

# **DOCTOR WHO 4**

## **Episode 17**

**By**

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**Green Revisions**

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1 FX SHOT - PLANET EARTH

1

FX: THE EARTH, suspended in space, in all its beauty.

Over this, the NARRATOR. An old, wise man.

NARRATOR

It is said that in the final days of  
Planet Earth, everyone had bad dreams.

MIX TO:

2 EXT. SHOPPING STREET - NIGHT 1

2

CAMERA craning down a huge, outdoor CHRISTMAS TREE...

NARRATOR

To the west of the north of that world,  
the Human Race did gather, in  
celebration of a pagan rite, to banish  
the cold and the dark.

...craning down to find a SALVATION ARMY BRASS BAND. God  
Rest Ye Merry Gentlemen; the most mournful of carols.

Moving round to find a few ONLOOKERS (SHOPPERS in b/g).  
People, just dotted about, pausing. A woman & gran.  
Three teenagers. A family, mum, dad and little  
daughter...

NARRATOR (CONT'D)

Each and every one of those people had  
dreamt of the terrible things to come.  
But they forgot, because they must; they  
forgot their nightmares, of fire and war  
and insanity. They forgot...

...then finding WILFRED MOTT.

NARRATOR (CONT'D)

Except for one.

Wilf's troubled, uneasy, and on his CLOSE UP -

INTERCUT, fast, violent - CU of a FACE, bleached, against  
black - manic laughter - a familiar face, it's -

Wilf blinks. Shakes it off. Turns away...

CUT TO WIDER. Wilf wandering along. Lost in thought.

And then he hears...

(CONTINUED)

2      CONTINUED:      2

Evensong. Beautiful, high chords. He looks...

A CHURCH. In the middle of town. (The Runaway Bride church.) It's as though the music is drawing him in...

CUT TO:

3      INT. CHURCH - NIGHT 1      3

WILDRED enters. The vaulted space filled with Evensong.

A CHOIR, at the altar, dressed in full surplices.

Candles all around. The pews are almost empty, just one or two PEOPLE, dotted about, in prayer.

Wilf looks round. Not sure what he's doing there.

Then something catches his eye...

To the side, a STAINED GLASS WINDOW.

He walks closer. Something in the image...

At the bottom of the window, to the left: a BLUE BOX.  
FX: image inlaid, a simple representation of the Tardis, stained-glass panels of light radiating from its lamp.

The Evensong drifts into The Doctor's Theme, as Wilf walks closer. Staring, entranced, then -

WOMAN

They call it the Legend of the Blue Box.

He turns. The WOMAN behind him. She's 60, wise, kind.

WILF

Never been in here before. I'm not one for churches. Too cold.

WOMAN

This was the site of a convent, back in the thirteen hundreds. It's said a demon fell from the sky. Then a man appeared, a man in a blue box. They called him the sainted physician. He smote the demon. And then disappeared.

WILF

Bit of a coincidence.

WOMAN

In what way?

(CONTINUED)

3 CONTINUED:

3

WILF

(looks back at window)  
...I've, just, heard stories like that  
before, that's all.

WOMAN

It's said there's no such thing as  
coincidence. Who knows? Perhaps he's  
coming back.

WILF

Ohh, that would make my Christmas -

He turns back round -

No one there. The woman has gone; like she was never  
there.

Wilf chilled. He looks back at the stained-glass window.

The choir's voices soaring now.

CLOSER on the glass blue box...

CLOSER on Wilf, CLOSER on the box, now INTERCUT WITH -

The FACE - the insane, laughing face -

The face of THE MASTER.

CUT TO:

4 EXT. ICE PLAIN - DAY

4

FX: WIDE SHOT, ICESCAPE, as 4.3, the Planet of the Ood.

FX: CLOSER, THE TARDIS MATERIALISES in an icy quarry.  
Rain in the air, washing away some of the snow.

THE DOCTOR pops his head out. Big, deliberate grin.  
He's in sunglasses, wearing a flowery Hawaiian lei &  
straw hat.

THE DOCTOR

Ah! Not so frosty any more, what's  
this? Springtime on the Ood-Sphere?  
New life, fresh start, all of that.

This directed at, a good distance away: OOD SIGMA.

The Doctor strolls towards him.

(CONTINUED)

4

CONTINUED:

4

THE DOCTOR (CONT'D)

So, where were we? I was summoned, wasn't I? An Ood, in the snow, calling to me, weeeeell, I didn't exactly come straight here. Had a bit of fun, y'know? Travelled about. Did this and that. Got into trouble, you know me. It was brilliant, I saw the Phosphorous Carousel of the Great Magellan Gestadt. Saved a planet from the Red Carnivorous Maw. Named a galaxy Alison. Got married, that was a mistake, Good Queen Bess, and let me tell you, her nickname's no longer - anyway! What d'you want?

OOD SIGMA

You should not have delayed.

THE DOCTOR

(takes off the hat)

The last time I was here, you said my song would be ending soon. And I'm in no hurry for that.

OOD SIGMA

You will come with me.

Ood Sigma starts to walk away.

THE DOCTOR

Hold on, better lock the Tardis -

He lifts his key, clicks it.

FX: the Tardis lamp flashes twice, with a *chirp-chirp*, like a car alarm, the clunk of locks.

Ood Sigma doesn't look back, just keeps on walking.

THE DOCTOR (CONT'D)

D'you see? Like a car? I locked it, like a car, like it's funny. No? Funny? Just a little bit?

(sighs, follows)

Blimey, try to make an Ood laugh...

CUT TO:

5

EXT. ICE PLAIN #2 - DAY

5

OOD SIGMA walking ahead, reaching the top of an incline. Stops. THE DOCTOR following (now carrying hat & lei) -

(CONTINUED)

5 CONTINUED:

5

THE DOCTOR

...so how old are you now, Ood Sigma?  
How long's it been, since I was here  
with Donna?

He reaches the top, stops. Looks out. Amazed.

THE DOCTOR (CONT'D)

Ah. Quite a while, then.

FX: his POV, DMP, the OOD CITY. Like Petra, but made of  
ice, built into a cliff face. Simple dwellings, doorways  
set within the ice; distant OOD inlaid, walking about.

THE DOCTOR (CONT'D)

Magnificent. Oh come on! That is...  
*splendid!* You've achieved all this?!  
In how long?

OOD SIGMA

One hundred years.

THE DOCTOR

Then we've got a problem. Cos all of  
this is way too fast. Not just the  
city, I mean your ability to call me,  
reaching all the way back to the 21st  
Century. Something is accelerating your  
species, way beyond normal.

OOD SIGMA

And the Mind of the Ood is troubled.

THE DOCTOR

Why, what's happened?

OOD SIGMA

Every night, Doctor. Every night, we  
have bad dreams.

CUT TO:

5A EXT. ICE PLAIN #2 - DAY

5A

OOD SIGMA leading THE DOCTOR towards the mouth of a CAVE.

CUT TO:

6 INT. ICE CAVE - DAY

6

CU on the ELDER OOD. Its face is aged, its skull more  
brain-like. Swathed in white robes.

(CONTINUED)

6

CONTINUED:

6

It holds its HIND-BRAIN in one hand, the other hand scooping SMOKE from the small FIRE in front of it, like it's breathing incense. Its muttering voice is whispery, more Human than Sigma's:

ELDER OOD

...returning, returning, it is slowly  
returning, through the dark and the fire  
and the blood, always returning,  
returning to this world..

FX: WIDER, DMP, glinting rocks of the ICE CAVE above (not part of the city, more of a Holy Man's retreat). A circle of NATURAL OOD sit around the fire; they wear simple grey robes, now, not as impoverished.

ELDER OOD (CONT'D)

...it is returning and he is returning  
and they are returning, but too late,  
too late, far too late, he is come...

All look up, turn their heads...

THE DOCTOR (now with hat, lei & sunglasses just in his hand) and OOD SIGMA arriving.

OOD SIGMA

Sit, with the Elder of the Ood. And  
share the Dreaming.

There's a space for the Doctor, opposite the Elder. He sits. Ood Sigma standing, forever on duty, to the side.

THE DOCTOR

So. Right. Hello.

ELDER OOD

You will join, you will join, you will  
join, you will join...

As he repeats that, the Elder & Ood put their hind-brains in their laps; all join hands, the Ood either side of the Doctor joining hands with him (Ood hands, no more gloves).

The Doctor cautious... but reaches out, takes their hands -

CU the Doctor - shocked, fear! INTERCUT WITH -

THE MASTER'S FACE. His giggling insanity -

The Doctor lets go -

(CONTINUED)

6      CONTINUED:    (2)

6

The Elder Ood calmer, more focused now.

ELDER OOD (CONT'D)

He comes to us. Every night. I think  
all the peoples of the universe dream of  
him, now.

THE DOCTOR

That man is dead.

ELDER OOD

There is yet more. Join us.

Deep breath. The Doctor takes hold of their hands again.

The Doctor concentrates. All of this with eyes open;  
he's staring to the distance, sharing these visions.

ELDER OOD (CONT'D)

Events are taking shape. So many years  
ago, and yet changing the now. There is  
a man. So scared.

CU Doctor, CU Elder, INTERCUT WITH -

CUT TO:

7      INT. NOBLES' KITCHEN - NIGHT 2

7

CU WILF, alone, staring into space, fearful.

CUT TO:

8      INT. ICE CAVE - DAY

8

THE DOCTOR, staring...

THE DOCTOR

Wilfred... Is he all right? What about  
Donna, is she safe?

ELDER OOD

You should not have delayed. For the  
lines of convergence are being drawn  
across the Earth, even now. The king is  
in his counting house...

CUT TO:

9      INT. NAISMITH'S STUDY - DAY 2

9

Formal positions, facing camera: JOSHUA NAISMITH, the  
father; 50, a businessman, powerful, almost regal.

(CONTINUED)



9      CONTINUED:      9

And his daughter, ABIGAIL, 20, rich and spoilt. B/g: a stately home's study, sparse, with classy Christmas decorations.

REVERSE: beside the PHOTOGRAPHER, Naismith's valet/butler, MR DANES, supervising. He's 28, cool, handsome, cruel.

*Flash! Flash!* Their photo being taken, intercut with the Doctor & Ood, JUMP-CUTTING into CUs of each Naismith -

CUT TO:

10      INT. ICE CAVE - DAY      10

THE DOCTOR  
...I don't know who they are.

*Flash!* The Naismith photo printed as a Christmas card -

ELDER OOD  
And there is another. The most lonely  
of all, lost and forgotten...

CUT TO:

11      INT. PRISON CELL - NIGHT 2      11

CU on a woman, sitting on her thin bed. Alone. Crying. She looks up at the moonlight, through the barred window.

This is LUCY SAXON.

SCENE CONTINUES, INTERCUT WITH -

CUT TO:

12      INT. ICE CAVE - DAY      12

THE DOCTOR seeing -

THE DOCTOR  
...the Master's wife.

INTERCUT WITH CONTINUATION OF SC.11. WIDER on Lucy, seeing her through the hatch in the metal door. Which slams shut.

OOD SIGMA  
We see so much, but understand little.  
The woman in the cage, who is she?

(CONTINUED)

12 CONTINUED:

12

THE DOCTOR

She was... It wasn't her fault, she  
was... The Master, he's a Time Lord,  
like me, but...

(realises)

I can show you.

He lifts his hands a little. Concentrates, staring...

And now they see what he's seeing. More in control:

THE DOCTOR (CONT'D)

The Master took the name of Saxon. He  
married a human, a woman called Lucy.  
And he corrupted her. She stood at his  
side while he conquered the Earth. I  
reversed everything he'd done, so it  
never even happened... but Lucy Saxon  
remembered. And she killed him. I held  
him in my arms. I burnt his body. The  
Master is dead.

All INTERCUT, fast, the Doctor & the Ood seeing - images  
from Series 3 ep.12 sc.7, Lucy & the Master facing the  
press, in victory, 12.16, reacting to Vivien Rook's  
death, 12.51, together on the airstrip, 12.69, Lucy's  
insane dance, 13.6, her black eye, 13.80, the Master  
shot, Lucy holding the gun, the Master dying, 13.81, the  
funeral pyre...

ELDER OOD

And yet, you did not see...

13.91A, the Master's ring falls from the pyre.

THE DOCTOR

What's that - ?

A hand picks it up...

CUT TO:

13 EXT. NIGHT SKY BACKGROUND - NIGHT X

13

New continuation of 13.91A. No need for the pyre, only  
reflected firelight & night sky; CU of a woman, holding  
the ring. Red fingernails. MISS TREFUSIS; 50, stern.

CU on the ring. The Gallifreyan symbols.

CUT TO:

14     INT. ICE CAVE - DAY

14

THE DOCTOR, horrified.

                         THE DOCTOR  
Part of him survived...  
                         (goes to stand)  
I have to go -

But the Ood hold on tight -

                         ELDER OOD  
But something more is happening, Doctor.  
The Master is part of a greater design.  
Because a shadow is falling over  
creation; something vast is stirring in  
the dark.

And the Doctor looks round the circle, horrified...

All the Ood-eyes are now RED!

                         ELDER OOD (CONT'D)  
The Ood have gained this power, to see  
through Time, because Time is bleeding.  
Shapes of things once lost are moving  
through the veil. And these events from  
years ago threaten to destroy this  
future. And the present. And the past.

                         THE DOCTOR  
...what do you mean?

                         ELDER OOD  
This is what we have seen, Doctor. The  
darkness heralds only one thing -

                         ALL OOD  
The End of Time itself.

The Doctor lets go - !

All hands let go, shocked -

The Ood-eyes now normal again.

The Doctor so scared, staring...

Then he scrabbles to his feet - running - !

CUT TO:

- 15     EXT. ICE PLAIN #2 - DAY     15  
THE DOCTOR, running for his life -  
  
CUT TO:
- 16     INT. ICE CAVE - DAY     16  
The ELDER OOD looks to the distance, sad and wise:  
  
                                ELDER OOD  
                        Events that have happened, are happening  
                        now.  
  
CUT TO:
- 17     INT. PRISON CELL & CORRIDOR - NIGHT 2     17  
RED FINGERNAILS - a hand, turning keys in a lock -  
The CELL DOOR swings open. LUCY looks up, surprised.  
MISS TREFUSIS in the doorway. The senior prison guard.  
  
CUT TO:
- 18     EXT. ICE PLAIN #2 - DAY     18  
CU on the Doctor, desperate - running, running, running -  
  
CUT TO:
- 19     INT. PRISON CELL & CORRIDOR - NIGHT 2     19  
LUCY steps into the corridor. To find MISS TREFUSIS with  
a whole phalanx of 6 FEMALE GUARDS, all grim, like  
soldiers.  
  
Lucy scared, no idea what's going on. But she's cowed  
and crushed now, has been for years. She's just timid,  
falls into line. Miss Trefusis & BLONDE GUARD lead the  
way, then Lucy, then the others. Like they're going to  
war.  
  
CUT TO:
- 20     EXT. ICE PLAIN - DAY     20  
THE DOCTOR runs - there's the Tardis - presses his key  
while running, *chirp-chirp* - he slams inside -  
  
CUT TO:
- 21     OMITTED     21

22                    INT. PRISON CORRIDOR - NIGHT 2                    22

LUCY SAXON, small and cowed, being marched along by MISS TREFUSIS and her GUARDS, down a metal staircase -

CUT TO:

23 INT. TARDIS 23

TIME ROTOR now moving, THE DOCTOR using the mallet,  
frantic -

CUT TO:

24      INT. PRISON DUNGEON - NIGHT 2      24

A rusty metal door creaks open.

MISS TREFUSIS & BLONDE GUARD lead LUCY down a dark staircase, other GUARDS following; an abandoned part of the prison. Stairs lead down to a dungeon, a dark basement. Big, wide floorspace, falling into shadow around the edges. Lit by candles, a plinth at the centre. Waiting for her:

THE GOVERNOR. 40, imperious, brisk, in her element.

GOVERNOR

Mrs Saxon. Let me introduce myself.  
I'm your new Governor. I'm afraid the  
previous Governor met with something of  
an accident. Which took quite some time  
to arrange.

LUCY

...what am I doing here? What do you want?

GOVERNOR.

Put her in position.

The BLONDE GUARD leads Lucy to stand opposite the plinth.

GOVERNOR (CONT'D)

Miss Trefusis. If you will prepare.

Miss Trefusis goes to the shadows, picks up a CLAY BOWL. Places it on the plinth. At the same time, 4 Guards go to the corners, find a SMALL URN each - crude, ancient pottery - then take positions with the others, in a circle around the plinth (a good distance away from it). During this:

(CONTINUED)

24 CONTINUED:

24

GOVERNOR (CONT'D)

You've kept your silence well, Mrs Saxon. Your trial was held in secret, with no jury. So no one knows who Harold Saxon was. Where he came from. Why you killed him.

LUCY

I just want to be left alone. I deserve my punishment. That's all there is to be said.

GOVERNOR

Make her kneel.

The Blonde Guard has stayed standing behind Lucy throughout, now shoves her forward, Lucy stumbling, to kneel.

GOVERNOR (CONT'D)

There are those of us who never lost faith.  
And in his wisdom, Mr Saxon prepared for this moment. He saw that he might die.  
And made us ready. Miss Trefusis?

Miss Trefusis takes something from her pocket...

GOVERNOR (CONT'D)

Tonight, Mrs Saxon. He returns.

Miss Trefusis holds up: the Master's GALLIFREYAN RING.

CUT TO:

25 EXT. PRISON - NIGHT 2

25

CU SIGN on the outside wall, saying: HMP BROADFELL, illuminated by a flash of PRAC LIGHT - lightning!

FX: LOW ANGLE on the forbidding PRISON. STORM CLOUDS above, CRACK OF LIGHTNING in the sky.

CUT TO:

26 INT. NOBLES' KITCHEN - NIGHT 2

26

WILF, all alone, hears the thunder, goes to the window...

FX: far-off, over the rooftops, LIGHTNING slamming down.

Wilf disturbed. Feeling events drawing closer...

(CONTINUED)

26      CONTINUED:      26

Behind him - Wilf not seeing - the TELEVISION flickers, shashes, going from some stock footage to a glimpse of -

THE WOMAN, from sc.3. Against white. Staring out.

CUT TO:

27      INT. PRISON DUNGEON - NIGHT 2      27

MISS TREFUSIS places the ring inside the clay bowl.

The 4 GUARDS with URNS stand beside her. The first steps forward, lifting up her urn, emptying it, solemnly...

Thick, opaque BLUE LIQUID pours into the bowl. It begins to BUBBLE AND SEETHE, SMOKE rising up...

GOVERNOR

As it was written, in the Secret Books of Saxon. These are the Potions of Life.

LUCY

Listen to me. Just listen. Whatever he told you... You've got no idea what you're doing! You can't bring him back, you *can't*!

GOVERNOR

Miss Trefusis. The catalyst.

B/g, the 4 Guards continue to empty their urns, the bowl bubbling, smoking, as Miss Trefusis walks forward. Towards Lucy. Lucy shrinking back (though staying where she is) -

LUCY

What are you doing? Leave me alone! Don't. Don't - !

Miss Trefusis leaning down...

In her hand, a simple, small square of tissue. She places it against Lucy's lips. Gentle. Like a kiss.

Then takes it away. Walks back towards the bowl...

GOVERNOR

You were Saxon's wife. You bore his imprint. That's all we needed, the final biometrical signature.

Miss Trefusis holds up the tissue...

(CONTINUED)

27 CONTINUED: 27

Lets it fall into the BUBBLING BOWL.

She stands back, as...

FX: the seething and bubbling reaches up into a VORTEX OF SPINNING, FURIOUS LIGHT rising up to the roof...

CUT TO:

28 EXT. PRISON - NIGHT 2 28

FX: ALMIGHTY, UNNATURAL STORM CLOUDS now circling above the prison, 3 LIGHTNING BOLTS hammering down -

CUT TO:

29 OMITTED 29  
THRU THRU  
32 32

33 INT. PRISON DUNGEON - NIGHT 2 33

FX: LIGHTNING now INSIDE THE ROOM, in the VORTEX OF LIGHT -

LUCY & THE GUARDS blasted by WIND & SMOKE - yelling -

LUCY  
I'm begging you! Stop it! Before it's  
too late - !

GOVERNOR  
We give ourselves! That Saxon might  
live!

She's exultant, kneels. All the guards - including MISS TREFUSIS, now part of the circle - kneel.

Governor & Guards hold their arms open, held low -

FX: fainter STREAMS OF PLASMA-LIKE LIGHT pour from the Governor's torso, pouring out, and across...

FX: WIDE SHOT, STREAMS OF LIGHT pouring from the Governor and all the GUARDS, pouring into the WHIRLWIND CENTRE -

Only Lucy & Blonde Guard (still behind Lucy) untouched -

LUCY  
Don't you see?! He lied to you! His  
name's not even Harold Saxon!

CU Governor (no FX), smiling, joyous -

(CONTINUED)



33 CONTINUED:

33

GOVERNOR

And this was written also. For his  
name... is the Master.

Lucy looks up, horrified...

FX: in the central VORTEX OF LIGHT, A SHAPE, forming...  
above the plinth, hovering, suspended in light...

FX: CLOSER, MID-SHOT on the shape as it resolves...

FX: into THE MASTER. Naked, though his lower half is  
hidden in the WHIRL OF LIGHT. He's lifting his head,  
flexing his arms back, as though stretching into the  
world...

THE MASTER

...never. never. Never. Never. Never  
dying. Never dying. Never dying!  
*Never dying! NEVER DYING!*

- and he laughs. Insane!

CUT TO:

34 INT. TARDIS

34

THE DOCTOR, flying the Tardis like a wild thing -

PRAC EXPLOSIONS from the console! The Master's laughter  
carrying over - the Doctor can *hear* it -

CUT TO:

35 INT. PRISON DUNGEON - NIGHT 2

35

FX: THE MASTER, still suspended in LIGHT. Calmer,  
strong:

THE MASTER

Lucy. Oh, sweet Lucy Saxon. My ever  
faithful. Did the widow's kiss bring me  
back to life?

LUCY

You're killing them.

FX: GOVERNOR & GUARDS either side; still kneeling, LIGHT  
pouring from their torsos - but they're weaker now, eyes  
closing, heads lolling, energy being drained from them.

FX: (and REPEAT), the Master within the light -

(CONTINUED)

35

CONTINUED:

35

THE MASTER

Let them die. Oh, let them! They're just the first! The whole stinking stupid Human disgrace can fall into the pit, *can't you hear it Lucy??* The noise? The drumming? Louder than ever before, the drums, the drums, the never-ending drums, ohhh I have *missed them* -  
!

But then...

Lucy Saxon stands. Staring up at him. Brave and clever.

LUCY

But no one knew you better than me. And I knew this would happen, one day, I knew you'd come back. All this time, your disciples were prepared... but so were we.

She turns to the Blonde Guard. Who's on her side! She reaches into her pocket, hands Lucy something...

THE MASTER

...what are you doing?

LUCY

The Secret Books of Saxon spoke of the Potions of Life. And I was never that bright, but... my family had contacts. People clever enough to calculate the opposite.

She's holding a SMALL PHIAL OF AMBER LIQUID. Uncorks it...

FX: THE MASTER now panicky, writhing, trapped in his LIGHT -

THE MASTER

Don't you dare. I'm ordering you. Lucy! You will obey me - !

LUCY

Till death do us part, Harry.

And she flings the liquid across the room -

FX: CU THE MASTER arching his head back, screaming -

(CONTINUED)

35      CONTINUED:    (2)      35

FX: LONG SHOT of THE MASTER, the LIGHT EXPLODING IN  
FLAME, rushing out and FILLING FRAME -

CUT TO:

36      EXT. PRISON - DAY 3      36

CU on THE DOCTOR, running out of the TARDIS, frantic -  
Into DAYLIGHT!

It hits him. He stops dead, stunned.

Wrong time of day!

He looks down...

He's standing by a burnt, battered sign, on the ground.

HMP BROADFELL.

He turns, looks round behind him...

FX: DMP WIDE SHOT, the PRISON. Destroyed. The high  
outer walls have fallen, the building beyond a charred,  
gutted ruin. No flames, no smoke; it burnt out days ago.

He missed it.

CUT TO:

37      OMITTED      37

38      INT. NAISMITH'S STUDY - DAY 3      38

CU STOCK FOOTAGE of a BURNING BUILDING.

Now being watched by JOSHUA NAISMITH. MR DANES on duty  
beside him. The playback on a terminal, on a smart desk.

ABIGAIL NAISMITH walking towards him. Echoing footsteps.

NAISMITH

I think we might be in luck, darling.  
It's the footage from Broadfell Prison.  
The night it burnt down. Take a look at  
this...

On screen -

CUT TO:

39     EXT. FIRE - NIGHT 2

39

SCREEN filled with FIRE. And foreground, a FIGURE, A SHADOW, just a glimpse, a blur, rushes past -

CUT TO:

40     INT. NAISMITH'S STUDY - DAY 3

40

NAISMITH & ABIGAIL studying the image.

On screen, grabbed pauses of the fleeting FIGURE.

ABIGAIL

Someone survived. D'you think it's him?  
Ohh, that would be such a Christmas  
present!

NAISMITH

You just leave it to Daddy.

He stands, kisses the top of her head. MR DANES leads  
the way, as they leave...

CUT TO:

41     INT. THE GATE ROOM - DAY 3

41

MR DANES opens the doors, JOSHUA & ABIGAIL NAISMITH  
enter.

A huge, long, elegant room - all French windows, red  
velvet curtains, busts on plinths, oil paintings; a  
stately home with a gleaming SCI-FI LABORATORY built  
inside it. COMPUTER BANKS & TERMINALS; to one side, TWO  
GLASS-WALLED BOOTHS. TECHNICIANS at work. FOUR ARMED  
GUARDS. Minimal Christmas decorations, just one, classy  
tree. And at the far end...

THE IMMORTALITY GATE.

A huge, dark-metal, rectangular frame, bristling with  
technology, as wide and as high as possible. Three sides  
to the frame, left, right and top, with the left and  
right sides disappearing into the floor, ie, no bottom  
frame.

NAISMITH

Ladies and gentlemen. It seems help is  
at hand. Christmas is cancelled!  
Prepare the Gate!

(CONTINUED)

41 CONTINUED: 41

Technicians - not complaining - press buttons, hum of power -

FX: FLICKERS OF BLUE ELECTRICITY across the GATE. Tile up -

FX: DMP WIDER SHOT OF THE ROOM & ROOF, showing the flickering Gate set beneath a WIDE, ELEGANT, CIRCULAR, DOMED WINDOW set in the ceiling. Sunlight streaming in.

Abigail takes Naismith's arm; admiring their empire.

CUT TO:

42 OMITTED 42

43 EXT. NOBLES' HOUSE - DAY 3 43

WILF heading out, wearing his reindeer antlers. Calling back as he closes the front door:

WILF  
...just going to the Lion! Quick little snifter! Christmas drinks!

But then he trots along, gets out his mobile, furtive:

WILF (CONT'D)  
Paratroop One to Paratroop Two, we are mobilised, I repeat, we are mobilised. Rendezvous at 13 hundred hours, over and out.

CUT TO:

44 OMITTED 44  
THRU THRU  
46 46

47 EXT. CORNER OF THE STREET - DAY 3 47

WILF waiting as a minibus, like a Sunshine Coach, pulls up. Driven by OLIVER BARNES, 65, with MINNIE HOOPER, 70, WINSTON KATUSI, 70, and 6 more smiling senior folk on board.

They all clap Wilf! Cheering! They always do!

He waves, does a little jig on the pavement!

CUT TO:

48

INT. MINIBUS DRIVING THROUGH STREETS - DAY 3

48

Minibus driving along, OLIVER at the wheel. MINNIE, WINSTON & OTHERS in their seats. WILF at the front, addressing them. He's handed out A4 white pages, being passed round.

WILF

...he's tall, thin, wears a brown suit, maybe a blue suit, long brown coat. Modern sort of hair, all sticky-uppy. And on page two...

(photo, police box)

Be on the lookout for a police box. Exactly like the old ones.

MINNIE

I got locked inside one of them, August Bank Holiday 1962.

WINSTON

Were you misbehaving, Minnie?

MINNIE

I certainly was! Wa-hey!

WILF

But it's important! We've got to find it! Phone around, phone everyone - Sally, phone the Bridge Club, Winston, try the Old Boys, Bobby, get on to the skiffle band - between us, we've got this city covered!

MINNIE

The Silver Cloak!

WINSTON

Who is he then, this Doctor?

WILF

I can't tell you. I swear. But answer me this... Have you been having bad dreams? All of you? Dreams you can't remember.

Silence. All smiles gone.

WILF (CONT'D)

That's why we need him. We need the Doctor. More than ever.

CUT TO:

49

EXT. OLD WAREHOUSES - DAY 3

49

A sheltered part of urban wasteland. Collapsing warehouses in b/g, broken walls, bricks & rubble all around. In a cleared space: an old, battered charity BURGER VAN.

MAN & WOMAN serving 2 HOMELESS PEOPLE, getting a burger; TOMMO, late 40s, wry, & GINGER, 18, quiet, northern.

SERVING WOMAN

Onions with that?

TOMMO

File 'em on! What about you, Ginger?  
Onions?

(Ginger just shrugs)

Doesn't say much, give him onions. He's  
down from Huddersfield.

SERVING WOMAN

You look after him. And don't forget  
tomorrow night, the Christmas broadcast!  
President Obama, he's promised to end  
the recession! Bad times will soon be  
over, Ginger!

But during all this...

Another homeless man is approaching, quietly. Thin,  
withdrawn, huddled in a dirty hoodie. Just waiting.

Tommo & Ginger just heading off...

TOMMO

Season's greetings to you!

SERVING WOMAN

And you. Happy Christmas!  
(to the man)  
Now, what can we get you, sir?

MAN

Everything.

He takes down his hood. Looks up. Hair dyed punk-white.  
Face pale. Eyes wild. That terrible smile. Truly  
insane.

THE MASTER

I'm... so... *hungry!*

CUT TO:

50

EXT. NEAR OLD WAREHOUSES - DAY 3

50

Quiet spot. TOMMO & GINGER sit with burgers, Tommo cynical:

TOMMO

They're saying, the President's got this Grand Plan. He's gonna save the world with some big financial scheme. Whatever it is, I bet it won't reach you and me -

*Whup!* - THE MASTER drops into shot, suddenly there, sitting nearby, hood down, as though he fell out of the sky.

TOMMO (CONT'D)

Someone's lively on his feet.

THE MASTER

Starving.

And devours his burger, all at once, a mess.

TOMMO

Now, y'see, that's what you don't want to do. Eat it all at once. Tempting, I know. But if you make it last, then it lasts all day.

THE MASTER

Want more. Want cheese. And chips. And meat and gravy and cream and beer, want pork and beef and fat and great big chunks of hot and wet and red.

TOMMO

Good for you, mate. Maybe we'd better be going...

GINGER

You look like that bloke. Harold Saxon. The one that went mad.

THE MASTER

And isn't that *funny?! Isn't that the best thing of all? The master of disguise, stuck looking like the old Prime Minister, can't hide anywhere, he can see me, he can smell me, can't let him smell me -*

(CONTINUED)



50 CONTINUED:

50

- he rubs the burger's greaseproof paper all over his face -

THE MASTER (CONT'D)

- the Doctor Doctor shockter stopped-  
her, gotta stop the smell, the stink,  
the filthy filthy *stink* -

TOMMO

Ginger. Come with me, right now.

THE MASTER

- because it's funny! Don't you see?  
Just look at me - !

FX: THE MASTER'S FACE flickers. Becoming a SKULL. A  
SKULL WITH BULGING EYES. Phasing in and out. FX during:

THE MASTER (CONT'D)

I'm splitting my sides! I am hilarious!  
I'm the funniest thing in the whole wide  
world!

Tommo & Ginger terrified - they run - !

CUT TO:

51 EXT. OLD WAREHOUSES - DAY 3

51

- TOMMO & GINGER running to the van - desperate -

TOMMO

- Sarah! God help us! There's this  
man - !

- running up to the van, stopping dead, as under its  
awning -

MAN & WOMAN still in position. Now clothed SKELETONS.

Tommo & Ginger horrified - turn back round -

THE MASTER now standing on a rise, a great distance back.

THE MASTER

Dinnertiiiiime!!!!

FX: CG MASTER, crouches down, then leaps up, flying up  
into the air, a good 20 feet, Spiderman-style -  
completing his arc, swooping down towards them, his face

(CONTINUED)

51      CONTINUED:      51

flickering into SKULL & EYES, grinning, flying RIGHT INTO  
CAMERA -

CUT TO:

52      EXT. WASTELAND - DAY 3      52

THE DOCTOR walks to the top of a pile of rubble.

HERO SHOT: he stands there, against the sky. A vast  
expanse of wilderness stretched out before him.

The Doctor breathes in...

Catching a scent...

CUT TO WASTELAND, far away from the Doctor - literally, a  
mile or so away. THE MASTER hunched. He's got Tommo's  
coat. Is eating it. When he catches a scent...

Looks up. Alert.

Then he picks up a piece of metal. Goes to an old oil  
drum. Hits it.

*One! Two! Three! Four!*

CUT TO the Doctor. So far away. But hearing it, in the  
distance. *One! Two! Three! Four!*

The Master hammers it again, *one! Two! Three! Four!*

The Doctor scanning the horizon, getting a fix on the  
sound -

- and then he's running - !

- hurtling over debris and broken walls -

The Master beating - *one! Two! Three! Four!*

- the Doctor runs, runs, runs -

The Master stops, runs to the top of a pile of rubble -

Stands there!

The Doctor stops. He can see the Master. A good half a  
mile away. A silhouette. Standing against the sky.

CU the Master. He lets out a huge scream, a war cry!

The Doctor runs towards him - his POV -

(CONTINUED)

52      CONTINUED:

52

FX: THE CG MASTER leaps up, disappears behind the rise -  
- the Doctor runs, scrabbles, up and down over debris -  
- the Master, running away, giggling -

The Doctor reaching a derelict expanse, surrounded by the walls of old, decaying buildings - stops -

And there's the Master. Closer, but still a good distance away, on top of a wall, against the sky. Grinning.

FX: CU MASTER, phasing in and out of SKELETON.

THE DOCTOR  
Please. Let me help.

The Master stares... Then jumps down, out of sight -

The Doctor runs forward -

- intercepted by WILF! Running in, out of nowhere, at a right angle, all arms wide and delighted -

WILF  
There he is! Oh my gosh, Doctor, you're a sight for sore eyes - !

THE DOCTOR  
*- out of my way!!*

- pushing past Wilf -

The Doctor runs up to the wall, where the Master was standing. Looks beyond.

Another stretch of wasteland. Nothing. The Master gone.

The Doctor turning back, grim. MINNIE, WINSTON, OLIVER & the 6 OAPs now running in to join Wilf, all smiles.

WINSTON  
Did we do it? Is that him?

OLIVER  
Tall and thin, big brown coat!

MINNIE  
The Silver Cloak! It worked!  
(MORE)

(CONTINUED)

52 CONTINUED: (2)

52

MINNIE (CONT'D)

Cos Wilf phoned Netty, who phoned June,  
and her sister lives opposite Broadfell,  
and she saw the police box, and her  
neighbour saw this man heading east -

THE DOCTOR

Wilfred, did you tell them who I am?!  
You promised me -

WILF

No, I just said you're a doctor, that's  
all. And might I say...

(salutes)

It is an honour to meet you again, sir.

The Doctor can't help smiling, salutes back. Then:

MINNIE

Ooh, but you never said he was a looker,  
he's gorgeous, take a photo!

She gives her mobile to Oliver -

OLIVER

Not bad, is he? Me next!

- and Minnie scuttles to the Doctor's side, all the old  
folk, except Wilf, gathering round him. He's trapped!

MINNIE

I'm Minnie. Minnie the Menace. It's  
been a long time since I had a photo  
with a handsome man!

WILF

Now get off him, leave him alone -

MINNIE

Hush, you old misery. Come on, Doctor!  
Big smile! Thaaat's it!

OLIVER

Hold on, I'm all fingers and thumbs,  
did it flash?

MINNIE

No, do it again. Smile!

OLIVER

I think the battery's gone.

(CONTINUED)

52 CONTINUED: (3)

52

MINNIE

No, there's a blue light, try again.

WINSTON

Try mine, use this one -

MINNIE

No, it's working, give it a second, just press the button on top.

THE DOCTOR

I'm really kind of busy, y'know..?

MINNIE

Won't take a tick! Keep smiling!

THE DOCTOR

Is that your hand, Minnie?

MINNIE

Good boy!

CUT TO:

53 OMITTED

53

54 EXT. CAFE - DAY 3

54

THE MINIBUS pulls up, THE DOCTOR & WILF hop out, MINNIE, OLIVER & WINSTON all calling out 'Merry Christmas!' etc.

JUMP CUT TO the bus pulling away. Big wave from Minnie!

But then Wilf's hurrying into the cafe. A bit secretive.

WILF

Here we go, hurry up!

THE DOCTOR

What's so special about this place? We passed 15 cafes on the way!

CUT TO:

55 INT. CAFE - DAY 3

55

THE DOCTOR & WILF sit with a cuppa. Only a couple of PEOPLE in b/g. Christmas decorations, Radio 1. Awkward, Wilf nervous. Like he's waiting. The Doctor studying him.

(CONTINUED)

55

CONTINUED:

55

WILF

Oh, we had some good times though, didn't we? Those Atmos things. And those planets in the sky! Me with that paint gun, and...

(runs out of steam)

I keep seeing things, Doctor. This face. At night.

THE DOCTOR

Who are you?

WILF

Wilfred Mott.

THE DOCTOR

No, but people have waited hundreds of years to find me. Then you manage it in a couple of hours.

WILF

Just lucky, I s'pose.

THE DOCTOR

But I keep on meeting you, Wilf. Over and over again. Like something's still connecting us.

WILF

What's so important about me?

THE DOCTOR

Exactly. Why you?

Silence.

THE DOCTOR (CONT'D)

I'm going to die.

Silence.

WILF

Well. Me too, one day.

THE DOCTOR

Don't you dare.

WILF

I'll try not to.

THE DOCTOR

But I was told. He will knock four times. That was the prophecy. Knock four times, and then...

(CONTINUED)

55      CONTINUED:    (2)

55

WILF

I thought... when I last saw you,  
Doctor, you said your people can change,  
like, your whole body...

THE DOCTOR

I can still die. If I'm killed before  
regeneration, then I'm dead.

(pause)

Even then. Even if I change... It  
feels like dying. Everything I am,  
dies. Some new man goes sauntering  
away, and... I'm dead.

Wilf now looking at him. Then looking out of the window.  
Then looking at him. Then out of the window.

THE DOCTOR (CONT'D)

What?

The Doctor looks out of the window.

And there she is. Just as Wilf planned.

DONNA NOBLE.

The Doctor stares. So happy. So sad.

She's across the street, just parked, getting out of her  
car. Looking at her watch, waiting for someone. Good  
distance away, not seeing Wilf & the Doctor in the cafe.

WILF

I'm sorry. But I had to. Ohh Doctor,  
can't you make her better?

THE DOCTOR

Stop it.

WILF

But you're so clever! Can't you bring  
her memory back? Just go to her now, go  
on, just run across the street, go up  
and say hello -

THE DOCTOR

If she ever remembers me, then her mind  
will burn, and she will die.

Pause.

Then a TRAFFIC WARDEN comes near Donna's car (on double  
yellows). Donna barks at her, "*Don't you touch my car!!*"

(CONTINUED)

55 CONTINUED: (3)

55

and the traffic warden scurries away, scared.  
The Doctor & Wilf laugh.

THE DOCTOR (CONT'D)  
She's not changed.

WILF  
And there he is...

SHAUN walking towards Donna. He's tall, 30s, a kind, handsome man. Laden down with food-shopping. Quick kiss hello, then they make a great palaver out of dividing the shopping up, some in the boot, some on the back seat.

WILF (CONT'D)  
Shaun Temple. They're engaged. Getting married in the spring.

THE DOCTOR  
...another wedding. Hold on, she's not gonna be called Noble-Temple?! Sounds like a tourist spot.

WILF  
No, it's Temple-Noble!

THE DOCTOR  
Right! Is she happy, is he nice?

WILF  
He's sweet enough. Bit of a dreamer. But he's on minimum wage, she's earning tuppence, all they can afford is a tiny little flat. And I see this look on her face, sometimes. Like she's so sad. But she can't remember why.

THE DOCTOR  
She's got him.

WILF  
She's making do.

THE DOCTOR  
Aren't we all?

WILF  
What about you? Who've you got, now?

THE DOCTOR  
...no one. Travelling alone.  
(MORE)

(CONTINUED)



55 CONTINUED: (4)

55

THE DOCTOR (CONT'D)

I thought it was better, I thought...  
But I did some things. It went wrong.  
I needed...

And Wilf is horrified.

Because the Doctor is crying.

Which sets Wilf off.

WILF

Oh my word.

THE DOCTOR

Pffff. Merry Christmas.

WILF

And you.

Then they both laugh at themselves!

THE DOCTOR

Look at us!

WILF

But don't you see? You need her,  
Doctor! Wouldn't she make you laugh  
again? Good old Donna -

He turns to the window -

Donna & Shaun just driving away.

They both sit there. Sad again. The moment gone.

CUT TO:

56 EXT. CAFE - DAY 3

56

THE DOCTOR striding out, new energy, WILF running after -

But the Doctor is just walking away, fast.

Wilf stops. Left behind, helpless.

He turns away, defeated, crosses the street.

CRANE UP, Wilf becoming a small figure. And over this:

(CONTINUED)

56      CONTINUED:      56

NARRATOR

And so it came to pass that the players  
took their final places, making ready  
the events that were to come...

CUT TO:

57      OMITTED      57

58      EXT. ABANDONED WAREHOUSE - NIGHT 3      58

THE MASTER sits in a corner, desperate. Gnawing on a  
bone.

NARRATOR

The madman sat in his empire of dust and  
ashes, little knowing of the glory he  
would achieve...

CUT TO:

59      EXT. WASTELAND - NIGHT 3      59

THE DOCTOR looks out upon the wasteland, at night.

NARRATOR

While his saviour looked upon the  
wilderness, in the hope of changing his  
inevitable fate...

CUT TO:

60      INT. THE GATE ROOM - NIGHT 3      60

NAISMITH & ABIGAIL sit in fine chairs, with a glass of  
wine, MR DANES at their side. A Christmas toast. The  
room darkened, now, so they're bathed in the light of...

FX: FLICKERS OF ELECTRICITY across the Gate.

NARRATOR

Far away, the idiots and fools dreamt of  
a shining new future. A future now  
doomed to never happen.

CUT TO a MALE TECHNICIAN, ROSSITER, 30, meek, nervous, at  
work on the computer banks.

He glances at a FEMALE TECHNICIAN, ADDAMS, 30, smart,  
cool, a distance away.

(CONTINUED)

60 CONTINUED: 60

A knowing look; they're planning something.

CUT TO:

61 FX SHOT - EARTH 61

THE EARTH, with the SUN SETTING. Britain in darkness.

NARRATOR

As Earth rolled onwards into night, the  
people of that world did sleep, and  
shiver, somehow knowing that dawn would  
bring only one thing...

CUT TO:

62 INT. BLACK VOID - NIGHT 62

CU NARRATOR, set against BLACK. An old, brilliant,  
terrifying man. He lifts his head. Speaks to CAMERA:

NARRATOR

The final day.

CUT TO:

63 INT. ABANDONED WAREHOUSE - NIGHT 3 63

THE MASTER looks up -

THE DOCTOR.

He's standing a great distance away. The warehouse huge,  
broken and ruined, open roof, moonlight slanting through.

The Doctor walks towards him, slowly.

The Master stands. Facing him.

The Doctor keeps walking.

The Master clenches his fists, at his side.

FX: BLADES OF WHITE ELECTRICITY buzz around his fists,  
and his FACE goes in-and-out of SKELETON.

The Doctor keeps walking.

The Master lifts his right hand, aims -

FX: WHIPLASH BLAST OF WHITE, JAGGED ENERGY from his hand -

FX: ENERGY hits behind the Doctor, left, PRAC EXPLOSION -

(CONTINUED)

63      CONTINUED:

63

The Doctor keeps walking.

The Master throws out his left hand -

FX: BLAST OF WHITE ENERGY from his hand -

FX: HITS behind the Doctor, right, PRAC EXPLOSION -

The Doctor keeps walking.

FX: THE MASTER holds both hands together, ENERGY CRACKLING, not shooting out now, but building up, around his hands...

The Doctor, closer.

FX: THE MASTER rubbing his hands, grinning, ENERGY CRACKLING BRIGHTER, building up - his face SKELETONNING -

The Doctor closer, remorseless - about 15 feet away, as -

FX: THE MASTER aims both hands, DOUBLE BLAST OF ENERGY -

FX: JAGGED BLADES OF ENERGY hit the Doctor's chest - he stops, shuddering with the impact - the energy keeps going, but he keeps staring at the Master, won't give in -

FX: WIDE SHOT, ENERGY blasting from Master to Doctor -

FX: THE MASTER with SKELETON face, ENERGY still ripping out of his hands, all one, long blast -

FX: ENERGY pouring into the Doctor, but he keeps staring -

FX: THE MASTER whips his hands away, ENERGY STOPS -

The Master, breathing hard.

The Doctor, his shirt burnt. Still staring. But...

He's weakened, can't hide it, goes to stumble forward -

- but in that second, the Master darts forward. Stops him from falling. Helps the Doctor sink to his knees.

Then the Master's ashamed of his kindness. Steps back. Sinks to the floor, sits facing the Doctor. Silence, then:

THE MASTER  
I had estates.  
(MORE)

(CONTINUED)

THE MASTER (CONT'D)

(pause)

D'you remember my father's land, back home? Pastures of red grass, stretching far across the slopes of Mount Perdition. We'd run across those fields all day, calling up at the sky. And look at us now.

THE DOCTOR

All that eloquence. But how many people have you killed?

THE MASTER

I'm so hungry.

THE DOCTOR

That energy... Your body's ripped open. Now you're killing yourself.

THE MASTER

But that Human Christmas out there, they eat so much! All roasting meat. Cakes and wine. Hot salt bites and all that fat blood food -

THE MASTER

- all places and pots of  
flesh and grease and  
juice, all baking burnt  
and sticky thick skin,  
and hot, so hot, all hot  
and sliced and mine,  
it's mine, to eat, and  
feast, and eat and eat  
and eat and eat -

THE DOCTOR

Stop it.  
(pause)  
Stop it.  
(pause)  
Stop it!

Silence. Then:

THE DOCTOR (CONT'D)

What if I ask you for help?

THE MASTER

Oh yeah.

THE DOCTOR

There's more at work tonight than you and me. I've been told, something is returning.

THE MASTER

And here I am.

(CONTINUED)

63      CONTINUED:    (3)

63

THE DOCTOR

No, it was something more -

THE MASTER

- but it *hurts* -

THE DOCTOR

- I was told, the End of Time -

THE MASTER

- cos the noise, Doctor! The noise in my head, one-two-three-four, one-two-three-four, stronger than ever before. Can't you hear it?

THE DOCTOR

I'm sorry.

THE MASTER

No, but listen, listen, listen, every day, every second, every beat of my hearts, there it is, calling to me, just listen...

The Master scrabbles across the floor, to the Doctor.

THE DOCTOR

I can't hear it.

THE MASTER

Listen.

The Master reaching for the Doctor's face. Pulling him in, gently. So their foreheads touch.

And then...

The Doctor recoils. Shocked. Like he's burnt.

THE MASTER (CONT'D)

What?

THE DOCTOR

But that's...!

THE MASTER

What??

THE DOCTOR

I heard it. But there's no noise, there never has been, it's just your insanity, it's not... *What is it?* What's inside your head??

(CONTINUED)

63 CONTINUED: (4)

63

But the Master stands, delirious, laughing, demented -

THE MASTER

It's real? It's *real*! It's *REAL* -

FX: WIDE SHOT & DMP; aiming both fists down, the CG Master blasts ENERGY from his fists, using it like Dr Octopus uses his metal arms, to arc up through the air, over the top of a DMP ruined wall, out into the night -

The Doctor runs, scrambles, to follow him outside -

CUT TO:

64 EXT. ABANDONED WAREHOUSE/WASTELAND - NIGHT 3

64

THE DOCTOR running out - wasteland beyond -

THE MASTER now standing on a high mound of rubble, a good distance away, looking down at him.

THE MASTER

All these years! You thought I was mad!  
King of the wasteland! But something is  
calling me, Doctor, what is it, what is  
it, what is it, *what is it???*

*SLAM!* A spotlight from the sky slams down on the Master!

*SLAM!* A spotlight slams down on the Doctor!

WIND blasts across the wasteland, violent -

And from up above, two ARMED GUARDS, in black security uniforms, ABSEIL DOWN, either side of the Master -

The Doctor battling the wind, staring up -

MASSIVE NOISE of a helicopter above! Lights shining down!

Fast, in seconds, a Guard injects a metal hypo-device into the Master's neck - he falls unconscious, held by the guard -

TWO MORE GUARDS appear, ground level, running across the rubble - guns aimed at the Doctor - yelling '*Keep back!*'

The Abseil Guards are hooking the unconscious Master on to one Guard's harness, making him secure -

The Doctor running forward -

(CONTINUED)

64 CONTINUED:

64

THE DOCTOR  
Don't! *Don't* - !

One ground-level guard opens fire, PRAC GUNFIRE -  
PRAC SHOTS fire in front of the Doctor, stopping him -  
And the Master & Abseil Guards are HAULED UP INTO THE  
SKY!

THE DOCTOR (CONT'D)  
Let him go - !

- not seeing TWO MORE GUARDS running up behind him -  
*Whack!* On the back of his head, with the butt of a rifle -  
The Doctor falls to the ground -  
The lights in the sky recede...  
The Guards on the ground run, disappearing into the  
night.  
The Doctor lying on the floor. Unconscious.  
The wind and noise die down, into silence.

CUT TO:

65 INT. NOBLES' KITCHEN - DAY 4

65

Christmas wrapping paper, ripped open -  
And there's a hardback book. A photo of Joshua Naismith  
on the front, a biography: *Fighting The Future*.  
Wilf, in pyjamas & dressing gown, holding it. Puzzled.  
DONNA coming in with a tray, in smart Christmas clothes,  
and there's SYLVIA NOBLE! In her posh 4.11 night-clothes -  
Christmas morning, Slade on the radio, all opening  
presents!

DONNA  
Now then, steady on, never too early for  
a marguerita, that's what I say! I  
forgot to get lemons so I used oranges  
instead, it's all fruit, same difference -

(CONTINUED)



65

CONTINUED:

65

SYLVIA

(opening a jumper)

Oh now that's lovely, look at that!  
Absolutely beautiful. "Love from  
Donna." Did you keep the receipt?

DONNA

Yes I did.

(sits opposite Wilf)

Come on, Gramps, you've been a right old  
misery since you got up. D'you like it,  
then? The book?

WILF

Joshua Naismith. What d'you get me that  
for?

Odd little still moment; Donna looking to the distance.

DONNA

I dunno. I saw it in the shop, and...  
Thought of you. Felt like the sort of  
thing you should have.

Snapped out of it by -

SYLVIA

Oh look at that, from Charlie Morton,  
isn't that rude?!

She holds up a topless-man card, Sylvia & Donna hooting.  
But on Wilf. Worried. Puts the book down. On the cover -

CUT TO:

66

INT. NAISMITH'S STUDY - DAY 4

66

JOSHUA NAISMITH loving it; ABIGAIL watching, all smiles.

NAISMITH

If you would, Mr Danes.

MR DANES crosses to...

THE MASTER.

Tied to an upright trolley, Hannibal Lecter-style. Bound  
by leather straps. Strap across his mouth.

Two ARMED GUARDS & MR DANES. In the middle of the  
echoing room. Mr Danes now releasing the mouth-strap:

(CONTINUED)

66 CONTINUED:

66

THE MASTER

I'm starving.

NAISMITH

You've my daughter to thank for this,  
it's all her idea. She heard rumours of  
Harold Saxon. His disciples. His  
return. Sort of thing she finds rather  
thrilling.

ABIGAIL

And I was right. He's back! The very  
man we need, and he's here!

(claps her hands)

Oh, this is going to be wonderful!

CUT TO:

67 EXT. ABANDONED WAREHOUSE/WASTELAND - DAY 4

67

The top of a rise of rubble & debris. A HAND reaches up.  
Grabs hold of broken bricks.

THE DOCTOR hauls himself up. Dazed, dirty.

Lost.

CUT TO:

68 INT. NOBLES' KITCHEN - DAY 4

68

SHAUN walks in, with Christmas presents - DONNA & SYLVIA,  
dressed now, in the kitchen, cooking (for all the banter,  
these two get on a lot better, these days).

SHAUN

Aye aye! Here's your presents! I  
couldn't afford much, but not for long,  
not if President Obama ends the  
recession tonight! C'mere -  
(kiss for Donna)

But WILF (also now dressed) is by the TV -

WILF

Hey! Keep it quiet, you lot, it's the  
Queen's Speech! Now sit down and show  
respect!

SHAUN

Merry Christmas, Mr Mott!

(CONTINUED)

68      CONTINUED:

68

WILF

Hush! She's on! Our sovereign!

They keep chatting in b/g, improvising away, while -

On the TV: STOCK FOOTAGE of a mock-Queen's speech, all fanfares and shots of flags, soldiers, crenellations, etc.

Wilf sits, watching. A polite little salute.

But then the screen fizzes to static...

And the sc.3 WOMAN appears. Against white. Staring out.

WOMAN

Events are moving, Wilfred. Faster than we thought.

WILF

...eh?

(to the kitchen)

Can you see that?

Donna just glances across, like the TV's normal.

DONNA

Frankly, I'd tell her Majesty, it's time for trouser-suits.

WILF

But that's not...

Chat in kitchen b/g continues, oblivious. Wilf staring:

WOMAN

Only you can see. Only you stand at the heart of coincidence.

WILF

Why, what have I done?

WOMAN

You're an old soldier, sir. Except you were too late. The war was won and passed you by.

WILF

I did my duty.

WOMAN

You never killed a man.

(CONTINUED)

68 CONTINUED: (2)

68

WILF

I didn't. I did not, no. But don't say  
that like it's shameful.

WOMAN

The time will come. When you must take  
arms.

WILF

Who are you..?

WOMAN

Tell the Doctor nothing of this. His  
life could still be saved. But only if  
you tell him nothing.

And the screen fizzes... Back to STOCK FOOTAGE.

Wilf looks at the kitchen. They didn't notice a thing.

CUT TO:

69 INT. WILF'S BEDROOM - DAY 4

69

Laughter from downstairs. WILF alone. And scared.

He opens the bottom drawer of a chest. Reaches to the  
back. Something hidden under the clothes. He pulls  
out...

An old, cardboard box.

Opens it. Fearful.

Inside: an old SERVICE REVOLVER, World War II.

Wilf trembling. Holds it in his hand. The weight of it.

And then...

A tap, a stone at the window.

He hurries over, to look.

In the street: THE DOCTOR & THE TARDIS! The Doctor (in  
new shirt & tie) waving at him, desperate: come down  
here!

CUT TO:

70

EXT. NOBLES' STREET - DAY 4

70

The TARDIS parked a good distance away from the house,  
WILF (now with jacket on) running over - THE DOCTOR  
frantic -

THE DOCTOR

- I lost him, I was unconscious! He's  
still on Earth, I can smell him, but  
he's too far away -

WILF

- you can't park there, what if Donna  
sees it?!

THE DOCTOR

- you're the only one, Wilf, the only  
connection I can think of, you're  
involved, if I could just work out how -  
tell me, have you seen anything, I don't  
know, anything strange, anything odd -

WILF

There was...

THE DOCTOR

What?? What is it? Tell me!

WILF

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

THE DOCTOR

Thinka thinka think, maybe, something  
out of the blue, something connected to  
your life, something...

WILF

Donna was a bit strange. She had a  
funny little moment, this morning, all  
because of that book.

THE DOCTOR

What book?!

CUT TO:

71

EXT. NOBLES' GARDEN/INT. NOBLES' KITCHEN - DAY 4

71

THE DOCTOR hiding by the kitchen door, as WILF comes out -

- shoves the Joshua Naismith book at him. Frantic  
whispers:

(CONTINUED)

71

CONTINUED:

71

WILF

His name's Joshua Naismith -

THE DOCTOR

That's the man! I was shown him, by the Ood!

WILF

By the what?

THE DOCTOR

By the Ood.

WILF

What's the Ood?

THE DOCTOR

They're just Ood. But it's all part of the convergence, maybe touching Donna's subconscious - Ohh, she's still fighting for us, even now! The DoctorDonna!

SYLVIA steps out -

SYLVIA

Dad, what are you up to - ?

(sees the Doctor)

You! But...! Get out of here!

THE DOCTOR

Merry Christmas!

SYLVIA

Merry Christmas, but she can't see you, what if she remembers??

CUT TO INT. KITCHEN, SHAUN in b/g, DONNA calling out -

DONNA

Mum! Have you seen those tweezers?!  
Where've you gone?

CUT TO EXT. GARDEN - hearing Donna, panicking -

SYLVIA

Just go!

THE DOCTOR

I'm going!

He runs off, heading for the garden-door, to the street.

WILF

Me too!

(CONTINUED)

71 CONTINUED: (2)

71

He runs off.

SYLVIA

Ohh no you don't - !

She runs off.

Donna pops her head out into the garden - no one there -

DONNA

Mum? Gramps?!

- heads back through the kitchen -

DONNA (CONT'D)

What are those two doing? They're a bit old for hide and seek. Mum!

- she's heading for the front of the house -

CUT TO:

72 EXT. NOBLES' STREET - DAY 4

72

THE DOCTOR runs across the street, just reaching the TARDIS, WILF following behind - and SYLVIA following behind him -

SYLVIA

Dad! I'm warning you! Stay right where you are!

At the Tardis door -

THE DOCTOR

You can't come with me.

WILF

You're not leaving me with her.

THE DOCTOR

Fair enough.

The Doctor & Wilf head in - slam the door -

SYLVIA

You just listen to me! I forbid it!  
Dad! Get out of there!

FX: the grind of engines, WIND blows, Sylvia stepping back, staring as the Tardis fades away - but she's still yelling -

(CONTINUED)

72      CONTINUED:

72

                 SYLVIA (CONT'D)  
Doctor! Bring him back! Bring my  
father back, right now!  
                 (Tardis gone)  
Come back here! I said, come back here!  
*Come back!!!*

But DONNA's stepping out of the front door, bemused.

                 DONNA  
Are you shouting at thin air?

                 SYLVIA  
Yes. Possibly. Yes.

CUT TO:

73      INT. TARDIS - DAY 4

73

In flight, THE DOCTOR with the book, operating the console.

                 THE DOCTOR  
Naismith, if I can track him down...

He looks up. WILF just standing there. Boggling.

                 THE DOCTOR (CONT'D)  
Ah. Right. Yes. Bigger on the inside.  
D'you like it?

                 WILF  
...thought it would be cleaner.

                 THE DOCTOR  
Cleaner?! I could take you back home,  
right now!

                 WILF  
But Doctor, if this is a time machine...  
That man you're chasing,  
why can't you just pop back to yesterday  
and catch him?

                 THE DOCTOR  
I can't go back inside my own timeline,  
I've got to stay relative to the Master  
within the causal nexus, d'you  
understand?

                 WILF  
Not a word.

(CONTINUED)



73 CONTINUED:

73

THE DOCTOR  
(shakes his hand)  
Welcome aboard!

CUT TO:

74 INT. THE GATE ROOM - DAY 4

74

MR DANES walks in, announcing to the TECHNICIANS -

MR DANES  
You will not talk to the visitor, you  
will have only minimum eye contact with  
the visitor, if the visitor makes any  
unauthorised movement, meaning so much  
as a step to the left or to the right,  
the visitor will be shot dead. Guards  
will assume visors to monitor the  
visitor's natural state.

- as NAISMITH & ABIGAIL enter, then THE MASTER, now with  
arms bound in a straitjacket, wearing a leather dog-  
collar, held on a leash by MR DANES, escorted by the 2  
ARMED GUARDS. Though the Master's polite; biding his  
time.

All the Guards wear riot-shield helmets; they now lower  
the visors, which are polarised, obscuring their faces -

On one guard, as he lowers the visor, and cut to -

FX: HIS POV, visor coming down to see the SKELETON  
MASTER.

NAISMITH  
And if we could demonstrate...

TECHNICIANS, including ROSSITER & ADDAMS, press buttons.

FX: ELECTRICITY across the GATE. The Master fascinated.

THE MASTER  
But that's not from Earth.

NAISMITH  
And neither are you. Perfect  
combination, don't you think?

Rossiter - worried by this - steps forward.

ROSSITER  
Excuse me, sir.  
(MORE)

(CONTINUED)

74 CONTINUED:

74

ROSSITER (CONT'D)

If I could check the basement? We're getting fluctuation on the power cords.

NAISMITH

Of course.

ROSSITER

Miss Addams? If you could bring the calibration statistics.

Rossiter & Addams leave, by a second side door -

CUT TO:

75 INT. BASEMENT BENEATH GATE ROOM - DAY 4

75

ROSSITER & ADDAMS hurry down a dark staircase -

Into the basement. An old wine cellar, but now, it's an extension of the Gate Room above. The left and right sides of the Gate continue, coming down through the roof. Wired up to COMPUTERS BANKS, standing in shadows & dust.

Rossiter & Addams losing all composure, panicky -

ROSSITER

Who the hell is he? What if he finds out?? An expert, they said, what sort of expert, who is he?!

ADDAMS

I don't know! According to the records, Harold Saxon was Prime Minister of this stupid country - oh I'm choking in this thing, sorry -

She bares her wrist - a wristwatch, she presses the centre -

FX: ADDAMS SHIMMERS, reveals her true form -

A VINVOCCI. (Vin-vochy.) Spiky faces, like 4.X's Bannakaffalatta. Except green. And tall. Spiky hands too, though clothes remain the same as their human form.

ADDAMS (CONT'D)

By the saints, that's better - these people are so flat!

Rossiter bares his wristwatch, presses centre -

FX: ROSSITER shimmers, takes VINVOCCI FORM.

(CONTINUED)

75      CONTINUED:

75

ROSSITER

But what do we do? We were so close, we almost had it working!

ADDAMS

No, but maybe... if this visitor is some sort of genius... Think about it! We're hijacking this project, maybe we can use him too! Harold Saxon, or whatever he is, might be exactly what we need.

CUT TO:

76      INT. THE GATE ROOM - DAY 4

76

A GUARD folding up the straitjacket, taking it away -

THE MASTER now released, being allowed to sit at a terminal. Still on his leash, held by MR DANES. ARMED GUARDS watching him. NAISMITH sits opposite the Master. ABIGAIL nearby.

The terminal's screen is scrolling with green alien text.

NAISMITH

The Gate was found inside a spaceship, buried at the foot of Mount Snowdon. It was moved to an Institute known as Torchwood, but when Torchwood fell... let's just say, I acquired it.

THE MASTER

I like you.

NAISMITH

Thank you.

THE MASTER

You'd taste great.

Naismith steps away.

NAISMITH

Mr Danes?

MR DANES

The visitor will be given food.

Instantly, a FOOTMAN's there, with a tray - a whole turkey. The Master eats, digging his hands in, ravenous, as -

(CONTINUED)

NAISMITH

The device came equipped with its own power supply, a Nuclear Bolt. Radiation levels are strictly controlled -

He's indicating the TWO GLASS BOOTHS. Signs above the door: left one, *LOCKED*, right one, *OPEN*. One TECHNICIAN inside the *LOCKED* left one; as he turns to the door, to leave, he just waits, as another TECHNICIAN enters the right booth, closes the door, presses a big RED BUTTON -

SIGNS CHANGE, *ping* - now left *OPEN*, right *LOCKED*, this allowing the first technician free to walk out, the second then locked in, busying himself at the control panels.

NAISMITH (CONT'D)

One technician remains in charge of the feedback, 24 hours a day.

THE MASTER

Butter-basted skin, nice!

NAISMITH

...yes, and the power feeds through to the Gate, where it encourages some sort of cellular regeneration.

He goes to MISS COLLINS, a technician, 21.

NAISMITH (CONT'D)

Miss Collins was our test subject. She carried some burns, as a result of an accident when she was a child, down her left side, if you could..?

She rolls up her left sleeve. Normal skin, no scars.

NAISMITH (CONT'D)

The Gate mended her. And I imagine its properties might be of some use to you, right now.

THE MASTER

But what do you want it for?

NAISMITH

We calculate, that if this device can be fully repaired, by your good self... it can restore the body, forever. Hence its given title. The Immortality Gate. Because that's what I want! Not for me.

(MORE)

(CONTINUED)

76 CONTINUED: (2) 76

NAISMITH (CONT'D)

But for my daughter. I want her to  
never die. My gift to her; she will be  
immortal.

ABIGAIL

Abigail. It means bringer of joy.

CUT TO:

77 INT. STABLES, NAISMITH MANSION - DAY 4 77

FX: WIND, STRAW blowing, as the TARDIS MATERIALISES.

CUT TO:

78 INT. THE GATE ROOM - DAY 4 78

THE MASTER looks up. Smells the air. Smiles.

THE MASTER

Better get to work!

CUT TO:

79 INT. STABLES, NAISMITH MANSION - DAY 4 79

THE DOCTOR & WILF step out of the Tardis. Wilf boggling -

WILF

We've moved! We've really moved!

THE DOCTOR

You should stay here -

WILF

Not bloody likely.

THE DOCTOR

And don't swear. Hold on -

He stands back, lifts his key, three chirps, this time -

FX: third chirp, THE TARDIS fades away, no engine noise.

THE DOCTOR (CONT'D)

Just a second out of sync! Don't want  
the Master finding the Tardis, that's  
the last thing we need -

Hurrying out -

CUT TO:

79A EXT. NAISMITH MANSION - DAY 4

79A

THE DOCTOR & WILF scurry along, close to the wall, freeze -

FOUR ARMED GUARDS a distance away, but approaching -

The Doctor & Wilf scurry back - into a kitchen yard -

WILF

That book said he's a billionaire, he's  
got his own private army.

THE DOCTOR

Down here -

They hurry down STEPS, to a CELLAR DOOR -

- the Doctor sonics it, they hurry inside -

CUT TO:

80 INT. THE GATE ROOM - DAY 4

80

THE MASTER now tapping away at his keyboard like mad.

ROSSITER, back in human form, adjusting his collar, walks  
back in. As he goes to his terminal -

NAISMITH

Keep an eye on the software, Mr  
Rossiter. It's said this one's full of  
tricks.

ROSSITER

Yes, sir. Seems to be fine.

(on desk-comms mic)

Miss Addams, we're getting encouraging  
results from the ratio-foldback, can you  
confirm?

CUT TO:

81 OMITTED

81

AND

AND

82

82

83 INT. BASEMENT BENEATH GATE ROOM - DAY 4

83

ADDAMS, back in Human form, talking on open comms (ie,  
talking to the air), checking the computers. Delighted!

(CONTINUED)

83      CONTINUED:

83

ADDAMS

The man's a miracle! All the systems  
are slotting back into place - the  
shatterthreads have harmonised, the  
friable links have densified, and the  
multiple overshots have triplicated into -

As she walks round to another computer bank -

- to find THE DOCTOR standing there, studying it!

THE DOCTOR

Nice Gate.

Addams shocked - WILF standing nearby!

WILF

Hello! Sorry!

THE DOCTOR

Don't try calling security, or I'll tell  
them you're wearing a Shimmer, cos I  
reckon anyone wearing a Shimmer doesn't  
want the Shimmer to be noticed, or they  
wouldn't need a Shimmer in the first  
place.

ADDAMS

I'm sorry? What's a Shimmer?

The Doctor holds up the sonic, whirrs -

FX: ADDAMS SHIMMERS into VINVOCCI FORM.

THE DOCTOR

Shimmer.

WILF

Oh my Lord. She's a cactus!

CUT TO:

84      INT. THE GATE ROOM - DAY 4

84

ROSSITER on his desk-comm, worried. For the third time:

ROSSITER

Miss Addams..?

(to the staff)

If you'll just excuse me.

He hurries out, more or less unnoticed -

(CONTINUED)

84 CONTINUED:

84

THE MASTER rattling away, faster and faster. NAISMITH standing centre, with ABIGAIL. All charm:

NAISMITH

Now please don't imagine I'm a slave-driver. We can resume work on Boxing Day, Mr Saxon.

THE MASTER

My name is the Master.

And he stabs a button -

HUM OF POWER! The room darkens, and the computer banks illuminate with extra lights. All turn, astonished -

FX: instead of flickering electricity, a beautiful MEMBRANE OF BLUE ENERGY ripples across the entire GATE.

NAISMITH

Oh! Excellent! Mr Danes?

MR DANES

The visitor will be restrained.

Guards walking forward with the straitjacket -

THE MASTER

What?! But I repaired it -

NAISMITH

I'm not an idiot. Don't let him anywhere near that thing!

CUT TO:

85 INT. BASEMENT BENEATH GATE ROOM - DAY 4

85

THE DOCTOR studying the readouts, frantic -

THE DOCTOR

He's got it working, but what is it, what's working?!

ROSSITER runs in - sees THE DOCTOR & WILF -

ROSSITER

What are you doing here - ?

THE DOCTOR

Shimmer.

Without even looking at him, he whirrs the sonic -

(CONTINUED)



85 CONTINUED: 85

FX: ROSSITER changes into VINVOCCI FORM.

THE DOCTOR (CONT'D)

Now tell me, quickly, what's going on,  
the Master, Harold Saxon, Skeletor,  
whatever you're calling him, what's he  
doing up there??

CUT TO:

86 INT. THE GATE ROOM - DAY 4 86

NAISMITH delighted, THE MASTER now most of the way into  
his straitjacket, MR DANES tying it, tight.

NAISMITH

Your reputation precedes you, sir. I  
have no doubt that you've laid traps.  
Perhaps explosives. A means of escape.  
Or murder. But everything you've done  
to the Gate will be checked and double-  
checked before anyone stands inside.

But the Master's just smiling, as Danes tightens his  
straps -

CUT TO:

87 INT. BASEMENT BENEATH GATE ROOM - DAY 4 87

THE DOCTOR running from computer to computer - all fast -

ROSSITER

- but I checked the readings, he's done  
good work, it's operational -

THE DOCTOR

Who are you though? Cos I met someone  
like you, he was brilliant, he was  
little and red -

ADDAMS

No, that's a Zocci.

ROSSITER

We're not Zocci, we're Vinvocci.  
Completely different.

ADDAMS

And the Gate is Vinvocci, we're a  
salvage team.

(MORE)

(CONTINUED)

87

CONTINUED:

87

ADDAMS (CONT'D)

We picked up the signal when the Humans reactivated it, and as soon as it's working, we can transport it to the ship -

THE DOCTOR

But what does it do?!

ROSSITER

It mends, it's as simple as that, it's a medical device to repair the body, it makes people better.

THE DOCTOR

No, but there's got to be more, every single warning says the Master's gonna do something colossal -

WILF's just been watching, steps forward. Of the Gate:

WILF

That thing's like a sickbed, yes?

ADDAMS

More or less.

WILF

Then pardon me for asking, but... why's it so big?

THE DOCTOR

Good question! Why's it so big??

ADDAMS

Well it doesn't just mend one person at a time.

ROSSITER

That would be ridiculous.

ADDAMS

It mends whole planets.

THE DOCTOR

...it does *what?!?!!*

ADDAMS

It transmits the medical template across the entire population.

What?! And the Doctor's running - !

CUT TO:

88      INT. THE GATE ROOM - DAY 4

88

NAISMITH enjoying his moment, THE MASTER straitjacketed, guarded by DANES & ARMED GUARDS. To the Master:

NAISMITH

But it's time for the broadcast! The President's Grand Initiative. You might want to see this, sir - proof that the Human race can mend its own problems -

Set into one wall, a TV SCREEN, showing -

CUT TO:

89      INT. NEWSROOM - DAY 4

89

AMNN News, with TRINITY WELLS, TO CAMERA:

TRINITY WELLS

And now, anticipation is rising, as we go live to Washington. Here, on Christmas Day, the President has promised an instant and radical solution to the worldwide depression -

CUT TO:

90      INT. WHITE HOUSE PRESS ROOM - DAY 4

90

STOCK FOOTAGE of the White House, then:

The standard Press Room; a podium, bare stage, Presidential insignia. TWO FBI MEN taking the stage, with earpieces.

CUT TO REVERSE - rows of seating, 30 JOURNALISTS & CAMERA CREWS waiting, chatting, expectant.

TRINITY WELLS OOV

It's been said that with this speech, Barack Obama will lead us all into a new age of prosperity. The entire world is waiting for his words of wisdom...

Then back to Trinity in-vision, to play into b/g of sc.91.

TRINITY WELLS

This is already being described as the President's masterpiece, a worldwide initiative that will

(CONTINUED)

90 CONTINUED:

90

TRINITY WELLS OOV  
revolutionise the nature of money  
itself. With unemployment at record  
levels, lending at a standstill, and  
four more major banks on the verge of  
collapse, this could be our last chance -  
not just for capitalism, but for  
civilisation itself. The details of the  
plan are a closely guarded secret.  
Indeed, it's being said that many of the  
details are known only to President  
Obama himself. And so we wait, both in  
hope, and in fear. Praying that this  
new Christmas message will lead the  
Human race out of darkness. And into  
the light.

CUT TO:

91 INT. THE GATE ROOM - DAY 4

91

TV still playing in b/g (Trinity Wells continued, sc.89)  
as THE DOCTOR bursts in, through the side-door -

THE DOCTOR  
- turn the Gate off, right now - !

MR DANES  
At arms!

All ARMED GUARDS turn their guns on the Doctor, he stops -

THE DOCTOR  
- no no no, but whatever you do, don't  
let him near that device -

THE MASTER  
Oh, like that was ever gonna happen!

And he flexes his shoulders back -

FX: RIP OF ENERGY, the straitjacket & dog-collar fall  
away -

FX: CG MASTER arcs across on a JAG OF ELECTRICITY, a  
blur, right across across the length of the room -

FX: LANDING AT THE CENTRE OF THE GATE - standing there! -  
*Wham!* The BLUE MEMBRANE ripples around him -

He's triumphant (NB, no FX on his CU, just flares of BLUE  
PRAC LIGHTING). Hum of power keeps building, building...

(CONTINUED)

91 CONTINUED:

91

THE MASTER (CONT'D)

Homeless, was I? Destitute and dying?!  
Just watch me now!

THE DOCTOR

Deactivate it! All of you! Just turn  
the whole thing off - !

But the Doctor looks round, realising...

No one's moving. NAISMITH, ABIGAIL, MR DANES, GUARDS,  
TECHNICIANS, all just standing there...

Blinking. Not hypnotised, but dazed; looking straight  
ahead, can't believe what they're seeing.

THE DOCTOR (CONT'D)

What is it, what's wrong - ?  
(to the Master)  
Get out of there - !

He runs for the Gate -

The Master lifts his hand - fires -

FX: BOLT OF ENERGY, PRAC EXPLOSION, stopping the Doctor -

WILF arriving in the doorway - but he's unsteady,  
blinking -

WILF

Doctor... there's this face...

THE DOCTOR

What is it? What can you see?

WILF

It's him. I can see *him*.

CU Wilf, blinking - INTERCUT his CU FAST with -

CU THE MASTER, bleached face against black, as sc.2 -

The Doctor looking across the room -

Naismith & everyone blinking, confused. (It's a good,  
strong blink, every 2 seconds, but not too mechanical.)

NAISMITH

He's inside my head...

CU Naismith, blinking - INTERCUT FAST, CU MASTER -

CU Abigail, blinking - INTERCUT FAST, CU MASTER -

(CONTINUED)

91 CONTINUED: (2) 91

CU MR DANES, blinking - INTERCUT FAST, CU MASTER -

The Doctor turns round, looks at the TV screen -

CUT TO:

92 INT. NEWSROOM - DAY 4 92

TRINITY WELLS TO CAMERA. But she's blinking, dazed -

TRINITY WELLS  
...I've been told... I'm sorry. Excuse  
me. But President Obama has now taken  
the stage...

CUT TO:

93 INT. WHITE HOUSE PRESS ROOM - DAY 4 93

THE 30 JOURNALISTS, all blinking, dazed -

TRINITY WELLS OOV  
...there's something wrong with... I'm  
seeing a face... It seems to be  
affecting the President...

CUT TO THE STAGE. PRESIDENT OBAMA now at the podium.  
But with his head in his hands, a little stagger,  
dazed...

CUT TO:

94 INT. THE GATE ROOM - DAY 4 94

NAISMITH, ABIGAIL, MR DANES, GUARDS, TECHNICIANS, all  
sinking to their knees - all staring, blinking, stronger -

THE DOCTOR running from computer to computer -

THE DOCTOR  
I can't turn it off - !

THE MASTER  
That's cos I locked it, idiot!

The Doctor runs to Wilfred -

THE DOCTOR  
Wilfred! Come on - !

He's pulling him towards the GLASS BOOTHS -

CUT TO:

95      INT. BASEMENT BENEATH GATE ROOM - DAY 4

95

ALARMS SOUNDING! ROSSITER & ADDAMS running to computers -

ROSSITER

- he was hiding the codes! He's  
extrapolated the Gate-power, a million  
times over - !

ADDAMS

But it's not affecting us!

ROSSITER

He's set the template for Human!

CUT TO:

96      INT. THE GATE ROOM - DAY 4

96

One TECHNICIAN - blinking, dazed - in the LEFT BOOTH,  
*LOCKED*. THE DOCTOR runs into RIGHT BOOTH, closes the  
door, presses the BUTTON - RIGHT goes *LOCKED*, LEFT goes  
*OPEN* -

THE DOCTOR

Wilfred, get him out, get inside -

Wilf - fighting it! - pulls the technician out - gets in -

- fast, the Doctor stabs buttons on the internal controls -

THE DOCTOR (CONT'D)

Just need to filter the levels -

Hum of power, PRAC LIGHTS on the controls blink on -

Wilf shaking it off, stops blinking, recovering.

WILF

I can see again! He's gone!

THE DOCTOR

Radiation shielding! Now press the  
button, let me out -

WILF

Do what?

THE DOCTOR

I can't get out unless you press the  
button, that button there!!

Wilf does so -

(CONTINUED)

96 CONTINUED: 96

The Doctor runs out - races to a terminal -

As the Doctor taps away like crazy -

THE MASTER  
Fifty seconds and counting!

THE DOCTOR  
To what???

THE MASTER  
You're gonna love this one!

On Wilf, at the glass, helpless. His mobile rings! In  
b/g, the Doctor desperate, as Wilf digs in his pocket -

Wrong one! His SERVICE REVOLVER! Oops, other pocket -

He answers, having seen the name on screen -

WILF  
Donna?!

CUT TO:

97 INT. NOBLES' KITCHEN - DAY 4 97

DONNA scared, on her mobile -

DONNA  
Where are you? It's mum, and Shaun -  
there's something wrong with them -

SYLVIA & SHAUN both standing there, dazed, blinking -

SYLVIA  
...there's this face...

CU Sylvia, blinking - INTERCUT FAST, CU MASTER -

CU Shaun, blinking - INTERCUT FAST, CU MASTER -

SCENE CONTINUES INTERCUT WITH -

CUT TO:

98 INT. THE GATE ROOM - DAY 4 98

WILF, in the BOOTH, on his mobile - INTERCUT Donna, sc.97 -

WILF  
But wait a minute, what about you?  
Can't you see anything?!

(CONTINUED)



98 CONTINUED: 98

DONNA  
I can see *them*, that's bad enough! I  
don't know what to do!

His phone bleeps - call waiting - he presses the button -

WILF  
Not now, Winston!

CUT TO:

99 EXT. BLOCK OF FLATS - DAY 4 99

Council flats. WINSTON stepping out of his flat, on to  
his walkway. He's unsteady. Blinking. On his mobile:

WINSTON  
Wilfred... those dreams. I can  
remember... That face...

He looks round...

NEIGHBOUR #1 coming out of his door. Blinking, dazed.

NEIGHBOUR #2 coming out of her door. Blinking. Dazed.

Winston looks down...

SEVEN PEOPLE walking out into the cement courtyard below,  
from different directions - all of them dazed,  
blinking...

CUT TO GROUND LEVEL. They're all blinking. One or two  
staggering. One 18 y/o EMO TEENAGER - calls out, scared -

TEENAGER  
There's a face... In my head...

CUT BACK TO WINSTON. Horrified:

WINSTON  
Wilfred. It's everyone.

CUT TO:

100 INT. THE GATE ROOM - DAY 4 100

WILF trapped behind the glass - THE DOCTOR haring between  
computers - NAISMITH, ABIGAIL, MR DANES, GUARDS,  
TECHNICIANS still on their knees, the blinking stronger  
now -

(CONTINUED)

100      CONTINUED:      100

THE DOCTOR

What is it? Hypnotism? Mind control?  
You're grafting your thoughts inside  
them, is that it?!

THE MASTER

Oh that's way too easy. They're not  
gonna think like me. They're gonna  
become me! Aaaand, zero - !

He throws his head back, clenches every muscle -

FX: *WHAP!!!* WIDE SHOT GATE, THE MASTER centre, as a  
SINGLE BLUE PULSE RADIATES OUT, FAST, the Gate  
transmitting -

CUT TO:

101      FX SHOT - BRITAIN/EARTH      101

FX: AERIAL SHOT OF BRITAIN, the BLUE PULSE radiating out  
in a circle from the Home Counties -

FX: THE EARTH, the BLUE PULSE going round the entire  
planet, fast, curving round in a wave -

CUT TO:

102      INT. THE GATE ROOM - DAY 4      102

THE DOCTOR & WILF staring, horrified -

ONLINE FX: NAISMITH, head SHUDDERING, Jacob's ladder-  
style -

ONLINE FX: ABIGAIL, her head SHUDDERING, a blur -

CUT TO:

103      INT. NOBLES' KITCHEN - DAY 4      103

DONNA staring, horrified, as -

ONLINE FX: SYLVIA, her head SHUDDERING, a blur -

ONLINE FX: SHAUN, his head SHUDDERING, a blur -

CUT TO:

104      INT. NEWSROOM - DAY 4      104

ONLINE FX: TRINITY WELLS, her head SHUDDERING, a blur -

CUT TO:

105     INT. WHITE HOUSE PRESS ROOM - DAY 4     105

ONLINE FX: PRESIDENT OBAMA'S HEAD SHUDDERING, a blur -

CUT TO:

106     EXT. BLOCK OF FLATS - DAY 4     106

ONLINE FX: WINSTON'S HEAD SHUDDERING, a blur -

ONLINE FX: NEIGHBOUR #1 & 2's heads SHUDDERING, a blur -

CUT TO:

107     INT. THE GATE ROOM - DAY 4     107

ONLINE FX: CU THE MASTER, HIS HEAD SHUDDERING, a blur -

Which then stops dead.

Gate deactivates, noise fades.

Silence.

He steps forward. So in control.

THE DOCTOR & WILF looking round the room, in horror...

EVERYONE ELSE on their knees, heads down.

THE DOCTOR

You can't have...

WILF

But what is it? What have you done, you monster?

THE MASTER

I'm sorry, are you talking to me?

Naismith looks up...

Except he's now THE MASTER. In Naismith's clothes.

NAISMITH-MASTER

Or to me?

Abigail looks up...

Except she's now THE MASTER. In Abigail's clothes.

ABIGAIL-MASTER

Or to me?

(CONTINUED)

107 CONTINUED: 107

Mr Danes looks up...

Except he's now THE MASTER. In Mr Dane's clothes.

MR DANES-MASTER

Or to me?

FX: THREE ARMED GUARDS IN A ROW all lift their visors in unison - all three, the MASTER!

THREE GUARDS-MASTER

Or to us?

CUT TO:

108 INT. NEWSROOM - DAY 4 108

Trinity Wells lifts her head to CAMERA...

Except she's THE MASTER! In Trinity's clothes. To CAMERA:

TRINITY WELLS-MASTER

Breaking news! I'm everyone! And everyone in the world is me!!

CUT TO:

109 INT. WHITE HOUSE PRESS ROOM - DAY 4 109

The President lifts his head, grinning...

He's THE MASTER! In the President's clothes! Laughing!

PRESIDENT-MASTER

I'm the President! Look at me!  
President of the United States!

FX: REVERSE - ALL 30 JOURNALISTS are the MASTER! All clapping, stamping, hooting, yelling, thunderous!

The President-Master puts his hands to his head -

PRESIDENT-MASTER (CONT'D)

Ooh, financial solution -  
(shakes head)  
Deleted! Ha ha!

CUT TO:

110      EXT. BLOCK OF FLATS - DAY 4      110

FX: Winston is now THE MASTER! Gleeful! Throw focus,  
down the walkway: NEIGHBOUR #1 & 2 are both THE MASTER!

CUT TO:

111      INT. NOBLES' KITCHEN - DAY 4      111

DONNA, backing out of the kitchen, mobile still in  
hand...

Sylvia - not looking at Donna - looks up...

She's THE MASTER! In Sylvia's clothes! She looks at -

WHIP-PAN across to -

Shaun is THE MASTER! In Shaun's clothes!

(NB. Only the clothes remain of the original person.  
The Master just looks like the Master inside each  
costume, ie, he hasn't changed to fit the original, no  
change of colour or weight or height; same Master voice,  
no accents or impersonations; no wigs, and when he's  
transplanted into women, all make-up's gone, no earrings  
or anything. If the original person was big, the clothes  
are loose on him; if the original was small, the clothes  
are tight on him. But it's the same, unchanged, grinning  
Master now occupying the space of every single person on  
Earth.)

Donna, unseen, backs into the hall, on her mobile,  
whispers -

DONNA

But they've changed... Grandad, that's  
like... Like the sort of thing that  
happened... *before*...

CU Donna, her terror -

Intercut with fast, fierce images - burning her - the  
Ood, Davros, Adipose, Sontarans - *the Doctor* - !! In  
pain -

DONNA (CONT'D)

My head. Ohh my *head*...

CUT TO:

112      INT. THE GATE ROOM - DAY 4      112

WILF in the booth, still with his mobile, terrified -

WILF

Doctor! She's starting to remember!

THE DOCTOR trapped, looks from Wilf to THE MASTER, as...

FX: THE MASTER joining NAISMITH-MASTER, ABIGAIL-MASTER, MR DANES-MASTER, THREE GUARDS-MASTER, MISS COLLINS-MASTER, TECHNICIANS-MASTER, a whole room of Masters, to face him.

THE MASTER

The Human race was always your favourite, Doctor. But now there is no Human race. There is only... The Master race!

CU the Master, laughing at his own joke, vicious -

The Doctor helpless. Staring. At a living nightmare.

CUT TO:

113      INT. WHITE HOUSE PRESS ROOM - DAY 4      113

THE PRESIDENT-MASTER laughing, insane - right into CAMERA -

CUT TO:

114      INT. NEWSROOM - DAY 4      114

TRINITY WELLS-MASTER laughing - right into CAMERA -

CUT TO:

115      EXT. BLOCK OF FLATS - DAY 4      115

WINSTON-MASTER laughing -

WHIP-PAN ACROSS, a flat door opening, ANOTHER MASTER running out on to the walkway, overjoyed at seeing all the others -

WHIP PAN - door opens - ANOTHER MASTER #2 -

WHIP-PAN - door opens - ANOTHER MASTER #3 -

WHIP-PAN - door opens - ANOTHER MASTER #4 -

FX: WIDE SHOT, three storeys, LOTS OF MASTERS on every walkway, all laughing, looking at each other, manic glee -

(CONTINUED)

115      CONTINUED:      115

CUT TO GROUND LEVEL, cement courtyard -

TOP SHOT, THE TEENAGE-MASTER running in to centre, to look up at CAMERA, laughing up at the sky -

FX: JUMP CUT WIDER, 10 MASTERS laughing up at the sky -

FX: JUMP CUT WIDER, 30 MASTERS laughing up at the sky -

CUT TO:

116      FX SHOT - LONDON/EARTH      116

FX: AERIAL SHOT OF LONDON. The laughter echoing away.

FX: AERIAL SHOT OF BRITAIN. Laughter gone...

FX: THE EARTH. Suspended in space. A contaminated world. Continue the shot, pulling out, gradually...

And over this:

NARRATOR

And so it came to pass, on Christmas Day, that the Human race did cease to exist. But even then, the Master had no concept of his greater role in events. For this was far more than humanity's end. This day...

CUT TO:

117      INT. BLACK VOID - NIGHT      117

CU NARRATOR, into CAMERA.

NARRATOR

...was the day upon which the whole of creation would change forever. This was the day...

CUT TO WIDER. The Narrator in flowing robes, carrying a staff. Behind him, two rows of PEOPLE, so he's the apex of a TRIANGLE (as ep. 18 sc.115) - a MAN & WOMAN behind him, with heads bowed, hands covering faces; behind that, a back row. All wearing familiar ceremonial collars.

NARRATOR (CONT'D)

...the Time Lords returned.

He lifts up his staff, a warrior's cry:

(CONTINUED)

117 CONTINUED:

117

NARRATOR (CONT'D)

For Gallifrey!

CUT TO REVERSE -

FX: suspended in the black void: RANKS OF TIME LORDS,  
above & beyond the Narrator, like the Circle level of a  
theatre, or the Sycorax Chamber. Hundreds of Time Lords,  
all standing, calling out - FX SHOT for every line -

TIME LORDS

For Gallifrey!

NARRATOR

For victory!

TIME LORDS

For victory!

NARRATOR & TIME LORDS

*For the End of Time itself!*

END OF EPISODE 4.17