

DOCTOR WHO 4

Episode 6

By

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1 INT. TARDIS -- NIGHT 1

1

THE DOCTOR, MARTHA & DONNA, jolted around as the TARDIS travels violently. The Doctor frantic on the controls.

DONNA

What the hell's it doing?!

THE DOCTOR

- controls not working - ! Don't know where we're going, but my old hand's very excited about it!

The Hand is bubbling furiously.

DONNA

I thought that was just some freaky alien thing, are you telling me it's yours?

MARTHA

It got cut off. He grew a new one.

DONNA

You are completely ... impossible!

THE DOCTOR

Not impossible. Just a bit unlikely.

A final large jolt as the Tardis crashes to a stop.

CUT TO:

2 INT. TUNNEL A -- CONTINUOUS NIGHT 1

2

THE DOCTOR steps out of the TARDIS into a broad, industrial tunnel cluttered with debris - oil drums, crates etc.

THE DOCTOR

Why would the Tardis bring us here?

DONNA and MARTHA emerge behind him.

MARTHA

I love this bit.

DONNA

(teasing)

Thought you wanted to stay home.

MARTHA

I know, but all the same. That feeling you get...

(CONTINUED)

2 CONTINUED:

2

DONNA

... Like you've swallowed a hamster?

Nice smile between them, a moment of unity, then -

THREE SOLDIERS appear - CLINE, CARTER and CASH - with weapons trained on them. They're battle-weary, edgy.

CLINE

Don't move! Stay where you are! Drop your weapons!

THE DOCTOR

We're not armed! Look, no weapons, never any weapons, we're safe -

Carter notices something surprising.

CARTER

Look at their hands. They're clean.

CLINE

Alright. Process them. Him first.

They grab the Doctor and pull him over to a machine nearby.

THE DOCTOR

Hey! What's wrong with clean hands?

MARTHA

What's going on?

DONNA

Leave him alone!

Cline stops Donna and Martha at gunpoint.

The machine has a console with a small circular hole and wires, pipes and cables connecting to a glass cubicle.

The soldiers shove the Doctor's right hand into the hole and it closes tight around his forearm.

The Doctor's arm is stuck fast in the machine.

THE DOCTOR

Something tells me this isn't about to check my blood pressure ...

Carter throws a switch and the machine kicks into life.

A bright green light blazes from the cubicle and it quickly fills with thick luminous gas/smoke.

(CONTINUED)

2 CONTINUED: (2)

2

The Doctor recoils in pain - pulling at his trapped arm.

THE DOCTOR (CONT'D)

Aarrgh!

DONNA

What're you doing to him?!

CARTER

Don't be stupid, where've you been living? Everyone gets processed!

He shows the back of his hand. It has an X-shaped scar.

THE DOCTOR

It's taking a tissue sample. Ouch! Ow ow. Then extrapolating it. It's some kind of accelerator.

Machine pings, the Doctor's released, staggers back.

The machine winds down. The cubicle lights die. The interior is still filled with the gas/smoke.

Martha and Donna go to the Doctor. He is nursing his hand.

MARTHA

Are you alright?

He's staring at the cubicle - incredulous.

THE DOCTOR

But that's .. I mean, that's just..

The cubicle door opens and the smoke/gas spills out. With it steps out a young woman - athletic, beautiful, wearing a tight, combat outfit - JENNY.

Cline smiles, admiring her. He throws her a gun -

CLINE

Arm yourself!

She catches it, smiling, like an expert.

MARTHA

Where did she come from?

THE DOCTOR

From me.

DONNA

From you? How? Who is she?

(CONTINUED)

2 CONTINUED: (3)

2

THE DOCTOR
She's ... She's my daughter.

Jenny locks & loads the gun, *ka-chik!*, grins at the Doctor.

JENNY
Hello, Dad!

TITLES:3 INT. TUNNEL A -- MOMENTS LATER NIGHT 1

3

CLINE is sizing up JENNY.

CLINE
You know how to use that? You primed to take orders? You ready to fight?

JENNY
Instant mental download of all strategic and military protocols, sir. Generation 5000 Soldier, Combat Level, primed and in peak physical health. Oh, I'm ready!

Cline likes her attitude. He instructs CARTER and CASH.

CLINE
You two, finish setting the charges.
(to Jenny)
You, cover the tunnel!

Carter and Cash check explosives fixed to the tunnel walls. Jenny takes position covering one end of the tunnel.

THE DOCTOR, MARTHA and DONNA are left alone, amazed.

DONNA
Did you say 'daughter'?

THE DOCTOR
Technically.

MARTHA
Technically? How?

THE DOCTOR
Progenation. Reproduction from a single organism. Means one parent is biological mother and father.
(MORE)

(CONTINUED)

3 CONTINUED:

3

THE DOCTOR (CONT'D)

You take a sample of diploid cells, split them into haploids, then recombine them in a different arrangement - and grow. Very quickly, apparently!

Jenny is suddenly tense, hyper-alert.

JENNY

Something's coming!

The Soldiers look and see shadowy figures moving in the tunnel gloom. A series of glowing lights - weapons.

CLINE

It's the Hath!

JENNY

Get down!

Shooting starts. They are under attack - from the direction of the TARDIS. The tunnel becomes a battle zone.

Cash is hit and killed.

Jenny, Cline and Carter return fire.

The Doctor grabs Donna, pulls her away from the attack.

Martha shelters behind a crate.

CLINE

We have to blow the tunnel!

Carter arms a remote detonator in his hand.

Red lights glow on the explosive devices fixed to the wall.

Carter is shot/killed. The detonator drops to the ground.

CLINE (CONT'D)

(still shooting, to
the Doctor)

Get the detonator!

THE DOCTOR

I'm not detonating anything!

Suddenly, in a flurry of action, from *behind* Martha - ie, the opposite direction to the advancing enemy, they've snuck up behind - HATH 1, a monstrous alien soldier with

(CONTINUED)

3 CONTINUED: (2)

3

a water-filled tube instead of a mouth - grabs Martha and starts to drag her away, as -

A second, HATH 2, bursts through, right behind Jenny -

It's too close, Jenny spins round - has to drop her gun - takes Hath 2 on hand-to-hand - whacking him with a kung-fu style, round-house kick.

Hath 2 falls down.

Jenny dives and grabs the detonator.

CLINE
(pulling back)
Get out of here. Blow the thing!

The Doctor looks for Martha. He sees Hath 1 dragging her along the tunnel - toward the Tardis.

THE DOCTOR
Martha!

Jenny has the detonator in her hand - the Doctor realises what she's about to do.

THE DOCTOR (CONT'D)
No! Don't - !

Jenny hits the detonator switch and - BANG!!!

PRAC: the explosives go off in the tunnel behind them.

CUT TO:

4 INT. TUNNEL A -- MOMENTS LATER NIGHT 1

4

The dust settles. CLINE struggles to his feet, dazed.

DMP SHOT: The collapsed tunnel is completely blocked.

JENNY picks herself up, unharmed, excited, grinning.

THE DOCTOR is furious with her.

THE DOCTOR
Why did you do that?

JENNY
They were trying to kill us!

THE DOCTOR
But they've got my friend -

(CONTINUED)

4 CONTINUED:

4

JENNY

Collateral damage. At least you've still got her. He lost both of his men. I'd say you came out ahead.

DONNA

Her name's Martha, and she's not collateral damage, not for anyone, have you got that, G.I.Jane?

THE DOCTOR

I'm going to find her -

Cline still has his gun. He raises it.

CLINE

You're going nowhere. You don't make sense, you two, no marks, no guns, no fight in you - I'm taking you to General Cobb! Now move.

He directs them off toward/into a side tunnel.

CUT TO:

5

INT. TUNNEL A -- CONTINUOUS NIGHT 1

5

The other side of the blockage. MARTHA picks herself up.

There is rubble and wreckage everywhere. Nearby a Hath soldier - PECK - lies in the rubble, clutching his arm.

Peck calls out - a strange bubbling noise. The Hath have a translucent, liquid-filled tube on their face. They communicate through *burbles* and *gurgles*.

Martha's medical instincts kick in. She goes to him -

MARTHA

Hold on, I've got you, what is it? Your arm, yeah?

PECK

Yes.

MARTHA

Is that a yes?

PECK

Yes.

MARTHA

Let me examine it. Keep still. *Still*, yeah? No move!

(MORE)

(CONTINUED)

5 CONTINUED:

5

MARTHA (CONT'D)
(tests arm, shoulder)
Half fish, half human, how should I
know..? Is that a shoulder? Feels like a
shoulder! I think it's dislocated.

Another group of HATH arrive - half a dozen - weapons
trained on her - angry. They are led by GABLE.

GABLE
Get away from him!

MARTHA
Oy! I'm trying to help him.

GABLE
Move away!

MARTHA
I'm a doctor, and he's my patient, I'm
not leaving him. Now this is gonna hurt,
one, two, three -

She pulls on his arm (using correct medical positioning!) -
a wrench, *click*, Peck gurgles in pain -

The other Hath click weapons, ready to fire, but -

Peck sits up, no longer in pain, flexes his arm, happy.

PECK
It's better! It's better!

The Hath surprised by this. And they lower their weapons.

MARTHA
Now then. I'm Doctor Martha Jones. Who
the hell are you?

CUT TO:

6 INT. TUNNEL B -- LATER NIGHT 1

6

CLINE is directing THE DOCTOR, DONNA and JENNY along.

DONNA
I'm Donna. What's your name?

JENNY
Don't know. It's not been assigned.

DONNA
So, if you don't know that, what do you
know?

(CONTINUED)

6 CONTINUED:

6

JENNY
How to fight.

DONNA
Nothing else?

THE DOCTOR
The machine must embed military history and tactics. But no name. She's a generated anomaly.

DONNA
Generated Anomaly? Jenny-rated. Hey. What about that? Jenny!

JENNY
Jenny. I like that, Jenny.

DONNA
What d'you think, 'dad'?

THE DOCTOR
It's as good as anything, I suppose.

DONNA
Not what you'd call a natural parent, are you?

THE DOCTOR
They stole a tissue sample at gunpoint and processed it. Not what I'd call natural parenting.

DONNA
Rubbish. My friend Nerys fathered twins with a turkey-baster. Doesn't bother her.

THE DOCTOR
You can't extrapolate a relationship from a biological accident.

DONNA
Child Support Agency can.

THE DOCTOR
Look, just because I share certain physiological traits with simian primates, doesn't make me a monkey's uncle, does it?

(CONTINUED)

6 CONTINUED: (2)

6

JENNY
 (annoyed)
 I'm not a monkey. Or a child.

CUT TO:

6A INT. ENCAMPMENT GUARD POST -- MOMENTS LATER NIGHT 1

6A

CLINE leads THE DOCTOR, DONNA and JENNY past a GUARD.

THE DOCTOR
 Where are we? What planet is this?

CLINE
 Messaline. What's left of it.

They suddenly emerge into ...

CUT TO:

7 INT. ENCAMPMENT -- CONTINUOUS NIGHT 1

7

FX WIDE SHOT: A big auditorium, used now as an encampment. It is full of makeshift shelters. Groups of weary SOLDIERS, male and female, are gathered round campfires.

To one side, a progenation machine - a NEW SOLDIER emerges.

CLINE leads THE DOCTOR, DONNA and JENNY through the huddled groups of soldiers. They are curious but exhausted.

They stop. Cline goes to COBB who is sitting by a fire.

DONNA
 But... this is a theatre!

THE DOCTOR
 Maybe they're doing Miss Saigon.

DONNA
 It's like a town, or a city,
 underground. But why...?

Cline brings Cobb over. He's suspicious.

COBB
 Found in the western tunnels, I'm told.
 With no marks. There was an outbreak of pacifism in the Eastern Zone, three generations back, before we lost contact, is that where you came from?

(CONTINUED)

7 CONTINUED:

7

THE DOCTOR

Eastern Zone, that's us! I'm the Doctor.
This is Donna.

JENNY

And I'm Jenny.

COBB

Don't think you can infect us with your
peacemaking. We're committed to the
fight. Till the very end.

THE DOCTOR

That's all right, can't stay anyway,
gotta go and find my friend -

COBB

That's not possible. All movement is
regulated. We're at war.

THE DOCTOR

I noticed. With the Hath. But tell me,
we got a bit out of circulation, Eastern
Zone and all that, so... who exactly are
the Hath?

CUT TO:

8

INT. HATH ENCAMPMENT -- MOMENTS LATER NIGHT 1

8

MARTHA arrives in the Hath Camp - still helping injured
PECK. GABLE leads the little group.

FX WIDE SHOT: The Hath Camp - inside an empty civic
building. Many different small groups huddled round
fires.

Again a progenation machine at work - a WOUNDED HATH
producing a BRAND NEW WARRIOR.

Gable raises an arm and the Hath fall silent.

GABLE

*This is a human but not an enemy. She
shows our brother kindness. We must show
kindness in return.*

Bubbling among the amazed Hath. Those nearby move closer,
bowing to Martha and reaching to stroke her arms and
hair.

Martha smiles, relieved but a bit bemused.

CUT TO:

9

INT. ENCAMPMENT -- MOMENTS LATER NIGHT 1

9

COBB is leading THE DOCTOR, DONNA and JENNY through the camp. CLINE is with them too.

COBB

Back at the dawn of this planet, these ancient halls were carved from the earth. Our ancestors dreamt of a new beginning, a colony where Human and Hath would live and work together.

THE DOCTOR

So what happened?

COBB

The dream died - broken along with Hath promises. They wanted it all for themselves. To erase our people from the pages of history. But those early pioneers fought back. They used the machines to produce soldiers instead of colonists, and began this battle for survival. Now the duty to fight has passed on to us.

Curious, Donna is right up against a window, peering out.

DONNA

There's nothing but earth outside. Windows, looking on to solid earth, why's that? Why build everything underground?

CLINE

The surface is too dangerous.

DONNA

Then why build windows in the first place? And what does this mean?

Donna spots a number near the window - 60120717.

COBB

The rites and symbols of our ancestors. The meanings are lost in time.

THE DOCTOR

How long's this war gone on for?

COBB

Longer than anyone can remember.
(MORE)

(CONTINUED)

9 CONTINUED:

9

COBB (CONT'D)

Countless generations, marked only by
the dead. My father. His father. His
father before him.

DONNA

Fighting, for all that time?

JENNY

Because we must. Every child of the
machine is born with this knowledge.
It's our inheritance. It's all we know.
How to fight. And how to die.

The Doctor and Donna find this a grim philosophy.

CUT TO:

10 INT. HATH ENCAMPMENT -- CONTINUOUS NIGHT 1

10

FX SHOT: GABLE is with MARTHA and PECK beside a podium
above which glows a 2-d map of the tunnel complex.

FX SHOT: Gable bubbles grandly to Martha over the map.

GABLE

*Human and Hath have fought over this
city for so long it's easy to forget
that we arrived as comrades. This war
diminishes all of us but your actions
today remind us that it wasn't always
so. You give us hope it will not always
be so.*

Martha nods. Smiles. Frowns. Points.

MARTHA

Right. So, we're here?

Gable gives a bubbly sigh.

CUT TO:

11 INT. ENCAMPMENT -- MOMENTS LATER NIGHT 1

11

FX SHOT: COBB is with THE DOCTOR, DONNA, JENNY and CLINE.
They are gathered round a podium above which glows the
same map of the complex. The Doctor is intrigued.

THE DOCTOR

Does this show the entire city?
Including the Hath zones?

(CONTINUED)

11 CONTINUED:

11

COBB

Yes. Why?

THE DOCTOR

It'll help us find Martha.

CLINE

We've more important things to do. The Progenation Machines are powered down for the night shift, but as soon as they're active, we can breed a whole platoon from you two. You're fresh stock!

DONNA

I'm not having sons and daughters by some great big flippin' machine!

(to Jenny)

Sorry, no offence, but you're not... I mean, you're not *real*.

JENNY

You're no better than him! I have a body, and a mind, and independent thought, how am I not 'real'? What makes you better than me?

COBB

Well said, soldier. We need more like you! If ever we're to find the Source.

THE DOCTOR

Ooh, the Source, what's that then, what's the Source? I like a Source, what is it?

COBB

The Breath of Life.

THE DOCTOR

And that is...?

CLINE

In the beginning, the Great One breathed life into the universe. Then she looked at what she'd done and she sighed.

JENNY

She? I like that.

THE DOCTOR

Riiight, so it's a creation myth.

(CONTINUED)

11 CONTINUED: (2)

11

COBB

It's no myth. It's real. That sigh, from the beginning of time, it was caught and kept. As the Source. It was lost when the war started. But it's here, somewhere.

FX SHOT: The Doctor is studying the map carefully.

COBB (CONT'D)

Whoever holds the Source controls the destiny of this planet. It's the most -

THE DOCTOR

Ah hah! Thought so. There's a layer of suppressed information in this map. If I just ...

The Doctor starts to sonic the podium.

FX SHOT: The podium responds and suddenly the map changes. A new set of tunnels stretch out away from the original complex and connect it to a newly revealed large chamber.

A stunned silence. Jenny is impressed. Cobb astounded.

DONNA

What is it, what's it mean?

THE DOCTOR

D'you see? That's a whole complex of tunnels, hidden from sight.

FX SHOT: Cobb studies the new map.

COBB

That must be the lost Temple. The Source will be inside. You've shown us the way! And look... we're closer than the Hath! It's ours!

CUT TO:

12 INT. HATH ENCAMPMENT -- CONTINUOUS NIGHT 1

12

FX SHOT: MARTHA & HATH see the map suddenly update.

MARTHA

Hold on, look! That's a new map. A different set of tunnels...

(CONTINUED)

12

CONTINUED:

12

FX SHOT: She points to the map. GABLE and PECK see the change. Then let out gurgles of triumph!

CUT TO:

13

INT. ENCAMPMENT -- MOMENTS LATER NIGHT 1

13

COBB is excited, issuing orders.

COBB

Tell them to prepare to move out. We'll progenate new soldiers on the morning shift, then we march!

A SOLDIER leaves to do this. CLINE remains. To THE DOCTOR, DONNA & JENNY, who are still by the podium:

COBB (CONT'D)

Once we reach the Temple... Peace will be restored, at long last.

THE DOCTOR

Call me old fashioned, but if you really wanted peace couldn't you just stop fighting?

COBB

Only when we have the Source. It'll give us the power to erase every stinking Hath from the face of this planet.

THE DOCTOR

Hang on! A second ago it was 'peace in our time', now you're talking about genocide?

COBB

For us, they mean the same thing.

THE DOCTOR

Then you need to get yourself a better dictionary. When you do, look up 'genocide'. You'll see a little picture of me there and the caption'll read 'over my dead body!'

COBB

And yet, you're the one who showed us the path to victory. Perhaps you can consider the irony. From your prison cell.

(to Cline)

Cline, at arms!

(CONTINUED)

13 CONTINUED:

13

Cline trains his weapon on our trio.

DONNA

Hey! Cool the beans, Rambo.

COBB

Take them. I won't have them spreading treason. And if you try anything, Doctor, I'll see that your woman dies first.

DONNA

I am not his woman!

THE DOCTOR

We're not a couple!

Cline starts to move them.

CLINE

Come on. This way.

THE DOCTOR

I'm going to stop you, Cobb. You need to know that.

COBB

I'll have an army and the breath of god on my side, Doctor. What'll you have?

THE DOCTOR

(tapping his forehead)

This.

Cobb is fazed by the Doctor's burning certainty.

COBB

(to Cline)

Lock them up and guard them.

CLINE

What about the new soldier?

COBB

Can't trust her. She's from pacifist stock. Take them all!

CUT TO:

14

INT. HATH ENCAMPMENT -- CONTINUOUS NIGHT 1

14

GABLE leads celebrations. MARTHA accepts the hero worship - a little embarrassed. PECK is beside her.

MARTHA

But I didn't do anything!

(CONTINUED)

14 CONTINUED:

14

PECK

You did. You showed the way!

GABLE addresses the nearby HATH TROOPS.

GABLE

At arms! We march! To victory!

They all bubble with delight! Martha grim:

MARTHA

I think I just started a war.

CUT TO:

15 OMITTED

15

15A OMITTED

15A

16 INT. HOLDING PEN -- MOMENTS LATER NIGHT 1

16

THE DOCTOR, DONNA and JENNY are inside a large metal cage which serves as a kind of holding pen. CLINE is at his guard post, a distance away.

Donna spots another number on the wall 60120716.

DONNA

More numbers. They've gotta mean something...

THE DOCTOR

Makes as much sense as The Breath of Life story.

JENNY

You mean that's not true?

DONNA

No. It's a myth. Isn't it? Doctor?

THE DOCTOR

Yes. But there could still be something real in that temple, something that's become a myth. A piece of technology. A weapon?

DONNA

So the Source could be a weapon? And we've just given directions to Captain Nutjob?

THE DOCTOR

Oh yes.

(CONTINUED)

16 CONTINUED:

16

DONNA
Not good, is it?

THE DOCTOR
That's why we need to get out of here,
find Martha and stop Cobb from
slaughtering the Hath, what are you
staring at?

Said at Jenny. Who's smiling.

JENNY
You keep insisting you're not a soldier.
But look at you. Drawing up strategies
like a proper general.

THE DOCTOR
No, I'm trying to *stop* the fighting.

JENNY
Isn't every soldier?

THE DOCTOR
(awkward)
Well. I suppose. But... Um.
Technically, that's... I haven't got
time for this, Donna, give me your
phone! Time for an upgrade!

Donna gives it to him, and as he sonics it:

JENNY
And now you've got a weapon!

THE DOCTOR
It's not a weapon!

JENNY
But you're using it to fight back! Oh,
I can learn a lot from you, you're such
a soldier!

THE DOCTOR
I'm not... It's... Donna, will you tell
her?

DONNA
Oh you're speechless, I'm loving this!
You keep going, Jenny!

(CONTINUED)

16 CONTINUED: (2)

16

THE DOCTOR
 (on the phone)
 Martha! You're alive!!

CUT TO:

17 INT. HATH ENCAMPMENT -- MOMENTS LATER NIGHT 1

17

FX: MARTHA on the phone, delighted - is still by the podium with PECK alone, the graphics on display.

MARTHA
 Doctor! Ohh, am I glad to hear your voice! Are you all right?

CUT TO:

18 INT. HOLDING PEN -- CONTINUOUS NIGHT 1

18

THE DOCTOR is on the mobile. DONNA hovers at his shoulder.

THE DOCTOR
 I'm with Donna, we're fine, what about you -

DONNA
 And Jenny, she's fine too!

THE DOCTOR
 Yes, all right, and Jenny - that's the woman, from that machine-thing, the soldier, my daughter, except she's not, she's... Anyway! Where are you?

CUT TO:

19 INT. HATH ENCAMPMENT -- CONTINUOUS NIGHT 1

19

MARTHA is excited to hear from them.

MARTHA
 I'm in the Hath camp. I'm okay. But something's going on -

Her POV: a line of HATH, marching out of the encampment, military fashion, going to war.

MARTHA (CONT'D)
 The Hath are all marching off to some place that's appeared on this map thing.

CUT TO:

19A OMITTED
AND
19B

19A
AND
19B

20 INT. HOLDING PEN -- CONTINUOUS NIGHT 1

20

THE DOCTOR

Oops. That was me. If both armies are heading that way, there's going to be a bloodbath.

MARTHA OOV

What do you want me to do?

THE DOCTOR

Stay where you are. If you're safe there, don't move. D'you hear?

CUT TO:

21 INT. HATH ENCAMPMENT -- CONTINUOUS NIGHT 1

21

MARTHA on the phone.

MARTHA

But I can help.

The line is dead.

MARTHA (CONT'D)

Doctor? Doctor! I don't believe it.
Battery's dead!

CUT TO:

22 OMITTED

22

23 OMITTED

23

24 INT. HOLDING PEN -- CONTINUOUS NIGHT 1

24

THE DOCTOR runs to the door, hearing noises - looking out.

THE DOCTOR

They're getting ready to move out.

He turns and comes back to DONNA - JENNY is beside her.

THE DOCTOR (CONT'D)

We have to get past the guard.

JENNY

I can deal with him.

(CONTINUED)

24

CONTINUED:

24

THE DOCTOR

No. You're not going anywhere.

JENNY

What?

THE DOCTOR

You belong here. With them.

DONNA

She belongs with us. With you. She's your daughter!

THE DOCTOR

She's a soldier. She came out of that machine -

DONNA

Oh, I know all that bit, listen, have you got that stethoscope? Give it here.

Now! Come on!

She grabs it, puts it on and holds it to Jenny's chest.

JENNY

What're you doing?

DONNA

It's alright. Hold still.

Donna listens - then turns to the Doctor.

DONNA (CONT'D)

Come here. Listen. Then say where she belongs.

The Doctor comes over and puts the stethoscope to his ears. Donna holds the chestpiece against Jenny.

The Doctor listens - filling with emotion. He knows what he's going to hear. The sound of ...

THE DOCTOR

Two hearts.

DONNA

Exactly.

The Doctor closes his eyes - the sound booming in his ears - memories flooding back. He starts to smile then -

He pulls back suddenly. Quickly putting the stethoscope away. He stares at Jenny - in shock almost.

(CONTINUED)

24 CONTINUED: (2)

24

JENNY

What's going on?

DONNA

Doesn't that mean she's a .. What do you call a female Time Lord?

JENNY

What's a Time Lord?

THE DOCTOR

It's who I am. Where I'm from.

JENNY

And I'm from you.

THE DOCTOR

You're an echo. That's all. A Time Lord is so much more. It's a sum of knowledge. A code. It's a shared history. A shared suffering. Only it's gone now. All of it. Gone forever.

JENNY

What happened..?

THE DOCTOR

There was a war.

JENNY

Like this one?

THE DOCTOR

Bigger. Much bigger.

JENNY

And you fought?

He nods.

JENNY (CONT'D)

And killed?

THE DOCTOR

Yes.

Jenny frowns, puzzled, looks him in the eye.

JENNY

Then how are we different?

The Doctor doesn't know what to say.

CUT TO:

24A INT. HATH ENCAMPMENT -- NIGHT

24A

PECK's fiddling with the podium controls, concentrating, MARTHA with her mobile, trying to make him understand.

MARTHA

I need to charge it up, I need power, d'you understand..?

FX SHOT: Suddenly the 2D image expands into 3D!

PECK

Yes!

MARTHA

There's even more! In 3D! Oh, you're a clever Hath!

FX SHOT: Martha studies the map.

MARTHA (CONT'D)

So this is where everybody's headed?

PECK

Yes.

MARTHA

But look... Those tunnels sort of zig zag. If I went up and over the surface, in a straight line, I'd get there first.

PECK

No!

MARTHA

Why not?

FX SHOT: Peck fiddles with the controls and produces a screed of data. Martha looks it over.

MARTHA (CONT'D)

Are these readings for the surface?

PECK

Yes.

MARTHA

Well, it doesn't look too bad. Nitrogen and oxygen about eighty/twenty. That's fine. Ozone levels are high. And some big radiation spikes. But as long as I'm not out there too long -

(CONTINUED)

24A CONTINUED:

24A

PECK

Please. Don't go.

MARTHA

I have to find my friends.

Martha heads toward one of the exit tunnels.

Peck watches, agonising before following her.

PECK

Wait! Wait for me!

Martha stops, turns and smiles when she sees him.

MARTHA

Come on then.

Peck hurries to catch her up.

CUT TO:

24B INT. TUNNEL B -- CONTINUOUS NIGHT 1

24B

GABLE stops the HATH army at a specific section of tunnel.

Gable points at the wall section. He bubbles excitedly to his troops who get equally excited.

Gable bubbles an order and beckons forward a small group of Hath who carry a battering-ram.

The group starts to batter through the tunnel wall.

CUT TO:

25 EXT. HOLDING PEN -- CONTINUOUS NIGHT 1

25

CLINE is at his post.

JENNY

Hey.

Cline turns to see JENNY at the bars of the door. She smiles. He comes over to her.

CLINE

I'm not supposed to be talking to you.
I'm on duty.

JENNY

I know. Guarding me.
(MORE)

(CONTINUED)

25 CONTINUED:

25

JENNY (CONT'D)

So does that mean that I'm dangerous? Or
that I need protecting?

CLINE

(smiling)

Protecting from what?

JENNY

I don't know. Men like you...?

He laughs. She smiles at him - flirting.

She reaches for him, pulls him toward her. They kiss.

Then, suddenly, she has his gun - now jabbed in his
stomach.

JENNY (CONT'D)

Keep quiet and open the door.

Startled, Cline starts to unlock the door.

DONNA & THE DOCTOR watching from the shadows of the cell.

DONNA

I'd like to see you try that!

CUT TO:

26 OMITTED

26

27 INT. ENCAMPMENT/GUARD POST -- MOMENTS LATER NIGHT 1

27

THE DOCTOR, DONNA and JENNY creep from the camp sticking
to shadows and moving from one bit of cover to another.
Jenny armed with Cline's weapon.They return to the Guard Post protecting the exit -
peering at it from behind some crates.

THE DOCTOR

That's the way out.

There is a GUARD stationed by the exit.

Jenny lifts her gun... The Doctor grabs her arm.

THE DOCTOR (CONT'D)

Don't you dare.

DONNA

Let me distract this one.

(CONTINUED)

27

CONTINUED:

27

The others look at her. It's Donna's turn to be stung!

DONNA (CONT'D)

What? I've picked up a few womanly wiles over the years.

THE DOCTOR

Why don't we save your wiles for later.
In case of emergencies.

He goes through his pockets quickly and finds something.

CUT TO:

28

INT. ENCAMPMENT GUARD POST -- CONTINUOUS NIGHT 1

28

The GUARD hears something and looks up. A clockwork mouse is running around nearby - squeaking.

Puzzled, he gets up and goes over to investigate. He stoops and picks the mouse up and examines it.

He stops - his face suddenly contorted with surprise and pain. He doubles up and crumples to the ground.

Behind him, JENNY is standing in a martial art combat position - she's just punched him.

THE DOCTOR and DONNA appear. The Doctor grim.

THE DOCTOR

I was gonna distract him. Not clobber him.

JENNY

It worked, didn't it?

The Doctor sighs - exasperated - and goes to the guard, starts going through his pockets.

THE DOCTOR

They should all have a copy of that new map...

(to Jenny)

You just... stay there, don't hurt anyone.

JENNY

(to Donna)

What did I do wrong? I didn't kill him.
What more does he want?

(CONTINUED)

28

CONTINUED:

28

DONNA

Listen, this is all new to him too. Just give it a bit of time.

JENNY

That story they told. About creating the universe. Why did she sigh?

DONNA

Satisfaction, I suppose.

JENNY

Not disappointment?

DONNA

Why would she be disappointed?

Jenny looks across at the Doctor, checking guard's pockets.

JENNY

She breathes life into something. It's part of her but beyond her. She sees herself in it. But maybe she just doesn't like what she sees.

(sadly)

Disappointment. I could understand that.

The Doctor looks up, with map; he heard everything.
Grim:

THE DOCTOR

Got it. Come on.

And they all head off down the tunnel.

CUT TO:

28A

INT. ENCAMPMENT -- CONTINUOUS NIGHT 1

28A

COBB is surrounded by his TROOPS, ready to move out.

COBB

Comrades, our faith has been repaid at last. Tomorrow will be the last of our long struggle. The doors that have been closed are open to us now. The doors to the Temple. To the Source. And to Victory!

Amid cheering, a SOLDIER approaches him.

(CONTINUED)

28A CONTINUED:

28A

SOLDIER

Sir, we intercepted a communication, from the Doctor. He was talking to someone in the Hath camp.

Cobb, furious, hurries off toward the holding pen.

CUT TO:

29 INT. TUNNEL C -- CONTINUOUS NIGHT 1

29

GABLE is leading the HATH army along the new section of tunnel they've broken into. Excited bubbling.

CUT TO:

30 INT. STAIRWELL -- CONTINUOUS NIGHT 1

30

MARTHA arrives at the top of a concrete and steel stairwell. There is an exit hatch above her.

PECK clammers up breathless behind her. But he cringes back, shaking his head, like no, no, no:

PECK

*It's not safe. All the stories say so.
We'll die out there!*

MARTHA

You can stay down here. Live your whole life in the shadows. Or come with me, and stand in the open air. Feel the wind on your face. What's it gonna be?

He isn't sure.

MARTHA (CONT'D)

It's up to you. But nothing's gonna stop me.

She pushes open the hatch and climbs up and out.

Peck hesitates, musters his courage and follows her.

CUT TO:

31 EXT. PLANET SURFACE -- CONTINUOUS NIGHT 1

31

MARTHA emerges into a hostile environment.

FX WIDE SHOT: The planet surface. Lit by moonlight. Barren terrain, a desolate moor swept by a howling wind.

PECK emerges behind her. She helps him up - grinning.

(CONTINUED)

31 CONTINUED:

31

MARTHA
Knew you couldn't resist it.

PECK
(looking around)
Bloody hell.

MARTHA
Language! Come on.

Clumped close together, they set off.

CUT TO:

32 OMITTED

32

33 OMITTED

33

34 INT. HOLDING PEN -- MOMENTS LATER NIGHT 1

34

CLINE is tied and gagged on the floor. The SOLDIER starts to untie him, COBB pulls the gag off.

CLINE
It was the girl. She tricked me. They got away. I'm sorry.

Cobb's face is dark with rage.

COBB
I waited all my life for this moment. No-one is going to get in my way. Certainly not this Doctor.
(calls out, enraged)
At arms! We march now! Right now! To war!!

CUT TO:

35 INT. TUNNEL B -- CONTINUOUS NIGHT 1

35

THE DOCTOR, DONNA and JENNY are making their way along a tunnel. The Doctor is looking for something. They stop in front of an ordinary wall panel.

THE DOCTOR
Wait. This is it. The hidden tunnel.
There must be a control panel.

The Doctor starts to scan with the sonic.

Donna spots another number on the wall - 60120714

(CONTINUED)

35 CONTINUED:

35

DONNA

There's another one of those numbers.
They're everywhere.

THE DOCTOR

The original builders must've left them.
Some old cataloguing system.

DONNA

Got a pen? Bit of paper?

The Doctor hands her pen and notebook.

DONNA (CONT'D)

Cos d'you see, the numbers are counting
down, this ends in 1-4, the prison cell
said 1-6...

Donna starts to scribble down the number - and the
earlier ones she can remember. The Doctor is still
searching for a control panel. Jenny is amused at how
intent they are.

JENNY

Always *thinking*. Both of you. Who are
you people?

THE DOCTOR

Told you. I'm the Doctor.

JENNY

'The Doctor'? That's it?

DONNA

That's all he ever says.

JENNY

So you don't have a name either. Are
you an 'anomaly' too?

THE DOCTOR

No.

DONNA

Come off it. You're the most anomalous
bloke I've ever met!

THE DOCTOR

Here it is!

He's found the control panel - more sonicking.

(CONTINUED)

35 CONTINUED: (2)

35

JENNY

And Time Lords ... what are they for exactly?

THE DOCTOR

'For'? They're not 'for' anything.

JENNY

So what do you do?

THE DOCTOR

I travel. Through time and space. But I'm completely nomalous.

JENNY

So you're a nameless, aimless, space gypsy.

THE DOCTOR

That's not how I'd put it.

DONNA

He saves planets. Rescues civilisations. Defeats terrible creatures. And runs a lot. Seriously, there's an outrageous amount of running involved.

THE DOCTOR

Got it!

A noise. He steps back. The panel slides open. He grins.

Then, from the tunnel behind them, the sound of tramping boots, shouting - Cobb's army on their tail.

THE DOCTOR (CONT'D)

What were you saying about running?

All three start to run.

CUT TO:

36 OMITTED

36

AND

AND

37

37

38 INT. TUNNEL C -- CONTINUOUS NIGHT 1

38

THE DOCTOR, DONNA & JENNY run round a corner, stop suddenly -

FX SHOT: The tunnel ahead is criss-crossed with laser beams.

(CONTINUED)

38 CONTINUED:

38

DONNA
That's not mood lighting, is it.

The Doctor takes the mouse out of his pocket again and throws it toward the beams.

FX SHOT: The mouse touches a beam and explodes.

DONNA (CONT'D)
No. Didn't think so.

THE DOCTOR
We need to find the arming device.

They start to search. Donna finds more numbers 60120713, writes them down.

DONNA
More of these. Always eight digits, counting down, the closer we get...

THE DOCTOR
Here we go!

The arming device is bolted to the wall. The Doctor already has the sonic out and is working on it.

Sounds of pursuing soldiers from the tunnel.

DONNA
You better be quick, that must be the General, he's after us!

Jenny takes in the situation and makes a decision. She starts back along the corridor - Cline's weapon in hand.

THE DOCTOR
Where are you going?

JENNY
I can hold them up.

THE DOCTOR
No. We don't need any more dead.

JENNY
(stopping)
But it's them or us.

THE DOCTOR
Doesn't mean you have to kill them!

JENNY
I'm trying to save your life!

(CONTINUED)

38 CONTINUED: (2)

38

THE DOCTOR

Listen to me, the killing, after a while it infects you. And once it does you're never rid of it.

JENNY

But we don't have a choice.

THE DOCTOR

We always have a choice.

Jenny hesitates.

JENNY

I'm sorry.

She heads off with the weapon.

THE DOCTOR

Jenny? Jenny!

Annoyed now, the Doctor works furiously on the box.

Jenny rounds the corner and takes up a firing position.

CUT TO:

39 INT. TUNNEL C -- CONTINUOUS NIGHT 1

39

COBB, CLINE and the SOLDIERS approach.

JENNY fires at them - not hitting any of them.

They take cover and shoot back. Bullets ricochet.

CUT TO:

40 INT. TUNNEL C -- CONTINUOUS NIGHT 1

40

THE DOCTOR working fast on the arming device - winces at the sound of the fire-fight. DONNA anxious.

THE DOCTOR

I told you. Nothing but a soldier.

DONNA

She's trying to help.

CUT TO:

41 INT. TUNNEL C -- CONTINUOUS NIGHT 1

41

JENNY behind cover, at the corner.

(CONTINUED)

41 CONTINUED:

41

Shots from COBB and his SOLDIERS ring out around her.

She looks at the weapon in her hand. As though considering it properly for the first time in her short life.

CUT TO:

42 OMITTED

42

43 INT. TUNNEL C -- CONTINUOUS NIGHT 1

43

THE DOCTOR still working the arming device. DONNA watches.

It starts to beep.

FX SHOT: The beams in the corridor disappear.

DONNA

That's it!

THE DOCTOR

Jenny! Leave it. Let's go!

Jenny is at the corner.

JENNY

I'm coming!

THE DOCTOR

Allons-y - !

The Doctor grabs Donna's hand and runs through.

Jenny looks back down the other section of tunnel, and sees COBB stepping out of cover, coming toward her, down the tunnel; he's actually brave, calling out:

COBB

You're a child of the machine. You're on my side. Join us! Join the war against the Hath. It's in your blood, girl, don't deny it.

For a second...

Jenny has him in her sights. Her POV of Cobb, framed in the cross-hairs...

Jenny's finger tightening, ready to fire...

The temptation... Then...

(CONTINUED)

43

CONTINUED:

43

She whips her gun up - and fires -

Her shot hits the pipes which run along the ceiling above Cobb's head -

The punctured pipes fill the tunnel around Cobb with gas/smoke/steam - Cobb staggering back - losing him -

CUT TO the Doctor and Donna, reaching the other side.

The Doctor looks back and realises Jenny isn't there.

THE DOCTOR

Jenny! Come on!

Jenny comes running round the corner towards them -

Big smile from the Doctor & Donna!

THE DOCTOR

That's it (CONT'D)

DONNA

Hurry up!

Jenny running, but -

FX SHOT: The beams appear again.

Jenny stops - trapped.

THE DOCTOR

No! The circuit's looped back!

DONNA

Then zap it again!

THE DOCTOR

The controls are back there!

The Doctor tastes the sudden fear that he might lose her.

FX SHOT: the Doctor & Jenny, through the beams...

Jenny turns, hearing the yells of soldiers -

JENNY

(to the Doctor)

They're coming!

THE DOCTOR

Wait! Just..! There must be... There isn't! Jenny, I can't!

JENNY

Time the daughter grew up. I'll have to manage on my own.

(CONTINUED)

43 CONTINUED: (2)

43

Jenny tosses the weapon away.

THE DOCTOR
What're you doing?

FX SHOT: Jenny studies the pattern of the beams.

JENNY
Watch and learn, father!

She starts to run toward them.

DONNA
No way!

FIVE FX SHOTS TO COVER FOLLOWING SEQUENCE:

Jenny reaches the beams and dives through a gap between the first ones.

She cartwheels, flips, tumbles along the tunnel avoiding the beams.

She spins through the last set of beams and tumbles to the ground - safe.

DONNA (CONT'D)
That was... impossible!

THE DOCTOR
Not impossible, just a bit unlikely!

The Doctor and Donna help her to her feet. She is laughing, excited. The Doctor grabs her in a big heartfelt hug.

THE DOCTOR (CONT'D)
Brilliant! You were brilliant!

Breathless, Jenny shares the relief and exhilaration.

JENNY
I didn't kill him! General Cobb. I could've killed him. But I didn't. You were right. I had a choice.

A little father/daughter moment. Jenny proud of herself and winning The Doctor's approval. Donna sees it.

Sounds of Cobb's soldiers coming through the smoke/steam.

THE DOCTOR
Come on. Let's get out of here.

(CONTINUED)

43 CONTINUED: (3)

43

Donna and Jenny hurry off round the next corner.

The Doctor waits at the corner, looking back up the tunnel.

COBB and the SOLDIERS emerge from the smoke/steam.

FX SHOT: They see the beams and stop, thwarted.

THE DOCTOR (CONT'D)

I warned you, Cobb. If the Source is a weapon, I'm gonna make sure you never use it.

COBB

You're only delaying the inevitable, Doctor. One of us is going to die today - and it won't be me.

COBB raises his gun, (NEW) PRAC FIRE -

But too late, the Doctor's running, gone -

CUT TO:

44 OMITTED

44

AND

AND

45

45

46 EXT. PLANET SURFACE -- CONTINUOUS NIGHT 1

46

FX WIDE SHOT: Beautiful, bleak, moonlit landscape. Two small figures struggle across it. MARTHA and PECK.

CUT TO:

47 EXT. PLANET SURFACE -- MOMENTS LATER NIGHT 1

47

MARTHA and PECK are carefully picking their way across a moor/bog - the surface is treacherous.

MARTHA

It can't be much further.

She looks around - trying to see something - anything.

She misses her step and slips down a small slope into a wet, black quagmire.

Peck bubbles loudly in distress.

PECK

Hold on! I'm coming!

(CONTINUED)

47

CONTINUED:

47

Martha is struggling in the muddy bog.

MARTHA

I'm sinking! Help me!

Peck lies down and tries to reach her. She is too far away.

MARTHA (CONT'D)

It's no good.

She is sinking deeper.

PECK

You saved me. I won't let you die!

Peck decides. He stands and jumps in, landing behind her.

MARTHA

What're you doing?

PECK

Helping you.

Peck reaches down and grabs her round the waist.

With a huge effort, he pulls/pushes her up the slope - at the same time pushing himself deeper and further away.

Martha gets a grip and starts to haul herself out.

Getting a grip on the solid ground at the top of the slope, she pulls further up and clings to the edge - safe now.

She turns to see Peck submerged up to his neck.

MARTHA

No!

Martha tries to reach out to him but he is too far away.

Martha realises it is futile. Peck is almost gone.

MARTHA (CONT'D)

I'm sorry. I'm so sorry.

Peck shakes his head.

PECK

Goodbye, friend. Live well.

Martha stares, horrified, as Peck slowly closes his eyes and sinks under.

(CONTINUED)

47 CONTINUED: (2)

47

After a moment, one last bubble pops up to the surface.
He bubbles no more.

Blaming herself, Martha is devastated. She breaks down.

CUT TO:

48 INT. TUNNEL C -- MOMENTS LATER NIGHT 1

48

DONNA, JENNY and THE DOCTOR walking through the tunnel -
though not too fast, as the Doctor leads the way,
sonicking carefully, looking for more traps.

JENNY

You travel together but you're not
'together' - ?

DONNA

What? No! No way. Friends. That's all.
I mean, we're not even the same species.
There're probably laws about it!

JENNY

What's it like, the travelling?

DONNA

Never a dull moment. Can be terrifying
and brilliant and funny -sometimes all
at the same time. And I've seen some
amazing things. Whole new worlds.

JENNY

I'd love to see new worlds.

DONNA

I'm sure you will. Eh, Doctor?

THE DOCTOR

Hmm?

DONNA

Do you think Jenny'll get to see new
worlds?

The Doctor looks at Jenny. A pause, then he smiles.

THE DOCTOR

I suppose so.

JENNY

You mean ... You mean, you'll take me
with you?

(CONTINUED)

48 CONTINUED:

48

THE DOCTOR
Can't leave you here, can we.

Jenny is overjoyed.

JENNY
Thankyou. Thankyou. Thankyou.

She kisses him on the cheek then goes ahead of them.

JENNY (CONT'D)
Come on! Let's get a move on!

THE DOCTOR
Careful, there might be traps - !

But Jenny runs on.

DONNA
Kids, eh? They never listen.

Said as a joke. But then she realises that the Doctor isn't smiling. He's just stopped for a second, rubs his face, like he's exhausted.

DONNA (CONT'D)
I know that look. See it a lot round our way. Blokes with pushchairs and frowns. You've got Dad-shock.

THE DOCTOR
Dad-shock?

DONNA
Sudden, unexpected fatherhood. Takes a bit of getting used to.

THE DOCTOR
It's not that.

DONNA
So what are you worried about? Having Jenny in the Tardis? She's gonna cramp your style, is that it? Like you've got a sports car and she's gonna turn it into a people-carrier?

THE DOCTOR
Donna. I've been a father before.

DONNA
...what?

(CONTINUED)

48 CONTINUED: (2)

48

THE DOCTOR

I lost all that a long time ago. Along with everything else.

DONNA

I'm sorry. I didn't know.

(sad, kind)

Why'd you never tell me? You talk all the time, but you say nothing.

THE DOCTOR

I know, I'm just...

(deep breath)

I look at her now and I see them. The hole they left. All the pain that filled it. I just don't know if I can face that every day.

DONNA

It won't stay like that. She'll help you. We both will.

THE DOCTOR

But when they died, that part of me died with them. It'll never come back. Not now.

DONNA

Tell you something, Doctor. Something I've never told you before.

She leans in to him.

DONNA (CONT'D)

I think you're wrong.

Sound of an explosion from the tunnels behind them.

Jenny comes running back, not scared, but excited -

JENNY

They've blasted through the beams. Time to run again! Love the running! Yes?

The Doctor smiles, despite himself.

THE DOCTOR

Love the running.

And off they go.

CUT TO:

49

EXT. PLANET SURFACE -- MOMENTS LATER NIGHT 1

49

MARTHA is struggling alone across the surface.

Dirty, wet and weary she comes up to the top of a ridge.

Wiping away tears in the face of a biting wind, she stares - amazed - at the view.

FX SHOT: A great red, metal tower - cylindrical with a conical point - rises high from the planet's surface.

CUT TO:

50

INT. TUNNEL C -- CONTINUOUS NIGHT 1

50

DONNA, THE DOCTOR and JENNY run into a dead end in the tunnels. They're facing a featureless, red metal wall.

DONNA

It's a dead end! We're trapped.

THE DOCTOR

It can't be. This must be the temple. We just need a door.

The Doctor begins examining the surface of the metal.

Donna looks around the tunnel walls for another exit. She finds another number - 60120712. The notebook comes out.

DONNA

And again, we're down to 1-2 now...
There's something funny about these numbers - too many digits the same.

The Doctor finds a small area - low on the right. He sonics it and a small panel flips open.

THE DOCTOR

Got it! Now ...

He reaches in and pulls out a mess of wires and electronics. He starts to work on them.

CUT TO:

51

EXT. PLANET SURFACE -- MOMENTS LATER NIGHT 1

51

MARTHA stops to catch her breath. She looks up.

FX SHOT: The red metal tower/spaceship much closer now.

(CONTINUED)

51 CONTINUED:

51

Martha struggles onwards - nearly there now.

CUT TO:

52 INT. TUNNEL -- MOMENTS LATER NIGHT 1

52

JENNY is anxiously listening for sounds from the tunnel.

THE DOCTOR is working on the wires.

DONNA is puzzling over the numbers in her notebook.

DONNA

Doctor ...

JENNY

I can hear them! They're close!

THE DOCTOR

Nearly done.

DONNA

These can't be a cataloguing system.

JENNY

They're getting close!

THE DOCTOR

Then get back here.

DONNA

They're too similar. Too familiar.

JENNY

Not yet.

THE DOCTOR

Now!

Donna realises they are not listening to her.

The Doctor gives a final zap with the sonic and a door slides open in the previously smooth metal.

CUT TO:

53 INT. SPACESHIP -- CONTINUOUS NIGHT 1

53

The walkway/corridor of a large spaceship. A door slides open in one wall. A howling wind blows in.

FX SHOT: Martha stumbles in from the planet surface.

CUT TO:

54

INT. SPACESHIP -- CONTINUOUS NIGHT 1

54

THE DOCTOR and DONNA step through a different door into a pipe-lined corridor - part of the same ship.

JENNY jumps on board behind them.

JENNY

They're coming! Close the door!

The sound of the SOLDIERS outside.

The Doctor sonics a control panel on the wall.

The door slides shut. The Soldiers hit it with a clang.

Relieved smiles.

JENNY (CONT'D)

That was close!

THE DOCTOR

Be no fun otherwise!

They head along the corridor further into the ship.

DONNA

Not what I'd call a temple...

They emerge into the main part of the ship.

FX SHOT: They look up. The spaceship stretches skywards.

JENNY

It looks more like -

THE DOCTOR

Fusion-drive transport. It's a
spaceship!

DONNA

The original one? The one the first
colonists arrived in?

THE DOCTOR

Could be, but... the power cells would
have run down, after all that time.
This one's still powered-up and
functioning. Come on!

He heads off up a staircase. They go after him.

CUT TO:

54A INT. SPACESHIP -- MOMENTS LATER NIGHT 1

54A

A different level. A locked door is being cut through from the other side by a Hath heat lance. The sound of excited bubbling carries through the hull.

THE DOCTOR arrives. DONNA and JENNY follow. They go to the door, listening to the bubbling.

JENNY

It's the Hath! That door isn't going to last much longer. And if General Cobb gets through, down there, war's gonna break out -

The Doctor has found a computer terminal. He is tapping at the keyboard. Donna and Jenny crowd round him.

THE DOCTOR

Look! Ship's log! 'First wave Human/Hath co-colonisation of planet Messaline'

JENNY

So it *is* the original ship.

DONNA

But what happened?

THE DOCTOR

Phase one. Construction. They used robot drones to build the city.

DONNA

Does it mention the war?

THE DOCTOR

Last entry. "Mission commander dead. Still no agreement on who should assume leadership. Hath and humans have divided into factions." That must be it!

The Doctor moves away from terminal - thinking.

THE DOCTOR (CONT'D)

A power vacuum. The crew split into two factions and turn on each other. They start using the progenation machines and suddenly you've got two armies fighting a never-ending war!

JENNY

Two armies who're now both outside.

(CONTINUED)

54A CONTINUED:

54A

Donna is staring at a LED display on a wall - showing the number 60120724 - and checking her notebook.

DONNA

Look at that.

THE DOCTOR

S'like the numbers in the tunnels.

Donna sees the light.

DONNA

No, but listen - I spent six months working as a temp in Hounslow Library, and I mastered the Dewey Decimal system in two days flat, I'm good at numbers, me! It's staring us in the face!

JENNY

What is?

DONNA

It's the date!

They look at the LED.

DONNA (CONT'D)

Assuming the first two numbers are some sort of great big space-date... After that, you get year, month, day, it's just the wrong way round, like in America!

THE DOCTOR

It's the New Byzantine Calendar!

DONNA

The codes are completion dates for each section - they finish it, they stamp on the date! So the numbers aren't counting down, they're counting out, from here, day by day, as the city got built -

THE DOCTOR

Yes. Oh, good work, Donna!

Donna is frantic - waving the notebook.

DONNA

No! But you still don't get it. The first number I found, back there, it was sixty-twelve, oh-seven, seventeen. But look at the date now!

(CONTINUED)

54A CONTINUED: (2)

54A

The Doctor and Jenny look back at the LED and do the math.

Donna races to the computer screen.

THE DOCTOR
... oh-seven twenty-four. No..!

JENNY
What does it mean..?

THE DOCTOR
Seven days..?

DONNA
That's it! Seven days!

THE DOCTOR
Just seven days?!

JENNY
What d'you mean, seven days?

THE DOCTOR
Seven days since war broke out.

DONNA
This war started a week ago! Just one week, that's all! A week!

JENNY
But... they said years?

DONNA
No. They said *generations*. But if they're all like you, they're all products of those machines ...

THE DOCTOR
They could have twenty generations in a day! And each generation gets killed, in the war, passes on the legend... Donna, you're a genius!

Donna beams with triumph.

JENNY
But all the buildings, the encampments, they're in ruins.

THE DOCTOR
They're not ruined! They're just empty!
Waiting to be populated!
(MORE)

(CONTINUED)

54A CONTINUED: (3)

54A

THE DOCTOR (CONT'D)

Ohh, they've mythologised their entire history! The Source must be part of that too - come on!

He races up another staircase, Donna & Jenny following -

CUT TO:

54B OMITTED

54B

55 INT. SPACESHIP -- MOMENTS LATER NIGHT 1

55

THE DOCTOR, JENNY and DONNA arrive on the next level, stop -

A noise from above. Someone's coming down the staircase -

Jenny tenses - ready to fight. A figure appears - MARTHA.

MARTHA

Doctor!

THE DOCTOR

Martha!

MARTHA

Donna!!

Relief all round. Martha runs and hugs the Doctor.

THE DOCTOR

I should've known you wouldn't stay away from all the excitement!

DONNA

You're filthy, what happened?!

MARTHA

Took the surface route -

Sound of an explosion from below, room shudders.

THE DOCTOR

That's the general! We don't have much time.

DONNA

But we don't even know what we're looking for!

MARTHA

Is it me, or can you smell flowers?

(CONTINUED)

55 CONTINUED:

55

THE DOCTOR

Oh yes! Bougainvillea! I say we follow
our nose!

The Doctor leads them off, fast -

CUT TO:

56 OMITTED

56

AND

AND

57

57

58 INT. SOURCE ROOM -- MOMENTS LATER NIGHT 1

58

A room magically bursting full of lush plant life.

THE DOCTOR emerges through palm fronds - delighted.
DONNA, JENNY and MARTHA are just behind him - bemused.
They stop.

THE DOCTOR

Oh yes! Isn't this brilliant!

FX SHOT: At the centre of a clear area - sitting on a podium - is the Source. It is a football-sized, glass orb with some swirling, glowing, coloured gas stuff in it. Pieces of equipment are monitoring it. Connections radiate from the podium out to the various plant beds around it.

DONNA

Is that the Source?

JENNY

It's beautiful.

MARTHA

What is it?

FX SHOT: The Doctor moves closer to it. Jenny beside him.

The Doctor (glasses on now?) realises what it is - he grins.

THE DOCTOR

Terraforming! It's a third generation
terraforming device!

DONNA

So why are we suddenly in Kew Gardens?

THE DOCTOR

Because that's what it does.
(MORE)

(CONTINUED)

58

CONTINUED:

58

THE DOCTOR (CONT'D)

All this only bigger. Much bigger! It's in a transit state. Producing all this must help keep it stable before they finally -

He is interrupted as GABLE and the HATH burst in through the jungle foliage - halt, weapons raised, as -

Then COBB, CLINE and the ARMY pour in through the greenery, from the opposite side. Seeing the Hath, they immediately halt, take positions, weapons raised.

THE DOCTOR (CONT'D)

Stop! Hold your fire!

The two groups aren't sure but no-one fires - yet.

COBB

What is this? Some kind of trap?

THE DOCTOR

You said you wanted this war over.

COBB

I want this war won.

THE DOCTOR

You can't win. No-one can. You don't even know why you're here. Your whole history, it's just Chinese whispers. Getting more distorted the more it's passed on.

FX SHOT: He goes to the orb.

THE DOCTOR (CONT'D)

This is the Source. This is what you're fighting over. A device to rejuvenate a planet's ecosystem. It's nothing mystical. It's from a laboratory not some creator. It's a bubble of gases. A cocktail of stuff for accelerated evolution. Methane, hydrogen, ammonia. Amino acids, proteins, nucleic acids. It's used to make barren planets habitable.

FX SHOT: The Doctor picks the Orb up.

THE DOCTOR (CONT'D)

Look around you! It's not for killing, it's for bringing life.

(MORE)

(CONTINUED)

58 CONTINUED: (2)

58

THE DOCTOR (CONT'D)

If you allow it, it can lift you out of these dark tunnels and into the bright, bright sunlight!

FX SHOT: He lifts it over his head.

THE DOCTOR (CONT'D)

No more fighting. No more killing. I'm the Doctor. I declare this war is over!

FX SHOT: He throws the orb to the ground where it shatters.

Cobb is horrified.

FX SHOT: From the orb the gas escapes into the air and begins to rise and spread out above their heads.

FX SHOT: The Soldiers are staring at the swirling gases.

One soldier drops his weapon to the floor. Then another.

The Hath see what's happening. They start to drop their weapons too - Gable included.

Jenny moves next to the Doctor.

JENNY

What's happening?

THE DOCTOR

The gases will escape and trigger the terraforming process.

JENNY

What does that mean?

THE DOCTOR

(smiling at her)

It means a new world.

Jenny grins at him. From the corner of her eye she sees -

Cobb aiming his handgun at the Doctor about to fire.

JENNY

No!

She pushes in front of the Doctor as Cobb fires.

Shock in the room as the gunshot echoes.

Hit, Jenny falls backwards into the Doctor's arms.

(CONTINUED)

58 CONTINUED: (3)

58

Cline takes control, grabbing the gun from Cobb - it falls to the ground - and Cline and another soldier restrain him, arms pinned back, forcing Cobb down on to his knees.

The Doctor sinks to the floor, Jenny in his arms.

The Doctor cradling Jenny.

THE DOCTOR
Jenny? Talk to me. Jenny!

Donna and Martha go to them. Martha checks her over.

DONNA
Is she going to be alright?

Martha looks at Donna - a small shake of her head. She stands back, with Donna, leaving the Doctor & Jenny alone.

FX SHOT: Jenny looks up at the gases as they dissipate.

JENNY
A new world. It's beautiful.

THE DOCTOR
Jenny? Be strong, now. You need to hold on. D'you hear me? We've got things to do, you and me. We can go anywhere. Everywhere. You choose.

JENNY
That sounds good.

THE DOCTOR
You're my daughter and we've only just got started. You're going to be great. You're going to be better than great. You're going to be amazing. Do you hear me? Jenny?

JENNY
(a whisper)
The Breath of Life. The sigh. Which was it in the end? Could you tell?

The Doctor can't speak.

JENNY (CONT'D)
Disappointment?

The Doctor holds her tight, shaking his head.

(CONTINUED)

58 CONTINUED: (4)

58

THE DOCTOR

No. Never. It was never, ever that.

Jenny smiles - then dies.

The Doctor holds her, rocking gently, tears in his eyes.

THE DOCTOR (CONT'D)

Two hearts. She's like me. If we wait
... If we just wait a little..

MARTHA

There's no sign, Doctor. No
regeneration. She's like you - but maybe
not enough.

THE DOCTOR

No. Too much. That's the truth of it.
She was too much like me.

He lays her down, upon the floor.

Then he looks up.

At Cobb.

With such anger.

The Doctor stalks across the room. Like a storm. Fury
in his eyes. He picks up Cobb's gun. Cobb's still on
his knees, pinned down by Cline. The Doctor stands above
him. And points the gun right at his head.

Holds the moment. Donna, Martha, terrified.

Then the Doctor kneels down in front of Cobb. Turns the
gun, side on, holds it in front of Cobb's face.

THE DOCTOR (CONT'D)

I never would. Have you got that? I.
Never. Would. And when you start this
new world, this world of Human and Hath,
remember that. Make the foundation of
this society, a man who never would.

The Doctor puts down the gun.

And walks away. Turning his back. On them all. Around
him, two armies in silence.

CUT TO:

59 INT. ENCAMPMENT -- LATER NIGHT 1

59

JENNY's body is laid out on the stage.

THE DOCTOR, DONNA and MARTHA are with CLINE and GABLE.

Light is shining through the tops of the windows.

MARTHA

It's happening. The terraforming.

DONNA

Build the city, all nice and safe
underground. Then strip away the top
soil. And there it is!

Beat. Wary of the silent Doctor:

DONNA (CONT'D)

And what about Jenny...?

CLINE

Let us give her a proper ceremony. I
think it would help us. Please.

GABLE gurgles agreement. The Doctor nods silently.

CUT TO:

60 INT. TARDIS -- CONTINUOUS NIGHT 1

60

THE DOCTOR, MARTHA and DONNA are alone.

The Doctor gazes at his bottled hand.

THE DOCTOR

Jenny was the reason for the Tardis
bringing us here. It just got here too
soon, which then created Jenny in the
first place... Paradox. An endless
paradox.

Martha and Donna are watching him, worried.

MARTHA

Time to go home.

THE DOCTOR

Yeah. 'Home'.

He starts up the TARDIS. The familiar noise ...

CUT TO:

61 INT. ENCAMPMENT -- CONTINUOUS NIGHT 1

61

... is heard over ...

JENNY's lifeless body, laid out peacefully.

CUT TO:

62 EXT. STREET. LONDON -- NIGHT (STORY DAY 1)

62

THE DOCTOR and DONNA are walking with MARTHA - still muddy.

They stop outside her flat. Martha and Donna hug.

DONNA

You sure about this?

MARTHA

Positive. I can't do this any more.
You'll be the same one day.

DONNA

Oh, not me, never. How could I ever go back to a normal life, after all this?
I'm gonna travel with that man forever.

MARTHA

Good luck.

DONNA

And you.

Martha smiles. Donna waits, hanging back, as the Doctor walks Martha to the door.

THE DOCTOR

We're making a habit of this.

MARTHA

You'd think it'd get easier.

They hug.

MARTHA (CONT'D)

All those things you've been ready to die for. I thought for a moment there you'd finally found something worth living for.

THE DOCTOR

There's always something worth living for, Martha.

(CONTINUED)

62

CONTINUED:

62

She smiles and kisses him on the cheek.

MARTHA

Bye, Doctor.

THE DOCTOR

Goodbye, Doctor Jones.

He walks away. Martha watches him go.

He turns and signals her to call him sometime. She waves.

The Doctor and Donna head off down the street.

Martha watches.

CUT TO:

63

INT. ENCAMPMENT -- LATER NIGHT 1

63

CLINE and GABLE are tending to JENNY's body.

They lay a white sheet over her torso.

Gently they lift her head and slip a pillow under it.

As they lay her head down on it, her lips part and -

FX SHOT: There is a tiny exhalation. Not air - the gas.

FX SHOT: Jenny's lips regain their colour.

Cline and Gable lean close over her - unsure.

Jenny's eyes open. They jump back startled.

She smiles at them.

JENNY

Hello, boys.

CUT TO:

64

INT. TARDIS -- NIGHT 1

64

THE DOCTOR is at the controls. DONNA beside him.

DONNA

How are you, spaceman?

He says nothing, keeps flicking controls. But Donna's kind, patient. Puts her hand on his heart(s).

(CONTINUED)

64 CONTINUED:

64

DONNA (CONT'D)

You see that pain, in there. It doesn't mean you were wrong to let her in, it proves you were right.

Beat.

THE DOCTOR

What do we do now?

DONNA

We go on. We live. We remember. What else can we do?

He thinks about this. He starts the engines.

THE DOCTOR

Where do you want to go?

DONNA

Let's find a new world. For her.

The Doctor nods. He adjusts the controls. The noise builds.

CUT TO:

65 OMITTED

65

65A INT. SPACESHIP CORRIDOR -- CONTINUOUS NIGHT 1

65A

CLINE and GABLE are running down a corridor. They hear the sudden roar of engines. They look at each other - too late!

CLINE

The shuttle!

He finds a communication panel - pushes a button.

CLINE (CONT'D)

Jenny? What're you doing? Come back!

CUT TO:

66 INT. SHUTTLE COCKPIT -- CONTINUOUS NIGHT 1

66

JENNY in the pilot's seat, full of life, joy and excitement.

JENNY

Sorry. Can't stop. What you gonna do, tell my dad?

(CONTINUED)

66 CONTINUED:

66

CLINE OOV
But where are you going?!

JENNY

Ohh, I've got the whole of the universe!
Planets to save. Civilisations to
rescue. Creatures to defeat.

CUT TO:

67 OMITTED

67

68 EXT. SPACE -- CONTINUOUS NIGHT 1

68

FX SHOT: The Shuttle arcs up toward the stars.

JENNY

(V.O.)
And an awful lot of running to do.

END OF EPISODE 6