

# **DOCTOR WHO 3**

## **Episode 3**

**By**

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**BLUE REVISIONS**

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1        INT. TV STUDIO - DAY A

1

CU REPORTER to CAMERA, a plain, flat background. Image b&w, degraded, interference visible. SALLY CALYPSO is blonde, beautiful and smiling.

SALLY CALYPSO

Salutations! This is Sally Calypso with the Traffic News at 10-15, sponsored by Eeze-E-Bone, to soothe those aches and pains.

CUT TO:

2        INT. MA & PA'S CAR - DAY A

2

REVEAL that sc.1 is playing on the VIEWSCREEN, where the radio would be, inside a CAR.

SALLY CALYPSO

We've got reports of a multiple stack-pile at Junction 5-zero-9, with a spate of carjackings reported on New Fifth Avenue, so you take care now! Drive safely!

It's the interior of a car, though maybe 3 times the size. Front windscreen, side windows, but outside them, only a dirty yellow mist. The whole interior is scuffed, lived-in, poor. Black metal walls & upholstery; it's a dark, cramped little box. Futuristic, but not flash, little lights and switches everywhere, every surface studded.

MA & PA sit in the front seats (no rear seats, just an open space, more like a van). Mid-50s, thin, very scared. They're looking behind. From the back, the screech of huge animals. The Car shudders. Quiet, intense:

MA

They're getting in. They're gonna get in, there's no stopping them.

PA

The police are on their way, I promise, I've sounded the alarm -

(on a CB mike)

Repeat, this is Car 1-zero-hot-5, we have a problem, require urgent assistance -

The whole Car gives a violent jolt -

(CONTINUED)

2 CONTINUED:

2

MA

It's all your fault, you lied to the computer, you said there were three of us, you told them *three!*

PA

I know, and I'm sorry, sweetheart, I only wanted to get you home -

He starts slamming the horn, *beep-beep* - still on his mike -

PA

Repeat, urgent assistance, Car 1-zero-hot-5, this is an emergency -

(loses it)

Help us! Someone, oh my God, I'm begging you, please, help us -

The Car shakes, the sound of metal ripping apart -

CU on Ma. PRAC SPARKS foreground, the walls of the car being ripped open. And she screams.

CUT TO VIEWSCREEN as a huge, fearsome snapping noise fills the air. Ma's hand flattens across the screen, and then slowly slides down, as she dies. Under that:

SALLY CALYPSO

The weather's at 36 degrees and it's blue skies all the way home. This is Sally Calypso signing off. Missing you already!

CUT TO OPENING TITLES

CUT TO:

3 INT. DARKENED TEMPLE - DAY A

3

Background, darkness. Slow track in on an ancient face, behind glass, wreathed in smoke. THE FACE OF BOE. His voice telepathic, floating in the air:

THE FACE OF BOE

*He is coming.*

CUT TO:

4 INT. TARDIS - DAY 5

4

Gently swaying, in flight. THE DOCTOR at the controls, MARTHA the opposite side of the console.

(CONTINUED)

4 CONTINUED:

4

THE DOCTOR

Just one trip, that's what I said, just one trip in the Tardis and then home. Although... I suppose we could stretch the definition. One trip into the past, and one into the future, how d'you fancy that?

MARTHA

No complaints from me.

THE DOCTOR

How about a different planet?

MARTHA

Can we go to yours?

And the Doctor gives little away; just looks at the controls, rather than directly at her.

THE DOCTOR

Oh, there's plenty of other places.

MARTHA

Come on though! Planet of the Time Lords! I mean, that's gotta be worth a look, what's it like?

THE DOCTOR

It's... beautiful, yeah.

MARTHA

Is it all like, y'know, outer space cities, all spires and stuff?

THE DOCTOR

S'pose it is.

MARTHA

Great big temples and cathedrals.

THE DOCTOR

Yeah.

MARTHA

With lots of planets in the sky.

He can't help himself; but more to himself.

THE DOCTOR

The sky's a burnt orange. With the Citadel enclosed in a mighty glass dome, shining under the twin suns.

(MORE)

(CONTINUED)

4 CONTINUED: (2)

4

THE DOCTOR (CONT'D)

Beyond that, the mountains go on  
forever, with slopes of deep red grass,  
and capped with snow.

MARTHA

(in awe)

Can we go there?

THE DOCTOR

(sudden smile)

Naah, where's the fun for me? I don't  
want to go home! Instead -

Pulls big lever. Both lurch with the Tardis, and as it  
stops, the Doctor's all energy, grabbing his coat,  
heading for the door -

THE DOCTOR

- this is much better! The year five  
billion and fifty-three, planet New  
Earth! The second home of mankind,  
fifty thousand light years away from  
your old planet, and we're slap bang in  
the middle of New New York, although  
technically it's the fifteenth New York  
since the original, so it's New New New  
New New New New New New New New New  
New New York, one of the most dazzling  
cities ever built -

Said, ushering Martha out of the door -

CUT TO:

5 EXT. ALLEYWAY - DAY 5

5

THE DOCTOR & MARTHA step out of the Tardis into RAIN, in  
a dirty brick alleyway. (All these alleys are enclosed,  
walls rising up on all sides, no views.) As the Doctor  
pulls the arrow out of the door (from Ep.3.2), Martha's  
laughing:

MARTHA

Oh that's nice! Time Lord version of  
dazzling.

THE DOCTOR

Naah, bit of rain never hurt anyone,  
let's get undercover -

And both run, splashing down the alley -

CUT TO:

6        INT. DARKENED TEMPLE - DAY 5

6

A figure kneels by THE FACE OF BOE, reverential. NOVICE HAME - a Human Cat (from ep.2.1) - now older, greyer, wearing a dark version of her Sisters' clothes.

                                NOVICE HAME  
What should I do?

                                THE FACE OF BOE  
*The creatures are stirring, in the  
depths. Find the Doctor. Before it's  
too late.*

Novice Hame stands. But she's a different cat now, no longer innocent. She clicks the safety catch on a dark-metal gun, armed and ready for trouble; she heads off.

CUT TO:

7        EXT. PHARMACY ALLEY - DAY 5

7

THE DOCTOR & MARTHA run round the corner, to shelter from the rain under an awning, or some brickwork. This is a wider alley, though still dirty.

There are awnings all the way down, forming the frontage to three different PHARMACY BOOTHS - like burger vans in a city-center at night, though at the moment, closed, shutters up. A few white fold-up chairs scattered about, like these were once cafes. As they shelter:

                                MARTHA  
Looks like the same old Earth to me. On  
a Wednesday afternoon.

                                THE DOCTOR  
Hold on, let's have a look...

In a dirty-metal free-standing panel on the wall, there's a TV MONITOR, which the Doctor sonics -

ON THE MONITOR: SALLY CALYPSO in her TV STUDIO.

                                SALLY CALYPSO  
...and the driving should be clear and  
easy, with 15 extra lanes open for the  
New New Jersey Expressway.

ON SCREEN, CUT TO the FX SHOT view of New New York as seen in Ep.2.1, shuttles zipping to and fro in clear skies.

(CONTINUED)

7 CONTINUED:

7

THE DOCTOR

That's more like it, that's the view we had last time. This must be the lower levels, down at the base of the towers. Some sort of Undercity.

MARTHA

You've brought me to the slums.

THE DOCTOR

Much more interesting! It's all cocktails and glitter up above, this is the real city.

MARTHA

(smiling)

You'd enjoy anything.

THE DOCTOR

That's me! Come on, the rain's stopping. Better and better!

They step out from cover.

MARTHA

When you say last time... was that you and Rose?

THE DOCTOR

Um, yes, yes it was.

MARTHA

You're taking me to the same planets you took her?

THE DOCTOR

What's wrong with that?

MARTHA

Nothing. Just... ever heard the word 'rebound'?

*Clang!* Shutters open -

Standing in the raised-up burger-van-hatch-bit, in bright, plain light, a PHARMACIST, 30, in grubby white uniform. Surrounded by bottles & cardboard boxes. (NB, the rain's now stopped, though water drips down here and there.)

PHARMACIST #1

Oh you should've said, how long have you been waiting? Happy? You want Happy?

(CONTINUED)

7 CONTINUED: (2)

7

He holds out squares, like nicotine patches -

PHARMACIST #1

Happy-happy, only two credits, buy some  
Happy, Happy's going cheap!

But his voice has alerted 2 other PHARMACISTS - shutters  
on the other stalls open, fast, PHARMACISTS yelling -

PHARMACIST #2

Customers! We've got customers!

PHARMACIST #3

We're in business! Mother, open up the  
Mellow! And the Rage!

Pharmacist #1 is desperate to keep them -

PHARMACIST #1

Happy-happy, lovely Happy-happy, don't  
go to them, they'll rip you off, d'you  
want some Happy??

THE DOCTOR

No thanks, um...

Forcing the Doctor & Martha away, unnerved, to wander  
down the alley, Pharmacists calling out like a bazaar:

PHARMACIST #2

Angry! Buy some Angry,  
pure unbridled Angry, go  
wild, let it all out,  
ten per cent off!

PHARMACIST #3

Mellow, buy some Mellow, only  
point five of a credit, feel  
nice and Mellow all day long,  
lovely Mellow!

MARTHA

Are they selling drugs?

THE DOCTOR

I think they're selling moods.

MARTHA

Same thing, isn't it?

Suddenly, all the Pharmacists call the other way -

PHARMACISTS

Another one!/Oy, you, over here!/Buy  
from me, buy from me!/Happy-happy!

A YOUNG WOMAN, early 20s, drab clothes, pale, a shawl  
over her head, has wandered down the alley. The  
Pharmacists tout like crazy. She hesitates... goes to  
Pharmacist #3.

(CONTINUED)



7 CONTINUED: (3)

7

PALE WOMAN

I want to buy Forget.

Other Pharmacists moan, 'Waste of time!', etc, turn away, but the Doctor & Martha draw closer, to listen.

PHARMACIST #3

I've got Forget, my darling, best Forget on the market, what strength? How much d'you want forgetting?

PALE WOMAN

It's my mother and father. They went on the Motorway.

PHARMACIST #3

Ohh, that's a swine. Try this, Forget 43, that's two credits.

As she hands over two coins, and Pharmacist #3 hands her a patch, the Doctor steps forward -

THE DOCTOR

- sorry, but, hold on a minute, what happened to your parents?

PALE WOMAN

They drove off.

THE DOCTOR

Yeah, but... they might drive back!

PALE WOMAN

Everyone goes to the Motorway, in the end. I've lost them.

THE DOCTOR

But they can't have gone far, you could find them - no, don't -

Too late, she's put the patch on the side of her neck. And now she's smiling, but gently, still sad.

PALE WOMAN

Sorry, what were you saying?

THE DOCTOR

Your parents. Your mother and father, d'you know where they are?

PALE WOMAN

No idea.

(CONTINUED)

7 CONTINUED: (4)

7

THE DOCTOR

They're on the Motorway.

PALE WOMAN

Are they? That's nice. I'm sorry, I won't keep you.

She draws her shawl around her, walks away, oblivious.

MARTHA

So that's the Human Race? Five billion years in the future. Off their head on chemicals -

*Clang!* A door in the wall bursts open - sudden action -

- a man, MILO, grabs hold of Martha, one hand over her mouth, pressing a gun into her side -

- a woman, CHEEN, at his side, aiming a gun at the Doctor. Both early 20's, rough denim/combat gear - all fast, wild -

MILO

I'm sorry, I'm really really sorry, we just need three, that's all, we just need three -

All the Pharmacists close shop, scared, a *slam!* of shutters -

- Milo starts pulling Martha back towards the doorway -

MILO

Soon as we're done,  
we'll drop her off, I'm  
really, really sorry,  
you know what it's like,  
you've got to have three -

CHEEN

I'm sorry, I'm sorry, we're  
so sorry, it won't take long,  
I'm sorry, I swear, it's not  
our fault, it's the law,  
please believe me, I'm sorry -

And over all this, all three voices at once:

THE DOCTOR

Let her go. I'm warning you, let her go. Whatever you want, I can help, both of us can help you, but first, you've got to let go -

Milo pulls Martha back through the door. Cheen stands in the doorway, holding the gun at the Doctor, desperate -

CHEEN

I'm sorry. I'm so sorry.

(CONTINUED)

7 CONTINUED: (5)

7

Then she pulls the door shut, gone -

The Doctor runs to the door - it's locked, he scrabbles for the screwdriver, wastes precious seconds sonicking -

It opens, he belts through -

CUT TO:

8 INT. WAREHOUSES - DAY 5

8

Nightmarish location, pitch black, lit only by stark white daylight in the open, broken windows. Deserted, decaying.

MILO, pulling along MARTHA, CHEEN at his side -

- THE DOCTOR, running through, lost -

- Milo, Martha & Cheen running, running - sloshing through pools of rainwater - they duck through crumbling doorways -

- the Doctor running, frantic, stumbling over bricks and rubble, keeps going, breathing hard -

CUT TO:

9 EXT. WIDER ALLEYWAY - DAY 5

9

MILO, CHEEN & MARTHA run out into a wider alleyway -

A CAR stands waiting (assume ONE PRAC BUILD for the exterior Cars, if possible?). Not especially futuristic, it's like a big, black, bulky, boxy SUV, but with no wheels.

Martha now pulling back, furious -

MARTHA

- the Doctor's so gonna kill you - and never mind him, I'm gonna kill you myself, *let go of me!*

MILO

- give her some Sleep -

Cheen gets out a patch -

MARTHA

- don't you *dare!*, don't you put that thing on me, get off me, don't, I'm telling you, don't -

CHEEN

- I'm sorry, it's just Sleep 14, don't fight it, it's better if you don't fight, come on, that's it -

(CONTINUED)

9 CONTINUED: 9

Martha struggling, held by Milo, Cheen slaps the patch on her neck. Martha slumps unconscious, Milo hoists her up.

MILO  
Get on board -

They carry Martha to the Car, open the door -

CUT TO:

10 INT. WAREHOUSES - DAY 5 10

THE DOCTOR still running, through darkness and stark light -

CUT TO:

10A INT. MILO & CHEEN'S CAR - DAY 5 10A

NB, SHOT FROM WINDSCREEN, facing interior, so no need for front view, NO WINDSCREEN FX. In the back, one side of the wall folds down into a small bed. MARTHA's laid out, CHEEN just checking her. MILO's at the wheel, stabbing controls -

MILO  
Engaging antigravs - hold on - !

Cheen holds on to the wall as the engines throttle, the feel of the Car lurching up -

CUT TO:

11 EXT. WIDER ALLEYWAY - DAY 5 11

THE DOCTOR runs out into the alleyway -

THE DOCTOR  
*Marthaaa - !*

And he's hit by a wind - seeing -

FX: the CAR now in mid-air - only 10 feet off the ground - and it zooms off, down the length of the alleyway, gone -

On the Doctor. Catching his breath. Horrified.

CUT TO:

12 INT. MILO & CHEEN'S CAR - DAY 5 12

CAMERA still facing interior, NO WINDSCREEN visible. MILO driving, CHEEN still checking on the unconscious MARTHA.

(CONTINUED)

12 CONTINUED:

12

CHEEN

She's all right. Breathing. Pulse is fine, no harm done.

She clambers into the passenger seat, MILO at the wheel.

CHEEN

She looks rich. Must've got lost.

MILO

Well she's worth her weight in gold to us.

(on CB mike)

This is Car 4-6-5-diamond-6, we have three passengers, repeat three. Request access to the Fast Lane.

AUTOMATED VOICE

Access granted. Happy driving.

MILO

Oh yes!

Leans over, gives Cheen a quick kiss.

MILO

We're gonna get there, sweetheart. Just sit back, we're gonna find a home. A brand new home.

They're so happy. As kidnappers go, they're really *nice*.

CUT TO:

13 EXT. PHARMACY ALLEY - DAY 5

13

THE DOCTOR hammering on PHARMACIST #3's shutters -

They open, PHARMACIST #3 popping her head out -

PHARMACIST #3

Thought you'd come back, d'you want some Happy-happy?

THE DOCTOR

Those people, who were they, where did they take her?

PHARMACIST #3

Looked like carjackers to me.

Behind, the other PHARMACISTS are looking out -

(CONTINUED)

13 CONTINUED:

13

PHARMACIST #1

They've taken her to the Motorway.

PHARMACIST #2

I'd give up now, darlin', you won't see her again.

PHARMACIST #1

Used to be thriving, this place, you couldn't move. But they all go to the Motorway, in the end.

THE DOCTOR

But he kept on saying three, we need three, what did he mean, three?

PHARMACIST #3

It's the car-sharing policy, to save fuel - you get special access if you're carrying three adults.

THE DOCTOR

This Motorway, how do I get there?

PHARMACIST #3

Straight down the alley, keep going to the end, you can't miss it -

The Doctor storms off, but -

PHARMACIST #3

Tell you what, buy some Happy-happy, then you'll be smiling, my love!

The Doctor stands there. Staring down all the Pharmacists.

THE DOCTOR

Word of advice. All of you. Cash up, close down and pack your bags.

PHARMACIST #3

Why's that then?

THE DOCTOR

Because as soon as I've found her, alive and well, and I will find her, alive and well, then I'm coming back. And this street is closing. Tonight.

All staring at him, silent, genuinely unnerved. And the Doctor just turns, and walks away.

CUT TO:

14      INT. MILO & CHEEN'S CAR - DAY 5

14

Gentle flight. MARTHA on the fold-down camp-bed, beginning to wake. Head clearing. She rips off her patch.

In the front, MILO & CHEEN, Milo on the mike. (Front windscreen can be visible now, cos outside, it's just yellow mist, the red tail lights of another Car ahead, through the gloom. IE, NON-FX shots through windscreens & windows.)

MILO  
...repeat, Car 4-6-5-diamond-6, heading  
for the Fast Lane, drivepath computed on  
a 5-to-1 descent pattern, thank you very  
much...

Martha sees one of their guns, between the front seats.

She dives forward, grabs it. Terrified, she aims at Milo.

MARTHA  
Take me back. Whoever you are, just  
take me back to my friend, that's all I  
want, I won't cause trouble, just take  
me back.

Milo & Cheen not remotely alarmed.

CHEEN  
Oh I'm sorry. Not a real gun.

MARTHA  
...yeah, well you would say that.

CHEEN  
Where d'you get a gun, these days? I  
wouldn't even know how to fire.

MARTHA  
No, nor me. Okay.

And she puts it down.

CHEEN  
What's your name?

MARTHA  
Martha. Martha Jones.

(CONTINUED)

14 CONTINUED:

14

CHEEN

I'm Cheen, and this is Milo, and I swear, we're sorry, we're really, really sorry, we just needed access to the Fast Lane. But I promise, soon as we've arrived, we'll drop you off, then you can go back and find your friend.

MARTHA

Seriously?

CHEEN

I swear, look -  
(on her neck)  
Honesty patch.

MARTHA

All the same. It's still kidnapping!  
Where are we, anyway?

MILO

We're on the Motorway.

MARTHA

What's that then, fog?

CHEEN

Exhaust fumes.

MILO

We're going out to Brooklyn. Everyone says the air's so much cleaner, and we couldn't stay in Pharamacytown, cos...

CHEEN

Well, cos of me. I'm pregnant, only discovered last week. Scan says it's a boy.

MARTHA

Right. What do I do now, congratulate my kidnappers?

CHEEN

We're not kidnappers, not really -

MARTHA

Nope, you're idiots - you're having a baby and you're wearing that - ?

She rips the patch off Cheen's neck.

MARTHA

Not any more!

(CONTINUED)



14 CONTINUED: (2)

14

MILO

I promise, we'll be as fast as we can,  
we'll take the Motorway to the Brooklyn  
Flyover - after that, it's gonna take a  
while, cos then there's no Fast Lane,  
just ordinary roads, but at least it's  
direct.

CHEEN

It's only ten miles.

MARTHA

How long's it gonna take?

CHEEN

Oh, about six years.

MARTHA

...what?

CHEEN

(of the baby)

Just in time for him to start school.

MARTHA

No, but sorry, hold on. Six years? Ten  
miles in six years ??  
How come?!

CUT TO:

15 INT. MOTORWAY CORRIDOR - DAY 5

15

THE DOCTOR inside a dank, concrete corridor, just having  
sonicked a big, metal, rusty door, labelled MOTORWAY  
ACCESS. He's just pushing it open...

CUT TO:

16 INT. THE MOTORWAY - DAY 5

16

THE DOCTOR steps through - starts coughing, holds his  
hand to his mouth, fumes in the air.

And he can only stare.

FX: the Doctor on a wide concrete ledge. Beyond that;  
the MOTORWAY. It's indoors, inside a mile-wide circular  
concrete tunnel. CARS, suspended in the air, all  
identical, in 20 lanes of traffic. And 50 lanes deep.  
Rising far up, and far down; ranks and ranks and ranks of  
black Cars. The air yellow, dirty. The roar of engines.  
But not moving.

(CONTINUED)

16 CONTINUED:

16

Most traffic stationary, just the occasional lane in the distance moving slowly, then stopping.

But now the Doctor's really beginning to cough. A voice -

BRANNIGAN

Hey! You daft little streetstrut, what are you doing, standing there?

FX: with Cars all around, the Car nearest the edge of the concrete ledge - maybe 20ft away - has got its door open, a MAN in goggles, flying-helmet, leather jacket & scarf, wrapped up against the fumes, calling across -

BRANNIGAN

Either get out or get in, come on!

The Doctor runs towards the Car -

CUT TO:

17 INT. BRANNIGAN'S CAR - DAY 5

17

THE DOCTOR clambers on board, hauled in by BRANNIGAN, door slams shut. This Car's more of a home, coffee mugs, books, photos pinned up, etc. Brannigan's wife, VALERIE - 30, shrewd - in the passenger seat. She's holding out an oxygen mask for the Doctor, and he grabs it and breathes in deep -

BRANNIGAN

Did you ever see the like? He's standing there, breathing it in! There's this story, says back in the old days, on Junction 47, this woman stood in the exhaust fumes for a solid twenty minutes, by the time they found her, her head was swollen to fifty feet.

VALERIE

Oh you're making it up.

BRANNIGAN

Fifty foot head, just think of it! Imagine picking that nose.

VALERIE

Now stop it, that's disgusting.

BRANNIGAN

What, did you never pick your nose?

During this, he's taking off his scarf, lifting the goggles up onto his ever-present flying helmet.

(CONTINUED)

17 CONTINUED: 17

Brannigan is a Human Cat, 40s, a roguish Ginger Tom.  
(Valerie's Human.)

Beeps! from all around, outside -

VALERIE  
Bran, we're moving -

BRANNIGAN  
I'm on it, I'm there -

He's at the wheel, changes gears -

CUT TO:

18 EXT - THE MOTORWAY - DAY 5 18

CU EXHAUST on Brannigan's CAR, belching fumes.

FX: SMALL MOVEMENT in BRANNIGAN'S LANE only, the Cars  
move forward slowly, Brannigan's Car following in line...

CUT TO:

19 INT. BRANNIGAN'S CAR - DAY 5 19

And the Car eases to a halt again, Brannigan handbrakes.

BRANNIGAN  
Twenty yards, we're having a good day!  
And who would you be, sir? Very well  
dressed for a hitchhiker.

The Doctor recovering, hands the mask back to Valerie.

THE DOCTOR  
Thanks, sorry. I'm the Doctor.

BRANNIGAN  
Medical man! My name's Thomas Kincade  
Brannigan, and this is the bane of my  
life, the lovely Valerie.

VALERIE  
Nice to meet you.

BRANNIGAN  
And that's the rest of the family,  
behind you.

The Doctor looks round, pulls back a small curtain.

A wicker-basket full of kittens. Real kittens.

(CONTINUED)

19 CONTINUED:

19

FX: lip-sync one kitten's mouth, bawling 'Mama! Mama!'

THE DOCTOR

Ohhh that's nice. Hello! How old are they?

VALERIE

Just two months.

BRANNIGAN

Poor little souls, they've never known the ground beneath their paws. Children of the Motorway.

THE DOCTOR

What, they were born in here?

VALERIE

We couldn't stop. We heard there were jobs going, out in the laundries, on Fire Island, thought we'd take a chance.

THE DOCTOR

And you've been driving for two months?

BRANNIGAN

Do I look like a teenager? We've been driving for twelve years now.

THE DOCTOR

...I'm sorry?

BRANNIGAN

Started out as newlyweds. Feels like yesterday.

VALERIE

Feels like twelve years to me.

BRANNIGAN

Ah, sweetheart, but you love me.

VALERIE

For my sins.

THE DOCTOR

But... twelve years?! How far did you come, where did you start?

BRANNIGAN

Battery Park, it's five miles back.

(CONTINUED)

19 CONTINUED: (2)

19

THE DOCTOR

You've travelled five miles in twelve years?

BRANNIGAN

I think he's a bit slow.

VALERIE

Oh, I think he's the opposite, where are you from?

THE DOCTOR

Never mind that, I've got to get out, my friend's in one of these cars, she was taken hostage, I should get back to the Tardis -

He opens the door - PRAC FUMES, beeps from outside -

Brannigan slams it shut -

BRANNIGAN

You're too late for that, we've passed the lay-by. You're a passenger now, Sunny Jim.

THE DOCTOR

When's the next lay-by?

BRANNIGAN

Ooh. Six months?

CUT TO:

20 FX SHOT - THE MOTORWAY - DAY 5

20

FX: CAMERA MID-MOTORWAY, lanes of Cars all around, air full of exhaust fumes & beeping. Traffic stationary, except for one Car - Milo & Cheen's - which is now descending calmly on the diagonal to the lane below, which has a space waiting between two Cars. (NB, if windscreens are dirty yellow, they can stay opaque from the outside, to save matting drivers & passengers into exterior shots of Cars.)

MILO OOV

Car 4-6-5-diamond-6 on descent to Fast Lane, thanking you...

CUT TO:

21      INT. MILO & CHEEN'S CAR - DAY 5

21

MILO & CHEEN up front, MARTHA pressed right up against the glass window, peering out, amazed (on her, no FX shot).

MARTHA

How many cars are out there?

CHEEN

Don't think anyone knows. Here we go, hungry?

Offers Martha a box of dry crackers, Martha takes one, joins Milo & Cheen, between the front seats.

MARTHA

Thanks. But how far down is this Fast Lane?

MILO

It's right at the bottom, underneath the traffic jam. But not many people can afford three passengers, so it's empty, down there. Rumour has it, you can reach up to thirty miles per hour!

MARTHA

Wow. That's like, crazy.

CHEEN

Oh, he's got a wild side, has Milo.

MARTHA

But how are you supposed to live inside this thing? It's tiny.

CHEEN

We stocked up! Self-replicating fuel. We've got muscle stimulants, for exercise. Plenty of vids and music and games. Chemical toilet in the back, and all the waste products get recycled as food.

Martha is mid-cracker-bite.

MARTHA

Ohhkay...

MILO

Another gap! This is brilliant -  
(MORE)

(CONTINUED)

21 CONTINUED:

21

MILO (CONT'D)  
(on mike)  
Car 4-6-5-diamond-6 on descent to Fast  
Lane, thank you very much...

And he holds the wheel tight, driving down -

CUT TO:

22 FX SHOT - THE MOTORWAY - DAY 5

22

FX: as sc.20, Milo & Cheen's Car slowly descending into a  
gap in the lane below. (NB, flip & resize sc.20 FX SHOT  
1)

CUT TO:

23 INT. MILO & CHEEN'S CAR - DAY 5

23

MILO & CHEEN smiling.

MILO  
D'you see? Another ten layers to go,  
and we're scorching.

Then, in the distance, from below: a strange snapping  
sound, like huge, hinged things slamming together.  
Hushed:

MARTHA  
...what was that?  
(the noise again)  
It's coming from underneath.

CHEEN  
(in awe, to Milo)  
But that's the noise, it's like Kate  
said. The stories are true.

MARTHA  
What stories?

MILO  
It's the sound of the Air Vents, that's  
all. The exhaust fumes travel down, so  
at the base of the tunnel, they've got  
Air Vents.

CHEEN  
No, but the stories are better.  
(spooky, loving it)  
They say, people go missing, on the  
Motorway. Some cars just vanish.  
(MORE)

(CONTINUED)

23 CONTINUED:

23

CHEEN (CONT'D)

Never seen again. Cos there's something living down there. In the smoke. Something huge. And hungry. If you get lost, on the road... it's waiting for you.

The noise again, all unnerved. Then:

MILO

But like I said. Air Vents!  
(on the controls)  
Going down to the next layer...

MARTHA

Except... look out there. Does it look like the Air Vents are working?

CHEEN

...no.

The noise again, louder, more savage.

MARTHA

So what's that, then?

Pause. Milo not so certain, now.

MILO

Nah. Kids' stuff.  
(on the mike)  
Car 4-6-5-diamond-6 on descent...

CUT TO:

24 INT. BRANNIGAN'S CAR - DAY 5

24

THE DOCTOR sonicking away at a second VIEWSCREEN, like the front-seat one, but set in the wall in the back. ON SCREEN: degraded picture of the NNYPD logo.

THE DOCTOR

I need to talk to the police.

AUTOMATED VOICE

Thank you for your call, you have been placed on hold.

THE DOCTOR

But you're the police!  
(to Brannigan)  
Is there anyone else? I once met the Duke of Manhattan, is there any way of getting through to him?

(CONTINUED)



24 CONTINUED:

24

BRANNIGAN

Oh now, ain't you lordly?

THE DOCTOR

I've got to find my friend!

VALERIE

You can't make outside calls. The Motorway's completely enclosed.

THE DOCTOR

What about the other cars?

BRANNIGAN

Oh, we've got contact with them, yeah. Some of them, anyway, they've got to be on your Friends List, let's see, who's nearby..?

(consults viewscreen)

Oh, the Cassini Sisters -

(on the mike)

Be still your hearts, my handsome girls, it's Brannigan here -

CONTINUES, INTERCUT WITH -

CUT TO:

25 INT. CASSINIS' CAR - DAY 5

25

INTERCUT WITH BRANNIGAN'S CAR.

Two 70 Y/O WOMEN, ALICE driving, MAY as passenger. Both amused. (This Car with nice little curtains.)

ALICE

Get off the line, Brannigan, you're a pest and menace.

BRANNIGAN

Come on now, Sisters, is that any way to talk to an old friend?

ALICE

You know full well we're not sisters, we're married.

BRANNIGAN

Stop that modern talk, I'm an old-fashioned cat, now I've got a hitchhiker here, called the Doctor -

The Doctor leans into the front seats, grabbing the mike -

(CONTINUED)

25 CONTINUED:

25

THE DOCTOR

Hello, sorry, I'm looking for someone called Martha Jones, she's been carjacked, she's inside one of these vehicles, but I don't know which one -

ALICE

Who've you got there, Brannigan, some sort of idiot? Get lost out there, and you stay lost.

MAY

Wait a minute, could I ask, what entrance did they use?

THE DOCTOR

(to Brannigan)

Where were we?

BRANNIGAN

Pharmacytown.

THE DOCTOR

(on mike)

Pharmacytown, it was about twenty minutes ago.

MAY

Let's have a look...

She's consulting a hand-written notebook.

ALICE

Just my luck, to marry a carspotter.

MAY

Within the last half-hour, fifty three new cars joined from the Pharmacytown Junction.

THE DOCTOR

Anything more specific?

MAY

All in good time. Was she carjacked by two people?

THE DOCTOR

Yes she was, yeah.

MAY

There we are.

(MORE)

(CONTINUED)

25 CONTINUED: (2)

25

MAY (CONT'D)

Just one of those vehicles was destined for the Fast Lane, that means they had three on board, Car number 4-6-5-diamond-6.

THE DOCTOR

That's it! So how do we find them?

MAY

Ah, well now there, I can't help.

ALICE

They'll have gone down, that's all we can know. Deep down.

THE DOCTOR

(of the mike)

Can I call them, on this thing? We've got their number, diamond 6.

BRANNIGAN

Not if they're designated Fast Lane, it's a different class.

MAY

You could try the police.

THE DOCTOR

They put me on hold.

ALICE

You'll have to keep trying. There's no one else.

THE DOCTOR

...thank you.

The Doctor grim, hangs up.

THE DOCTOR

We've got to go to the Fast Lane. Take me down.

BRANNIGAN

Not in a million years!

THE DOCTOR

You've got three passengers.

BRANNIGAN

I'm still not going!

(CONTINUED)

25 CONTINUED: (3)

25

THE DOCTOR

She's alone, and she's lost, she doesn't even belong on this planet, and it's all my fault. I'm asking you, Brannigan, take me down -

VALERIE

That's a no, and that's final. I'm not risking the children down there.

THE DOCTOR

Why not? What's the risk? What happens down there?

VALERIE

We're not discussing it. The conversation is closed.

The Doctor darker now; a dangerous man, when trapped.

THE DOCTOR

So we keep on driving?

BRANNIGAN

Yes we do.

THE DOCTOR

For how long?

BRANNIGAN

Till the journey's end.

The Doctor grabs the mike again -

THE DOCTOR

Mrs Cassini. This is the Doctor. Tell me, how long have you been driving on the Motorway?

INTERCUT with ALICE & MAY's CAR again.

ALICE

Oh, we were amongst the first. It's been twenty three years now.

MAY

We're heading for the Flatlands.

ALICE

There are houses out there, made of wood. And cinammon wheat reaching all the way to the horizon.

(CONTINUED)

25 CONTINUED: (4)

25

THE DOCTOR

But in all that time... have you ever  
seen a police car?

The Cassinis, Brannigan and Valerie all unsettled now;  
glances; they don't talk about this.

MAY

...I'm not sure.

THE DOCTOR

Look at your notes. Any police?

MAY

Um. Not as such.

THE DOCTOR

An ambulance? Rescue service? Anything  
official? Ever?

MAY

I can't keep note of everything -

ALICE

- I think we've had enough of this -

THE DOCTOR

What if there's no one out there?

Brannigan grabs the mike, cuts the Cassinis off.

BRANNIGAN

Now stop it. The Cassinis were doing  
you a favour -

THE DOCTOR

Someone's got to ask. Cos you might not  
talk about it, but it's there, in your  
eyes. What if the traffic jam never  
stops?

BRANNIGAN

There's a whole city above us, the  
mighty City State of New New York, they  
wouldn't just leave us.

THE DOCTOR

In that case, where are they? What if  
there's no help coming, not ever? What  
if there's nothing? Just the Motorway.  
With the cars going round and round and  
round, never stopping. Forever.

(CONTINUED)

25 CONTINUED: (5)

25

VALERIE

Shut up! Just *shut up*!

A terrible silence.

Hold. The car a box of tension.

Then SALLY CALYPSO blips onto the VIEWSCREEN, in her TV STUDIO. And even she's quieter now, more thoughtful:

SALLY CALYPSO

This is Sally Calypso. And it's that time again, it's 14-zero on the New New York clock. The sun is blazing, high in the sky over the New Atlantic, the perfect setting for the Daily Contemplation.

\*

Brannigan cold, dignified, to the Doctor:

BRANNIGAN

Think you know us so well, Doctor. But we're not abandoned. Not while we have each other.

CU SALLY CALYPSO; and she's genuinely sad.

SALLY CALYPSO

This is for all of you, out there on the roads. We're so sorry. Drive safe.

Her image blinks off, replaced by the Motorway logo. Gentle organ music starts up. The Old Rugged Cross.

And Brannigan & Valerie start to sing. Facing front, gentle voices, part of their ritual. The Doctor, fascinated.

BRANNIGAN & VALERIE

On a hill, far away, stood an old rugged cross/The emblem of suffering and shame...

CUT TO:

26 INT. CASSINIS' CAR - DAY 5

26

ALICE & MAY sing gently, other voices rising in b/g.

(CONTINUED)

26 CONTINUED:

26

ALICE & MAY

...and I love that old cross, where the  
dearest and best/For a world of lost  
sinners was slain.

CUT TO:

27 INT. MILO & CHEEN'S CAR - DAY 5

27

MILO & CHEEN face front, singing, other voices from  
outside rising. MARTHA watching them. Spellbound.

MILO & CHEEN

...so I'll cherish the old rugged  
cross/Till my trophies at last I lay  
down...

CUT TO:

28 FX SHOT - THE MOTORWAY - DAY 5

28

FX: CAMERA panning slowly over the endless ranks of  
stationary cars, shrouded in smog. But the voices are  
rising into a choir, echoing and magnificent.

Everyone is singing. Everyone.

VOICES

I will cling to the old rugged cross/And  
exchange it some day for a crown.

Repeat chorus, voices swelling into a full-blooded  
arrangement, descants, etc. Intercut sc.25, 26, 27.

Alice reaches across. She holds May's hand. Both  
smiling, and yet both scared.

VOICES

So I'll cherish the old rugged  
cross/Till my trophies at last I lay  
down...

Valerie can't help it, she's crying now. Brannigan  
strokes her hair, comforts her. And they both keep  
singing.

The Doctor still watching. Moved, by this. And now part  
of it; he reaches out, as an apology, clasps Valerie on  
the shoulder, which she accepts; comforting her.

VOICES

...I will cling to the old rugged  
cross/And exchange it some day for a  
crown.

(CONTINUED)

28 CONTINUED:

28

As Milo & Cheen sing, Martha begins to sing too, mouthing the words, softly, as she joins this world. Gently, and unashamed, she's starting to cry.

FX: final wide shot, as the choir and the music swell, reaching their climax; the widest shot yet, so many thousands of cars, suspended forever in the fog.

CUT TO:

29 INT. MILO & CHEEN'S CAR - DAY 5

29

Silence. Pause. That natural recovery after a hymn.

MARTHA wipes her eyes. Then MILO grips the wheel, quiet:

MILO

We made it. The Fast Lane.

Hum of engines, and he guides them down...

CUT TO:

30 FX SHOT - THE MOTORWAY - DAY 5

30

FX: the bottom layers of the gridlock, Cars stacked up, but below that, empty space, filled with dense yellow fog. And one little Car - Milo & Cheen's - detaches itself from the lowest layer, descending into the emptiness, then zooms away, into the fumes, whoosh, fading away...

Gone.

CUT TO:

31 INT. BRANNIGAN'S CAR - DAY 5

31

CU THE DOCTOR. At his most determined.

THE DOCTOR

If you won't take me. I'll go down on my own.

CUT TO WIDER, and he sonics, fast, along a trapdoor-sized panel in the base of the Car, in the back. BRANNIGAN & VALERIE are turned round in the front seats, alarmed.

BRANNIGAN

What d'you think you're doing?

THE DOCTOR

Finding my own way. I usually do.

(CONTINUED)



31 CONTINUED:

31

And he lifts up the hinged-on-one-side panel.

Below; dirty-yellow fog (not rising, lying like dry ice).  
The Doctor squatting down, looking through the hatch...

THE DOCTOR

Here we go, here we go...

FX: HIS POV, some 10ft below, a CAR edges forward,  
directly underneath the hatch, slows to a stop.

The Doctor readies himself to jump, takes off his coat.

THE DOCTOR

Look after this. I love that coat.  
Janis Joplin gave me that coat.

VALERIE

But you can't jump!

THE DOCTOR

If it's any consolation, Valerie, right  
now, *I'm* having kittens.

BRANNIGAN

This Martha. She must mean an awful lot  
to you.

THE DOCTOR

Hardly know her. I was too busy showing  
off.

(beat)

And I lied to her. I couldn't help it,  
I just lied.

(sudden smile)

Bye then!

And he drops through the hatch, shifting himself off the  
edge so he's still holding on to the lip of the hatch  
with both hands -

CUT TO:

32 INT. THE MOTORWAY - DAY 5

32

FX: THE DOCTOR holds on to the edge of the hatch in the  
base of BRANNIGAN'S CAR for a second, dangling, then lets  
himself drop, slams down on to the roof of the CAR BELOW;  
the ranks of cars above and below, the air full of  
exhaust fumes.

(CONTINUED)

32 CONTINUED: 32

NON-FX SHOT, TIGHT TOP SHOT of the Doctor on the roof, as he hauls up the panel -

CUT TO:

33 INT. WHITEY'S CAR - DAY 5 33

- THE DOCTOR slams down through the roof, into the Car!

It's being driven by a BRIGHT WHITE MAN (like the one in 2.1), who looks round, shocked.

WHITEY

Who the hell are you?!

The Doctor coughing -

THE DOCTOR

Sorry. Motorway Foot Patrol, I'm doing a survey, how are you enjoying your Motorway?

And fast, he sonics the floor hatch, lifts it up -

WHITEY

Well, not very much. Junction 5's been closed for three years!

THE DOCTOR

Thank you, your comments have been noted. Have a nice day.

And he lifts up the hatch, drops through -

CUT TO:

34 INT. THE MOTORWAY - DAY 5 34

FX: THE DOCTOR drops from WHITEY's CAR, on to the roof of the one below, ranks of Cars all around in b/g -

CUT TO:

35 INT. BRANNIGAN'S CAR - DAY 5 35

BRANNIGAN by the hatch, looking down, VALERIE in front.

VALERIE

He's completely insane.

BRANNIGAN

That, and a bit magnificent!

CUT TO:

36        INT. TEENAGE GIRLS' CAR - DAY 5

36

THE DOCTOR already inside, sonicking the floor. TWO  
TEENAGE GIRLS in the front seats, staring, gobsmacked.

THE DOCTOR  
Thank you for your cooperation, your  
comments have been noted. Oh, d'you  
mind if I borrow this?

He grabs a head-scarf off a hook, ties it round his nose & mouth, like some sort of bandit.

THE DOCTOR  
What d'you think? Not my colour, but  
thank you very much -

And he jumps through the hatch -

CUT TO:

37 INT. THE MOTORWAY - DAY 5

37

FX: THE DOCTOR, with the scarf around his face, drops from the TEENAGE GIRLS' CAR to the CAR BELOW -

CUT TO:

38 INT. NAKED CAR - DAY 5

38

Cutting faster and faster now - THE DOCTOR slams through  
the roof-hatch, a NAKED MAN & WOMAN looking round  
gobsmacked -

THE DOCTOR  
Don't mind me!

CUT TO:

39 INT. CAR ROOF - DAY 5

39

NON-FX, TOP SHOT, TIGHT on THE DOCTOR as he drops down on to the roof of the next car down -

CUT TO:

40 INT. RED MAN'S CAR - DAY 5

40

- THE DOCTOR slams inside, a RED MAN at the wheel,  
shocked -

CUT TO:

41      INT. THE MOTORWAY - DAY 5

41

FX: WIDEST SHOT YET, hundreds of CARS in their regimented lines, THE DOCTOR just a tiny little figure as he leaps from RED MAN's CAR to the CAR BELOW -

CUT TO:

42      INT. MILO & CHEEN'S CAR - DAY 5

42

In motion, slow cruising. But with lights low, MARTHA right up against the front seats with MILO & CHEEN; the car feeling pressurised, claustrophobic, like the inside of a submarine. Voices low, worried:

CHEEN

Try it again.

Milo presses a button -

AUTOMATED VOICE

Brooklyn Turnoff 1, closed.

CHEEN

Try the next one.

AUTOMATED VOICE

Brooklyn Turnoff 2, closed.

CHEEN

What do we do?

MILO

Keep going round. We'll do the whole loop. By the time we come back round, they'll be open.

Suddenly, the savage snapping noise, much louder.

MARTHA

You're still calling that Air Vents?

MILO

What else could it be?

Then, added to the noise, a huge, animal screech.

CHEEN

What the hell is that?

MILO

...just, hydraulics.

(CONTINUED)

42 CONTINUED:

42

MARTHA  
Sounds like it's alive.

MILO  
It's all exhaust fumes out there,  
nothing could breathe in that.

Over the mike, a crackling, distorted voice:

JAVIT OOV  
Calling Car 4-6-5-diamond-6. Repeat,  
calling 4-6-5-diamond-6 -

Milo grabs the mike.

MILO  
This is 4-6-5-diamond-6, who's that,  
where are you?

CONTINUES, INTERCUT WITH -

CUT TO:

43 INT. JAVIT'S CAR - DAY 5

43

INTERCUT WITH MILO & CHEEN'S CAR.

Lit all in red, emergency power. JAVIT at the wheel, a scrawny black FEMALE CAT, with TWO HUMAN WOMEN huddled together in the passenger seat. Javit's urgent, fast:

JAVIT  
I'm in the Fast Lane, about 50 yards  
behind, what's your name?

MILO  
Milo, and this is Cheen -

JAVIT  
Milo, can you get back up? Can you get  
out of the Fast Lane?

MILO  
We only had permission to go down, we  
need the Brooklyn Flyover -

JAVIT  
It's closed, go back up -

MILO  
We can't, we'll just go round -

(CONTINUED)

43 CONTINUED:

43

JAVIT

Don't you understand?! They're closed,  
they're always closed, we're stuck down  
here! And there's something else, out  
there, in the fog, can't you hear it?

MILO

That's the Air Vents -

JAVIT

Jehovah, what are you, some stupid kid?  
Get out of here - !

Suddenly, Javit's car jolts, massively -

CUT TO Martha, Milo & Cheen - they can only hear this,  
the sound of metal ripping -

MILO

What was that?

JAVIT

I can't move, they've got us - Milo, by  
all the Gods, *get out of here - !*

MILO

But what's happening - ?!

MARTHA

What's got you, what is it?!

CUT TO JAVIT'S CAR - she and the women look round in  
horror -

PRAC FX, one wall of Javit's Car buckles in, suddenly,  
like a massive punch, huge strength behind it - the whole

Car rocking - PRAC SPARKS exploding out of the metal -  
the screeching noise wild and bellowing, now -

CU the TWO WOMEN start screaming -

CU Javit, on the mike, desperate, PRAC SPARKS around her -

JAVIT

Just drive, you idiots, get out of here,  
*get out!!!*

CUT TO MILO & CHEEN'S CAR. They can hear the metal  
ripping, and then, terrible screams OOV -

MILO

Hello? Can you hear me? Hello?!

(CONTINUED)

43 CONTINUED: (2)

43

*WHUMPH!* A huge snapping noise, close, and the Car rocks -

MARTHA

Just drive, do what she said, get us out of here!

MILO

But where?!

MARTHA

Straight ahead! And fast!

Milo grabs the wheel, engines rev - *WHUMPH! SNAP!* The Car shakes again - but Milo keeps driving, all terrified -

CHEEN

What is it? What's out there, what is it?!

CUT TO:

44 INT. BUSINESSMAN'S CAR - DAY 5

44

THE DOCTOR jumps through the open roof panel, lands, slam, on the floor. A formal, suited 40 y/o BUSINESSMAN in bowler-hat at the wheel, rather surprised.

BUSINESSMAN

'Scuse me, is that legal?

The Doctor coughing, removing the scarf.

THE DOCTOR

Sorry, Motorway Foot Patrol, oh, whatever, got any water?

BUSINESSMAN

Certainly. Never let it be said I've lost my manners.

And as he gets the Doctor a tiny cone of water -

THE DOCTOR

Is this the last layer?

BUSINESSMAN

Oh, we're right at the bottom. Nothing below us but the Fast Lane.

THE DOCTOR

Can we drive down?

(CONTINUED)

44 CONTINUED:

44

BUSINESSMAN

There's only two of us, you need three,  
to go down.

THE DOCTOR

Couldn't we just cheat?

BUSINESSMAN

I'd love to! But it's an automated  
system, the wheel would lock.

THE DOCTOR

If you'll excuse me -

He starts sonicking the floor panel - Businessman alarmed -

BUSINESSMAN

You can't jump, it's a thousand feet  
down!

THE DOCTOR

No, I just want to look -

He lifts up the hatch.

FX: down below, banks of dirty-yellow fog. But faint,  
far down, tiny pairs of white lights. And the distant  
snapping.

THE DOCTOR

What's that noise?

BUSINESSMAN

I try not to think about it.

THE DOCTOR

And what are those lights? What's down  
there? I just need to see -

He scrambles to the passenger seat, to join the  
Businessman, and the Doctor starts to sonic the  
viewscreen.

THE DOCTOR

There must be some sort of ventilation,  
if I could just transmit a pulse though  
this thing, maybe I could trip the  
system. Give us a bit of a breeze!

CUT TO:

45 INT. BRANNIGAN'S CAR - DAY 5

45

BRANNIGAN & VALERIE turn round, alarmed -

(CONTINUED)



45 CONTINUED:

45

PRAC SPARKS, from the roof. But this is clearly some cutting device, an electronic whirr (ie, different to what Javit's Car went through). PRAC SPARKS cutting a square.

BRANNIGAN  
Just what we need. Pirates!

VALERIE  
Leave us alone! We've got children!  
I'm calling the police!

The panel's kicked in, falls to the floor -

NOVICE HAME swings the top half of her body through, so she's upside-down, pointing her gun at Brannigan & Valerie.

NOVICE HAME  
The Doctor. Where is he?

CUT TO:

46 INT. BUSINESSMAN'S CAR - DAY 5

46

THE DOCTOR's pulled out a few wires, sonics them. All around, a hum, real Air Vents opening up, a wind outside -

THE DOCTOR  
That's it!

He runs back to the open floor-hatch, BUSINESSMAN following.

THE DOCTOR  
Might shift the fumes a bit, give us a good look...

The Doctor & the Businessman stare down...

FX: POV looking down through the floor-hatch, the heavy, dirty-yellow fog shifting, slowly, only a bit... With SHAPES below in the fog... The white lights shining through, the snapping noise a little louder.

CUT TO the Doctor & Businessman, peering down. Scared:

BUSINESSMAN  
What are those shapes..?

THE DOCTOR  
They're alive...

(CONTINUED)

46 CONTINUED:

46

FX: the fog clears - though never disappearing - revealing, a good distance below, HUGE, SLOW, LUMBERING 60 FOOT CRABS. Massive crustaceans, a bed of them, piled on top of each other, with small, bright, white shining eyes on stalks.

The topmost creatures slowly wave huge 20ft front claws (not able to reach the level of the Businessman's Car). The claws snap lazily, with that terrible sound.

BUSINESSMAN  
...what the hell are they?

THE DOCTOR  
Macra.

CUT TO:

47 INT. MILO & CHEEN'S CAR - DAY 5

47

MARTHA, MILO & CHEEN holding on for dear life, terrified, as the Car lurches, jolts, driving at top speed -

From outside, SNAP!, the noise making the Car shudder -

CHEEN  
Go faster!

MILO  
I'm at top speed -

CUT TO:

48 FX SHOT - THE MOTORWAY - DAY 5

48

FX: finally revealing the danger they're in - the bed of MACRA, snapping at the air, with more vigour than those in sc.46, lethal, jabbing at MILO & CHEEN'S CAR, which buzzes over them like a bee, swerving left and right -

CUT TO:

49 INT. MILO & CHEEN'S CAR - DAY 5

49

MARTHA, MILO & CHEEN holding on for dear life, the Car jolting, shuddering, the sound of the claws, SNAP - ! Milo yelling into the mike, the NNYPD logo now on screen -

MILO  
But this is an emergency!

(CONTINUED)

49 CONTINUED:

49

AUTOMATED VOICE

Thank you for your call, you have been  
placed on hold...

CUT TO:

50 FX SHOT - THE MOTORWAY - DAY 5

50

FX (1 SHOT ONLY): CLOSER on a MACRA's MIGHTY CLAW  
snapping in the air, MILO & CHEEN's car just escaping it -

CUT TO:

51 INT. MILO & CHEEN'S CAR - DAY 5

51

The car jolting, MARTHA, suddenly inspired - *fast* -

MARTHA

Turn everything off - !

MILO

You've gotta be joking -

MARTHA

No, but listen, it's all fog out there,  
so how can they see us?, it might be the  
engines, the sound, or the heat, or the  
lights, I dunno, if you turn everything  
off, they might not be able to find us -

MILO

What if you're wrong?!

*SNAP* - ! Closer than ever, the Car jolts -

MARTHA

Can't be worse than this, just do it!

And Milo slams down on all the buttons -

All lights die in the Car. Sound of engines running  
down. All feeling of motion stops. Gliding to a halt...

Martha, Milo & Cheen trapped in the dark, just the grim  
yellow light from the windows.

*Snap!* But the noise is further away now, the Car rocking  
a bit, then steadying. All holding their breaths.

They listen, waiting...

The snapping sound continues, but drawing further away.  
The animal screech more like a lament, now.

(CONTINUED)

51 CONTINUED:

51

All three still waiting, hold the tension, hold...

And then... They relax. A little. In whispers:

CHEEN

They've gone.

MILO

Yeah, but they're still out there.

CHEEN

How did you think of that?

MARTHA

Saw it on a film, they used to do it in submarines. Trouble is, I can't remember what they did next.

MILO

Well you'd better think of something. Cos we've lost the aircon. If we don't switch the engines back on... we won't be able to breathe.

MARTHA

How long have we got?

MILO

Eight minutes. Maximum.

CUT TO:

52 INT. BUSINESSMAN'S CAR - DAY 5

52

THE DOCTOR & THE BUSINESSMAN staring through the hatch.

FX(resize from sc.46): the slowly-shifting bed of MACRA below.

THE DOCTOR

The Macra used to be the scourge of this galaxy. Gas, they fed off gas, the filthier the better. They built up a small empire, using Humans as slaves, mining gas for food.

BUSINESSMAN

They don't exactly look like empire-builders to me.

THE DOCTOR

Oh, that was billions of years ago, billions.

(MORE)

(CONTINUED)

52 CONTINUED:

52

THE DOCTOR (CONT'D)

They must've devolved, over the years,  
now they're just beasts. But still  
hungry. And my friend's down there.

*Clank!* The roof panel opens up -

BUSINESSMAN

Oh it's like New Times Square in here,  
for goodness sake -

Saying this, he slams down the floor panel, so the person  
above can descend - the Doctor reaching out to help her -

THE DOCTOR

Here we go, down you come. I've  
invented a sport!

It's NOVICE HAME, being lowered down into the Car.

NOVICE HAME

Doctor. You're a hard man to find.

BUSINESSMAN

No guns, I'm not having guns!

NOVICE HAME

(holsters it)

I only brought this in case of pirates -  
Doctor, you've got to come with me.

THE DOCTOR

...do I know you?

She stares at him, smiling.

NOVICE HAME

You haven't aged at all, time's been  
less kind to me.

THE DOCTOR

Novice Hame!

And he hugs her! Oops, then remembers -

THE DOCTOR

No! Hold on, get off! Last time we  
met, you were breeding Humans for  
experimentation.

NOVICE HAME

I've sought forgiveness, Doctor, for so  
many years. Under his guidance.

(MORE)

(CONTINUED)

52 CONTINUED: (2)

52

NOVICE HAME (CONT'D)

And if you come with me, I might finally  
redeem myself.

THE DOCTOR

I'm not going anywhere! You've got  
Macra living underneath this city!  
Macra!! And if my friend's still alive,  
she's stuck down there -

NOVICE HAME

You've got to come, right now -

THE DOCTOR

No, you're coming with me - we've got  
three passengers now - !

NOVICE HAME

I'm sorry, Doctor. But the situation is  
even worse than you can imagine.

And she's strong, takes hold of his hand, grips it tight -  
a sci-fi bangle around her wrist -

NOVICE HAME

Transport.

THE DOCTOR

No, don't you dare, don't you.....

FX: his voice fading away as both teleport out, a  
beautiful blue shimmer.

On the Businessman. Just blinking, at the empty space.

CUT TO:

53 INT. DARKENED TEMPLE - DAY 5

53

Darkness. A wide, bare floorspace, like an empty temple.

Glimpses of huge, heavy black drapes in b/g, the place  
littered only with small piles of rubble. Dust in the  
air. THE DOCTOR & NOVICE HAME on the floor (already  
there, NO FX), dazed by the teleport, getting up,  
recovering.

THE DOCTOR

Ooh. Rough teleport. Ouch.  
(angry)

But you can go straight back down and  
teleport people out, starting with  
Martha -

(CONTINUED)

53 CONTINUED:

53

NOVICE HAME

I only had the power for one trip.

THE DOCTOR

Then get some more! Where are we?

NOVICE HAME

High above, in the Overcity.

THE DOCTOR

Good, cos you can tell the Senate of New  
New York, I'd like a word! They've got  
thousands of people trapped on the  
Motorway, millions -

NOVICE HAME

But you're inside the Senate, right now.  
May the Goddess Santori bless them.

And she activates a control on her wrist-bangle.

Lights come on around the Doctor & Novice Hame (though  
pools of light, the space remains still dark and gloomy).

The Doctor looking round in horror...

FX: DMP of the SENATE above the small figures of the  
Doctor & Novice Hame at floor level. An amphitheatre,  
once with Senators sitting all round. Now, they are only  
SKELETONS.

CUT TO the Doctor, looking all the way round...

NOVICE HAME

They died, Doctor. The City died.

On floor level - no FX, below the DMP, just pools of  
light and dark - the Doctor sees a crumbling skeleton,  
runs to it, kneels, scans it with the sonic, Novice Hame  
following.

THE DOCTOR

How long's it been like this?

NOVICE HAME

Twenty four years.

THE DOCTOR

But...? All of them, everyone? What  
happened?

NOVICE HAME

A new chemical.

(CONTINUED)

53 CONTINUED: (2)

53

She peels an old nicotine-patch off the arm of the skeleton.

NOVICE HAME

A new mood. They called it Bliss. And what Human doesn't want that? Everyone tried it, they couldn't stop. But it was just an accident, that's all, a virus mutated inside the compound, and became airborne.

THE DOCTOR

Are we safe?

NOVICE HAME

Oh, it's dead, now. Everything perished, even the virus in the end. It killed the world in seven minutes flat. There was just enough time to close down the walkways and the flyovers, sealing off the Undercity. Those people on the Motorway aren't lost, Doctor. They were saved.

THE DOCTOR

So the whole thing down there is running on automatic?

NOVICE HAME

There's not enough power to get them out. We did all we could, just to stop the system from choking.

THE DOCTOR

Who's we? How did you survive?

NOVICE HAME

He protected me. And he has waited for you, these long years.

THE FACE OF BOE OOV

*Doctor...*

The Doctor hears the voice telepathically, recognises it, runs - Novice Hame following -

Behind some half-fallen drapes; an enclosed space. The only light comes from a tall arched window, though the window - and the view - stay OOV for now.

On floor level: walls of computer banks - though with wires gutted, few lights blinking, the whole system failing. And positioned at the centre -

(CONTINUED)



53 CONTINUED: (3)

53

THE DOCTOR  
...the Face of Boe.

THE FACE OF BOE's machinery is lashed-up to the computer-banks with dozens of improvised cables. His old face weary, in pain. The telepathic voice floating in the air:

THE FACE OF BOE  
*I knew you would come.*

As the Doctor runs, kneels in front of him -

NOVICE HAME  
Back in the old days, I was made his nurse, as penance for my sins.

THE DOCTOR  
Old friend. What happened to you..?

THE FACE OF BOE  
*Failing...*

NOVICE HAME  
He protected me from the virus, by shrouding me in his smoke. But with no one to maintain it, the City's power died, the Undercity would have fallen into the sea.

THE DOCTOR  
(of the wiring)  
So he saved them...

NOVICE HAME  
The Face of Boe wired himself into the mainframe. He's giving his life-force, just to keep things running.

THE DOCTOR  
But there are planets out there, you could've called for help.

NOVICE HAME  
The last act of the Senate was to declare New Earth unsafe. The automatic quarantine lasts for one hundred years.

And the Doctor's so moved:

THE DOCTOR  
So the two of you... stayed here, on your own, for all these years...

(CONTINUED)

53 CONTINUED: (4)

53

NOVICE HAME  
We had no choice.

THE DOCTOR  
Yes you did.

And he grips her paw, tight; so grateful.

THE FACE OF BOE  
...save them, Doctor... save them...

CUT TO:

54 OMITTED

54

55 INT. MILO & CHEEN'S CAR - DAY 5

55

Dark. Under pressure. Faces sweating. From far-off,  
still the occasional *snap!* All quiet, hushed:

CHEEN  
How much air left?

MILO  
Two minutes.

MARTHA  
There's always the Doctor. That friend  
of mine. He might think of something.

MILO  
Martha, no one's coming.

CHEEN  
(small smile)  
He looked kind of nice.

MARTHA  
(cheeky)  
He's a bit more than that.

CHEEN  
Are you and him..?

MARTHA  
Oh, I wish. Sometimes, I think he likes  
me, but sometimes... I think he just  
needs someone with him.

CHEEN  
He was tall. I like 'em tall.

MILO  
Oy, watch it.

(CONTINUED)

55 CONTINUED:

55

Nice little smile between the three of them.

CHEEN

Never even asked, where's home?

MARTHA

Long way away. I didn't really think, I just followed the Doctor, and...

(beat)

They don't even know where I am, my mum and dad... If I died here. They'd never know.

Pause, she's upset. Could lose it.

MILO

Who is he then, this Doctor?

MARTHA

I don't know. Not really. There's so much he never says.

CHEEN

But that means... The only hope, right now, is a complete stranger?

But for all her doubts, that decides it for Martha:

MARTHA

Yes.

CHEEN

(bitter)

Well that's not much use.

MARTHA

It is, though. Cos you haven't seen the things he can do. Honestly, trust me, both of you. You've got your faith, you've got your songs, and your hymns. And I've got the Doctor.

Pause. But that has given Milo a little faith.

MILO

Right.

And he stabs the buttons, power comes on. Hum of engines, lights fade up. All terrified, but brave:

MILO

Good luck.

(CONTINUED)

55 CONTINUED: (2)

55

MARTHA

And you.

And he revs, the *snap!* starts up again.

Throttle down, engines whine, the feel of the Car starting to race along. The *SNAP!* gets louder - then -

*SNAP!* - the Car shakes, shudders - *SNAP!* - and again -

Martha, Milo & Cheen, driving for their lives.

CUT TO:

56 INT. DARKENED TEMPLE - DAY 5

56

THE DOCTOR full of energy again, running from computer bank to computer bank - wiring, sonicking madly - NOVICE HAME tending to THE FACE OF BOE.

THE DOCTOR

Car 4-6-5-diamond-6, it still registers!  
That's Martha, I knew she was good -  
Novice Hame, hold that in place -

Novice Hame runs, to hold a junction-box of wires -

THE DOCTOR

Think think think, take the residual energy, invert it, feed it through the Electricity Beds -

NOVICE HAME

But there isn't enough power -

THE DOCTOR

Oh, you've got power - you've got me!  
I'm brilliant with computers, just you watch! Hame, every switch on that bank, up to maximum!

And he starts bashing switches like crazy -

CUT TO:

57 INT. MILO & CHEEN'S CAR - DAY 5

57

*SNAP! SNAP! SNAP!* The Car lurching, Milo gripping the wheel, CHEEN crying, holding her stomach, the whole thing bucking and twisting - Martha holding on for dear life -

PRAC FX, one wall half-caves in, PRAC SPARKS -

CUT TO:

58      FX SHOT - THE MOTORWAY - DAY 5      58

FX: MACRA lurching up, angered, massive claws *SNAP!* - as Milo & Cheen's car buzzes through, top speed, just glancing off the claw -

CUT TO:

59      INT. MILO & CHEEN'S CAR - DAY 5      59

MARTHA, MILO & CHEEN all scream as the Car - ie, the picture - revolves through a 360 degree turn -

But they steady - and keep going - !

CUT TO:

60      INT. DARKENED TEMPLE - DAY 5      60

THE DOCTOR working like a mad thing - NOVICE HAME helping -

THE DOCTOR  
I can't power up the City, but all a  
City needs is people -

NOVICE HAME  
So what are you going to do?

THE DOCTOR  
This!

And he throws a big lever, exultant -

The computer bank he's working on, dies.

The Doctor, desperate -

THE DOCTOR  
No no no no no no -

CUT TO:

61      INT. MILO & CHEEN'S CAR - DAY 5      61

*SNAP! SNAP! SNAP!* The Car lurching -

They're hit!

PRAC FX: the second wall buckles - but doesn't break -  
PRAC SPARKS showering out -

(CONTINUED)

61 CONTINUED:

61

PRAC FIRE starting at the back of the Car - MARTHA grabs a small fire extinguisher, sprays the flames - the whole thing shaking, shuddering, about to collapse -

CUT TO:

62 INT. DARKENED TEMPLE - DAY 5

62

THE DOCTOR wild now, throwing cables around -

THE DOCTOR  
- the transformers are blocked, the  
signal can't get through -

But THE FACE OF BOE closes his eyes. Summons strength.

THE FACE OF BOE  
*Doctor...*

THE DOCTOR  
- yeah, hold on, not now -

THE FACE OF BOE  
*I give you my last...*

And the dead computer bank lights up again -

The Face of Boe shudders, moans -

THE DOCTOR  
Hame, look after him -  
(joyous, throwing  
switches)  
Don't you go dying on me, you big old  
Face, you've got to see this - the open  
road!

And he throws the big lever again - the hum of power,  
from all around, on a massive scale, all the computer-  
banks now lighting up around them-

CUT TO:

63 INT. BRANNIGAN'S CAR - DAY 5

63

BRANNIGAN & VALERIE in the front seats, Valerie now with the basket of KITTENS on her lap. The Car begins to shake - a good, vibrating rattle (as opposed to the shake of the snaps below). A mighty grinding noise from above.

BRANNIGAN  
What in Jehovah is that?!

(CONTINUED)

63 CONTINUED:

63

VALERIE  
It's coming from above -

BRANNIGAN  
What is it? What's happening - ?

CUT TO:

64 INT. CASSINIS' CAR - DAY 5

64

ALICE & MAY, scared, as the Car begins to rattle.

ALICE  
Hold on, May. Hold on...

CUT TO:

65 INT. WHITEY'S CAR - DAY 5

65

WHITEY'S CAR beginning to rattle - he stabs controls,  
scared -

CUT TO:

66 INT. BUSINESSMAN'S CAR - DAY 5

66

THE BUSINESSMAN at the wheel, the Car rattling, terrified -  
but he leans forward, trying to see through the  
windscreen, looking in the direction of the noise,  
looking up -

CUT TO:

67 INT. BRANNIGAN'S CAR - DAY 5

67

BRANNIGAN in the back, looks through the hole in the roof -  
TOP SHOT, looking down on him, as he stares up. In awe.

BRANNIGAN  
By all the Cats in the Kingdom...

CUT TO:

68 FX SHOT - MOTORWAY ROOF - DAY 5

68

FX: the huge, curved, concrete roof of the Motorway  
tunnel is beginning to separate, grinding, sliding apart  
in two sections. And beyond that... LIGHT.

CUT TO:

69            INT. BRANNIGAN'S CAR - DAY 5

69

BRANNIGAN looking up through the hatch, laughing with joy.

VALERIE, in front, still scared, as LIGHT pours through the windscreen, slanting down -

VALERIE

What is it? What is it?!

CUT TO:

70      INT. CASSINIS' CAR - DAY 5

70

ALICE & MAY hold their hands to their eyes, blinded by the LIGHT pouring through the windscreen. In awe.

CUT TO:

71        INT. RED MAN'S CAR - DAY 5

71

RED MAN stares up through the windscreen as LIGHT pours in -

CUT TO:

71A     INT. WHITEY'S CAR - DAY 5

71A

WHITEY blinded by light. Though he's smiling, overjoyed -

CUT TO:

72 INT. BUSINESSMAN'S CAR - DAY 5

72

THE BUSINESS MAN staring up. And he's laughing. Really laughing, enraptured. Because he knows what this is.

CUT TO:

73 INT. BRANNIGAN'S CAR - DAY 5

73

BRANNIGAN back at the wheel, VALERIE smiling,  
realising...

VALERIE

It's the Sun. Ohh, Brannigan.  
Children! It's sunlight!

THE VIEWSCREEN fizzes - and THE DOCTOR appears, the DARKENED TEMPLE behind him.

(CONTINUED)



73 CONTINUED:

73

THE DOCTOR  
Sorry, no Sally Calypso, she was just a  
hologram. My name's the Doctor -

BRANNIGAN  
(in awe)  
He's a magician.

THE DOCTOR  
- and this is an order. Everyone, drive  
up! Right now! I've opened the roof of  
the Motorway, come on! Throttle those  
engines! Drive up!

And Brannigan revs his engine -

CUT TO:

74 FX SHOT - MOTORWAY ROOF - DAY 5

74

FX: LOW ANGLE, looking at the sky, the CARS begin to rise  
up, into the bright sunlight above, losing their ranks,  
like a swarm of bees, flying up, up, up...

CUT TO:

75 INT. DARKENED TEMPLE - DAY 5

75

THE DOCTOR on a mike, exultant, calling to the people -

THE DOCTOR  
All of you! The whole Undercity! Drive  
up! Drive up! *Drive up!*

CUT TO:

76 OMITTED

76

77 INT. MILO & CHEEN'S CAR - DAY 5

77

*SNAP! SNAP! SNAP!* - the Car shuddering - PRAC SPARKS  
erupting from the damaged wall -

But on the VIEWSCREEN - THE DOCTOR in the DARKENED TEMPLE -

THE DOCTOR  
Oy! Car 4-6-5-diamond-6, that means  
you! Martha, drive up!

MARTHA  
That's the Doctor!!

MILO  
We can't go up, we'll hit the layer -

(CONTINUED)

77 CONTINUED:

77

MARTHA  
Do what he says! *Go up!*

Milo throttles the engine, they lurch upwards -

CUT TO:

78 FX SHOT - THE MOTORWAY - DAY 5

78

FX: HIGH ANGLE looking down, as Milo & Cheen's CAR rises up, up, up, above the reach of the MACRA below -

FX: LOW ANGLE, the MACRA waving futile claws, all the CARS above just dots, rising up and away into the light...

CUT TO:

79 INT. MILO & CHEEN'S CAR - DAY 5

79

MARTHA, MILO & CHEEN overjoyed as LIGHT fills the cabin -

CHEEN  
It's daylight! Oh my God, that's the sky! Real sky!

MARTHA  
He did it! I told you! He did it!

CUT TO:

80 INT. CASSINIS' CAR - DAY 5

80

ALICE & MAY, bathed in sunlight, crying with joy.

CUT TO:

81 INT. BRANNIGAN'S CAR - DAY 5

81

BRANNIGAN, VALERIE & the KITTENS, bathed in light.

FX: ahead, through the windscreen: BLUE SKY.

Brannigan on the mike.

BRANNIGAN  
Did I tell you, Doctor? You're not bad, sir. Oh, you're not bad at all!

And then he yells out, a great big yee-hah!

CUT TO:

82      INT. DARKENED TEMPLE - DAY 5

82

THE DOCTOR, delighted, runs across the room, holding the wireless hand-mike.

REVEAL the WINDOW, light streaming in on the Doctor.

THE DOCTOR  
You keep driving, Brannigan! All the  
way up! Cos it's here, just waiting for  
you. The City of New New York. And  
it's yours.

As the Doctor looks out through the window, his POV:

FX: the SPIRES of NEW NEW YORK. A bit decayed, some  
windows broken; but still beautiful. And in the  
distance, CARS, like tiny bees, flying free, through the  
air.

CUT TO REVERSE, the Doctor bathed in sunlight.

THE DOCTOR  
And don't forget. I want that coat  
back.

BRANNIGAN OOV  
I reckon that's a fair bargain!

THE DOCTOR  
And Car 4-6-5-diamond-6, I've sent you a  
flightpath. Come to the Senate. It's  
been quite a while since I saw you,  
Martha Jones.

NOVICE HAME  
Doctor - !

A cry of alarm, the Doctor turns -

THE FACE OF BOE moans, in pain, writhes -

FX: a violent *crack!*, a line cracking open his GLASS WALL -

The Doctor runs down the steps horrified -

CUT TO:

83      INT. DARKENED TEMPLE - DAY 5

83

In darkness, just a couple of pools of light. MARTHA  
runs in, expecting to find the Doctor -

(CONTINUED)

83 CONTINUED:

83

Stops dead. Spooked by this strange room. (NO FX SHOTS, the amphitheatre above still dark.) But across the empty floorspace, she sees the SKELETON. Calls out:

MARTHA

...Doctor?

THE DOCTOR OOV

Over here...

MARTHA walks on, tentative, past the half-fallen drapes, to find...

THE DOCTOR kneeling beside the broken FACE OF BOE. The Face itself is now out of its tank, lying at an angle, staring up. His glass wall has been ripped out, lying in many pieces all around. The Face, gently breathing. NOVICE HAME kneels beside him. Like a portrait of a Victorian lament. Martha hushed:

MARTHA

Doctor..? What happened out there..?  
(walks closer)  
What's that?

She's scared of the Face, an alien. The Doctor, gentle:

THE DOCTOR

The Face of Boe. It's all right, come and say hello. He's the one that saved you, not me.

Martha kneels to join them. No longer scared, but in awe of the Face.

NOVICE HAME

My lord gave his life, to save the City.  
And now he's dying.

THE DOCTOR

(tender)  
No, don't say that. Not old Boe.  
Plenty of life left.

THE FACE OF BOE

*It is good... to breathe the air, once more.*

MARTHA

Who is he?

THE DOCTOR

I don't even know.  
(MORE)

(CONTINUED)

THE DOCTOR (CONT'D)

Legend says, the Face of Boe has lived  
for billions of years, isn't that right?  
And you're not about to give up now.

THE FACE OF BOE

*Everything has its time. You know that,  
Doctor. Better than most.*

NOVICE HAME

The legend says more.

THE DOCTOR

Don't, there's no need for that.

NOVICE HAME

It says the Face of Boe will speak his  
final secret. To a traveller.

THE DOCTOR

Yeah, but not yet. Who needs secrets,  
eh?

THE FACE OF BOE

*I have seen so much. Perhaps too much.  
I am the last of my kind. As you are  
the last of yours, Doctor.*

On Martha, taking that in.

THE DOCTOR

That's why we have to survive, both of  
us. Don't go.

THE FACE OF BOE

*I must. But know this, Time Lord.*

No longer telepathic; his mouth moves for his final  
words.

THE FACE OF BOE

*You are not alone.*

On the Doctor. Thunderstruck.

And the old Face exhales. Its eyes close. Still, at  
last.

Novice Hame begins to cry. The Doctor bows his head.

WIDE SHOT, the Face of Boe lying dead, Novice Hame  
weeping for him. The Doctor stands, dazed. Martha  
stands with him, though a distance away, lost, not sure  
what to do. Pause.

(CONTINUED)

83 CONTINUED: (3)

83

Then the Doctor reaches out, and simply hugs Martha.

Hold on that.

CUT TO:

84 OMITTED

84

85 EXT. PHARMACY ALLEY - DAY 5

85

WIDE SHOT. THE DOCTOR, now back in his coat, walks along with MARTHA, slowly, thoughtful. Pools of water on the floor, the same old dirt. But the Alley is abandoned now, the BOOTHS boarded up.

CUT TO CLOSER, as they stop, look around.

THE DOCTOR

All closed down.

MARTHA

Happy?

THE DOCTOR

Happy-happy. New New York can start again. And they've got Novice Hame, just what every City needs - cats in charge! Come on, time we were off.

MARTHA

But what did he mean, the Face of Boe? You are not alone.

THE DOCTOR

I don't know.

MARTHA

You've got me, is that what he meant?

THE DOCTOR

(small smile)

Don't think so. Sorry.

MARTHA

Then what?

THE DOCTOR

Doesn't matter. Back to the Tardis, off we go.

He walks ahead -

But Martha grabs one of the folding chairs, plonks it right in the middle of the alley, sits there.

(CONTINUED)

85 CONTINUED:

85

The Doctor stops.

THE DOCTOR

Right. You staying?

MARTHA

Till you talk to me properly, yes. He said, the last of your kind, what does that mean?

THE DOCTOR

It really doesn't matter.

MARTHA

You don't talk. You never say. Why not?

And then, from above, the distant sound of singing, a gentle choir. Abide With Me. The Doctor & Martha look up.

MARTHA

It's the city. They're singing...

On the Doctor. Hearing the hymn. Its power, and its faith. Hold on him, a good pause.

And then he walks back to Martha, the hymn continuing under:

THE DOCTOR

I lied to you. Cos... I liked it. I could pretend, just for a bit, I could imagine they were still alive. Underneath a burnt orange sky.

(pause)

I'm not just a Time Lord. I'm the last of the Time Lords. The Face of Boe was wrong, there's no one else.

MARTHA

What happened?

The Doctor looks round. Takes a chair. Sits with her. And allows her closer.

THE DOCTOR

There was a war. A Time War. The Last Great Time War. My people fought a race, called the Daleks, for the sake of all creation. And they lost, we lost, everyone lost.

CUT TO WIDER, the Doctor & Martha sitting in the alley.

(CONTINUED)

85 CONTINUED: (2)

85

THE DOCTOR

They're all gone, now. My family.  
My friends. Even that sky. Oh, if  
you'd seen it, that old planet. The  
second sun would rise in the south, and  
the mountains would shine. The leaves  
on the trees were silver, and when they  
caught the light, every morning, they'd  
look like a forest on fire. And when  
autumn came, a breeze would blow through  
the branches, sounding like a song...

FX: CAMERA tilts up, slowly, the Doctor's voice fading  
away, and the hymn rising in strength; losing the two  
little people sitting in the dirt, panning up to the City  
above.

And the people sing.

END OF EPISODE THREE