

DOCTOR WHO 3

Episode 13

By

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**Yellow Revisions
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1 GRAPHICS

1

Grainy, bluish, pixels visible: a STAR CHART of our Solar System, the Sun labelled SOL, the planets circling round it. Four or five blips, tagged with numbers, moving slowly across, like planes on an air traffic control display. In b/g, the monotonous drone of pilots, reciting numbers, coordinates, and over this, a calm FEMALE VOICE:

FEMALE VOICE

Spacelane traffic is advised to stay away from Sol 3, also known as Earth.

SECOND GRAPHIC: CLOSER on a grid-like version of Earth, with statistics, and the word EXTINCTION, blinking away.

FEMALE VOICE (CONT'D)

Pilots are warned, Sol 3 is now entering Terminal Extinction.

CUT TO CLOSER on Earth, filling frame, pixels bristling.

FEMALE VOICE (CONT'D)

Planet Earth is closed. Planet Earth is closed. Planet Earth is closed...

MIX TO:

2 FX. THE EARTH

2

The real Earth, suspended in space.

Over this, the legend:

ONE YEAR LATER

CUT TO:

3 EXT. BEACH - NIGHT 16

3

An oil lamp, held up high, being waved, as a signal.

WIDER: A MAN on a deserted beach, waving the lamp; this is THOMAS MILLIGAN, 30, tough, unshaven, in battered, grimy, dark clothing. Looking out to sea.

Out in the dark: a flashlight, returning the signal.

Milligan lowers his lamp, waits.

JUMP CUT TO:

(CONTINUED)

3 CONTINUED:

3

A small BOAT now dredged up in the surf, two MEN IN BLACK CLOTHES, like Resistance fighters, on board. And walking through the shallow water: MARTHA JONES.

MARTHA

Oh it's *freezing!*

Milligan just stands there, not going to help her. As she trudges closer:

MARTHA (CONT'D)

What's your name then?

MILLIGAN

Tom Milligan. No need to ask who you are, the famous Martha Jones. How long since you were last in Britain?

MARTHA

Three hundred and sixty-five days. It's been a long year.

JUMP CUT TO:

MARTHA & MILLIGAN walking across the beach, towards the cliffs. (The boat has headed back out to sea.)

MILLIGAN

So what's the plan?

MARTHA

This Professor Docherty, I need to see her, can you get me there?

MILLIGAN

She works at the Repair Sheds, Nuclear Plant Seven, I can get you inside. But what's it all for, what's so important about her?

MARTHA

Sorry. The more you know, the more you're at risk.

MILLIGAN

Lot of people depending on you. You're a bit of a legend.

MARTHA

And what does the legend say?

(CONTINUED)

3 CONTINUED: (2)

3

MILLIGAN

That you sailed the Atlantic. Walked across America. That you're the only person who got out of Japan alive. Martha Jones, they say, she's gonna save the world.

(pause)

Bit late for that.

And they keep walking onwards.

4 EXT. HEADLAND - NIGHT 16

4

Rough ground, above & away from the beach, MARTHA & MILLIGAN walking towards an old, dusty, flatbed TRUCK.

MARTHA

How come you can drive, don't you get stopped?

LEO

Tom's a doctor.

MILLIGAN

Medical staff. Used to be in paediatrics, back in the old days. But that gives me a licence to travel, so I can help out at the labour camps.

MARTHA

Great. I'm travelling with a Doctor.

As they get in:

MILLIGAN

I traced your brother, Leo.

MARTHA

Alive?

MILLIGAN

Just about. Part of the slave force, in the north. He's had to change his name, can't risk being associated with you. Cos if we've heard stories about you, then so has the Master. He'll be looking for you. Right across the planet.

MARTHA

We getting started or what?

As he starts the engine:

(CONTINUED)

4

CONTINUED:

4

MILLIGAN

The story goes, you're the only person
on Earth who knows how to kill him.
That you and you alone can kill the
Master stone dead. Is it true?

MARTHA

Let's just drive.

And off they go, into the night.

CUT TO:

5

FX SHOT - THE VALIANT - DAY 17

5

FX from EP.12 SC.53, the VALIANT, majestic and proud.

ANNOUNCER OOV

Citizens rejoice! Your Lord and Master
stands on high! Playing Track Three...

CUT TO:

6

INT. THE VALIANT, FLIGHT DECK - DAY 17

6

Adapted a little, in the past year, customised with red velvet curtains and odd bits of furniture, maybe a chaise longue. Touches of a Roman Emperor. MINIONS sit at the desks, typing, cowed & humble. 4 MILITIA MEN on duty.

Door opens. THE MASTER strides in. Ruler of the World! And he's singing!

Scissor Sisters, 'I Can't Decide,' from 1:27 in. NB, the music's actually playing into the Flight Deck, and he's miming to it, maybe half-singing-along now and then, with all the freedom of a kid in their bedroom; which is how the world feels to him, now.

During the first chorus: he struts across the room, grabs LUCY SAXON, has a little dance with her, kisses her, moves on (and a year as the wife of a despot has cowed her, too, she's quieter, pathetic, like a dummy during this).

He then moves on, fast, to FRANCINE - dressed in a simple MAID'S UNIFORM; part of the staff, part of her humiliation. Carrying a tray, a cup of coffee. The Master grabs the coffee, sips, goes bleah, throws the cup away -

(CONTINUED)

THE MASTER

I can't decide/Whether you should live
or die/Oh you'll prob'ly go to
heaven/Please don't hang your head and
cry/No wonder why/My heart feels dead
inside/It's cold and hard and
petrified/Lock the doors and close the
blinds/We're going for a ride...

During the next verse: he picks up an old school hand-bell, rings it like mad.

CUT TO a corner, a makeshift tarpaulin tent, with straw and a dog's dinner bowl. A figure comes crawling out...

THE DOCTOR. Still aged, and weary. Standing, slowly, brushing his clothes down, trying to keep his dignity, even as the Master scoots over and sings at him.

THE MASTER (CONT'D)

Oh I could throw you in the lake/Or feed
you poisoned birthday cake/I won't deny
I'm gonna miss you when you're gone/Oh I
could bury you alive/But you might crawl
out with a knife/And kill me when I'm
sleeping, that's why...

During the next chorus: the Master shoves the Doctor into an ordinary NHS wheelchair, scoots him round, whizzes him to the window, an old routine. The Doctor so feeble, he can only endure it, though burning with anger.

THE MASTER (CONT'D)

I can't decide/Whether you should live
or die/Oh you'll prob'ly go to
heaven/Please don't hang your head and
cry/No wonder why/My heart feels dead
inside/It's cold and hard and
petrified...

Song continues in b/g, lower volume, as the Master talks:

THE MASTER (CONT'D)

It's ready to rise, Doctor. The New
Time Lord Empire. Isn't that good?
Isn't it? Eh?
(no reaction)
Anything? No? Anything?

FX: the Doctor watching, outside, a small SWARM OF SPHERES flying past, buzzing over the clouds.

6 CONTINUED: (2)

6

THE MASTER (CONT'D)

Ohh, but they broke your heart, didn't they? Those "Toclafane". Ever since you worked out what they really are.

(very close)

They say, Martha Jones has come back home. Why would she do that..?

THE DOCTOR

...leave her alone.

THE MASTER

But you said something to her. On the day I took control...

Paint this with FLASHBACK/NEW FOOTAGE:

CUT TO:

7 INT. THE VALIANT, FLIGHT DECK - DAY 15

7

NEW ACTION, during the sequence from Ep.12 sc.71, 74, with THE MASTER & LUCY at the windows, watching the (OOV) Spheres, before the Master turns back to the room in sc.77.

MARTHA supporting THE DOCTOR. The Doctor leans in close.

And he *whispers* to her.

CUT TO THE TV MONITOR: one of the broadcast CAMERAS has been abandoned, but has captured the Doctor & Martha (ie, this is how the Master found out that this happened).

CUT TO:

8 INT. THE VALIANT, FLIGHT DECK - DAY 17

8

(Music gone, now.)

THE MASTER

What did you tell her?

THE DOCTOR

...I have one thing to say to you. And you know what it is...

THE MASTER

Ohh no you don't!

And he shoves the wheelchair across the room, the Doctor glides, bumps into a table, forgotten again.

(CONTINUED)

8 CONTINUED:

8

THE MASTER (CONT'D)

Now then! How are we doing? Launch Day
in twenty four hours!

As the Master busies himself, the Doctor looks across...

FRANCINE is clearing up the coffee.

A steady, secret look between them. The Doctor splays
his fingers. Three fingers.

Francine gets the signal, just nods.

She walks out. On a mission.

CUT TO:

9 INT. THE VALIANT, LOWER DECKS - DAY 17

9

Pipes, steam, FRANCINE carries her coffee tray through.
A few WORKERS in boiler suits are sweeping up & washing
down machinery - all ordinary people, reduced to drudges
and slaves. One of them is CLIVE JONES, mopping the
floor.Francine just glances at him. Holds up her hand. Three
fingers. Keeps walking.

Clive gets the signal, just nods.

CUT TO:

10 INT. THE VALIANT, LOWER DECKS #2 - DAY 17

10

Another area, same design. CLIVE walks along with mop &
bucket. He's passing, coming the opposite way -TISH JONES, also in maid's outfit, carrying a tray of
canteen food. Clive holds up his hand. Three fingers.

Tish gets the signal, keeps walking.

CUT TO:

11 INT. THE VALIANT, LOWER DECKS, CONFINEMENT AREA - DAY 17

11

A separate area, though still all pipes and steam, an
armed MILITIA GUARD on duty. TISH arrives, with her
tray, for...CAPTAIN JACK. Manacled to a wall. This is how he lives,
now, all day, every day. Wrists and feet in heavy,
bolted cuffs. He's grimy, in pain, but the same as ever.

(CONTINUED)

11 CONTINUED:

11

CAPTAIN JACK

Morning, Tish! Smell that sea air!
 Makes me kind of long for good old
 British fish and chips.

During this, Tish - not allowed to talk - puts the tray on a small table in front of him, takes a fork and scoops up -

CAPTAIN JACK (CONT'D)

But what do I get? Cold mashed swede.
 Some hotel! That's the last time I book over the internet.

And she feeds him the forkful of mash.

But as she steps back, with her back to the GUARD, behind her, she quickly holds up her hand. Three fingers.

Jack winks, he's got the signal.

CUT TO:

12 EXT. HEADLAND - DAY 17

12

(IE, 'headland' meaning simple, bare, rocky ground; the sea's not necessarily in vision.)

FX: DMP of a mighty statue, 200 ft high, the Master, standing tall, like Saddam.

MARTHA & MILLIGAN are walking up a low rise towards it.

MARTHA

All over the Earth, those things. He's even carved himself into Mount Rushmore.

MILLIGAN

Best keep down, here we go...

As they reach the top, they hunker down, looking at:

MILLIGAN (CONT'D)

The whole South Coast of England.
 Converted into Shipyards.

Their POV:

FX: DMP of ROCKET SHIPYARDS, a huge vista, hundreds of them, stretching away to the horizon. Big, crude, traditional rockets, spires pointing skywards.

(CONTINUED)

12

CONTINUED:

12

MILLIGAN (CONT'D)

They bring in slave labour every morning. Breaking up cars, houses, anything, just for the metal. Building the fleet out of scrap.

MARTHA

You should see Russia. That's Shipyard Number One. All the way from the Black Sea to the Bering Strait, a hundred thousand rockets. Getting ready for war.

MILLIGAN

War with who?

MARTHA

The rest of the universe. I've been out there, Tom. In space. Before all this happened. And there's a thousand different civilisations, all around us, with no idea what's happening here. The Master can build weapons big enough to devastate them all.

MILLIGAN

You've been in space..?

MARTHA

(smiles)

Problem with that?

MILLIGAN

(smiles)

Nope! Just... Wow. Anything else I should know?

MARTHA

I've met Shakespeare.

MILLIGAN

Look out -

FX: ABOVE THEM, with the STATUE deep in b/g, TWO SPHERES come gliding in fast. Their blades *sschunk!* open -

SPHERE POV, on Martha & Milligan - he gets out I.D. card -

MILLIGAN (CONT'D)

I've got a licence! Thomas Milligan, Peripatetic Medical Squad, I'm allowed to travel, I was just... checking for... things, and...

(CONTINUED)

12 CONTINUED: (2)

12

FX: the Spheres bob up and down, giggling.

SPHERE #1

Soon the Rockets will fly!

SPHERE #2

And everyone will need medicine!

SPHERE #1

You'll be so busy!

FX: SAME DMP OF ROCKETS, but with the Spheres flying away, towards the Shipyard.

Milligan looks at Martha, dumbfounded.

MILLIGAN

But... they didn't see you.

MARTHA

How d'you think I travelled the world?

Martha smiling, holds up, from round her neck:

The TARDIS KEY.

CUT TO:

13 EXT. NEAR HEADLAND - DAY 17

13

Rocks b/g, MARTHA & MILLIGAN getting back into the truck.

MARTHA

- cos the Master set up Archangel, that mobile phone network, fifteen satellites around the planet. But really, it's transmitting this low-level psychic field. That's how everyone got hypnotised into thinking he was Harold Saxon.

MILLIGAN

Saxon! That feels like years ago.

MARTHA

But the key's tuned into the same frequency, makes me sort of.. well, not invisible, just unnoticeable.

MILLIGAN

I could see you.

(CONTINUED)

13 CONTINUED:

13

MARTHA

(smiles)

Yeah, that's cos you wanted to.

MILLIGAN

(smiles)

S'pose I did.

MARTHA

Is there a Mrs Milligan?

MILLIGAN

Nope. What about you?

MARTHA

There used to be someone. Long time ago.

On CU Martha, CUT TO a glimpse -

CU on sc.7, THE DOCTOR close, whispering - Martha's memory of this, much more intimate than the Master's -

Just for a second. Back to Martha, no longer smiling:

MARTHA (CONT'D)

Come on. I've got to find this Docherty woman.

MILLIGAN

(starts engine)

We'll have to wait till the next work shift, what time is it?

MARTHA

Nearly three o'clock.

CUT TO:

14

INT. THE VALIANT, FLIGHT DECK - DAY 17

14

CLOCK READING 14:58.

THE DOCTOR is sitting beside his tent. An eye on the clock.

FRANCINE and TISH are serving the MINIONS with water. Francine catches the Doctor's eye. Looks at the clock. Glances at Tish.

All tensing up, getting ready...

CUT TO:

15 INT. THE VALIANT, LOWER DECKS - DAY 17

15

CLIVE, washing down machinery. He glances at a wall-clock:

It blinks to 14:59...

CUT TO:

16 INT. THE VALIANT, LOWER DECKS, CONFINEMENT AREA - DAY 17 16

CAPTAIN JACK, manacled to the wall. His GUARD on duty.

Opposite, a wall-clock counting 14:59:13, 14, 15...

Jack tenses one wrist, a bolt already working loose...

CUT TO:

17 INT. THE VALIANT, FLIGHT DECK - DAY 17

17

THE MASTER strides in, LUCY beside him.

THE MASTER

Time for my massage!

As he clears, on Lucy, quiet and submissive. And she now has just the smallest black eye; this is what the Master does to her, in private. She just stands back, on duty.

The Master's going to a comfy, reclining leather chair, stripping off his jacket.

He throws the jacket, as he always does, across a desk -

The Doctor clocks that.

Francine, Tish, clocking that. Cutting all round the room.

Tension building. Time ticking away, 14:59:32,33,34...

Over this:

THE MASTER (CONT'D)

Who shall I have today? I think Tanya.
Come on, sweetheart!

TANYA, a meek Minion, hurries forward, to massage his neck.

(CONTINUED)

17 CONTINUED:

17

THE MASTER (CONT'D)

Lucy, have you met Tanya? Oh she's gorgeous! Tanya, when we go to the stars, I'll take you to the Catrigan Nova. Whirlpools of gold, Lucy won't mind!

You two should get to know each other. That might be fun.

The clock hits 15:00 - !

CUT TO:

18 INT. THE VALIANT, LOWER DECKS, CONFINEMENT AREA - DAY 17 18

CAPTAIN JACK yells with exertion -

- one manacle breaks free -

- the GUARD turns, lifting his gun -

- Jack grabs hold of a pipe in the wall, right next to his hand - wrenches it free - pointing it at the Guard -

PRAC STEAM jets out, blasts the Guard -

CUT TO:

19 INT. THE VALIANT, LOWER DECKS - DAY 17 19

CLIVE slings the water from his bucket into a junction box -

PRAC EXPLOSION - Clive staggering back -

Alarms sound! Lights flash!

CUT TO:

20 INT. THE VALIANT, FLIGHT DECK - DAY 17 20

Alarms sound, lights flash -

THE MASTER

What the hell - ?

And he's on his feet - running to the desks - the whole room alert, as the MILITIA MEN run out -

FRANCINE runs forward - grabs the Master's jacket -

- throws it to TISH -

- who grabs it, runs across the room - to THE DOCTOR -

(CONTINUED)

20 CONTINUED: 20

The Master turning back round, realising -

THE MASTER (CONT'D)

Ohh, I see -

But the Doctor's standing, reaching into the jacket, holds up the Master's laser screwdriver. Points it at him.

THE DOCTOR

I told you. I have one thing to say...

But then the Master starts to laugh. Lowers his hands.

THE MASTER

As if!

CUT TO:

21 OMITTED 21
AND
22 22

23 INT. THE VALIANT, LOWER DECKS #2 - DAY 17 23

CLIVE's running -

He's grabbed by a MILITIA MAN, arm pinned back, trapped -

CUT TO:

24 INT. THE VALIANT, LOWER DECKS - DAY 17 24

CAPTAIN JACK, now with his Guard's gun, belts round a corner -

Stops dead. Facing a line of MILITIA, guns raised.

CAPTAIN JACK

Ohhhh, here we go again.

The Militia open fire (on them only, not Jack.)

CUT TO:

25 INT. THE VALIANT, FLIGHT DECK - DAY 17 25

THE DOCTOR clicks on the laser screwdriver - though not actually aiming it at THE MASTER - it just clicks, useless.

THE MASTER

Isomorphic controls. Meaning, they only work for me.

(CONTINUED)

25 CONTINUED:

25

The Master strolling over, grabs it off the Doctor, shoves him - the Doctor stumbles back, falls to the floor, feeble - as the Master swings the screwdriver round, at Francine -

THE MASTER (CONT'D)

Like this!

FX: YELLOW LASER bolts across -

FX: YELLOW LASER hits the wall right next to Francine, small PRAC EXPLOSION - she's terrified - the Master vicious -

THE MASTER (CONT'D)

Say sorry!

FRANCINE

I'm sorry, I'm sorry, I'm sorry -

Tish runs to her -

TISH

Mum - !

THE MASTER

Didn't you learn from the blessed Saint Martha? Siding with the Doctor is such a dangerous thing, I could kill you both, right now...

He takes aim, both flinching, scared. Hold... Then:

THE MASTER (CONT'D)

Except that's a sight for Martha Jones herself. Take them away!

MILITIA run in, grab Francine & Tish, haul them out.

The Master goes to the Doctor, helps him stand.

THE MASTER (CONT'D)

Gotcha. Oops, there we go now, gramps. D'you know, I can remember the days when the Doctor, oh, that famous Doctor, he was waging a Time War, battling Sea Devils, and Axons, he sealed the Rift at the Medusa Cascade, single-handed! And look at him now. Stealing screwdrivers. How did he ever come to this? Oh yes! Me!

(CONTINUED)

25 CONTINUED: (2)

25

THE DOCTOR

I just need you to listen...

THE MASTER

No, cos now it's my turn. Revenge!

Best served hot! And this time...

(up close)

It's a message for Miss Jones.

CUT TO:

26 EXT. FACTORY - DAY

26

CU on wire-cutters, snapping through a wire fence.

MILLIGAN's made a gap, he and MARTHA hurry through. In the b/g, a sprawling factory. They run, keeping low, heading for the outhouses.

CUT TO:

27 INT. DOCHERTY'S REPAIR SHED - DAY 17

27

PROFESSOR DOCHERTY's banging the hell out of an old portable TV. She's 50, in a brown warehouse coat, dishevelled, rude.

Behind her, the shed's a large space, full of old machinery and junk. Docherty's built a central space, with a desk and chairs, cooker, fridge & single bed; she lives here.

MILLIGAN leads MARTHA through.

MILLIGAN

Professor Docherty..?

PROFESSOR DOCHERTY

Busy!

MILLIGAN

They sent word ahead, I'm Tom Milligan. And this... well, this is Martha Jones.

PROFESSOR DOCHERTY

She can be the Queen of Sheba for all I care, I'm still busy.

MARTHA

Televisions don't work any more.

(CONTINUED)

27 CONTINUED:

27

PROFESSOR DOCHERTY

God, I miss Countdown. Never the same since Des took over. Both Deses. What's the plural of Des? Desii? Deseen? Still, both of them gone now, in the Great Celebrity Purge of Week One, perhaps the Master's not so bad after all. But we've been told there's a transmission. From the man himself!

She bangs the TV, the picture resolves -

On screen, a grainy b&w picture -

CONTINUES INTERCUT WITH SC.28 -

CUT TO:

28 INT. THE VALIANT, FLIGHT DECK - DAY 17

28

PLAY AS FOOTAGE INTO TV SCREENS, and INTERCUT with the VALIANT FLIGHT DECK itself, LUCY, MINIONS & MILITIA watching THE MASTER & THE DOCTOR; a CAMERA from ep. 12 covering this.

CONTINUES, ALSO INTERCUT WITH -

CUT TO:

29 INT. THE VALIANT, LOWER DECKS, STAFF BUNKS - DAY 17

29

INTERCUT WITH SC.28, VALIANT FLIGHT DECK.

The STAFF have poor, makeshift accommodation built into the pipes & steam area. Rows of simple bunk beds. FRANCINE & CLIVE now sit on one, both handcuffed to metal struts. Nearby, TISH, on another bunk, also handcuffed.

All three watching a small monitor, rigged up on the wall, broadcasting sc.28 (all TV pictures primitive, grainy b&w).

CONTINUES, ALSO INTERCUT WITH -

CUT TO:

30 INT. THE VALIANT, LOWER DECKS, CONFINEMENT AREA - DAY 17

30

INTERCUT WITH SC.28, VALIANT FLIGHT DECK.

CAPTAIN JACK, now in bigger, double-strength manacles. He's just waking - ie, coming back to life - clothes full of bullet holes (no blood). And as he looks up...

(CONTINUED)

30 CONTINUED:

30

A small monitor on the wall opposite, broadcasting sc.28.

SC.28 CONTINUES, INTERCUT WITH sc.27, 29 & 30, THE MASTER to CAMERA. With THE DOCTOR centre, in his wheelchair.

THE MASTER

My people! Salutations! A lesson for you all, on this, the Eve of War. Lovely woman. But I know there's all sorts of whispers down there, stories of a child, walking the Earth. Giving you hope. But I ask you, how much hope has this man got? Say hello, Gandalf!

The Doctor stares at camera; like he's looking at Martha.

THE MASTER (CONT'D)

Except... he's not *that* old! But he's an alien. With a much greater lifespan than you stunted little apes, what if it showed?

He stands back from the Doctor, gets out his screwdriver.

THE MASTER (CONT'D)

What if, I suspend your capacity to regenerate? All nine hundred years of your life, Doctor - what if we could see them?

The Master savage now, powerful, whirrs the screwdriver -

ONLINE FX: the Doctor, shudders, twists, distorts, Jacob's Ladder-style - in agony, slides out of the wheelchair, on to the floor -

The HAND IN JAR is still on display, bubbling violently.

All watching in horror -

THE MASTER (CONT'D)

Older and older and older, down you go, Doctor, down the years!

ONLINE FX: CU the Doctor, shaking, shuddering...

MARTHA watching, and JACK, FRANCINE, TISH, CLIVE, horrified.

And the Master clicks the screwdriver off.

Silence. Even the Master holding his breath...

(CONTINUED)

30 CONTINUED: (2)

30

Centre, just the Doctor's clothes; they've collapsed downwards, forming a little mound, surrounded by dust.

The Master walks forward, slowly, quietly...

THE MASTER (CONT'D)

...Doctor?

And from out of the empty neck of his shirt collar...

FX: THE CGI DOCTOR appears. Head only, on a thin neck. Blinking, dazed. A tiny, ancient 1-ft-high Yoda-like thing, with a lined, parched, face, big eyes, though slitted by the weight of 900 y/o eyelids. Mewling.

The Master swings round to CAMERA, the biggest smile.

THE MASTER (CONT'D)

Received and understood, Miss Jones?

And the SCREENS fizz to static.

CUT TO Martha, still watching the screen. A respectful silence, from Milligan and even Docherty. Then, quiet:

MILLIGAN

I'm sorry.

But Martha turns to him. And she's smiling.

MARTHA

The Doctor's still alive.

CUT TO:

31 EXT. FACTORY - NIGHT 17

31

At night, lights burning in the distance, the factory at work, and a window illuminated in Docherty's shed.

PROFESSOR DOCHERTY OOV

...obviously, the Archangel Network would seem to be the Master's greatest weakness...

CUT TO:

32 INT. DOCHERTY'S REPAIR SHED - NIGHT 17

32

The rest of the shed in darkness, MARTHA, MILLIGAN & PROFESSOR DOCHERTY in the living space, conspiring. Docherty's got printouts of the Archangel graphics.

(CONTINUED)

32 CONTINUED:

32

PROFESSOR DOCHERTY

Fifteen satellites, all around the Earth, still transmitting. That's why there's so little resistance, it's broadcasting a telepathic signal that keeps people scared.

MILLIGAN

We could take them out.

PROFESSOR DOCHERTY

We could, with fifteen ground-to-air missiles, got any on you? Besides. Any military action, and the Toclafane descend.

MARTHA

They're not called Toclafane. That's a name the Master made up.

PROFESSOR DOCHERTY

Then what are they?

MARTHA

That's why I came to find you. Know your enemy. I've got this...

From her rucksack, she gets out a disc.

MARTHA (CONT'D)

No one's been able to look at a Sphere, close up, they can't even be damaged. Except once. A lightning strike, in South Africa, brought one of them down. Just by chance. But it was recorded on the subwave, I've got the readings. On this.

JUMP CUT TO:

CU MONITOR SCREEN, PROFESSOR DOCHERTY reading the disc. The display's primitive, green with white writing, like the early 90s. MARTHA & MILLIGAN behind the Professor.

PROFESSOR DOCHERTY

(bangs terminal)

Oh, these systems! Whoever thought we'd miss Bill Gates?

MILLIGAN

Is that why you travelled the world? To find the disc?

(CONTINUED)

32 CONTINUED: (2)

32

MARTHA
No, just got lucky.

PROFESSOR DOCHERTY
I've heard stories. That you walked the Earth, to build a weapon.

CU Martha, closing her eyes for a second...

Again, the sc.7 FLASHBACK, the Doctor's whisper...

CUT BACK TO MARTHA, jolted out of it by -

PROFESSOR DOCHERTY (CONT'D)
There! A current of 58 point 5 kiloamperes, transferring a charge of 510 megajoules, precisely.

MILLIGAN
Could you recreate that?

PROFESSOR DOCHERTY
I think so. Easily, yes.

MARTHA
Right then, Dr Milligan.
(big smile)
We're gonna get us a Sphere.

CUT TO:

33 EXT. FACTORY ALLEYWAYS - NIGHT 17

33

The alleyways formed between factory outhouses & warehouses. Blank, deserted, industrial stretches.

MILLIGAN is crouched beside some tall bins, tense, readying his revolver. In the distance, a familiar whirring...

Milligan steps out, fires a gunshot into the air -

FX: a Sphere glides into view, in the distance, swerves towards him, fast - blades *sshunk!* open -

Milligan runs -

CUT TO:

34 EXT. FACTORY ALLEYWAYS #2 - NIGHT 17

34

A long, narrower alleyway. MARTHA runs down it -

(CONTINUED)

34 CONTINUED:

34

MARTHA

- he's coming - you ready - ?

- up to PROFESSOR DOCHERTY - she's got two simple, long strips of reflective metal fixed along each alley wall, wires running from them to a hand-held JUNCTION BOX.

PROFESSOR DOCHERTY

You do your job, I'll do mine -

MILLIGAN appears at the far end, running -

FX: the SPHERE gliding after him, fast -

- Milligan reaches Martha & Docherty -

MILLIGAN

Now!

Docherty twists the controls -

FX: as the SPHERE passes between the metal strips, BOLTS OF ELECTRICITY zig zag out, burrowing into the Sphere -

PRAC SPHERE thumps down on to the floor. Dead.

Martha, Milligan, Docherty creep forward, wary. Docherty prods it. No reaction. And she's loving this now:

PROFESSOR DOCHERTY

That's only half the job. Now. Let's find out what's inside.

CUT TO:

35 OMITTED

35

36 INT. THE VALIANT, FLIGHT DECK - NIGHT 17

36

The room dark. Empty. In the centre, a big PARROT CAGE, suspended on a thick chain. Huddled up, inside:

FX: CGI DOCTOR. So old and tired. Now we can see his tiny body; the Master's made him a miniature Doctor's pinstripe suit. The Doctor sad and helpless.

Over this, bring in, voices in the dark, low and determined:

FRANCINE OOV

I'm going to kill him.

(MORE)

(CONTINUED)

36 CONTINUED:

36

FRANCINE OOV (CONT'D)
 If I have to wait a hundred years. I'm
 going to kill the Master.

CUT TO:

37 INT. THE VALIANT, LOWER DECKS, STAFF BUNKS - NIGHT 17 37

FRANCINE & CLIVE, sitting on one lower bunk, still
 handcuffed. TISH nearby, handcuffed. In b/g, other
 bunks filled with sleeping STAFF. Low, fierce:

FRANCINE
 One day, he'll let his guard down. One
 day. And I'll be there.

CLIVE
 No, that's my job. I swear to you, I'd
 shoot that man stone dead.

She manages a smile at his bravado. She leans in, kisses
 him; the one good thing that's come out of this.

But Tish, too, in the past year, has become so much
 colder:

TISH
 I'll get him. Even if it kills me

FRANCINE
 Don't say that.

TISH
 I mean it. That man made us stand on
 deck and watch the islands of Japan,
 burning. Millions of people.

TISH'S SPEECH CONT. OOV OVER SC.38 -

CUT TO:

38 INT. THE VALIANT, LOWER DECKS, CONFINEMENT AREA - NIGHT B8

CAPTAIN JACK in his manacles. NEW GUARD on duty, at a
 distance. Jack's eyes burning. Thinking of revenge.

TISH OOV
 I promise you. He's dead. It's only a
 matter of time. One of us is gonna get
 him in the end...

CUT TO:

39

INT. THE VALIANT, FLIGHT DECK - NIGHT 17

39

All quiet and dark. THE MASTER walks in. LUCY behind him, though she stands back, in the shadows, servile.

FX: THE CGI DOCTOR looks at him, pitiful.

And even the Master's quiet, flat, even scared:

THE MASTER
Tomorrow, they launch.
We're opening up a Rift into
Braccatolian space. Won't see us
coming.
(pause)
Kind of scary.

THE DOCTOR
Then stop.

THE MASTER
Once the Empire is established, and
there's a New Gallifrey in the
heavens... maybe then, it stops.
(goes close, quiet)
The drumming. The neverending drumbeat.
Ever since I was a child.

CU MASTER, PAINT with FLASHBACKS, EP.12 SC.43. The BOY, standing in front of the circle, showing the whole of the Time Vortex. CU on the BOY; the Vortex inside his eye.

THE MASTER (CONT'D)
I looked into the Vortex. And that's
when it chose me. The drumming, the
call to war.

FX: the Master eye to eye with the CGI Doctor, now.

THE MASTER (CONT'D)
Can't you hear it? Listen. It's there
now, right now. Tell me you can hear
it, Doctor. Tell me.

THE DOCTOR
It's only you.

The Master shattered by that. But instead, he just says:

THE MASTER
Good.

Then he looks round, a familiar whirring -

(CONTINUED)

39 CONTINUED:

39

FX: a SPHERE glides out of the dark, flies across, and settles. There's a plain, thin metal pole hanging down from the roof, onto which the Sphere hooks; an established resting-place for the Spheres. Once there, use PRAC SPHERE.

SPHERE #1

Tomorrow, the War! Tomorrow, we rise,
never to fall!

THE MASTER

(to the Doctor)

You see? I'm doing it for them. You should be grateful. After all, you love them.

So very much.

CUT TO:

40 INT. DOCHERTY'S REPAIR SHED - NIGHT 17

40

PROFESSOR DOCHERTY using a scalpel, to burrow into the PRAC SPHERE casing. (She's cleared a workbench, like an operating table, wearing a medical lamp-on-forehead.)

MARTHA & MILLIGAN watching, on edge.

PROFESSOR DOCHERTY

...some sort of... magnetic clamp, hold on... just trip the underneath -

She grabs the Sphere, pulls, carefully, but with strength, and opens it up, four segments easing slowly open...

PROFESSOR DOCHERTY (CONT'D)

...oh my God...

Martha & Milligan step forward, so slowly...

Looking down...

Inside the Sphere, a HEAD. Shrunk down to about two thirds its normal size. Formaldehyde off-yellow skin. Blind eyes. More of a face, with little depth, a face scooped off and wired up, attached to hundreds of wires and now-dead lights which weld the Head to the inside of the Sphere.

And as they stare down...

It wakes! Lights blink on! The Head shudders a little!

(CONTINUED)

40 CONTINUED:

40

They leap back!

PROFESSOR DOCHERTY (CONT'D)

It's alive - !

SPHERE #2

...Martha. Martha Jones.

MILLIGAN

It *knows* you.

They step forward again. Martha scared.

The Head has only soft movement, if possible, just stirring slightly. No lip sync - its mouth old, gummed shut - just an internal light, a voice-box, flashing in sync.

SPHERE #2

...sweet kind Martha Jones. You helped us to fly.

MARTHA

What d'you mean?

SPHERE #2

You led us to salvation.

MARTHA

Who are you?

SPHERE #2

The skies are made of diamonds.

MARTHA

No...

CU Martha. Horrified. Not a *complete* surprise, she's had a year to work this out; but confirmation is devastating.

PAINT with FLASHBACK, EP.11 SC.32, innocent little Creet in CU, saying 'The skies are made of diamonds.'

MARTHA (CONT'D)

...you can't be him.

SPHERE #2

We share each other's memories. You sent him to Utopia.

MARTHA

...oh my God.

(CONTINUED)

40 CONTINUED: (2)

40

MILLIGAN

What's it talking about? What does it mean?

PROFESSOR DOCHERTY

What are they?

MILLIGAN

Martha. Tell us. What are they?

MARTHA

They're us. They're Humans. The Human Race, from the future.

CUT TO:

41 INT. THE VALIANT, FLIGHT DECK - NIGHT 17

41

Still quiet and hushed. THE MASTER sits with the SPHERE, FX: CGI DOCTOR in his cage, LUCY in the shadows. They've told these stories before; like ghost stories, at night.

THE MASTER

I took Lucy to Utopia. A Time Lord and his Human companion, I took her to see the stars. Isn't that right, sweetheart?

Gentle, he beckons, Lucy comes forward. Dead inside.

LUCY

Trillions of years into the future. To the end of the universe.

THE MASTER

Tell him what you saw.

LUCY

Dying. Everything, dying. The whole of creation was falling apart. And I thought... there's no point. No point to anything. Not ever.

THE MASTER

(to the Doctor)

And it's all your fault.

CONTINUES, INTERCUT WITH SC.42. NB, both scenes almost melting into one, as the same story is told, in the dark:

CUT TO:

42

INT. DOCHERTY'S REPAIR SHED - NIGHT 17

42

INTERCUT throughout with SC.41.

The SPHERE still open, gently blinking, as MARTHA, quiet, numb, tells MILLIGAN and PROFESSOR DOCHERTY:

MARTHA

I'd sort of worked it out, with the Paradox Machine. Because the Doctor said, on the day before the Master came to power, he said...

PAINT with FLASHBACK, EP.12 SC.17, snatches of the Doctor's speech, 'The only thing I could do was fuse the coordinates, 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.'

In turn, this is INTERCUT with Ep.11 sc.84, the Doctor raising the sonic, the Tardis console exploding.

MARTHA (CONT'D)

The Master had the Tardis, this time machine. But the only other place he could go, was the end of the universe. So he found Utopia.

CUT TO the VALIANT FLIGHT DECK.

THE MASTER

You should have seen it, Doctor. Furnaces. Burning. The last of Humanity, screaming at the dark.

CUT TO DOCHERTY'S REPAIR SHED.

MARTHA

The Utopia Project was the last hope. Trying to find a way to escape the end of everything.

SPHERE #2

There was no solution. No diamonds. Just the dark and the cold.

CUT TO the VALIANT FLIGHT DECK.

THE MASTER

All that Human invention, the very thing that had sustained them across the
(MORE)

(CONTINUED)

42 CONTINUED:

42

THE MASTER (CONT'D)
 aeons... It all turned inward. They cannibalised themselves.

SPHERE #1
 We made ourselves so pretty.

THE MASTER
 Regressing into children. But it wasn't enough. The universe was collapsing around them.

CUT TO DOCHERTY'S REPAIR SHED.

SPHERE #2
 But then the Master came. With his wonderful Time Machine! To bring us back home.

PROFESSOR DOCHERTY
 But that's a paradox! If you're the future of the Human Race, and you've come back to murder your ancestors... You should cancel yourselves out, you shouldn't exist.

MARTHA
 And that's the Paradox Machine.

CUT TO the VALIANT FLIGHT DECK.

THE MASTER
 Oh, my masterpiece, Doctor...

SC.41 & 42 CONTINUE, INTERCUT WITH IMAGES FROM -

CUT TO:

43 INT. TARDIS - NIGHT X

43

THE MASTER, as Harold Saxon, during his 18 months on Earth. He's rolled up his shirt sleeves, working on the wires, pulls on an ordinary welding mask, whirrs with the laser.

PRAC SPARKS from the console, the Master hops about with glee.

SC.41 & 42 CONTINUING:

(CONTINUED)

43 CONTINUED:

43

THE MASTER

A living Tardis, strong enough to hold the paradox in place. Allowing the future and the past to collide with infinite majesty.

FX: the CGI DOCTOR, summoning his strength:

THE DOCTOR

But you're changing history. Not just Earth. The entire universe.

THE MASTER

I'm a Time Lord. I have that right.

FX: CGI DOCTOR looks at the Sphere.

THE DOCTOR

But even then. Why come all this way just to destroy?

SPHERE #1

We come to build! A new Empire!
Lasting a hundred trillion years!

THE MASTER

With me as their Master. Time Lord and Humans combined. Haven't you always dreamt of that, Doctor?

CUT TO DOCHERTY'S REPAIR SHED, Milligan desperate:

MILLIGAN

But what about us? We're the same species. Why d'you kill so many of us?

SPHERE #2

Because it's fun.

And it giggles.

Milligan furious, raises his gun, aims it down at the Sphere -

Fires. (On Milligan only.)

CUT BACK TO the VALIANT FLIGHT DECK -

The gunshot's broken the spell, the stories are told, the moment over. The Master standing, brisk:

(CONTINUED)

43 CONTINUED: (2)

43

THE MASTER

Human Race. Greatest monsters of them all. 'Night then.

He takes Lucy's hand, walks away.

FX: bars of the cage foreground, the Doctor's POV, as the Sphere flies away, into the dark, giggling to itself.

CUT TO:

44 INT. DOCHERTY'S REPAIR SHED - NIGHT 17

44

Later, MARTHA, MILLIGAN & DOCHERTY recovering - with good old cups of tea - though still shaken. Keeping it quiet:

PROFESSOR DOCHERTY

I think it's time we had the truth, Miss Jones. If legend says that you travelled the world, to find a way of killing the Master, then tell us. Is it true?

MARTHA

Just before I escaped. The Doctor told me....

She closes her eyes, so tired...

CUT TO FLASHBACK, sc.7, even CLOSER now, on the Doctor whispering to Martha, something vital, something urgent...

MARTHA (CONT'D)

He sent me to find this.

And she lifts up her rucksack.

JUMP CUT TO:

Martha taking from the rucksack, now laying out on a table, from protective wrappings: 3 PHIALS OF LIQUID, RED, BLUE, YELLOW, and a metal GUN, like an industrial hypodermic.

MARTHA (CONT'D)

The Doctor and the Master, they've been coming to Earth for years. And they've been watched. There's UNIT, and Torchwood, all studying Time Lords in secret. And they made this. The ultimate defence.

(CONTINUED)

44 CONTINUED:

44

MILLIGAN

(of his own gun)

All you need is to get close, I'd shoot
the Master dead with this.

PROFESSOR DOCHERTY

Actually, you can put that down now,
thank you very much.

MARTHA

Point is, it's not so easy to kill a
Time Lord, they can regenerate.
Literally, just bring themselves back to
life.

PROFESSOR DOCHERTY

The Master is immortal! Wonderful!

MARTHA

Except for this! Four chemicals,
slotted into the gun, inject him...
Kills a Time Lord, permanently.

MILLIGAN

Four chemicals, you've got three.

MARTHA

Still need the last one. Cos the
components of this gun were kept safe,
scattered across the world. And I found
them. San Diego, Beijing, Budapest...
and London.

MILLIGAN

Then where is it?!

MARTHA

There's an old UNIT base, North London,
I've found the access codes. Tom,
you've got to get me there.

JUMP CUT TO:

Energy, movement, MILLIGAN & MARTHA grabbing coats,
shucking them on, taking the rucksack, heading out -

MILLIGAN

- can't get across London in the dark,
it's full of wild dogs, we'd get eaten
alive - wait till morning, then we can
get the medical convoy!

(CONTINUED)

44 CONTINUED: (2)

44

PROFESSOR DOCHERTY
 You can spend the night here -

MILLIGAN
 No, we can get halfway, we can go to the
 slave quarters in Bexley -
 (handshake)
 Professor! Thank you!

PROFESSOR DOCHERTY
 And you. Good luck!

MARTHA
 Thanks -

She gives Docherty a quick kiss, hurries out with
 Milligan - but Martha stops, looks back, as Docherty
 calls out, quiet:

PROFESSOR DOCHERTY
 Martha. Could you do it, though? Could
 you actually kill him?

MARTHA
 Got no choice.

PROFESSOR DOCHERTY
 You might be many things. But you don't
 look like a killer to me.

Martha unsettled. Hold the look, the doubt. But then
 she turns, and walks away, into the night.

CUT TO:

45 EXT. TERRACED STREET - NIGHT 17

45

Dark. Silent. Ordinary residential street. No lights
 on. No cars. Bits of wreckage and junk strewn about.

A couple of MILITIA. Patrolling. Behind them...

MARTHA & MILLIGAN, keeping low, running across an open
 space, diving into cover behind a wall, some bins.

The Militia stroll on, leaving the street empty.

Milligan & Martha run, heading for one specific house -

- up to the front door, Milligan tapping on it, frantic,
 having to keep it quiet, whispering -

(CONTINUED)

45 CONTINUED:

45

MILLIGAN
It's Milligan, let me in -

Door opens, they run in, fast, slam, door shut.

CUT TO:

46 INT. TERRACED HOUSE, HALLWAY - NIGHT 17

46

MARTHA & MILLIGAN inside...

Once an ordinary house, now PACKED WITH PEOPLE. All dirty, bedraggled, sitting on the floor, up the stairs, with little personal spaces built out of old clothes & bags. Pockets of candlelight. All staring up at Martha. The WOMAN who opened the door is 40, grim. All hushed:

WOMAN
D'you bring food?

MILLIGAN
Couldn't get any. And I'm starving.

WOMAN
All we've got is water.

She's leading them down the hall to the kitchen, slowly, Martha having to step over people.

MARTHA
...sorry...

MILLIGAN
It's cheaper than building barracks.
They pack them in, hundred in each
house, ferry them out to the Shipyards
every morning.

As she moves on, a pale, wired 18 y/o LAD is on the stairs -

LAD
Are you Martha Jones?

MARTHA
(smiles)
Yeah, that's me. What's your name?

LAD
Can you do it? Can you kill him? They
said you can kill the Master, can you?
Tell us you can do it, please, tell us
you can do it -

(CONTINUED)

46 CONTINUED:

46

And now, lots of them are calling out - still in whispers - some reaching out, desperate - 'Can you do it? Are you her? Can you? Martha Jones? Please? Can you help us?'

MILLIGAN

C'mon, just leave her alone - she's exhausted -

MARTHA

No, it's all right. They want me to talk. And I will.

JUMP CUT TO:

47 INT. TERRACED HOUSE, HALLWAY - NIGHT 17

47

MARTHA sits halfway up the stairs, the hallway PACKED WITH PEOPLE, including the LAD, below and above her; faces in the dark, staring at her, rapt with attention.

MILLIGAN stands by the front door. Adoring her.

Martha so much older, so in control, holding them spellbound

MARTHA

I travelled across the world. From the ruins of New York, to the Fusion Mills of China, right across the Radiation Pits of Europe. And everywhere I went, I saw people, just like you. Living as slaves. But if Martha Jones became a legend, then that's wrong, cos my name's not important.

There's someone else. The man who sent me out there. The man who told me to walk the Earth. And his name, is the Doctor.

CUT TO:

48 INT. DOCHERTY'S REPAIR SHED - NIGHT 17

48

PROFESSOR DOCHERTY, alone, in low light. Weary.

A heavy sigh. Then she crosses to a battered old bookcase, sweeps a row of books out of the way. Behind them: a MONITOR SCREEN. Much more modern than her TV & computer.

PROFESSOR DOCHERTY

Access Priority One.

(CONTINUED)

48 CONTINUED:

48

The screen blinks into life. GRAPHIC: PRIORITY ONE.

PROFESSOR DOCHERTY (CONT'D)

This is Professor Alison Docherty.

ANNOUNCER OOV

State your intent.

PROFESSOR DOCHERTY

First of all, I need to know about my son.

ANNOUNCER OOV

State your intent.

PROFESSOR DOCHERTY

Is my son still alive?

ANNOUNCER OOV

State your intent.

On Docherty. So tired, so disgusted with herself. But...

PROFESSOR DOCHERTY

I have some information. For the Master. Concerning Martha Jones.

CUT TO:

49 INT. THE VALIANT, FLIGHT DECK - NIGHT 17

49

FX: THE CGI DOCTOR alone in his cage, as -

LIGHTS BLINK ON. The room comes to life! THE MASTER - in silk dressing gown, just out of bed - comes bounding across the room, runs up to the Doctor with the biggest smile -

THE MASTER

Guess what?!!

CUT TO:

50 INT. TERRACED HOUSE, HALLWAY - NIGHT 17

50

MARTHA still on the stairs, with the PEOPLE, MILLIGAN by the door - when the front door opens a crack, the WOMAN runs in, slams it shut - *terrified*, whispers, a hiss -

WOMAN

It's him! It's him! Oh my God, it's him - !

(CONTINUED)

50 CONTINUED:

50

MILLIGAN

What d'you mean - ?

WOMAN

It's the Master! He's here!

LAD

(panic)

But he never comes to Earth! He never walks upon the ground!

WOMAN

For God's sake - hide her - !

Martha terrified, as people throw arms across her, those above and below her huddling round, trying to hide her.

And Martha clutches the key around her neck.

Milligan crouches down, staring out through the letterbox.

The LAD is shivering, an almost holy terror:

LAD

He walks among us. Our Lord and Master. He is here.

SCENE CONTINUES, INTERCUT WITH -

CUT TO:

51 EXT. TERRACED STREET - NIGHT 17

51

INTERCUT WITH sc.50.

WIDE SHOT. MILITIA MEN spread out across the street, assume positions at intervals, facing the darkened houses. Armed.

And down the centre of the street, walks...

THE MASTER.

THE MASTER

Oh Marthaaa... Martha Jo-ones. I can seeee you. Out you come, little girl. Come and meet your Master.

MILLIGAN, at the door, gripping his gun.

His POV: a MILITIA MAN blocking his way to the Master.

(CONTINUED)

51 CONTINUED:

51

MARTHA, breathing hard, clutching the key. PEOPLE round her, desperate, some crying, but protecting her.

THE MASTER (CONT'D)

Nobody? No? Nothing?
(sudden authority)
Positions!

The MILITIA hoist up machine guns, point them at the houses.

Inside, everyone tenses, huddling. Still protecting Martha.

THE MASTER (CONT'D)

I'll give the order. Unless you surrender. Just ask yourself: what would the Doctor do?

CLOSER AND CLOSER on Martha, breathing hard, still protected... but knowing what she must do.

And she takes off her key.

CUT TO MILLIGAN at the door, gripping his gun. But a hand comes into shot - Martha's, holding the gun, lowering it.

She looks at him. Smiles, more like the Martha of old.

And she opens the door, steps out.

The Master claps!

THE MASTER (CONT'D)

Oh yes! Very well done! Good girl!
Oh, he trained you well!

Martha walking to the centre of the road, a stand-off.

THE MASTER (CONT'D)

Bag! Give me the bag! No, stay there, just throw it!

She throws the rucksack, it clunks on to the ground.

He points his screwdriver -

FX: LASER, and SMALL PRAC EXPLOSION, the rucksack destroyed.

THE MASTER (CONT'D)

And now, good companion...
(MORE)

(CONTINUED)

51 CONTINUED: (2)

51

THE MASTER (CONT'D)
 (aims at her)
 Your work is done.

Suddenly -

Milligan is charging out of the house - fierce, wild - running and aiming his gun - but -

FX: the Master just lazily fires, LASER lances through him -

Milligan staggers, on the spot. Looks at Martha.

Falls down dead.

On Martha. Containing it. Any rage or tears would only give the Master satisfaction. She just faces him.

THE MASTER (CONT'D)
 But you... When you die, the Doctor should be witness.
 (gentle)
 It's almost dawn, Martha. And Planet Earth marches into war.

CUT TO:

52 FX, THE VALIANT - DAY 18

52

FX REPEAT OF EP.12 SC.53, the Valiant against the dawn.

CUT TO:

53 INT. THE VALIANT, FLIGHT DECK - DAY 18

53

Formal, solemn. THE MASTER stands by the windows.

MARTHA, escorted by two MILITIA, is made to walk the entire length of the room. As she walks, she glances across:

Against one wall, FRANCINE, TISH & CLIVE, guarded by ONE MILITIA, at gunpoint. So upset, but containing it, trying to give her courage, in their stares.

Against the opposite wall: CAPTAIN JACK, with his MILITIA GUARD. (4 MILITIA in total.) He makes the smallest move, furious - the Guard clicks his gun, Jack stops.

MINIONS watch, dutiful. LUCY standing back, eyes dead.

(CONTINUED)

53 CONTINUED:

53

And as Martha reaches a point just a few feet in front of the Master, she sees, at last, to one side:

FX: THE CGI DOCTOR in his CAGE - no longer on its chain; he's been placed on a desk, to be given a good view.

Martha tries a smile, the CGI DOCTOR just blinks, so sad.

The Master takes out his laser screwdriver.

THE MASTER

Your teleport device. In case you thought I'd forgotten.

Martha grim, reaches into her jacket, takes out Jack's wrist-strap, hands it to the Master, who pockets it.

THE MASTER (CONT'D)

And now. Kneel.

Martha kneels.

THE MASTER (CONT'D)

Below us! The Fleet is ready to launch. Two hundred thousand ships, set to burn across the galaxy.

(calls out)

Are we ready?

CUT TO SAME FX SHOT FROM SC.12, DMP ROCKETS, but now animated, if possible, by red lights on their hulls, as they power up. Alarms sound.

ANNOUNCER OOV

Fleet awaits your signal, rejoice!

CUT BACK TO THE MASTER.

THE MASTER

Three minutes to align the Black Hole Convertors! Counting down! Never could resist a ticking clock!

CUT TO COUNTDOWN CLOCK on a MONITOR (keep out of normal vision on the Flight Deck, or it's impossible to time.)

180, 179, 178, 176...

THE MASTER (CONT'D)

(calls to the air)

My children! Are you ready?

CUT TO:

54 EXT. FX. THE EARTH - DAY 18

54

FX: THE EARTH, now with a HUGE SWARM of SPHERES foreground, gliding around the planet in magnificent formation.

SPHERE #1
We will fly and blaze and slice!

CUT TO:

55 INT. THE VALIANT, FLIGHT DECK - DAY 18

55

THE MASTER

Then at zero. To mark this day, the child, Martha Jones, will die. My first blood. Any last words?

Martha just stares at him.

THE MASTER (CONT'D)

No? Such a disappointment, this one. Days of old, Doctor, you had companions who could absorb the Time Vortex! This one's useless!

FX: CGI DOCTOR, just staring.

THE MASTER (CONT'D)

(cold again)
Bow your head.

Martha bows down.

155, 154, 153, 152...

THE MASTER (CONT'D)

Then it falls to me, as the Master of all. To establish, from this place, a new order of Time Lords. And from this day forward...

But then...

Martha laughs, just a little.

THE MASTER (CONT'D)

...what's so funny?

She looks up at him. Hero shot. *Victorious.*

MARTHA

A gun?

(CONTINUED)

55 CONTINUED:

55

THE MASTER

...what about it?

MARTHA

A gun, in four parts?

THE MASTER

Yes, and I destroyed it -

MARTHA

A gun, in four parts, scattered across
the world - like, hello? Did you *really*
believe that?!

THE MASTER

...what d'you mean?

FX: CGI DOCTOR, so calm:

THE DOCTOR

As if I would ask her to kill.

THE MASTER

- well! Doesn't matter, I've got her
right where I want her -

MARTHA

But I knew what Professor Docherty would
do. The Resistance knew, about her
son...

Maybe, just PAINT WITH FLASHBACK, sc.32, now showing that
Martha said right at Professor Docherty, 'Know your
enemy.'

MARTHA (CONT'D)

I told her about the gun, so she'd get
me here. At the right time.

THE MASTER

Oh, but you're still gonna die -

MARTHA

Don't you want to know what I was doing?
Travelling the world?

Silence. The Master thrown. All eyes on him. (NB, Jack
& the Joneses don't know about this, riveted.)

THE MASTER

...tell me.

Martha not angry, now, more heartfelt, and calm:

(CONTINUED)

55 CONTINUED: (2)

55

MARTHA

I told a story. That's all. No weapons, just words. I did exactly what the Doctor said.

CUT TO FLASHBACK, EVEN CLOSER, SC.7 THE DOCTOR whispering...

MARTHA (CONT'D)

I went across the continents, all on my own, in the dark...

CUT TO:

56 EXT. HEADLAND - NIGHT X

56

(IE, just using this as non-specific empty landscape.)

MARTHA alone, huddled against the wind. Walking.

CUT TO:

57 INT. THE VALIANT, FLIGHT DECK - DAY 18

57

MARTHA

And everywhere I went, I found the people. And I told them my story. I told them about the Doctor.

CUT TO:

58 INT. TERRACED HOUSE, LIVING ROOM - NIGHT 17

58

MARTHA, with the PEOPLE looking on, continuing her speech from sc.47. Around her, faces filled with hope. And now Martha's crying, gently, sharing their hope:

MARTHA

...he's saved your lives, so many times, and you never even knew he was there. He never stops, he never stays, he never asks to be thanked. But I've seen him. I know him. I love him. And I know what he can do.

CUT TO:

59 INT. THE VALIANT, FLIGHT DECK - DAY 18

59

MARTHA

And I told them to pass it on. To spread the word. So that everyone would know, about the Doctor.

(CONTINUED)

59 CONTINUED:

59

THE MASTER
Faith and hope? Is that all?

MARTHA
No, cos I gave them an *instruction*.
Just as the Doctor said -

CUT TO FLASHBACK, SC.7, and now we can hear the Doctor whispering. '*Use the countdown.*'

30, 29, 28, 27...

Martha standing now, so strong.

MARTHA (CONT'D)
I told them, that if everyone thinks of one word, at one specific time -

THE MASTER
It's gonna do *nothing!* Is that your weapon? *Prayer?!*

MARTHA
Right across the world. One word, just one thought, at one moment...
(smiles)
But with *fifteen* satellites.

THE MASTER
...what?

CAPTAIN JACK
The Archangel Network!

MARTHA
A telepathic field binding the whole Human Race together, with all of them, every single person on Earth, thinking the same thing at the same time. And that word... is Doctor.

...2, 1, ZERO.

The Master looks round, horrified -

FX: A TORNADO OF LIGHT starts to spin around the CGI DOCTOR - though more beautiful, now, shining with light and power, the CGI Doctor smiling at its centre -

THE MASTER
Stop it. No, no, no you don't...

CUT TO CAPTAIN JACK. Closing his eyes. And he whispers:

(CONTINUED)

59 CONTINUED: (2)

59

CAPTAIN JACK
Doctor.

FRANCINE, TISH, CLIVE, one by one, do the same -

FRANCINE
Doctor.

TISH
Doctor.

CLIVE
Doctor.

And then, even poor LUCY closes her eyes, mouths
'Doctor.'

FX: THE DOCTOR in the LIGHT STORM, standing, (cage gone)
now as the PROSTHETIC AGED DOCTOR, getting younger; the
LIGHTS now dimming throughout the room.

THE DOCTOR
I've had a whole year, to tune myself
into the psychic network and integrate
with its matrices. Oh, you gave me
plenty of time.

THE MASTER
I said stop it! *Stop it!!!*

He runs to the window, looks down -

THE MASTER (CONT'D)
I order you to STOP!!!

CUT TO:

60 OMITTED

60

61 EXT. TERRACED STREET - DAY 18

61

All the PEOPLE stand scattered across the street. All
looking up. Even the MILITIA. The whisper building:

'Doctor, Doctor, Doctor...'

CU on the WOMAN, intoning:

WOMAN
Doctor. Doctor. Doctor.

CU on the LAD, intoning:

(CONTINUED)

61 CONTINUED:

61

LAD
 Doctor. Doctor. Doctor.

CUT TO HIGH ANGLE on a CHINESE FAMILY - mum, dad, son, daughter - staring up, muttering 'Doctor.' (NB, just tarmac beneath them; could be anywhere.)

CUT TO HIGH ANGLE on an INDIAN FAMILY (just tarmac below) - Father, three daughters - staring up, muttering, 'Doctor...'

CUT TO:

62 INT. THE VALIANT, FLIGHT DECK - DAY 18

62

THE MASTER turning back round to the room, in horror - everyone watching, eyes open now -

FX: THE DOCTOR, young again, his old self. Now facing the Master, some distance away, surrounded by the LIGHT STORM.

THE DOCTOR
 The one thing you can't do. Stop them thinking.

And as the Master watches...

FX: THE DOCTOR RISES. HOVERING OFF THE GROUND, a few feet, suspended in LIGHT. Terrifying. Rising up to look down upon the Master, with an expression of infinite calm.

THE DOCTOR (CONT'D)
 Tell me the Human Race is degenerate, now: when they can do this.

PRAC LIGHT and WIND blasting through the room, everyone scattering back, clinging to the walls. Though overjoyed.

MARTHA running to her family, FRANCINE hugging her.

The Master shouts at the MILITIA, frantic -

THE MASTER
 Shoot them all! Just kill them!

CAPTAIN JACK just smiling at his GUARD.

CAPTAIN JACK
 You really wanna think whose side you're on, right now.

(CONTINUED)

62 CONTINUED: 62

And the Guard lowers his gun.

All the Militia, staring in awe, lower their guns.

THE MASTER
Then I'll do it myself!

He aims the laser screwdriver at the Doctor -

FX: YELLOW LASER BEAM shoots across, hitting -

FX: THE SHINING, SUSPENDED DOCTOR. Invulnerable.

THE DOCTOR
I'm sorry. I'm so sorry.

CLOSE on the Master, enraged, firing again and again -

THE MASTER
Then I'll kill *them* - !

Swings round at the Joneses -

Martha, Francine, Tish, Clive, shrink back -

FX: THE SHINING DOCTOR simply lifts one hand -

PRAC FX: the screwdriver flies out of the Master's hand -

THE MASTER (CONT'D)
You can't do this! You can't! It's not
fair!!

FX: THE SHINING DOCTOR smiling, so calm.

THE DOCTOR
And you know what happens now?

FX: THE SHINING DOCTOR slowly advances, still HOVERING, gliding above, towards the Master, his worst nightmare -

- he's backing away, gibbering, desperate -

THE MASTER
No! No! No...

FX: OVER SHOULDER of THE SHINING DOCTOR, still advancing, the Master now breaking down, cowering, backing away...

He goes to the floor, scrabbling away, reduced to a child:

FX: THE SHINING DOCTOR, now slowly descending, so calm:

(CONTINUED)

62 CONTINUED: (2)

62

THE DOCTOR

You wouldn't listen. Because you know
what I'm going to say...

The Master now pressed into a corner, like an animal,
crying, and muttering no, no, no...

FX: THE SHINING DOCTOR now at floor level, comes into
this shot. The LIGHT STORM gradually fading away; ROOM
LIGHTS lifting again. And as the Master curls up into a
ball, hiding his face, the Doctor, kneeling, simply holds
him.

THE DOCTOR (CONT'D)

I forgive you.

And the Doctor's simply holding a desperate, terrified
man

He cradles him.

Just for a second, then, vicious -

THE MASTER

My children!!

CUT TO:

63 FX. THE EARTH - DAY 18

63

FX: THE SWARM OF SPHERES curls round, plummetting towards
the Earth, top speed -

SPHERE #1

Protect the Paradox!

CUT TO:

64 INT. THE VALIANT, FLIGHT DECK - DAY 18

64

THE DOCTOR turns away from THE MASTER, back to business -

THE DOCTOR

Captain! The Paradox Machine!

CAPTAIN JACK

You men! With me - !

And he legs it out of the room, with THREE MILITIA,
leaving ONE behind -

But as the Doctor looks back round -

The Master's taking out Jack's wrist-strap -

(CONTINUED)

64 CONTINUED: 64

The Doctor lunges forward -

THE DOCTOR

- no - !

- grabs the wrist-strap, as -

FX: the Doctor & the Master teleport out together -

CUT TO:

64A EXT. HEADLAND - DAY 18 64A

CU on THE DOCTOR, on the floor, dazed, shaking it off, standing, looking up...

THE MASTER stands a distance away. Vicious, wild:

THE MASTER

Now it ends, Doctor! Now it ends!

The Doctor looks round -

FX: HIS POV, REPEAT DMP of the ROCKET SHIPYARD.

CUT TO:

65 INT. THE VALIANT, LOWER DECKS - DAY 18 65

CAPTAIN JACK & THREE MILITIA, Jack now armed with a machine gun, running through the pipes & steam -

CUT TO:

66 INT. THE VALIANT, FLIGHT DECK - DAY 18 66

Panic - the MINIONS all running out, lose them from the Deck - MARTHA, at a terminal - all fast and action-stations -

MARTHA

We've got all six billion Spheres - heading right for us!

CUT TO:

67 OMITTED 6767A EXT. HEADLAND - DAY 18 67A

THE DOCTOR faces THE MASTER. All around, just rocks and sky, all stripped down, brutal and bare.

(CONTINUED)

67A CONTINUED:

67A

THE DOCTOR

We've got control of the Valiant, you
can't launch.

THE MASTER

But I've got this...

Takes off his WATCH. Holds it, like a control-button.

THE MASTER (CONT'D)

A Black Hole Convertor inside every
ship. Which I can self-destruct! If I
can't have this world, then neither will
you. We'll stand upon the Earth
together as it *burns*!

CUT TO:

68 INT. STORAGE HOLD - DAY 18

68

CAPTAIN JACK throws open the door, MILITIA behind him -
Gulp.

FX: 3 SPHERES guarding the Tardis. Blades *schunk!* out -

CUT TO:

69 EXT. SKY - DAY 18

69

FX: SPHERES hurling down, the VALIANT in the distance -

CUT TO:

70 OMITTED

70

71 INT. STORAGE HOLD - DAY 18

71

CAPTAIN JACK & MILITIA crouched in the doorway, firing -

FX: THE SPHERES giggle, bullets *tzzing!* off them,
unharmed, as they fire LASERS -

CUT back to Jack, sheltering, two MILITIA now lying dead -

GUARD

Can't get in. We'd get slaughtered.

CAPTAIN JACK

Yeah. Happens to me a lot.

Deep breath.

Then he *runs* - !

(CONTINUED)

71 CONTINUED:

71

SLOW MOTION SHOT: JACK YELLING, as he charges forward.
 Firing. Unstoppable. The absolute hero.

CUT TO:

72 INT. THE VALIANT, FLIGHT DECK - DAY 18

72

MARTHA, FRANCINE, TISH & CLIVE run to the window, horrified -

FX: THEIR POV, A SKY FULL OF SPHERES, heading towards them -

CUT TO:

72A EXT. HEADLAND - DAY 18

72A

THE DOCTOR facing THE MASTER -

THE MASTER

I'll do it!

And now the Doctor, with no power but his own, simply walks towards the Master, with absolute control.

THE DOCTOR

Weapon after weapon after weapon, and all you do is talk and talk and talk, but over all these years and all these disasters, I've always had the greatest secret of them all. I know you. Explode those ships, you'll kill yourself, and I know, that's the one thing you could never do. Now give that to me.

Such a look between them, years of hatred, and friendship.

And then...

The Doctor wins.

The Master, small again, defeated, ashamed of being so weak, hands over the watch.

CUT TO:

73 INT. TARDIS - DAY 18

73

Slam!

(CONTINUED)

73 CONTINUED:

73

Door shuts, CAPTAIN JACK's inside, bloodied, bruised, clothes torn, as he takes just a second to lean against the door, in pain.

Then he lifts his machine gun. And fires.

PRAC EXPLOSION: the Paradox Machine wiring EXPLODES!

CUT TO:

73A EXT. HEADLAND - DAY 18

73A

HIGH ANGLE, A MASSIVE, POWERFUL WIND sweeps over THE DOCTOR & THE MASTER - they throw themselves down, the Earth shaking-

CU on the two of them, teeth gritted against the storm, the Doctor exultant as he reaches for the wrist-strap...

CUT TO:

74 INT. THE VALIANT, FLIGHT DECK - DAY 18

74

MARTHA, FRANCINE, TISH, CLIVE at the window -

FX: ALL THE SPHERES VANISH!

- next second, the whole room shakes and shudders, a mighty wind blasting through - papers flying through the air -

Martha blasted, turns round, staggers, into -

THE DOCTOR! Just arrived, THE MASTER on the floor -

THE DOCTOR
Everyone! Get down!

And they fling themselves to the floor -

Francine, Tish, Clive do the same -

The last MILITIA throws himself down -

His revolver's sent skittering across the floor -

Seen by Francine -

CU on the Doctor, the Master & Martha on the floor, blasted by the wind. Everything shuddering! But the Doctor & Martha are laughing! INTERCUT them with -

CUT TO:

75 FX, THE VALIANT - DAY 18

75

FX: The VALIANT, suspended in the sky, as huge CLOUD BANKS whizz past, fast, accelerated time, going *backwards* -

CUT TO:

76 EXT. TERRACED STREET - DAY 18

76

HIGH ANGLE, the ground shaking here, too, the wind blasting - PEOPLE falling, running, screaming, but then -

They vanish!

CUT TO:

77 EXT. HEADLAND - DAY 18

77

FX: THE CLOUDS in the sky rolling fast, above, as -

FX: THE STATUE vanishes.

FX: THE ROCKETS vanish, revealing an ordinary landscape -

CUT TO:

78 FX. THE EARTH - DAY 18

78

FX: THE EARTH, with clouds spinning round its entire surface -

CUT TO:

79 FX, THE VALIANT - DAY 18

79

FX: the VALIANT surrounded by racing, boiling CLOUDS, as... they gradually begin to slow...

CUT TO:

80 INT. THE VALIANT, FLIGHT DECK - DAY 18

80

And the shaking and the wind...

Stop.

THE DOCTOR stands, and MARTHA, and THE MASTER, all dazed.

FRANCINE, TISH, CLIVE bewildered...

THE DOCTOR

The paradox is broken. We've reverted back, one year and one day, two minutes past eight in the morning.

(CONTINUED)

80 CONTINUED:

80

He nips over to a desk, stabs a button. ADR VOICE, 'This is UNIT Central, what's happening up there? We just saw the President assassinated! Valiant, report!' Then switched off -

THE DOCTOR (CONT'D)

D'you see? Just after the President was killed, but just before the Spheres arrived. Everything back to normal, planet Earth restored. None of it happened. The rockets, the terror. It never was.

MARTHA

What about the Spheres?

THE DOCTOR

Trapped at the end of the universe.

FRANCINE

But... I can remember it.

THE DOCTOR

We're at the eye of the storm. The only ones who'll ever know.

(sudden smile)

Hello! You must be Mr Jones, we haven't actually met -

Suddenly - the Master's running - across the room -

- to the door, just as CAPTAIN JACK - bruised, torn, but the blood faded - enters, grabs him, holds him, no trouble.

CAPTAIN JACK

Hey there, big fella. You don't want to miss the party.

(to a Militia)

Cuffs -

Militia hands them over and as Jack puts them on the Master -

CAPTAIN JACK (CONT'D)

So what do we do with this one?

CLIVE

We kill him.

TISH

We execute him.

(CONTINUED)

80 CONTINUED: (2)

80

THE DOCTOR

No no no no -

But Francine is burning; and as the Doctor looks round, he realises she's picked up the revolver.

FRANCINE

Ohh, I think so. Cos all those things. They still happened. Because of him. I saw them.

THE MASTER

Go on then! Do it!

Francine pointing the gun, trembling...

THE DOCTOR

Francine. You're better than him.

Francine shaking, desperate...

But she can't, never could. She's distraught, puts the gun down on a desk. Martha goes to her.

Jack wandering away from the Master a little, leaving him to stand there, cuffed, cowed, feeble.

THE MASTER

You haven't answered the question. What happens to me?

THE DOCTOR

You're my responsibility, from now on. The only other Time Lord in existence.

CAPTAIN JACK

But you can't trust him.

THE DOCTOR

No. The only safe place for him, is the Tardis.

THE MASTER

What, just... keep me?

THE DOCTOR

If that's what I have to do... Time to change. Maybe I've been wandering for too long. Now, I've got someone to care for.

BANG!

(CONTINUED)

80 CONTINUED: (3) 80

CU REVOLVER being fired.

The Master has convulsed, hit in the stomach, sinks to his knees -

The Doctor looking round, horrified -

And LUCY SAXON is holding the gun, the forgotten little woman with the smallest of black eyes. And now, she just lowers the gun. No satisfaction; dead inside.

- and the Doctor runs to the Master -

- crossing Jack, who's running to Lucy -

The Master on his knees, sinking back, hands still cuffed, as the Doctor reaches him, holds him -

- Jack running to behind Lucy, reaching round her to take the gun, though gently, there's no fight in her.

CAPTAIN JACK

Thaat's it, just put it down...

On the Master and the Doctor. Everyone else standing back; Martha, so sad. And the Doctor is desperate.

THE DOCTOR

S'all right... There you go... I've got you, I've got you...

THE MASTER

Always, the women.

THE DOCTOR

I didn't see her.

THE MASTER

Dying in your arms. Happy now?

THE DOCTOR

You're not dying. Don't be stupid. It's only a bullet. Just regenerate.

THE MASTER

No.

THE DOCTOR

Come on.

THE MASTER

No.

(CONTINUED)

80 CONTINUED: (4)

80

THE DOCTOR
One little bullet, come on.

THE MASTER
Guess you don't know me so well. I
refuse.

THE DOCTOR
Regenerate, come on, regenerate, please,
just regenerate, come on...

THE MASTER
And spend the rest of my life imprisoned
with you?

And the Doctor's crying now.

THE DOCTOR
But you've got to! Come on! Can't end
like this! You and me! All the things
we've done. Axons! Remember the Axons,
and the Daleks, and... We're the only
two left. There's no one else.

(furious)
Regenerate!

THE MASTER
(smiling)
How about that? I win.
(then, so scared)
Will it stop? Doctor? The drumming?
Will it stop?

CU on the Master, as the drums beat and beat and beat...

INTERCUT with the staring BOY from Ep.12 sc.43.

And then...

They stop.

And the Master finally closes his eyes.

The Doctor holds him, rocks him, weeping.

Pull out to WIDER, in silence

The last of the Time Lords.

MIX TO:

81 EXT. BEACH - NIGHT 18

81

A flame. A burning torch.

(CONTINUED)

81

CONTINUED:

81

Held by THE DOCTOR. He walks forward.

At the centre of the moonlit beach, a PYRE of wood. On top of it, a shape, wrapped in cloth; the body. The Doctor lowers the torch down.

PRAC FIRE ignites. The pyre starts to burn.

CU on the Doctor, through the flames. Just staring.

Then the Doctor just turns and walks away.

CUT TO:

81A

EXT. PARK - DAY

81A

*

PROFESSOR DOCHERTY, strolling along, in a world of her own - the ordinary Docherty, in the unchanged world, who never had to be a hero or a traitor. She's a university professor, the formidable sort who even wears a scarf. In b/g, a couple of STUDENTS, strolling, an ordinary day.

MARTHA comes running up from behind the Professor, carrying a small bunch of flowers - nothing fancy, just wrapped in paper, no bow or anything. She catches up with Docherty, shoves the flowers at her. With a smile:

MARTHA

Just to say... I don't blame you.

And Martha runs away again.

DOCHERTY

But... who are you?

But Martha keeps running, doesn't look back. Docherty's lost, got no idea what that was about. But somehow, like the echo of a memory that never was, she's moved. Then delighted. Walks on with a smile.

CUT TO:

*

82

EXT. PARK - DAY 19

82

*

The normal world. PEOPLE far-off, strolling, walking the dog, KIDS playing footie. The plainest day in the world.

THE DOCTOR, MARTHA & CAPTAIN JACK sit together, all calm:

MARTHA

Time was, every single one of these people knew your name. Now they've forgotten you.

(CONTINUED)

82 CONTINUED:

82

THE DOCTOR

Good.

Pause, then Captain Jack stands.

CAPTAIN JACK

Back to work.

THE DOCTOR

I really don't mind, though. Come with me.

CAPTAIN JACK

Had plenty of time to think, that past year. The year that never was. And I kept thinking about that team of mine. Like you said, Doctor. Responsibility.

THE DOCTOR

Defending the Earth. Can't argue with that.

CAPTAIN JACK

Twenty-first century's when it all starts happening. And they've got to be ready.

Pause.

THE DOCTOR

What does that mean?

CAPTAIN JACK

Dunno, just sounds good.

Little laugh between them. Then the Doctor lifts the sonic, whirrs it at Jack's wrist-strap, which *clicks*!

CAPTAIN JACK (CONT'D)

Hey, I need that!

THE DOCTOR

Sorry, can't have you walking round with a time-travelling teleport, you could go anywhere. Twice. Second time to apologise.

CAPTAIN JACK

(quieter)

And what about me? Can you fix that? Will I ever be able to die?

(CONTINUED)

82 CONTINUED: (2)

82

THE DOCTOR

Nothing I can do. You're an impossible thing, Jack.

CAPTAIN JACK

Been called that before.

Then he just smiles, and salutes.

CAPTAIN JACK (CONT'D)

Sir. Ma'am.

The Doctor salutes back, and Martha too, smiling.

Jack turns to go, quickly turns back, informal again:

CAPTAIN JACK (CONT'D)

But I keep wondering, what about ageing?
Cos I can't die, but I keep getting
older, the odd little grey hair, y'know?
What happens if I live for a million
years?

THE DOCTOR

(smiling)

I really don't know.

CAPTAIN JACK

Okay, vanity, yeah, sorry. Can't help it. Used to be a poster boy! When I was a kid, living on the Boeshane Peninsula, tiny little place, I was the first one ever to be signed up for the Time Agency. Oh, they were so proud of me. The Face of Boe, they called me. Anyway! I'll see you.

And he walks away.

The Doctor and Martha look at each other. Pause.

THE DOCTOR

No.

MARTHA

Can't be.

THE DOCTOR

Nope. Definitely not. No.

And they're both laughing.

CUT TO:

83 EXT. FRANCINE'S HOUSE - DAY 19

83

THE TARDIS parked in the street. THE DOCTOR, standing beside it, watching:

Inside, MARTHA, with FRANCINE, CLIVE, TISH & LEO. Francine still upset, Clive holding her hand, Tish exhausted. Leo with no idea what they're on about! And Martha being kind, busy with cups of tea, looking after them.

Francine catches the Doctor's eye across the distance. A level look. But she understands him; nods. Forgives him.

Then the Doctor turns, goes back into the Tardis.

CUT TO:

84 INT. TARDIS - DAY 19

84

THE DOCTOR walks in. Back home.

All back to normal, no damage. The Doctor strolls to the console. Bubbling at the base, the HAND IN JAR.

CUT TO:

85 INT. FRANCINE'S HOUSE - DAY 19

85

MARTHA walking from the house to the Tardis. On her mobile.

MARTHA
 Yeah, could you put me through..?
 (pause)
 Hi, I'm looking for a Doctor Thomas Milligan.

CUT TO:

86 INT. HOSPITAL - DAY 19

86

Just a desk, NURSE passing by, as MILLIGAN - the man who never went to war - in white coat, hurries to his phone -

MILLIGAN
 Yup?
 (no reply)
 Hello? Hello?

CUT TO:

87 EXT. FRANCINE'S HOUSE - DAY 19

87

MARTHA delighted. Hangs up. Later!

Then, she's got to face it. Deep breath. Into the Tardis.

CUT TO:

88 INT. TARDIS - DAY 19

88

MARTHA walks in, up the ramp, THE DOCTOR at the console.

And right from the start, they both know.

THE DOCTOR

Right then! Off we go. The open road! There's a burst of starfire, right now, over the coast of Sigma Metafolio, the sky's like oil on water, fancy a look? Or... back in time, we could... I don't know, Charles the Second? Henry the Eighth? I know, what about Agatha Christie! I'd love to meet Agatha Christie, I bet she's brilliant!

Then he just runs out of steam.

THE DOCTOR (CONT'D)

...okay.

MARTHA

I just can't.

THE DOCTOR

Yeah.

MARTHA

Spent all these years training to be a doctor. Now I've got people to look after. They saw half the planet slaughtered, and they're devastated. I can't leave them.

THE DOCTOR

Course not.

A smile between them, and then simply:

THE DOCTOR (CONT'D)

Thank you.

Big, lovely hug. As they separate:

(CONTINUED)

88 CONTINUED:

88

THE DOCTOR (CONT'D)
 Martha Jones, you saved the world.

MARTHA
 Yes I did! I spent a lot of time with
 you, thinking I was second best. But
 d'you know what? I'm good!

Both laugh. Then, quieter:

MARTHA (CONT'D)
 You gonna be all right?

THE DOCTOR
 Always, yeah.

Pause, silence.

MARTHA
 Right then. Bye -

She gives him a quick kiss.

Turns, runs away down the ramp.

CUT TO:

89 EXT. FRANCINE'S HOUSE - DAY 19

89

MARTHA runs out -

Stops. No! More to say, charges back in -

CUT TO:

90 INT. TARDIS - DAY 19

90

MARTHA strides back in, talking non-stop:

MARTHA
 Cos the thing is, it's like my friend
 Vicky, she lived with this bloke,
 student housing, there were five of
 them, all packed in, and this bloke was
 called Shaun, and she loved him, she
 did, she completely adored him, spent
 all day long, talking about him -

THE DOCTOR
 ...this going anywhere?

MARTHA
 Yes! Cos he never looked at her twice.
 (MORE)

(CONTINUED)

90 CONTINUED:

90

MARTHA (CONT'D)

I mean, he liked her, but that was it!
 And she wasted years, pining after him,
 years of her life, cos while he was
 around, she never looked at anyone else.
 And I told her, I always said to her,
 time and time again, I said: get out.
 So this is me. Getting out.

She chuck's her mobile phone at him, he catches it.

MARTHA (CONT'D)

Keep that. Cos I'm not having you
 disappear! If that rings, when that
 rings, you'd better come running, got
 it?

THE DOCTOR

Got it!

MARTHA

I'll see you again, mister.

And she turns and walks out.

CUT TO:

91 EXT. FRANCINE'S HOUSE - DAY 19

91

MARTHA walks out. Head held high.

She walks away from CAMERA, towards the house, not
 looking back. No FX, just the sound of the Tardis
 departing...

As Martha Jones walks back home.

CUT TO:

91A EXT. BEACH - NIGHT 18

91A

The PYRE is still burning.

A ring - which the Master wore throughout - clinks down
 through the embers, lands just free of the fire.

CU on the ring, in the firelight.

Then a WOMAN's hand comes into shot. Picks up the ring.
 Takes it. Gone.

CUT TO:

92 INT. TARDIS - DAY 19

92

THE TARDIS in gentle flight. The rise and fall of the Time Rotor. THE DOCTOR walks around the console.

Alone.

END OF EPISODE 13