINUED: (2)

46

CAPTAIN JACK
Any way of stopping it?

THE DOCTOR
Not from down here. But now we know how
he's doing it...

MARTHA
We can fight back?

THE DOCTOR
Oh yes!

CUT BACK TO a final image of Vivien, on-screen:

VIVIEN
Hope it helps. And if I could ask...
Remember me.
That's all.

CUT TO:

47 INT. ABANDONED WAREHOUSE, UPPER FLOOR - NIGHT 14

47

Panning across the laptop, now in pieces, circuitry
scattered everywhere...

On to THE DOCTOR, with jeweller's eye piece, and
tweezers, pulling out tiny chips from the SIM card.
Concentrating...

JUMP CUT TO:

MARTHA, taking out her Tardis key, giving it to the
Doctor.

JACK takes out his Tardis key, gives it to the Doctor.

The Doctor places down his: three Tardis keys in a row.

CUs, the Doctor using the sonic, and a pencil, to fix
tiny pieces of circuitry to the back of each key.

JUMP CUT TO:

The Doctor, all energy again, on his feet, with the three
adapted keys, all now looped on to bits of string.

THE DOCTOR
Three Tardis keys, three pieces of the
Tardis, all with low-level perception
properties - cos the Tardis is designed
(MORE)

(CONTINUED)

47

CONTINUED:

47

THE DOCTOR (CONT'D)
to blend in, well, sort of, but... Now!
The Archangel Network's got a second low-
level signal - weld the key to the
network, and... Martha! Look at me!
You can see me, yes?

MARTHA

Yep!

THE DOCTOR

And now...

He puts the key & string around his neck.

MARTHA'S POV: the Doctor. Except... slowly, her eyeline drifts, to the right, like a badly-framed shot.

THE DOCTOR (CONT'D)

No, I'm here, look at me.

Martha blinks, looks at him again -

Her POV: it's like she can't keep fixed on him, her POV just gently slides away...

MARTHA

It's like... I know you're there, but I
don't want to know...

The Doctor whips off the key -

THE DOCTOR

And back again! D'you see? It just
shifts your perception, a tiny little
bit. Doesn't make us invisible. Just
unnoticed. Oh! I know what it's like!

(right at Martha)

It's like when you fancy someone, and
they don't even know you exist, that's
what it's like - come on!

- and he runs out. A moment, Martha looks at Jack.

CAPTAIN JACK

You too, huh?

A sigh, a smile, and they're running after him -

CUT TO:

48 EXT. RUN-DOWN STREET - NIGHT 14

48

Ordinary city street. THE DOCTOR, MARTHA & CAPTAIN JACK (now with wrist-strap restored) all sombre again. The Doctor calm, low level:

THE DOCTOR

Don't run, don't shout, just keep your voice down. Draw attention to yourself, and the spell is broken. Keep to the shadows.

CAPTAIN JACK

Like ghosts.

THE DOCTOR

That's what we are. Ghosts.

He puts on his key & string, Martha & Jack do the same.

Deep breath, then they walk down the street, heads down.

A couple of LADS stroll past. Not a glance.

The Doctor, Martha & Jack walk on, into the night.

MIX TO:

48A INT. BBC NEWS 24 STUDIO - NIGHT 14

48A

NEWSCASTER to CAMERA, solemn:

NEWSCASTER

..and as the eyes of the world turn towards Great Britain, sources indicate that Air Force One has landed on British soil, tonight. Mr Saxon has entered into conference, with the President of the United States...

49 OMITTED

49

AND

AND

50

50

51 EXT. AIRSTRIP - NIGHT 14

51

THE PRESIDENT and STAFF stride across the tarmac, approaching THE MASTER, LUCY & MINIONS. Behind the Master; BRITISH TROOPS. Behind the President, UNIT TROOPS arriving, spreading out.

The Master loving it. The President careful, already wary.

(CONTINUED)

51 CONTINUED:

51

THE MASTER
Mister President, *sir!*

PRESIDENT
Mr Saxon, the British Army will stand down - from now on, UNIT has control of this operation -

THE MASTER
You make it sound like an invasion.

PRESIDENT
The First Contact Policy was decided by the Security Council in 1968, and you've just gone and ignored it -

THE MASTER
Oh, you know what it's like, new job, all that paperwork, I think it fell down the back of the settee, I had a little look, I found a pen, a sweet, a bus ticket, fifty pence, have you met my wife?

But the President's quiet, suspicious:

PRESIDENT
Mr Saxon. I'm not sure what your game is. But there are provisions at the UN to have you removed from office, unless you're very, very careful. Is that understood?

The Master makes a zip-across-mouth gesture.

PRESIDENT (CONT'D)
Are you taking this seriously?

The Master nods, vigorously. The President seething, but:

PRESIDENT (CONT'D)
To business. We've accessed your files on these... Toclafane.

Now, in b/g, quietly, on the tarmac: THE DOCTOR, MARTHA & CAPTAIN JACK stand, a great distance away, not coming too close, just watching. Like ghosts.

PRESIDENT (CONT'D)
But First Contact cannot take place on any sovereign soil.
(MORE)

(CONTINUED)

51 CONTINUED: (2)

51

PRESIDENT (CONT'D)

To that purpose, the Aircraft Carrier Valiant is en route. The rendezvous will take place there, at eight AM

THE MASTER

(still zipped)

Ho hummhuhu hm mheehe hm hmm?

PRESIDENT

You're trying my patience, sir.

THE MASTER

(unzips)

So America's completely in charge?

PRESIDENT

Since Britain elected an ass, yes.

(turns to go)

I'll see you on board the Valiant.

THE MASTER

But it's still gonna be televised, isn't it? Cos I promised! The whole world is watching.

PRESIDENT

Since it's too late to pull out, the world will be watching me.

And he turns and walks away. Sotto:

THE MASTER

The last President of America.

(to Lucy)

We've got a private plane all ready and waiting, we can reach the Valiant within the hour. My darling...

Indicates to troops, and they lead Lucy away, but the Master lingers...

Looks round. Intrigued. Sensing...?

Way across the tarmac, the Doctor, Martha & Captain Jack.

CUT TO CLOSER on the Doctor, grim.

INTERCUT with the Master, looking, not quite seeing...

Hold. Then the Master snaps out of it, walks away.

(CONTINUED)

51 CONTINUED: (3)

51

Jack consults his wrist-strap - though all 3 try to keep movements small, voices quiet - not a whisper, just level.

CAPTAIN JACK
Aircraft Carrier Valiant, that's a UNIT ship, at 58.2 North, 10.02 East.

MARTHA
How do we get on board?

THE DOCTOR
Does that thing work as a teleport?

CAPTAIN JACK
Since you revamped it, yeah. If I can hijack coordinates...

And as he discreetly taps them in -

MARTHA
Oh my God.

At a distance, ARMY TRUCK, SOLDIERS off-loading PRISONERS:

FRANCINE, TISH & CLIVE, now handcuffed, miserable, stumbling along - not coming close to Martha, keeping far away.

THE DOCTOR
Don't move.

MARTHA
(crying)
But they're...

THE DOCTOR
Don't.

All seen from Martha's POV, as the Master runs back, greeting his new guests (all long-lens, a backdrop of out-of-focus lights, to suggest other planes in the b/g). A whole drama going on, too far away to be heard, the wind carrying their voices away; Francine raging, you bastard; Tish trying to be calm, asking to be let go; Clive swearing revenge; the Master hopping about, all smiles, loving it.

MARTHA
(quiet, burning)
I'm gonna kill him.

(CONTINUED)

51 CONTINUED: (4)

51

CAPTAIN JACK

What say, I use this perception filter to walk up behind him and break his neck?

THE DOCTOR

Now that sounds like Torchwood.

CAPTAIN JACK

Still a good plan.

THE DOCTOR

He's a Time Lord. Which makes him my responsibility. I'm not here to kill him. I'm here to save him.

Silence. All blazing, but having to keep still and quiet.

CUT TO the distance, the Joneses being escorted away.

CAPTAIN JACK

Coordinates set.

The Doctor & Martha take hold of his wrist...

FX: TELEPORT SHIMMER, and they're gone.

CUT TO:

52 INT. VALIANT, SMALL CORRIDOR - DAY 15

52

CU MARTHA, on the floor, dazed.

MARTHA

Ohh, that thing is *rough*!

Reveal Martha, THE DOCTOR & CAPTAIN JACK on the floor of a small corridor - like a naval ship's corridor, metal, pipes, etc, all functional and clean. Recovering:

CAPTAIN JACK

I've had worse nights. Ouch. Welcome to the Valiant.

MARTHA

It's dawn...

She crosses to a porthole. On her profile:

MARTHA (CONT'D)

Hold on, I thought this was a ship - where's the sea?!

(CONTINUED)

52 CONTINUED:

52

As Jack and the Doctor cross to join her -

CAPTAIN JACK

A ship for the twenty-first century.
Protecting the skies of Planet Earth!

CUT TO:

53 FX SHOT: THE VALIANT

53

FX: CAMERA sweeping around THE VALIANT, an aircraft carrier suspended in the sky, in all its glory, huge cloudbanks and dazzling blue sky. Over this, a TANNOY: 'Royal Air Force Excalibur now on board...'

CUT TO:

54 INT. VALIANT, FLIGHT DECK - DAY 15

54

Door slides open, THE MASTER, LUCY & MINIONS enter.

Revealing the Flight Deck: as great a space as possible, far more gorgeous & hi-tech than a real aircraft carrier, UNIT SOLDIERS on duty, UNIT STAFF at workstations.

The whole expanse leading to the far end, a long, wide window looking on to blue sky. And at this end: STAFF preparing for the broadcast, THREE CAMERAS in position. 30 or 40 seats arranged for a small, privileged audience.

It all feels busy, tense. As the Master strides forward, Lucy following, his Minions spread out across the room.

THE PRESIDENT's standing apart, being briefed by AIDES. He just glances at the Master with contempt.

THE MASTER

Anything I can do? Make the tea? Or isn't that American enough, I don't know, I could make grits! What are grits, anyway?

PRESIDENT

If you could just sit.

The Master & Lucy take a seat, muttering:

THE MASTER

Miseryguts. What d'you think - good, isn't it? Some of my best work.

(MORE)

(CONTINUED)

54 CONTINUED:

54

THE MASTER (CONT'D)
Ministry of Defence, I helped design
this place. In every detail.

CUT TO:

55 INT. VALIANT, LOWER DECKS - DAY 15

55

Factory-like area, big, dark space, pipes and steam, an
engine room feel. THE DOCTOR, MARTHA, JACK running along -
- the Doctor stops dead. Alert! Jack & Martha stop -

CAPTAIN JACK
We haven't got time for sight-seeing!

THE DOCTOR
No no no, wait a minute...
(the biggest smile)
Can't you hear it?

CAPTAIN JACK
Hear what?

MARTHA
Doctor, my family's on board -

THE DOCTOR
Brilliant! This way!

And he runs off in a new direction - Jack and Martha
follow -

CUT TO:

56 INT. STORAGE HOLD - DAY 15

56

Part of the LOWER DECKS. A small area, THE DOCTOR
flinging open the door, MARTHA & CAPTAIN JACK behind him,
all seeing -

THE DOCTOR
Ohhh, at last! MARTHA
Ohhh yes!

THE TARDIS!

As they run to the door, and head inside -

CAPTAIN JACK
But what's it doing on the Valiant?

CUT TO:

57 INT. TARDIS - DAY 15

57

THE DOCTOR, MARTHA & CAPTAIN JACK step in -

To something hellish. The room is dark, pulsing with red light, and pockets of sickly yellow, the engines groaning, as though queasy. And the central console is...

A mass of wires and cables, stretching up to the roof, like the console's been gutted and cannibalised. Glowing a deep, ugly red. The Doctor horrified.

CAPTAIN JACK

What the hell has he done..?

THE DOCTOR

Don't touch it!

CAPTAIN JACK

Not going to!

MARTHA

What's he done, though? Sounds like it's... sick.

THE DOCTOR

Can't be... No no no, can't be...

MARTHA

(stronger)

Doctor? What is it?

THE DOCTOR

He's cannibalised the Tardis.

CAPTAIN JACK

Is this what I think it is?

THE DOCTOR

It's a Paradox Machine.

CUT TO:

58 INT. VALIANT, FLIGHT DECK - DAY 15

58

STAFF jittery now, tension, the moment approaching. THE PRESIDENT stands at the podium. Adjusts his tie. Checking his image in a nearby monitor.

As the AUDIENCE seats begin to fill up. THE MASTER hunkers down, like he's at the cinema. Digs in his pocket, pulls out a white paper bag. Offers LUCY a jelly-baby.

(CONTINUED)

58 CONTINUED:

58

PRESIDENT

Two minutes, everyone. According to the treaty, all armed personnel are requested to leave the Flight Deck immediately, thank you...

UNIT SOLDIERS withdraw, yomping to the doors, out.

PRESIDENT (CONT'D)

Broadcasting at 7:58, with the arrival timed for eight hundred hours exactly. And good luck to all of us.

CUT TO:

59 INT. TARDIS - DAY 15

59

THE DOCTOR frantic, studying the wires, CAPTAIN JACK also trying to get readings, MARTHA standing back. The Doctor's found a display, a needle edging round to the red. Fast:

THE DOCTOR

Soon as this hits red, it activates... At this speed, it'll trigger at two minutes past eight.

CAPTAIN JACK

First Contact is at eight, then two minutes later...

MARTHA

But what's it for, what does a Paradox Machine do?

CAPTAIN JACK

More important, can you stop it?

THE DOCTOR

Not till I know what it's doing - touch the wrong bit, blow up the solar system.

MARTHA

Then we've gotta get to the Master!

CAPTAIN JACK

Yeah, but how we gonna stop him?

THE DOCTOR

Oh! I've got a way! Sorry, didn't I mention it?

(CONTINUED)

59 CONTINUED: 59

Said with a big smile, as they belt out -

CUT TO:

60 INT. BBC NEWS 24 STUDIO - DAY 15 60

NEWSCASTER

...and in just thirty seconds' time, we'll be going live to First Contact. It's been announced that Harold Saxon has invited President Winters to take the address...

CUT TO:

61 INT. CAFE - DAY 15 61

SC.60 playing on an old TV, high on a shelf.

A good old greasy spoon, now full of CUSTOMERS, all ages, looking up. Nice atmosphere, excited, all with cuppas.

REACTIONS CONTINUE INTERCUT WITH SC.65.

CUT TO:

62 INT. TERRACED HOUSE, KITCHEN - DAY 15 62

PORTABLE TV on the counter, playing sc.60.

A nice ordinary kitchen. A 30 y/o MUM sits her BABY on her knee to watch history being made.

REACTIONS CONTINUE INTERCUT WITH SC.65.

CUT TO:

63 INT. AMERICAN TV STUDIO - NIGHT 63

AMERICAN NEWSREADER

...it's three AM on the Eastern Seaboard, and President Winters has been chosen to lead the world into a new age...

CUT TO:

64 INT. AMERICAN STUDENTS' ROOM - NIGHT 64

Four AMERICAN STUDENTS gathered on a settee to watch - a messy college-type room. NB, windows in shot to clearly show NIGHT. Having fun, popcorn, pizza, etc.

They cheer and whoop as the President appears on-screen -

(CONTINUED)

64 CONTINUED:

64

REACTIONS CONTINUE INTERCUT WITH SC.65.

CUT TO:

65 INT. VALIANT, FLIGHT DECK - DAY 15

65

INTERCUT WITH SC.61, 62, 64, all watching & reacting to TV COVERAGE of sc.65 throughout.

PRESIDENT

Americans. Patriots. People of the world. I stand before you today, as Ambassador for Humanity. A role I will undertake with the utmost solemnity.

All around the room, it's hushed, tense. STAFF, MINIONS, all rapt with attention.

THE MASTER just smiling away; LUCY tense.

PRESIDENT (CONT'D)

Perhaps our Toclafane cousins can offer us much. But what is important is not that we gain material benefits, but that we learn to see ourselves anew.

During this: doors open in b/g, a MINION just stepping through - and THE DOCTOR, CAPTAIN JACK & MARTHA use the open door to scoot carefully, into the room, then stand there, at the back - all wearing their keys. Ghosts again.

CUT TO the Master. He simply breathes in, sensing..?

Sotto, keeping still, at the back of the room:

CAPTAIN JACK

This plan. Gonna tell us?

THE DOCTOR

(of his key)

If I can get this around the Master's neck. Cancel out his perception. They'll see him for real. Just... hard to go unnoticed with everyone on red alert. If they stop me... You've got a key.

CAPTAIN JACK

Yes, sir.

MARTHA

I'll get him.

(CONTINUED)

65 CONTINUED:

65

Brave smile between them. Then slowly, treading carefully, the Doctor makes his way along the side wall, walking, then stopping, a stage at a time.

His POV, the back of the Master's head.

The President, talking, glances at a MEMBER OF STAFF, who's giving hand-signals, five, four, three...

PRESIDENT

And I ask you now, I ask of the Human Race, to join with me, in welcoming our friends. I give you... the Toclafane.

He turns. Behind him:

FX: FOUR SPHERES flare into existence. Floating, bobbing. NB: just above head-height, so normal dialogue's FX-free.

CUT AROUND REACTIONS within the Flight Deck - in awe, including the Doctor, Martha & Jack -

And reactions from SC.61, 62, 64, the Cafe staring, the Mum making Baby watch, the American students whooping.

PRESIDENT (CONT'D)

My name is Arthur Coleman Winters, President Elect of the United States of America, and Designated Representative of the United Nations. I welcome you, to Planet Earth, and its associated Moon.

FX: the Spheres childish, peeved.

SPHERE #1

You're not the Master.

SPHERE #2

We like the Mister Master.

SPHERE #3

We don't like you.

PRESIDENT

I... can be master, if you so wish, I will accept mastery over you. If that is God's will.

SPHERE #1

Man is stupid.

(CONTINUED)

65 CONTINUED: (2)

65

SPHERE #2
Master is our friend.

SPHERE #3
Where's my Master, pretty please?

The Doctor, during this, still edging forward -

But too late, the Master stands, all false modesty - the Doctor thwarted, though he can't react too strongly.

THE MASTER

Ohh, all right then. It's me! Ta-daa!
Sorry! I have this effect, people just
get obsessed with me, is it the smile,
is it the aftershave, is it the capacity
to laugh at myself? I don't know! It's
crazy!

TV FOOTAGE swings round to cover this for sc.61, 62, 64 -

PRESIDENT

Saxon, what are you talking about?

THE MASTER

I'm taking control, Uncle Sam. Starting
with you. Kill him!

FX: ONE SPHERE ZAPS the President with a bolt of YELLOW LASER! The President simply vanishes, vaporised!

The Master clapping, like a kid, loving it -

Staff and seated AUDIENCE panic, terrified, scatter to the sides of the room, and stay there, staring. Lucy goes to the Master's end of the room.

Sc.61, the CAFE is cheering! Sc.62 the MUM is scared.
Sc.64, the STUDENTS open-mouthed, outraged -

All Saxon's MINIONS pull out GUNS, keep the UNIT STAFF under cover, at the edges of the room.

The Master at the podium - TV CAMERAS back on him -

THE MASTER (CONT'D)

Now then! Peoples of the Earth, please
attend carefully -

But the Doctor is furious - his only option is to RUN forward - taking the key & string off - fast as he can -

But the Master just snaps his fingers.

(CONTINUED)

65 CONTINUED: (3)

65

Two BIG MINIONS grab hold of the Doctor - a good struggle - but the Doctor's trapped -

THE MASTER (CONT'D)

We meet at last, Doctor. Ooh, love saying that!

THE DOCTOR

Just stop this, stop it now -

At the back of the room, Captain Jack, tensing himself, grasping the key around his neck, just about to head forward -

But the Master can see him -

THE MASTER

Oh, like a perception filter works on me! And look, it's the girlie and the freak, although I'm not sure which one's which -

And the Master's taking out his own SCREWDRIVER - fires -

FX: A YELLOW LINE OF LASER from the screwdriver, spearing right through Jack. He falls down dead.

Martha runs to Jack, horrified.

THE MASTER (CONT'D)

Laser screwdriver, who'd have sonic? And the good thing is, he's not dead for long, I can kill him again!

THE DOCTOR

Master, just calm down, just look at what you're doing, just stop - if you could see yourself -

THE MASTER

(to camera)

Do excuse me, little bit of personal business, back in a minute -

(to the minions)

Let him go.

Like this is all rehearsed, the Minions step aside, leaving the Doctor at the centre of the room, the Master at the podium, Lucy nearby. (TV CAMERAS still covering this.)

(CONTINUED)

65 CONTINUED: (4)

65

THE DOCTOR

It's that sound, the sound in your head,
what if I can help - ?

THE MASTER

How to shut him up? I know! Memory Lane! Professor Lazarus, d'you remember him? And his Genetic Manipulation Device! What, did you think little "Tish" got that job just by coincidence? I've been laying traps for you, all this time! And now I can concentrate all that Lazarus technology into one little screwdriver, and, ooh, if only I had the Doctor's biological code - oh! Wait a minute! I do!

Clicks fingers at a Minion -

The Minion opens up a hefty case, positioned on a desk -

The Doctor's hand-in-jar, bubbling away.

THE MASTER (CONT'D)

I've got his hand! And if Lazarus made himself younger, what if I reverse it? What d'you fancy, Doctor? Another hundred years?

And he whirrs his laser at the Doctor -

ONLINE FX: the Doctor shuddering, his head shaking, distorting, Jacob's Ladder-style - in agony -

CUT TO Martha, watching, horrified - but distracted by Jack, alive again. Weak, he's giving her his wrist strap.

CAPTAIN JACK

Take it. Teleport.

MARTHA

I can't.

CAPTAIN JACK

We can't stop him. Just get out of here. Get out.

She looks back to the Doctor, helpless -

The Doctor now on his knees. And as he looks up...

(CONTINUED)

65 CONTINUED: (5)

65

He's now an OLD MAN.

Martha (with wrist strap) runs to the Doctor -

MARTHA

I've got you...

THE MASTER

Oh, she's a would-be Doctor - but tonight!, Martha Jones, we've flown them in, all the way from prison -

He gestures like a quizmaster, towards the back -

Doors at the back slide open - MINIONS bring in the handcuffed FRANCINE, TISH, CLIVE; they stay there, framed in the doorway. Francine's crying. (NB, behind them, lying in the corridor, the armed UNIT SOLDIERS, unconscious on the floor, taken out by Saxon's Minions.)

MARTHA

Mum.

FRANCINE

I'm sorry...

The Doctor feeble, summoning his strength.

THE DOCTOR

But the Toclafane. What are they?

The Master comes close, kneels by him. Genuinely sad.

THE DOCTOR (CONT'D)

...why's a Paradox Machine..? What d'you need a paradox for?

THE MASTER

Doctor. If I told you the truth. Your hearts would break.

FX: as the Master stands again, the SPHERES bob down.

SPHERE #1

Is it time?

SPHERE #2

Is it ready?

SPHERE #3

Is the Machine singing?

THE MASTER

Two minutes past!

(CONTINUED)

65 CONTINUED: (6)

65

And he runs back to the podium - CAMERAS on him -

Martha supporting the Doctor; Jack weak, propped up; the Jones family at the back of the room, all watching:

THE MASTER (CONT'D)

So! Earthlings! Um. Basically.
End of the world. Right now! Here come
the drums!

MUSIC blasts in, playing through speakers on the Flight Deck - Rogue Traders, Voodoo Child, bang on the 'Here Come The Drums' lyric, wild and loud - continuing until sc. 71, maybe 72, until incidental music takes over again -

The Master whirrs his laser in the air, a signal -

CUT TO:

66 OMITTED66
AND
6768 INT. TARDIS - DAY 15

68

The whole room shuddering as the Machine reaches critical -

TRACK IN TO the wired-up console, PRAC STEAM blasting out of it, lights flashing. The needle goes into the red.

CUT TO:

69 INT. VALIANT, FLIGHT DECK - DAY 15

69

THE MASTER loving the music track, energised by it, runs to the window - shining with victory -

CUT TO:

70 FX SHOT - THE VALIANT

70

FX: THE VALIANT suspended in the sky as an almighty rip of flame-like-light scorches across the sky, a breach opening -

FX: THOUSANDS AND THOUSANDS OF SPHERES fly out -

CUT TO:

71 INT. VALIANT, FLIGHT DECK - DAY 15

71

THE MASTER
Come and see, sweetheart!

(CONTINUED)

71 CONTINUED:

71

LUCY runs to be with him, standing in the window.

FX: THEIR POV, the sky filled with swarming SPHERES.

Lucy clinging to the Master, scared, but thrilled.

THE MASTER (CONT'D)

How many d'you think?

LUCY

I don't know!

THE MASTER

Six billion!

(calls out)

Down you go, kids!

CUT TO:

72 FX SHOT, ABOVE BRITAIN

72

FX: looking down, from far above Britain. And thousands of SPHERES swarm from foreground, hurtling down -

CUT TO:

73 INT./EXT CAFE - DAY 15

73

The CUSTOMERS now terrified - some run out into the street -

HIGH ANGLE as people run out of the cafe, and from all around, to stare up, horrified -

FX: THEIR POV. The entire sky full of SPHERES. And the LASERS start to rain down!

CUT TO:

74 INT. VALIANT, FLIGHT DECK - DAY 15

74

THE MASTER & LUCY looking out, victorious.

THE MASTER

Shall we decimate them? That sounds good, nice word, decimate -

(calls out)

Remove one tenth of the population!

CUT TO:

75 OMITTED

75

76 INT. AMERICAN STUDENTS' ROOM - NIGHT

76

The STUDENTS screaming as -

FX: SPHERE & PRAC WINDOW GLASS SHATTERING as it smashes in -

CUT TO:

77 INT. VALIANT, FLIGHT DECK - DAY 15

77

THE MASTER & LUCY looking out, while behind them -

THE DOCTOR on his knees, supported by MARTHA. Looking right at her, so close, he whispers, gentle:

THE DOCTOR

Goodbye.

Martha stands. Steps back. Crying.

She turns round. Her family, devastated. All witnessing the end of the world. Martha looks at them, and they look at her; Francine, then Tish, then Clive.

Martha stands there, lost, so completely lost.

And she presses the button on the wrist-strap.

FX: TELEPORT SHIMMER, she vanishes.

CUT TO:

78 EXT. HILLSIDE OVERLOOKING CITY - DAY 15

78

Countryside. Ordinary mud and grass. MARTHA picks herself up, off the floor. From far-off, a strange noise...

Recovering, she heads up the slope.

And at the top, she sees:

FX: the city, far away, with swarms of SPHERES - almost like dust, from here - pouring down over the whole expanse. The noise is the sound of a million distant screams.

Martha watches. But quietly:

MARTHA

I'm coming back.

(CONTINUED)

78 CONTINUED:

78

Then she turns and runs away, towards the woods...

CUT TO:

79 INT. VALIANT, FLIGHT DECK - DAY 15

79

THE MASTER now propping THE ANCIENT DOCTOR up, LUCY beside him, all three framed in the window, with the terrible sound rising up from below. The Master quiet and insane:

THE MASTER

And so it came to pass that the Human
Race fell, and the Earth was no more.
And I looked down upon my new dominion,
as Master of all. And I thought it
good.

END OF EPISODE TWELVE