

# **DOCTOR WHO 4**

## **Episode 9**

**By**

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RECAP OF EPISODE

1      INT. LIBRARY/BOOKCASE ROOM - DAY 1      1

.... They look back. The advancing SUIT CREATURE!

Ahead of them, the advancing SHADOW!

THE DOCTOR: no ideas! Looking one way, then the other!  
No way out!

And behind them, steadily intoning.

DONNA/NODE

Donna Noble has left the Library. Donna  
Noble has been saved.

FX: On SONG as she yanks out her gun, levels it on one of  
the bookcases.

FX: She blasts a square-shaped hole right through it.

SONG

This way, quickly, *move!!!*

As they all start to scramble through, we cut to:

CUT TO:

2      INT. THE LIVING ROOM - DAY 1      2

-- we are pulling out from this very scene, being watched  
on the television. The GIRL is slumped on the sofa, her  
remote control clutched in one hand. (We continue to  
hear the gasps and grunts of chase in progress on the  
telly as the scene continues.)

THE GIRL

Dad! The Library - it's on the  
television now.

DAD

(calling through from  
the kitchen)

How many times, darling! The Library is  
just your imagination.

The Girl, frowning, is clicking round the channels now.  
A succession of views of the Library, as from security  
cameras. Then:

(CONTINUED)

2 CONTINUED: 2

On the telly: what looks like a drama series - an ambulance is drawing up outside a big grand house in the country. Looks a bit like some kind of institution.

The Girl settles to watch, giving it a chance.

On the telly: we cut closer on the stretcher being carried out of the back of the ambulance. Lying on it, perfectly clearly is DONNA.

The Girl stares, recognising her.

THE GIRL

Donna!

### OPENING TITLES

3 EXT. GRAND OLD HOUSE - DAY A 3

A grand old house, in splendid grounds (the one we saw with the ambulance.)

CUT TO:

4 INT. DONNA'S ROOM - DAY A 4

The same grounds, seen from a window, several floors up, looking out over a rolling lawn. Panning from the window round what is clearly an institutional bedroom. Single bed, iron bedhead, plain walls --

-- and sitting on the bed, DONNA NOBLE. Little bit bewildered, looking about, like she's just been dropped from a plane. *Where the hell is she??* She startles as --

On the door, opening. DR. MOON. He steps in, looming into a close up, light gleaming on his half moon spectacles.

DR. MOON

Hello, Donna.

DONNA

Who are you?

Dr. Moon tilts his head, quizzically, as if surprised by Donna's question - that soothing, imperturbable smile, the light flashing on his lenses.

DR. MOON

I'm Dr. Moon. I've been treating you since you came here, two years ago.

(CONTINUED)

4 CONTINUED:

4

Donna: stares, then --

DONNA

God, Dr. Moon, I'm so sorry! What's wrong with me - I didn't know you for a moment.

DR. MOON

And then you remembered.  
Shall we go for a walk?

CUT TO:

5 EXT. GROUNDS OF THE HOUSE - DAY A

5

DR. MOON and DONNA, strolling together, in the grounds - the house stands behind them, looking every inch a sanitorium. As we cut to them, Donna falters to a halt, looks round her in confusion.

DR. MOON

No more dreams then? The Doctor and the blue box, time and space?

DONNA

How did we get here?

DR. MOON

We came down the stairs and out the front door.

DONNA

No. No, you said 'shall we go for a walk' and then we were just here.

DR. MOON

(So calm, so soothing)  
We came down the stairs and out the front door. We passed Mrs. Ali on the way out, and then Dr. Cassidy and his dog.

Donna looks back to the house. The Front door - there's a big sign over it: it reads C.A.L.

DONNA

Yeah. Course we did, yeah. Forgot that.

(CONTINUED)

5 CONTINUED:

5

DR. MOON  
And then you remembered. Shall we go  
down to the river?

CUT TO:

6 EXT. RIVER - DAY A

6

DR. MOON and DONNA at the river. They have bags of  
bread, are tossing pieces of it to the ducks.

DR. MOON  
You're making wonderful progress, Donna.  
We should start thinking about your  
integration.

Donna, again, is looking about her, confused.

DONNA  
You said river, and suddenly we're  
feeding ducks.

DR. MOON  
We walked down the path, went through  
the gate, we talked for a while about  
your father, and here we are.

DONNA  
Yes. Yes, we did. Forgot that.

DR. MOON  
And then you remembered.

She is looking puzzled at the bag in her hand.

DONNA  
Where did we get the bread?

Before Dr. Moon has to answer --

LEE is coming through the trees. Big, bit clumsy  
looking, but attractive, chunky. He carries a fishing  
rod, and a folding chair.

LEE  
Dr. Moon, morning!

DR. MOON  
Good morning, Lee. Fishing again,  
splendid. Do you know each other -  
Donna Noble, Lee McAvoy?

Donna: checking out Lee, impressed, likes him.

(CONTINUED)

6 CONTINUED:

6

DONNA  
(Big smile)  
Hello, Lee!

LEE  
Hello, D ... D ... D ...

*Bad stammer. Can't get the word out.*

DONNA  
Oh, you've got a stammer there!

LEE  
(Blushing now)  
D ... D ...

DONNA  
Is it nerves, your stammer? Bless!

LEE  
(Scarlet faced)  
D ...

DONNA  
Oh, skip to a vowel, they're easy.

CUT TO:

7 EXT. COUNTRY LANE - DAY A

7

DONNA and DR. MOON strolling back from the river. Again, on the cut, Donna startles slightly, looks around - but less so this time.

DR. MOON  
Lee is heading towards full integration too - he'll probably be leaving us about the same time as yourself.

Donna frowns, looks about herself - as if again unsure how she got here.

DONNA  
How did we leave it, him and me?

DR. MOON  
Well none of my business, of course - but I got the impression he was inviting you fishing tomorrow.

On a door knocking we cut to:

CUT TO:

8 INT. LEE'S ROOM (IDENTICAL TO DONNA'S) - DAY B 8

LEE opens his door to reveal:

DONNA, dressed up to the nines, hair up, make up on, looking sensational and glamorous.

DONNA  
So! Fishing!

CUT TO:

9 EXT. RIVER - DAY B 9

DONNA and LEE sitting on folding chairs next to each other. Lee has his fishing rod out, Donna's dress is a bit too glam for the surroundings, and she's perched a bit uncomfortably. Longish silence. Finally, Lee starts up a conversation.

D . . . D . . . LEE

Donna looks at him fondly.

DONNA  
Gorgeous and can't speak a word - what  
am I going to do with you?

CUT TO:

10 INT. DONNA AND LEE'S HOUSE - DAY C 10

On the front door as it's banged open to reveal:

LEE carrying DONNA, his bride, in her wedding dress, over the threshold into the same kind of crushingly ordinary semi that we saw the Girl in, in ep 9.

LEE  
Welcome home, M-Mrs. McAvoy.

The screen flashes and whumps! like a flashgun, and we're on --

CUT TO:

11 INT. DONNA AND LEE'S HOUSE/LIVING ROOM - DAY D 11

Close on a photograph of Donna and Lee, in hospital smocks, holding twin babies, grinning for the camera. Laughing, screaming children from off, and the photo album lowers to reveal:

(CONTINUED)

11 CONTINUED:

11

A boy and a girl - ELLA and JOSHUA - both about six, come racing through from the hallway, one chasing the other, screaming at the tops of their voices. Followed by DONNA, yelling like a harassed mother.

DONNA

Stop it, stop it now! We've got a visitor!

On DR. MOON (not looking a day older) sitting in an armchair, leafing through a family album, sipping a cup of tea. The children race off past him to another room. Donna pauses by Dr. Moon, exhausted.

DR. MOON

You've done a lot in seven years, Donna.

DONNA

Feels more like seventy sometimes.

(Frowns, a little  
haunted)

Mind you. Sometimes it feels like no time at all.

DR. MOON

(Smoothly changing the  
subject)

How's Lee?

DONNA

Oh, he's lovely. Only stammers now when I make him nervous - which comes in very handy, it's like a little off-switch.

Dr. Moon sets down his teacup, stands - air of finality, a man about to leave. He reaches for his briefcase.

We cut closer momentarily on the briefcase: it has the initials C.A.L stitched on it.

DR. MOON

Well, Donna, can I just say what a pleasure it is to see you fully integrated.

He smiles, satisfied. And *bzzzzt! bzzzzt!*

FX: Dr. Moon wavers like a television image breaking up, though the room stays solid around him. He snows, fuzzes, loses his vertical hold --

-- and becomes THE DOCTOR!

(CONTINUED)



11 CONTINUED: (2)

11

FX: A fuzzy, snowy image of the Doctor, all lines, like a television picture. He's got his sonic screwdriver out and seems to be taking a reading with it.

THE DOCTOR  
(Distorted, echoing)  
No, the signal's definitely coming from  
the moon. I'm blocking it, but it's  
trying to break through --

Abruptly the ghost image of the Doctor looks straight at Donna.

THE DOCTOR (CONT'D)  
Donna!!

Bzzzt!! The Doctor wavers, snows, and becomes --

-- Dr. Moon. Perfectly solid again. He pats his stomach like he's just had a bit of a rumble.

DR. MOON  
Oops! Sorry about that. Mrs Angelo's  
rhubarb surprise, will I never learn?

He registers that Donna is staring at him again, has stumbled back against the wall.

DONNA  
The Doctor! I saw the Doctor!

DR. MOON  
Yes, Donna, you did.  
(That soothing smile)  
And then you forgot.

On Dr. Moon, that smiling face, we dissolve to:

CUT TO:

12 INT. LIBRARY - EVENING 1

12

FX: A shot of the moon, as seen through the Library's covering dome. We pan down to:

The same vista we saw at the top of the previous episode --

FX: -- book cases stretching as far as the eye can see under a mighty glass dome: cliff faces of books crisscrossed by gantries and staircases; mighty towers of books with staircases spiralling up them; connecting mono-rails; elevator tubes --

(CONTINUED)

12 CONTINUED: 12

-- but different this time: through the glass roof, the sun is setting. Angry red sky, the towers and cliffs and staircases black and stark against it.

Panning round to:

At the top of one of the buildings, a huge ornate window. Closing in on that ...

CUT TO:

13 INT. THE LIBRARY/RED INDEX - EVENING 1 13

The same huge window, seen from the inside. Panning down to the pool of fiery, evening light it casts over the floor and the walls --

FX: -- we home in on part of one wall, just as a square section of it starts to glimmer blue --

-- and disappears!

Diving through it: RIVER SONG! Scrambles to her feet, looks frantically round. She's wearing her helmet, but through the faceplate she looks like she's been running for hours.

SONG

(Bellowing like a  
sergeant major)

Okay, we've got a clear spot, in, in,  
*in!*

Scrambling through after her: THE DOCTOR, OTHER DAVE,  
ANITA, LUX.

SONG (CONT'D)

Right in the centre, in the middle of  
the light, *quickly!* Don't cross your  
shadows. Doctor!

THE DOCTOR

I'm doing it.

The Doctor is grim, tense. There's palpable tension between the two, like he's suspicious of her.

Song is pulling her helmet off. The others start following suit.

(CONTINUED)

13 CONTINUED:

13

## SONG

(glances up to the  
window, the setting  
sun)

No lights here and sunset's coming - we  
can't stay long.

She glances over to the Doctor. He's over the other side  
of the room, kneeling at a patch of shadow, sonicizing.

## SONG (CONT'D)

Found a live one?

## THE DOCTOR

Maybe. It's getting harder to tell.

(Slaps the side of his  
screwdriver)

What's wrong with you??

## SONG

Who's got a chicken leg, we're going to  
need a chicken leg.

Other Dave nods, pulls something in a foil wrap from  
inside his jacket. A chicken leg. He passes it to Song.

She tosses the chicken leg into the shadow. It falls to  
the floor as bone.

## SONG (CONT'D)

Okay, we've got a hot one - watch your  
feet.

## THE DOCTOR

They won't attack until there's enough  
of them - but they've got our scent now,  
they're coming.

The Doctor is already moving on, scanning the rest of the  
perimeter.

Other Dave watches the Doctor as he moves off - troubled,  
a little paranoid.

## OTHER DAVE

Who is he? You haven't even said, you  
just expect us to trust him.

## SONG

He's the Doctor.

(CONTINUED)

13 CONTINUED: (2)

13

LUX  
(Joining them)  
And who's the Doctor?

SONG  
The only story you'll ever tell - if you  
survive him.

ANITA  
You say he's your friend. But he  
doesn't even know who you are.

SONG  
All you need to know is this: I'd trust  
that man to the end of the universe -  
and actually, we've been.

Anita looks over at the Doctor -

- who is just in the act of shooting a suspicious glance  
at Song.

ANITA  
He doesn't act like he trusts you.

SONG  
Tiny problem. He hasn't met me yet.

She crosses to the Doctor --

-- who's sonicizing the shadows, or trying to. He slaps  
the side of it, irritated.

SONG (CONT'D)  
What's wrong with it?

THE DOCTOR  
There's a signal coming from somewhere,  
interfering with it.

SONG  
Tried it on the red setting?

THE DOCTOR  
It doesn't have a red setting.

SONG  
Well, use the dampers.

THE DOCTOR  
It doesn't have dampers.

(CONTINUED)

13 CONTINUED: (3)

13

SONG

(Proffering her  
screwdriver)

It will have one day.

The Doctor looks at the proffered screwdriver, fascinated, maybe a little appalled - a little piece of his future. He takes it, gingerly. Compares the two screwdrivers, one in each hand.

The one from Song is older, worn, battered, but there's more to it than the current screwdriver - not bigger, but more complex. Like there's more features.

THE DOCTOR

So. Some time in the future, I just  
give you my screwdriver.

SONG

Yeah.

THE DOCTOR

And why would I do that?

SONG

I didn't pluck it from your cold, dead  
hand, if that's what you're worrying  
about.

THE DOCTOR

And I know that because ... ?

SONG

Listen to me. You lost your friend and  
you're angry, I understand. But you  
need to get less emotional, Doctor,  
*right now* --

THE DOCTOR

Less *emotional*?? I'm not emotional!

SONG

There are five people still alive in  
this room, focus on that. Dear God,  
you're hard work young.

THE DOCTOR

*Young??* Who *are* you??

They're nose to nose now, really going at each other. A semi-hysterical voice cuts across them.

(CONTINUED)

13 CONTINUED: (4)

13

LUX

Oh for heaven's sake!

They look round. Lux: sweating, breathing hard, on the verge of losing it completely.

LUX (CONT'D)

Look at the pair of you! We're all going to die *right here* and you're just squabbling like an old married couple.

On the Doctor: that thought impacts. Staring at Song. No! No!! She's looking back at him - such a level gaze.

SONG

Doctor, one day I'm going to be someone you trust completely - but I can't wait for you to find that out. So I'm going to prove it.

(Steps closer to him,  
hesitates)

And I'm sorry. I really am very sorry.

The Doctor's face: what? What's she talking about?

She steps forward, leans into him, and whispers one word. Steps back from him.

Now she can't meet his eyes, like she's done something dreadful --

-- but the Doctor is staring at her, thunderstruck, more rocked than we've ever seen him. Everything has changed.

Song forces herself to meet his gaze.

SONG (CONT'D)

Are we good?

The Doctor: just stares at her.

SONG (CONT'D)

Doctor, are we good?

THE DOCTOR

... Yes. Yes, we're good.

SONG

Good.

The others: exchanging glances - what was that about?

(CONTINUED)

13 CONTINUED: (5)

13

And the Doctor springs back into action, like nothing's happened, bright and breezy, putting it behind him.

THE DOCTOR

You know what's interesting about my screwdriver. Very hard to interfere with, practically nothing's strong enough - well, some hairdriers, but I'm working on that. So there's a very strong signal coming from somewhere, and it wasn't here before. So what's new, what's changed.

(No one answering)

Come on, what's new, what's different.

OTHER DAVE

... I dunno, nothing, it's getting dark.

THE DOCTOR

It's a screwdriver, it works in the *dark* --

As he says this, he turns to look out the window. Sees:

FX: Hanging in the sky, a little way from the setting sun, a moon.

THE DOCTOR (CONT'D)

Moonrise!

(Spins on Lux)

Tell me about the moon. What's there?

LUX

It's not real, it was built as part of the library. It's just a doctor moon.

THE DOCTOR

What's a doctor moon?

LUX

A virus checker. It supports and maintains the main computer at the core of the planet.

The Doctor examines his screwdriver, holds it up, sonics.

THE DOCTOR

Well it's still active - it's signalling, look. Someone, somewhere in this Library, is alive and communicating with the moon. Or possibly alive and drying their hair.

(CONTINUED)

13 CONTINUED: (6)

13

He twists the screwdriver, it changes note, a high pitched whine. As he examines the readout --

FX: -- and he doesn't notice as a beam shoots out from the screwdriver, projecting an image of Donna Noble in mid-air. It shimmers and wavers, just like the Doctor did in the earlier scene (this scene is a repeat of that, with their positions reversed.)

THE DOCTOR (CONT'D)

No, the signal's definitely coming from the moon. I'm blocking it, but it's trying to break through --

SONG

Doctor!!

The Doctor looks up, sees what the others already have --

FX: DONNA, ghostly and staring at him.

THE DOCTOR

Donna!

FX: *Bzzzt!!* She wavers, snows, disappears. The beam is extinguished.

SONG

That was her. That was your friend.

On the Doctor's thunderstruck face. She's alive??

SONG (CONT'D)

Can you get her back. What was that?

THE DOCTOR

(Frantically working  
the screwdriver)

Hang on, I'm trying to find the wavelength. I'm being blocked.

ANITA

(From off)

Professor ...

SONG

Just a moment.

ANITA

(From off)

It's important.

(CONTINUED)



13 CONTINUED: (7)

13

There's something in her voice - a slight catch - that makes them both turn. The beam from the screwdriver, illumines Anita. She stands there - a few yards from the others now, like she's moved away. She's breathing hard, tears down her face.

ANITA (CONT'D)

I have two shadows.

The Doctor and Song go quickly to Anita's side.

FX: Two shadows extend from Anita. The Doctor kneels and sonics at them.

SONG

Okay, everyone, helmets on. I'll get yours, Anita.

ANITA

Didn't do Proper Dave any good!

SONG

Keep it together, Anita.

She starts putting Anita's helmet on.

ANITA

(Hard as nails)

I'm keeping it together, I'm just crying -  
I'm about to die, it's not an  
overreaction.The Doctor is sonicng at one of the shadows. He now  
springs up --

THE DOCTOR

Hang on!

He's sonicng Anita's visor - it goes dark. (It now  
remains dark, obscuring Anita's face for the remainder.)

SONG

Oh God, they've got inside.

THE DOCTOR

No, I just tinted her visor - but maybe  
they'll think they're already in there,  
leave her alone.

SONG

Can they be fooled like that?

(CONTINUED)

13 CONTINUED: (8)

13

THE DOCTOR  
Maybe, I don't know - it's a swarm, it's  
not like we chat.

\*  
\*  
\*

OTHER DAVE  
(Calling over there)  
Can you still see in there.

\*  
\*  
\*

ANITA  
Just about.

\*  
\*

THE DOCTOR  
(Shouting over his  
shoulder)  
You three, just stay back!!

\*

On the Doctor: a new thought occurs to him, chills him.  
He drops to his knees again, making a big show of  
sonicing the infected shadow.

THE DOCTOR (CONT'D)  
Professor, quick word please.

SONG  
What?

THE DOCTOR  
Down here!

She kneels by him.

SONG  
What is it?

THE DOCTOR  
(Whispering)  
Like you said, there are five people  
still alive in this room.

SONG  
Yeah. So?

THE DOCTOR  
So ... why are there six?

Song looks to the three helmeted figures watching from  
the window. A neck-pricking moment as she realises --

-- and then, from the rearmost of the watching three --

PROPER DAVE  
Who turned out the lights?

(CONTINUED)

13 CONTINUED: (9)

13

The Doctor swings round with his screwdriver, fires a beam of light at --

Proper Dave, his skull grinning out from his helmet face-plate - he lurches forward.

PROPER DAVE (CONT'D)  
Who turned out the lights?

THE DOCTOR  
*Run!!*

And on that word, as they start to move, we cut to:

CUT TO:

14 INT. LIVING ROOM - DAY 1

14

The same scene as seen on the telly. The GIRL is watching from her sofa - chewing her knuckles, frightened, scary stuff on the telly. She grabs the remote, clicks it and the scene cuts to:-

CUT TO:

15 INT. DONNA AND LEE'S HOUSE/LIVING ROOM - DAY D

15

DONNA is emerging from the kitchen with two cups of tea.

DONNA  
(Re-entering)  
Here we are Dr. Moon --

Breaks off. No Dr. Moon. Just the kids, playing. The little girl comes running over, with a big sloppy plasticine model.

ELLA  
Mummy, I made *you*!

DONNA  
That's nice, Ella, where's the face?

ELLA  
I don't know.

DONNA  
Did you see Dr. Moon? Did he leave?

The front door bangs: LEE coming through the door, briefcase in hand, Daddy home at the end of the day.

ELLA & JOSHUA  
*Daddy!!*

(CONTINUED)

15 CONTINUED:

15

The twins race towards Daddy, fling their arms round him.

LEE

Hello! Hello you two - big hugs, come on, big Daddy hugs.

ELLA

(Holding up her model)  
Look what I made!

LEE

Oh, it's Mummy!

DONNA

It hasn't got a face! Did you see Doctor Moon?

LEE

No, why, was he here?

DONNA

Yeah, a second ago. You must have passed him.

She crosses to the window, looks out.

LEE

You all right?

DONNA

Yeah, I'm fine, I'm just ...

On Donna: she's seen something in the street.

Donna's POV. Across the road, just at the corner, a WOMAN stands: all in black, veiled. (The classic Mysterious Woman in a Victorian melodrama.)

A beat: and the Veiled Woman turns and walks away, out of sight.

LEE

Just what?

DONNA

Nothing, darling.

Turns, goes to Lee, hugs him.

DONNA (CONT'D)

Long day, that's all. Just tired.

HARD CUT TO:

16      INT. DONNA AND LEE'S HOUSE/BEDROOM - NIGHT D

16

DONNA and LEE in pyjamas, about to climb into bed. On the cut Donna seems to startle slightly, look around herself.

LEE

You okay?

DONNA

I said I was tired, and -  
(concentrates,  
remembers)  
- we put the kids to bed, had macaroni,  
watched telly.

From off, distantly, the sound of the letter flap.

DONNA (CONT'D)

Was that a letter?

LEE

It's midnight.

DONNA

Go and see what it is.

Lee heads off. Donna crosses to the bedroom window, parts the curtain.

Donna'S POV through the window. Walking away down their front path - the Veiled WOMAN. At the end of the path, she turns and now standing directly under a streetlamp looks directly up at Donna.

On Donna's face, frowning: who *is* this??

LEE

(From off)

The world is wrong.

DONNA

You what?

Lee is reading from a fold of writing paper. He looks bemused, a little freaked.

LEE

It's for you. It's weird though.

(Reading)

"Dear Donna. The world is wrong. Meet  
me at your usual playpark, 2 o'clock  
tomorrow."

(CONTINUED)

16 CONTINUED: 16

Donna turns back to the window, looks down at the veiled woman --

-- who now turns and starts to head away along the street: a tall elegant figure, a stately progress.

DONNA

Nutter!

But her face is troubled as she watches the woman go.  
Cos the world *is* wrong, and she's a little scared.

CUT TO:

17 INT. LIVING ROOM - DAY 1 17

The GIRL is watching this scene on the telly. But she looks worried, chewing her knuckle.

THE GIRL

Don't go. Please. Don't go.

CUT TO:

18 EXT. PLAYGROUND - DAY E 18

A playground. Perfectly ordinary, on a very ordinary gray day. Twenty or so kids running about. We don't especially notice, but they're all about the same age - six or seven - and there's an equal number of boys and girls.

On DONNA coming through the gates, ELLA and JOSHUA gripped in her hands.

She looks about, and sees:

The Veiled WOMAN, sitting alone on a bench - MISS EVANGELISTA.

DONNA

Okay you two, no fighting, off you go.

Ella and Joshua race off into the park.

On Donna: eyes the Veiled Woman. Doesn't trust this, but determined. She heads over.

Closer on the Veiled Woman as Donna sits next to her. A silence.

(CONTINUED)

18 CONTINUED:

18

DONNA (CONT'D)

I got your note last night. The world  
is wrong - what's that mean?

VEILED WOMAN

No, you didn't.

DONNA

I'm sorry, what?

VEILED WOMAN

You didn't get my note last night. You  
got it a few seconds ago. Having  
decided to come, you suddenly found  
yourself arriving. That is how time  
progresses here - in the manner of a  
dream. You've suspected that before,  
haven't you, Donna Noble?

Donna: silenced cos she *has* suspected that. SHE frowns.

DONNA

How do you know me?

VEILED WOMAN

We met before. In the Library. You  
were kind to me. I hope now to return  
that kindness.

DONNA

Your voice...I recognise it....

MISS EVANGELISTA

Yes, you do.

She turns her veiled face towards Donna.

VEILED WOMAN

I am what is left of Miss Evangelista.

CUT TO:

19 EXT. THE LIBRARY - EVENING 1

19

FX: The towers and buildings of the Library, the Sun low  
in the sky, the whole vista golden and spectacular.

Closer on a detail. A walkway way up, glass along one  
side, high, connecting two towers. Through the glass we  
can see tiny, running figures ...

CUT TO:

20      INT. THE LIBRARY/WALKWAY - EVENING 1

20

A narrow corridor, glass on one side. Through the glass the reddening evening sky.

Racing along, SONG, LUX, ANITA, OTHER DAVE, and finally THE DOCTOR.

On the Doctor, as he spins to look the way they came.

Far end of the corridor: PROPER DAVE striding towards them.

THE DOCTOR  
(Yelling ahead)  
Professor, go ahead, find a safe spot.

Song, now at the exit from the walkway, looks back. The Doctor has turned to face the advance of Proper Dave.

SONG  
It's a carnivorous swarm in a suit - you  
can't reason with it.

THE DOCTOR  
Five minutes!

SONG  
Other Dave, stay with him, pull him out  
when he's too stupid to live. Two  
minutes, Doctor!

The others race off, leaving:

Other Dave, at the exit to the walkway.

In the middle of the walkway, the Doctor, waiting.

Advancing towards him: Proper Dave.

PROPER DAVE  
Who turned out the lights?

THE DOCTOR  
You hear that? Those words? That's the  
very last thought of the man who wore  
that suit - before you climbed inside  
and stripped his flesh. That's a man's  
soul trapped inside a neural relay,  
going round and round forever. If you  
don't have the decency to let him go,  
then how about this - use him. Talk to  
me.

(CONTINUED)



20 CONTINUED:

20

Proper Dave has come to a halt a few feet from the Doctor. FX: We hold them in shot, facing each other, the sky red and threatening between them - gunfighters at sundown.

THE DOCTOR (CONT'D)

It's easy, a neural relay - just point and think. Use him and talk to me.

Proper Dave seems to hesitate. A pause - then he starts to advance again: those empty sockets, that terrible grin.

PROPER DAVE

Who turned out the lights?

The Doctor starts backing away.

THE DOCTOR

The Vashta Nerada live on all the worlds in this system - but you hunt in forests. What are you doing in a library?

Again Proper Dave seems to hesitate to a halt.

Behind the Doctor, Other Dave is getting nervous.

OTHER DAVE

We should go, Doctor!

THE DOCTOR

In a moment!

Proper Dave starts his advance again.

THE DOCTOR (CONT'D)

(To Proper Dave)

You came to a *library* to hunt - why? Just tell me, *why*?

And Proper Dave stops again.

PROPER DAVE

We ... did not.

On the Doctor, realising: it's still Proper Dave's voice, but the Vashta Nerada are speaking now: the words slack, slurred, wrongly intoned.

THE DOCTOR

Oh hello!

(CONTINUED)

20 CONTINUED: (2)

20

PROPER DAVE

We ... did not.

THE DOCTOR

Take it easy, you'll get the hang of it.  
Did not what?

PROPER DAVE

Come ... here. We did not ... come  
here.

THE DOCTOR

Course you did, course you came here.

PROPER DAVE

We come from here.

THE DOCTOR

From here?

PROPER DAVE

We ... began here. We hatched here.

THE DOCTOR

You hatch from trees - from spores in  
trees.

PROPER DAVE

These are our forests.

THE DOCTOR

You're nowhere near a forest. Look  
around you!

PROPER DAVE

These are our forests.

THE DOCTOR

You're not in a forest, you're in a  
library - there are no trees in a ...

And it hits him. He looks to the books, the endless  
books.

On the Doctor's face: sudden thumping realisation.

THE DOCTOR (CONT'D)

Library.

OTHER DAVE

(From behind)

We should go, Doctor.

(CONTINUED)

20 CONTINUED: (3)

20

But the Doctor is stating - haunted, horrified - through the glass, over the book city.

THE DOCTOR

The books. You came in the books.  
Micro-spores in a million million books.

OTHER DAVE

We should go, Doctor.

THE DOCTOR

Look at that! The forests of the Vashta Nerada, pulped and printed and bound! A million million books, hatching shadows.

OTHER DAVE

We should go Doctor.

And for the first time, the Doctor registers that Other Dave is talking in exactly the same register every time: just mindlessly repeating. Turns, looks ...

Tracking in on Other Dave, right to his darkened faceplate - and *clunk!* as his stripped skull falls against it.

THE DOCTOR

Oh, Dave. Oh, Dave, I'm so sorry.

Other Dave starts to advance --

PROPER DAVE

Who turned out the lights?

-- and so does Proper Dave. The Doctor looks between them, babbling for his life yet again.

THE DOCTOR

Thing about me, I'm stupid. I talk too much, always rabbiting on, this gob doesn't stop for anything. Want to know the only reason I'm still alive?

He raises his screwdriver, sonics --

THE DOCTOR

I always stay near the door!

FX: -- and a trapdoor starts to swings open beneath his feet - and the Doctor drops through it like a stone.

The two Suit Creatures go to the swinging open trapdoor, look down.

(CONTINUED)

20 CONTINUED: (4) 20

FX: Their POV. The spires and towers of the Library far, far below. No sign of the Doctor!

CUT TO:

21 EXT. THE LIBRARY - EVENING 1 21

FX: Exterior shot of the walkway - a tiny figure dangling from beneath.

FX: Closer on: the Doctor, hanging from a cable that runs along the bottom of the walkway. He starts making his way along it.

CUT TO:

22 INT. LIVING ROOM - DAY 1 22

The GIRL, watching this scene. She smiles, enjoying the Doctor's escape.

CUT TO:

23 EXT. PLAYGROUND - DAY E 23

On DONNA and MISS EVANGELISTA, strolling through the playground.

MISS EVANGELISTA

I suggested we meet here because a playground is the easiest place to see it. To see the lie.

DONNA

What lie?

MISS EVANGELISTA

The children - look at the children.

DONNA

Why do you wear a veil? If I had a face like yours I wouldn't hide it.

MISS EVANGELISTA

You remember my face then?

Donna frowns: that's true, but ... but ... And then --

Fleeting silent images, almost subliminal...

-- from ep 9, Miss Evangelista proffering the consent forms to the Doctor and Donna --

(CONTINUED)

23 CONTINUED:

23

-- from ep 9, Miss Evangelista and Donna talking --

MISS EVANGELISTA (CONT'D)  
The memories are all still there - the  
Library, the Doctor, me. You've just  
been programmed not to look.

FLASHBACK - from ep 9, Miss Evangelista's grinning skill!

Donna stares at Miss Evangelista in shock.

DONNA  
But ... sorry, but ... you're dead.

MISS EVANGELISTA  
In a way, we're all dead here, Donna.  
We are the dead of the Library.

DONNA  
What about the children? Are they dead?  
Are *my* children dead?

MISS EVANGELISTA  
Your children were never alive.

DONNA  
Don't you say that! Don't you dare say  
that about my children.

MISS EVANGELISTA  
They are fictions to bind you here. The  
strongest bond a human being can make -  
the bond between parent and child - used  
to tie you to this world. To integrate  
you into a dream.

DONNA  
*Don't you say that about my children.*

MISS EVANGELISTA  
*Look at your children. Look at all of  
them, really look. They're not real.*

Donna is looking round and round the playpark - horror,  
realisation.

MISS EVANGELISTA (CONT'D)  
Do you see it? Do you see it now?  
*They're all the same!*

From Donna's POV, cutting round all the kids in the  
playpark: the same boy and girl - Joshua and Ella - at

(CONTINUED)

23 CONTINUED: (2)

23

the swings, on the roundabout, on the slide, all over the climbing frame ...

On Donna, looking - turning, and turning. Oh my God, *oh my God!*

MISS EVANGELISTA (CONT'D)

All the children of this world. The same boy and the same girl, over and over again!

On Donna: hardly able to process this - too much, too quick! She rounds on Miss Evangelista, screaming at her.

DONNA

Stop it. Just stop it. Why are you doing this? *Why are you wearing that veil??*

As she says this, she reaches and snatches the veil from Miss Evangelista's face --

-- and *horror!*

FX: A dreadful parody of Miss Evangelista's face - but not like a mutation or an injury: like a photograph that's been pulled and distorted on a computer. You'd find it comical - except it's alive and blinking at you.

Donna *screams!*

CUT TO:

24 INT. LIVING ROOM - DAY 1

24

The GIRL, watching, is screaming too. She dives behind the sofa.

CUT TO:

25 INT. THE LIBRARY - NIGHT 1

25

FX: The same breathtaking vista, but now under the stars - night has fallen, the book city blazes (about half the windows are dark, like random power cuts.) Closer on a detail. Another of the big Index Point windows - figures moving within ...

CUT TO:

26      INT. THE LIBRARY/YELLOW INDEX - NIGHT 1

26

Another index point, this one yellow themed and the lighting works. Again there's a slight re-arrangement of the same elements - but this one has a big difference.

In the centre of the floor a huge circular hatch, maybe twenty feet across - elegant, matches the general wasted opulence of the Library, but still very clearly a hatch. (Yes, a bit like that one in The Satan Pit.)

We're on SONG (helmet off) as she prowls the hatch, examining it, fiddling with the workings. LUX (helmet on) is watching her. Nearer Song, standing awkwardly is ANITA (helmet on, face plate silvered/whited.)

Song pulls out her screwdriver, is about to sonic the hatch, hesitates. She looks at the battered old screwdriver in her hand.

SONG

You know, it's funny. I keep wishing the Doctor was here.

Song starts sonicing the hatch controls, continues working as she talks.

ANITA

The Doctor *is* here, isn't he? He's coming back.

SONG

Yeah, the Doctor's here. But ... it's funny. You know when you see a photograph of someone you know, but it's from years before you knew them? And you laugh, cos it's like they're not ... *finished*. Not done yet. The Doctor's here, he came when I called like he always does - but not *my* Doctor. Now *my* Doctor ...! I've seen whole armies just turn and run - and he'd just swagger off back to his TARDIS and open those doors with a snap of his fingers! Oh, God, that man! That impossible man! The Doctor in the TARDIS - next stop, everywhere!

THE DOCTOR

(From off)

Spoilers!

They startle, look up.

(CONTINUED)

26 CONTINUED:

26

The DOCTOR is on one of the upper gantries. He jumps down to the floor.

THE DOCTOR (CONT'D)

Nobody can open a TARDIS by snapping their fingers. Doesn't work like that.

SONG

It does for the Doctor.

THE DOCTOR

I am the Doctor.

SONG

Yeah. Some day.

The Doctor shoots her a look - not liking this, second best to himself. He heads to Anita.

THE DOCTOR

(Going to Anita)

How are you doing?

He starts sonicizing her shadow.

SONG

Where's Other Dave?

THE DOCTOR

Not coming. Sorry.

A moment as the others register this. An exchange of glances. It particularly impacts on Anita. She swallows hard.

FX: Anita looks at her extra shadow.

ANITA

If they've taken him, why haven't they taken me yet.

THE DOCTOR

I don't know.

(Touches her visor)

Maybe tinting your visor is making a difference.

\*

ANITA

It's making a difference all right. No one's ever going to see my face again. That's a whole new kind of alone.

THE DOCTOR

Is there anything I can get you?

(CONTINUED)



26 CONTINUED: (2)

26

ANITA

An old age would be nice. Anything you can do?

THE DOCTOR

I'm all over it.

He makes to stand.

ANITA

Doctor ...

Anita glances over at Song - she's at the other end of the room, working again at the hatch.

ANITA (CONT'D)

When we first met you, you didn't trust Professor Song. And then she whispered a word in your ear, and you did. Just one word. My life so far - I could do with a word like that. What did she say?

The Doctor: pained, uncomfortable. The last thing he wants to talk about.

ANITA (CONT'D)

Give a dead girl a break. Your secrets are safe with me.

And on the Doctor's face: it goes from pained to ... *wham!* we see it arrive behind his eyes. He's got it! He's solved the whole thing!! He clutches his head.

THE DOCTOR

Safe!

ANITA

... what?

THE DOCTOR

*Safe!* You don't say saved, nobody says saved, you say *safe!!* The data fragment - what did it say??

LUX

4022 people saved. No survivors.

SONG

Doctor?

He's pacing up and down, babbling, hardly able to keep up with his own thinking.

(CONTINUED)

26 CONTINUED: (3)

26

THE DOCTOR

But nobody says saved, *nutters* say  
saved, you say *safe*. But you see, it  
didn't mean *safe*, it meant - it  
literally meant - *saved*.

CUT TO:

27 EXT. PLAYGROUND - DAY E

27

On DONNA sitting on one of the benches, recovering. A  
shadow falls over her - MISS EVANGELISTA. She sits next  
to Donna, her veil back in place.

DONNA

What happened to your face?

MISS EVANGELISTA

Transcription errors. Destroyed my  
face, did wonders for my intellect. I'm  
a very poor copy of myself.

DONNA

Where are we?? Why are the children all  
the same??

MISS EVANGELISTA

The same pattern, over and over, saves  
an awful lot of space.

DONNA

Space?

MISS EVANGELISTA

Cyberspace.

CUT TO:

28 INT. LIVING ROOM - DAY 1

28

The GIRL, watching this scene, really concerned now.

THE GIRL

No! Don't tell! You mustn't tell!

CUT TO:

29 INT. THE LIBRARY/YELLOW INDEX - NIGHT 1

29

The DOCTOR is working frantically at one of the computer  
monitors in the Yellow Index.

THE DOCTOR

You see, there it is, right there!  
A hundred years ago - massive power  
surge, all the teleports going at once.

(MORE)

(CONTINUED)

29 CONTINUED:

29

THE DOCTOR (CONT'D)

Soon as the Vashta Nerada hit their hatching cycle, they attack - someone hits the alarm and the computer tries to teleport everyone out.

SONG

It tried to teleport 4022 people?

THE DOCTOR

It succeeded. Pulled 'em all out. But then what? Nowhere to send them. Nowhere safe in the whole Library. Vashta Nerada growing in every shadow. 4022 people, all beamed up, and nowhere to go - stuck in the system, waiting to be sent, like emails. So what's a computer to do? What does a computer *always* do.

On Song - gets it.

SONG

Of course! It *saved* them.

The Doctor turns to the nearest wall, pulling a felt tip from his pocket. He draws a big circle.

THE DOCTOR

Okay, the Library. A whole planet of books. And right at the core --

He draws another much smaller circle inside the first.

THE DOCTOR (CONT'D)

-- the biggest hard drive in history. The Index to everything ever written, back up copies of every single book. The computer saved 4022 people the only way a computer can.

He jabs his finger at the smaller circle representing the core of the planet.

THE DOCTOR (CONT'D)

It saved them to the hard drive!

CUT TO:

30 EXT. PLAYGROUND - DAY E

30

MISS EVANGELISTA and DONNA, walking and talking.

(CONTINUED)

30 CONTINUED:

30

MISS EVANGELISTA

Your physical self is stored in the library as an energy signature -it can be actualised again, whenever you, or the Library requires.

DONNA

The *Library*?? If my face ends up on one of those statues ... !

MISS EVANGELISTA

You remember the statues?

DONNA

No hang on, wait. This isn't the real me then.

MISS EVANGELISTA

Only your mind is here.

DONNA

(Looking at herself)

This isn't my *real* body? But I've been *dieting*.

MISS EVANGELISTA

What you see around you, this entire world, is nothing more than virtual reality.

DONNA

So why do you look like that?

MISS EVANGELISTA

I had no choice. You teleported. You're a perfect reproduction. I was just a data ghost - caught in the Wi-Fi, automatically uploaded.

DONNA

And it made you clever?

MISS EVANGELISTA

We're only strings of numbers in here - I think a decimal point may have shifted in my I.Q. But my face has been the bigger advantage. I have the two qualities you require to see absolute truth. I am brilliant and unloved.

DONNA

If this is all a dream ... then whose dream is it?

(CONTINUED)

30 CONTINUED: (2)

30

MISS EVANGELISTA  
It's hard to see everything in the data  
core, even for me ... but there is a  
word. Just one word. CAL.

CUT TO:

31 INT. LIVING ROOM - DAY 1

31

The GIRL, watching. Tears streaming down her face - and  
it's like that last line spurs her into action. She  
grabs the remote, clicks it. As if in response, from the  
telly:

ELLA ON THE TV (From off)  
*Mummy! My knee!*

CUT TO:

32 EXT. PLAYGROUND - DAY E

32

Quick as any mother, DONNA is at her daughter's side,  
dabbing at her knee.

DONNA  
Look at that! Look at that silly old  
knee!

MISS EVANGELISTA  
She's not real.

DONNA  
(Suddenly fierce)  
*She's my daughter.*

MISS EVANGELISTA  
She's what's keeping you here.

DONNA  
Then I'm staying!

JOSHUA is hugging on to Donna now, glaring at MISS  
EVANGELISTA.

MISS EVANGELISTA  
They are fictions. I'm sorry, but now  
that you understand that, you won't be  
able to keep a hold. They are sustained  
only by your belief.

DONNA  
You don't know! You don't have  
children.

MISS EVANGELISTA  
Neither do you.

(CONTINUED)

32 CONTINUED: 32

Donna grabs her kids' hands, starts storming out of the playpark.

MISS EVANGELISTA (CONT'D)

(Calling after)

Donna, for your own sake, *let them go!*

Close on Donna as she storms. Her face: *no! no! no!*

CUT TO:

33 INT. LIVING ROOM - DAY 1 33

The GIRL, watching, horrified, tears streaming.

THE GIRL

(Screaming now)

Stop it! You'll spoil everything! I  
hate you, you're going to *ruin*  
*everything! Stop it!!*

DAD comes dashing through from another room, still in his Marigolds, now clutching one of those little hand vacuum cleaners.

DAD

Sweetie, what's wrong?

THE GIRL

*Shut up!*

FX: And she zaps him with the remote - and he just pops out of existence.

THE GIRL (CONT'D)

Daddy! No, *Daddy!*

And she *screams!* She dashes the remote control to the floor, jumps on it, smashing it to pieces --

CUT TO:

34 INT. THE LIBRARY/YELLOW INDEX - NIGHT 1 34

-- and as if in response the lights start flashing red.

LUX

What is it? What's wrong?

The Doctor dashes to the computer terminal again. On the screen, as we close on it:

AUTO DESTRUCT ENABLED: 20 MINUTES TO MAXIMUM ERASURE

CUT TO:

35     INT. LIVING ROOM - DAY 1     35

The GIRL on the floor, curled up, sobbing her heart out.  
Panning up to the television to see:

CUT TO:

36     EXT. STREET OUTSIDE PLAYGROUND - DAY E     36

DONNA, furious, dragging her kids along.

                  ELLA  
Mummy, what did the lady mean? Are we  
not real?

                  JOSHUA  
Where are we going?

                  DONNA  
Home!

And suddenly --

CUT TO:

37     INT. DONNA AND LEE'S HOUSE/LIVING ROOM - DAY E     37

-- they're there! DONNA, ELLA, and JOSHUA standing in  
the living room.

                  JOSHUA  
That was quick, wasn't it, Mummy?  
  
Ella is at the window, looking out.

                  ELLA  
Mummy, what's wrong with the sky?  
  
Donna looks -

FX: The sky outside, a terrible, threatening red.

CUT TO:

38     INT. THE LIBRARY/YELLOW INDEX - NIGHT 1     38

THE DOCTOR is frantically sonicing at the terminal.

                  SONG  
What is maximum erasure?

                  THE DOCTOR  
In less than twenty minutes, this  
planet's going to crack like an egg.

(CONTINUED)

38 CONTINUED:

38

LUX  
(Panicking, trying to  
keep it together)  
No! No, it's all right - the doctor  
moon will stop it. It's programmed to  
protect CAL.

THE DOCTOR  
What *is* CAL?

CUT TO:

39 INT. LIVING ROOM - DAY 1

39

The GIRL sobbing on the floor -

FX: As DR. MOON materialises next to her, kneels by her,  
more urgent than usual.

DR. MOON  
Now, you really must stop this, you  
know. You've forgotten again that it  
was you who saved all those people,  
haven't you?  
(He strokes her hair,  
comforting)  
And then you remembered.

The Girl's eyes flash. She grabs the smashed up remote,  
levels it at him.

THE GIRL  
Shut up, Dr. Moon.

FX: She clicks and he winks out of existence. And --

CUT TO:

40 INT. THE LIBRARY/YELLOW INDEX - NIGHT 1

40

-- the Doctor's computer: the monitor goes dark.

THE DOCTOR  
No! No, no, no!

TANNOY VOICE  
All library systems are permanently  
offline, sorry for...any...  
inconvenience.

The voice slows, slurs, grinds to a halt.

LUX  
(Panicking now)  
We need to stop this, we've got to save  
CAL.

(CONTINUED)



40 CONTINUED:

40

THE DOCTOR  
But what is it, what is CAL?

LUX  
We need to get to the main computer -  
I'll show you.

THE DOCTOR  
It's at the core of the planet.

SONG  
Well then, let's go.

Song turns, sonics the control panel she was working on earlier.

FX: The whole hatch starts to rumble open, like an iris.  
A great blue beam goes blasting up from it, supporting at its centre a gently bobbing platform.

SONG (CONT'D)  
Gravity platform!

THE DOCTOR  
(Grins at her)  
I bet I like you.

SONG  
Oh, you do!

CUT TO:

41 INT. DONNA AND LEE'S HOUSE/LIVING ROOM - DAY E

41

DONNA, tearful and frightened, sitting with her kids, gripping on to them like she's afraid to let go. Dreadful red light streaming through the windows.

JOSHUA  
Mummy, you're hurting my hand.

DONNA  
(Relaxing her grip)  
Just stay where I can see you. Don't get out of my sight.

ELLA  
Is it bedtime?

And instantly --

CUT TO:

42      INT. ELLA AND JOSHUA'S BEDROOM - NIGHT E

42

-- ELLA and JOSHUA sitting up in their beds, all scrubbed and ready for sleep.

On DONNA, registering yet another change of locale. Forcing herself to 'remember'.

DONNA

Okay. That was lovely, wasn't it, that was a lovely bedtime. We had warm milk, and watched cartoons, and I read you a lovely story.

ELLA

Mummy ...

Ella is looking up at her, roundfaced and solemn. Maybe a tiny bit tearful. She looks at Joshua, who nods at her, egging her on.

ELLA (CONT'D)

Joshua and me...we're not real, are we?

CUT TO:

43      INT. THE LIBRARY/GRAVITY SHAFT - NIGHT 1

43

FX: The huge beam of light, plunging down the endless shaft. Streaking down it, standing on the circular platform - the DOCTOR, SONG, LUX, ANITA -

THE DOCTOR

Isn't there a quicker way?

SONG

You could jump, but arriving's not so good.

THE DOCTOR

(To Lux)

Come on then, pass the time - CAL, what is it, tell me about CAL??

LUX

It's the main command node for the computer.

THE DOCTOR

I know, but what *is* it?

LUX

You'll see.

CUT TO:

44     INT. LIVING ROOM - DAY 1

44

The GIRL, curled on the floor, sobbing and sobbing.

THE GIRL

Help me. Please help me. Please,  
please help me!

CUT TO:

45     INT. ELLA AND JOSHUA'S BEDROOM - NIGHT E

45

DONNA

Of course you're real. You're as real  
as anything, why do you say that?

JOSHUA

But Mummy, sometimes - when you're not  
here ... it's like we're not here.

ELLA

Even when you close your eyes. We just  
... stop.

On DONNA, horrified, fighting the tears.

DONNA

Then Mummy promises she'll never close  
her eyes again.

And she reaches to hug ELLA --

-- and she's hugging only bedsheets. Ella is gone.  
Donna spins.

JOSHUA is gone too - his bed sheets hold his shape for a  
moment, then slowly crumple down.

DONNA (CONT'D)

(Losing it completely)

No! Please, no. Oh, no, no, *no!!*

CUT TO:

46     INT. THE UNDER LIBRARY/CENTRAL PROCESSOR ROOM - NIGHT 1

46

The lower tunnels: low ceilings, concrete floor, pipes,  
and hanging chains - that terrible window-less feeling of  
pressure. Various iron doors leading off, and a big  
cylindrical structure in the middle going right up the  
ceiling (the other end of the shaft.)  
Computers, consoles, and screens everywhere.

FX: The double-doors in the cylindrical structure come  
clattering open, and THE DOCTOR comes bounding out  
followed by the others (we see, or partly see the blue  
glow of the gravity beam behind them.)

(CONTINUED)

46 CONTINUED:

46

Lights are blazing down on them, as through a grid. They look up.

FX: suspended above them, visible through the grill-ceiling a vast sphere. It radiates a red and fiery glow, and electricity is racing and rippling over the surface of the globe.

THE DOCTOR

The Data Core! Over four thousand living minds, trapped inside it...

SONG

Yeah, well they won't be living much longer - we're running out of time.

ANITA

What's that?

Faint but from close by -

THE GIRL

Help me. Please, help. Somebody help me ...

SONG

What is that? Is that a child?

The Doctor isn't listening - he's gone straight to one of the consoles, tapping away --

THE DOCTOR

The computer's in sleep mode - can't wake it up. I'm trying.

CUT TO:

47 INT. LIVING ROOM - DAY 1

47

The GIRL still lies on the floor, still and silent now. All around the room is clamouring - alarm clocks, radios, the doorbell, the kitchen buzzer, every kind of noise. The Girl, dull-eyed with grief, just puts her hands over her ears.

CUT TO:

48 INT. THE UNDER LIBRARY/CENTRAL PROCESSOR ROOM - NIGHT 1 48

SONG

(At another console)  
Doctor - these readings!

THE DOCTOR

I know - you'd think it was dreaming.

(CONTINUED)

48 CONTINUED:

48

LUX is watching them, sad, full of old memories.

LUX

*It is dreaming - of a normal life, and a lovely Dad, and every book ever written.*

ANITA

Computers don't dream.

THE GIRL

*(From off)*

Help me. *Please help me.*

They startle - that voice, so close, so clear.

LUX

No. But little girls do.

Lux steps forward, clicks a switch --

-- and that familiar clicking sound.

FX: There's a NODE mounted centrally in the room - a much more elaborate Node than the others, lots of tubes and cables out of it, right up to the vast sphere above them --

-- and as the Node turns we see --

-- *it has the face of the little girl!* So tired, so pale, eyes closed.

GIRL/NODE

Please help me. Please help me.

SONG

Oh my God!

ANITA

It's the little girl. The girl we saw in the computer.

LUX

She's not *in* the computer. In a way, she *is* the computer. The main command node.

*(Stepping forward to the Node)*

This is CAL.

THE DOCTOR

*(Appalled, disgusted)*

CAL is a child?? A child hooked up to a mainframe?? Why didn't you tell me this! I needed to know this!

(CONTINUED)

48 CONTINUED: (2)

48

LUX  
*Because she's family!*

The Doctor's face. What? *What?*

LUX (CONT'D)  
CAL - Charlotte Abigail Lux. My grandfather's youngest daughter. She was dying - so he built her a Library, and put her living mind inside, with a moon to watch over her, and all of human history to pass the time - any era to live in, any book to read. She loved books more than anything - and he gave her them all. He asked only that she be left in peace. A secret - not a freak show.

THE DOCTOR  
(Finally getting it)  
You weren't protecting a patent - you were protecting her.

LUX  
If you're about to tell me you're sorry, let me assure you I am as indifferent to your apologies, as I am to your approval.  
(Stroking the little girl's cheek)  
Hers is only half a life, of course. But it's forever.

THE DOCTOR  
Then the shadows came.

GIRL/NODE  
The shadows. I have to ... I have to save ... have to save ...

On the Doctor: realising.

THE DOCTOR  
And she saved them.

He goes to her, looking at her in wonder. Reaches out to touch her cheek.

THE DOCTOR (CONT'D)  
She saved everone in the Library - folded them into her dreams, and kept them safe.

ANITA  
Then why didn't she *tell* us?

(CONTINUED)

48 CONTINUED: (3)

48

THE DOCTOR

She's got over four thousand living minds chatting away in her head, it must be like being - well, me.

SONG

So what do we do?

The Doctor is already racing over to one of the other consoles, starts yanking wires out, and tearing off console covers.

THE DOCTOR

Easy: we beam all the people out of the data core, and the computer will reset and stop the countdown. Difficult: Charlotte doesn't have enough memory space left to make the transfer. Easy: I'll hook myself up to the computer and she can borrow my memory space.

He starts yanking lots of cable out of the console.

SONG

Difficult: it will kill you stone dead.

THE DOCTOR

Oh, it's easy to criticise.

SONG

It'll burn out both your hearts, and don't think you'll regenerate!

THE DOCTOR

I'll try my hardest not to die - honestly, that's my main thing.

SONG

Doctor --

THE DOCTOR

I'm right, this'll work, shut up! Now listen - you and Luxy-boy, back up to the main Library. Prime any data cells you can find for maximum download, and before you say anything else, professor, can I just mention, in passing, as you're here, shut up!

On Song: just *furious* at him!

SONG

*I hate you sometimes.*

THE DOCTOR

*I know!*

(CONTINUED)

48 CONTINUED: (4)

48

SONG

Mr. Lux, with me! Anita, if he dies,  
I'll kill him.

She races off out the room.

ANITA

What about the Vashta Nerada?

THE DOCTOR

(Working away)

These are their forests - I'm going to  
seal Charlotte inside her little world,  
and take everybody else away. The  
shadows can swarm to their hearts'  
content.

ANITA

You think they're just going to let us  
go?

THE DOCTOR

It's the best offer they're going to  
get.

ANITA

You're going to make them an offer?

THE DOCTOR

And they'd better take it, cos right  
now, I'm finding it very hard to make  
any kind of offer at all. Because you  
know what? I really liked Anita.

The Doctor just lets that one land. Anita seems to  
stiffen.

THE DOCTOR (CONT'D)

She was brave, even when she was crying,  
and she never gave in. And you ate her.

Casually, without even looking, he sonics her faceplate -

FX: It turns clear, revealing the skull.

THE DOCTOR (CONT'D)

But I'm going to let that pass. Just as  
long as you let *them* pass.

ANITA

How long have you known?

THE DOCTOR

I counted the shadows. You only have  
one now.

(CONTINUED)



48 CONTINUED: (5)

48

He reaches and tenderly touches the neural relay on her collar - the five bars. They're all extinguished, but the last, which is guttering.

THE DOCTOR

She's nearly gone. Be kind.

ANITA

These are our forests. We are not kind.

THE DOCTOR

I'm giving you back your forest - but you're giving me *them*. You're letting them go.

ANITA

These are our forests. They are our meat.

Anita raises her hand.

FX: All the shadows in the room start creeping and slanting towards the Doctor.

THE DOCTOR

Don't play games with me. You just killed someone I like, that's not a safe place to stand. I'm the Doctor and you're in the biggest library in the universe - look me up.

The shadows creeps closer. But then Anita drops her hand. The shadows halt.

ANITA

You have one day.

And she just drops to the floor - just a skeleton in a suit. The Doctor stands, heavy and sad for a moment.

SONG

Poor Anita.

Song is there, by the gravity shaft. Lux is gone.

THE DOCTOR

I'm sorry. She's been dead a while now.  
(looks at her)  
I told you to go.

He hurries over to the controls, works frantically at his lash-up.

SONG

Lux can manage without me. You can't.

(CONTINUED)

48 CONTINUED: (6)

48

Bemused at that, the Doctor turns look at her --

-- and turns into Song's flying fist - a phenomenal right hook.

The Doctor is spun round and slammed against the wall -

CUT TO:

49 INT. THE UNDER LIBRARY/CENTRAL PROCESSOR ROOM - NIGHT 1 49

On the DOCTOR's face as his eyes flicker open on --

-- a blurry world. Resolving into:

SONG: she's sitting where the Doctor was working on the cables, finishing the job. She's seated in a chair now, a coronet of wires and cables round her head - an electronic crown of thorns. She has two more cables in her lap, ready to be joined.

THE DOCTOR

(Woozily)

Oh, no, come on, what are you doing - that's my job.

SONG

Oh, and I suppose I'm not allowed a career.

He tries to spring to his feet - but one of his wrists is cuffed to one of the steel legs of the console.

THE DOCTOR

Why am I handcuffed?? Why do you even have handcuffs??

SONG

(Winks at him)

Spoilers!

THE DOCTOR

This is not a joke - stop this now, this is going to kill you. I'd have a chance, you don't have any.

SONG

You wouldn't have a chance, and neither do I. I'm timing it for the end of the countdown - there'll be a blip in the command flow, should improve our chances of a clean download.

(CONTINUED)

49 CONTINUED:

49

She nods towards a computer screen: a countdown, one minute thirty to go.

THE DOCTOR  
River! Please! No!

SONG  
Funny thing, this means you've always  
known how I was going to die - all the  
time we've been together, you knew I was  
coming here. The last time I saw you -  
the real you - *future* you - you turned  
up on my doorstep, new haircut and a  
suit. Took me to Darillium to see the  
singing towers. Oh, that was a night.  
The towers sang and the Doctor cried.  
You wouldn't say why but I suppose you  
knew it was time. My time. Time to go  
to the Library.

(Looks at him, eyes  
bright with tears)  
You even gave me your screwdriver -  
should've been a clue.

Screwdriver! The Doctor throws himself at Song's  
screwdriver, where it lies on one of the consoles,  
resting on top of the big blue book. Can't reach it.

SONG (CONT'D)  
Stop it. There's nothing you can do.

THE DOCTOR  
You can let *me* do this!

SONG  
If you die here I'll never have met you.

THE DOCTOR  
Time can be rewritten.

SONG  
Not those times. Not one line! Don't  
you dare!

She raises the two ends of the cable - nearly time.

SONG (CONT'D)  
It's okay. It's not over for you.  
You'll see me again, you've got it all  
to come. You and me, time and space -  
watch us run!

(CONTINUED)

49 CONTINUED: (2)

49

On the Doctor: defeated now. Knows he can't stop her.  
But one last thing he has to know.

THE DOCTOR

River ... you know my name! You  
whispered my name in my ear. There's  
only one reason I would ever tell anyone  
my name - only one time I *could* --

SONG

Shh, now! Spoilers!

And she slams the two cables together. And she *blazes*.  
A terrible white light.

The Doctor, shielding his eyes, as the screen whites out --

CUT TO:

50 INT. DONNA AND LEE'S HOUSE/HALLWAY - NIGHT E

50

DONNA, sitting slumped at the bottom of the stairs,  
desolate, lost --

-- and the world starts to shake around her. She looks  
around. An earthquake? No, the walls are glowing white,  
shifting, flowing.

LEE

Donna?

She spins. LEE, coming through the front door ...

LEE (CONT'D)

What's happening?

DONNA

It's okay, it's not real. Nothing  
here's real. The whole world,  
everything, none of it's *real*.

LEE

Am I real?

DONNA

Course you're real, I know you're real.  
God, I hope you're real.

The hallway has disappeared into blazing white around  
them. Lee reaches for Donna, can't quite make it. A  
terrible roaring. Lee is being sucked away -- reaching  
desperately for Donna, terrified, stammering again -

LEE

D...D...

(CONTINUED)

50 CONTINUED:

50

DONNA  
(screaming after him)  
If you're real, I'll find you - I  
promise, I'll find you!

LEE  
D...D...

And the screen whites out. We hold this for a long  
moment, then, slowly resolve into -

DISSOLVE TO:

51 INT. THE LIBRARY/MAIN ENTRANCE - NIGHT 1

51

On LUX. He's behind the counter, looking at all the (now  
dead) computer monitors - disconsolate, unsure what to  
do.

MAN  
Um ... excuse me.

Lux, turns --

FX: -- to see that the room is full of people. Teeming  
with them. Bemused, ordinary people, looking like  
they've just been dropped from the sky.

MAN (CONT'D)  
What happened? How did we get here?

LUX  
Oh, look at you. You're back. You're  
all back.

He wrings the man's hand, hugs the woman next to him.

LUX (CONT'D)  
He did it, you're all back. Look at  
you!

Laughing joyously, he races out on to --

CUT TO:

52 INT. THE LIBRARY/GANTRY - NIGHT 1

52

LUX throws open the door.

FX: (This is the same gantry, or a very similar one, as  
Donna and the Doctor first observed the Library from) and  
sees -

(CONTINUED)

52 CONTINUED:

52

FX: The Library below, teeming with PEOPLE. The book city, occupied again.

Lux throws out his arms, hardly able to contain his joy.

LUX

Look at that!! Oh, look at that, *he did it!!* 4022 people! *Saved!!*

CUT TO:

53 INT. THE UNDER LIBRARY/CENTRAL PROCESSOR ROOM - NIGHT 1 53

On THE DOCTOR, still cuffed to the console, staring, raw with grief.

We pan to what he's looking at. Song's chair. Blasted and burned, hardly anything left. The coronet hangs empty.

On this we dissolve to -

54 INT. THE LIBRARY/BLUE INDEX/LITTLE SHOP - DAY 2 54

A long queue of people, waiting at the Teleport.

TANNOY VOICE

Everybody please be patient. Only three can teleport at a time, please do not state your intended destination until you arrive in your designated starliner.

And there's DONNA - looking sad, a little defeated. She joins THE DOCTOR, who is leaning against the wall, clearly waiting for her.

THE DOCTOR

Any luck?

DONNA

There wasn't even anyone called Lee in the Library that day. Suppose he could have a different name out here, but let's be honest - he wasn't real was he.

THE DOCTOR

Maybe not.

DONNA

I made up my perfect man. Gorgeous, adores me, and hardly able to speak. What does that say about me.

(CONTINUED)

54 CONTINUED:

54

THE DOCTOR

Everything.

(Oops)

Sorry, did I say everything. I meant to say 'nothing'. I was aiming for 'nothing' and I accidentally said 'everything' ...

DONNA

What about you? Are you all right?

THE DOCTOR

I'm always all right.

DONNA

Is "all right" special Time Lord code for "really not all right at all"?

THE DOCTOR

... why?

DONNA

Cos I'm all right too.

They hold their look for a moment - sad, fond. The Doctor takes her hand.

THE DOCTOR

Come on.

As he leads her away, we cut closer on the teleports a little distance behind them. And just climbing in is --

Cutting closer - it's LEE! He's just settling into position on the teleport, so sad and lost. And he sees Donna, walking away. His face fills with joy, he raises his hand, he calls out --

LEE

D ... D ...

And as he stammers -

FX: The teleports shimmers him out of existence.

CUT TO:

55 INT. THE LIBRARY/GANTRY - DAY 2

55

FX: The Library. Empty again, the sun setting over it.

On THE DOCTOR and DONNA, watching this from the gantry. Both a little sombre.

(CONTINUED)

55 CONTINUED:

55

Behind them, STRACKMAN LUX appears through the doors from the entry hall. He's back to his usual grumpy self-importance.

LUX

The doors are about to be sealed. You're sure you two can find your own way out?

THE DOCTOR

Quite sure.

LUX

(Turning to go)

Fine, have it your own way.

THE DOCTOR

Mr. Lux --

LUX

Please, no sentiment. I've done something you happen to approve of, you've certainly done something I approve of. ... that doesn't mean we're required to like each other.

The Doctor extends his hand to shake Lux's.

THE DOCTOR

That's a relief.

LUX

(As they shake)

Isn't it?

The tiniest blip of warmth between them - and Lux is gone. The Doctor turns, sighs. He looks sadly at something in his hand - Song's big blue book.

DONNA

Your friend ... Professor Song. She knew you in the future ... but she didn't know me. What happens to me? Cos when she heard my name, the way she looked at me -

THE DOCTOR

Donna!

He looks at her for a moment, sadly. How to explain? He holds up Song's tattered old book.

(CONTINUED)



55 CONTINUED: (2)

55

THE DOCTOR

This is her diary. My future. I could  
look you up. What do you think? Shall  
we peek at the end?

Donna looks at the book. So tempted but ... shakes her  
head.

DONNA

Spoilers. Right?

THE DOCTOR

Right.

The Doctor takes the book, puts it down on a table with  
other books. Takes out Song's screwdriver, lays it on  
top of the book - a fallen warrior. He ushers Donna to  
the doors, heading out of them.

THE DOCTOR (CONT'D)

Come on. The next chapter is *this* way.

Staying close on the screwdriver, in the darkening  
library. The receding footsteps, the lengthening shadows -  
a real feeling of ending.

SONG

(V.O.)

When you run with the Doctor it feels  
like it will never end. But however  
hard you try, you can't run forever.  
Everybody knows that everybody dies -  
and nobody knows it like the Doctor.  
But I do think that all the skies of all  
the worlds might just turn dark, if he  
ever, for one moment --

And the door slams open again! The Doctor, staring at  
the screwdriver! *Oh my God!*

SONG (CONT'D)

(V.O.)

-- *accepts* it.

THE DOCTOR

*Why? Why did I give her my  
screwdriver?? Why would I do that??*

The Doctor leaps over to the screwdriver, snatches it up,  
starts frantically examining it.

THE DOCTOR

Thing is, future me, he had years to  
think about it.

(MORE)

(CONTINUED)

55 CONTINUED: (3)

55

THE DOCTOR (CONT'D)

All those years, to think of a way to  
save her - and what he did was give her  
a *screwdriver*! Why would I do that?

He's flipped open a hidden panel in the handle - and now  
stares at what he sees!

THE DOCTOR (CONT'D)

Oh, look at that! I'm very good.

DONNA

What have you done?

He shows her what lies beneath the panel. And there it  
is. A neural relay!! Five bars, the last glowing, the  
second last guttering.

THE DOCTOR

Saved her.

CUT TO:

56 INT. THE LIBRARY/BOOKCASE ROOM - DAY 2

56

-- Through the aisles of the bookcases, THE DOCTOR,  
running, running --

CUT TO:

57 INT. THE LIBRARY/RED INDEX - DAY 2

57

-- smashing through the doors, trips, falls --

-- rolling across the floor, he grabs the screwdriver.  
The Neural Relay, one bar left, guttering!

THE DOCTOR

(Screaming at the  
screwdriver)

Stay with me! You can do it, stay with  
me! Come on, you and me, one last run!

CUT TO:

58 INT. THE LIBRARY/WALKWAY - DAY 2

58

-- THE DOCTOR, racing towards us, running and running --

CUT TO:

59 INT. THE LIBRARY/YELLOW INDEX - DAY 2

59

FX: -- THE DOCTOR comes tumbling through the doors. The  
gravity shaft is still open, the blue beam blazing, the  
platform bobbing.

(CONTINUED)

59 CONTINUED:

59

He looks at the guttering bars on his screwdriver.

THE DOCTOR  
Sorry, River - shortcut!

FX: He sonics the control panel - and the platform disappears. And the Doctor dives straight down the blue beam!!

CUT TO:

60 INT. THE LIBRARY/GRAVITY SHAFT - DAY 2

60

FX: THE DOCTOR streaking down towards us, diving, like he's flying down the shaft, screwdriver held out before him --

SONG  
(V.O.)  
Everybody knows that everybody dies -  
but not every day!

CUT TO:

61 INT. THE UNDER LIBRARY - DAY 2

61

A crash from inside the cylindrical structure, and THE DOCTOR comes tearing out the doors.

CUT TO:

62 INT. THE UNDER LIBRARY/CENTRAL PROCESSOR ROOM - DAY 2

62

THE DOCTOR throws himself into the room, throws himself at the console, jams the ancient screwdriver into the workings.

SONG  
(V.O.)  
Not *today*.

He looks up at the GIRL's face.

FX: The Girl smiles at him. He grins back.

CUT TO:

63 EXT. THE GRAND OLD HOUSE - DAY 2

63

SONG, lying on the grass, startles awake, sits up, to see:

The GIRL, looking at her smiling. Standing smiling a little way behind her - DR. MOON.

(CONTINUED)

63 CONTINUED:

63

THE GIRL

Hello. I think the Doctor really likes you and wants you to be happy. So I brought you some friends. Aren't I a clever girl?

MISS EVANGELISTA

(From off)

Aren't we all.

Song spins. Walking towards her - her whole team: PROPER DAVE, OTHER DAVE, ANITA - and MISS EVANGELISTA, beautiful again, but her eyes sparkling with intelligence.

Song gets unsteadily to her feet, looking around, understanding. Laughing, joyous.

SONG

Oh for heaven's sake! He just can't do it, can he. That man, that stupid, stupid man! He just can't give in.

And they're crowding her, Anita is hugging her, and they're happy, so happy.

SONG (CONT'D)

(V.O.)

Some days are special. Some days are so, so blessed.

On this we are dissolving to:

64 INT. THE LIBRARY/MAIN ENTRANCE - DAY 2

64

THE DOCTOR, so happy, is swaggering back to where the TARDIS is parked. He pauses, frowns.

SONG

(V.O.)

Some days nobody dies at all.

The Doctor's POV. There's a shadow falling right across the police box doors. Doesn't know if he can trust that.

SONG (CONT'D)

(V.O.)

Now and then, every once in a very long while, every day in a million days ...

The Doctor considers, raises his hand, braces himself --

-- and snaps his fingers! The TARDIS doors fly open, creating a road of light. The Doctor grins: excellent. He swaggers along the light road to his ship. (We see DONNA waiting for him inside.)

(CONTINUED)

64 CONTINUED:

64

SONG (CONT'D)

(V.O.)

... when the wind stands fair, and the  
Doctor comes to call ...

Inside the TARDIS we see the Doctor raise his hand, snap  
his fingers again. The doors, grand and important, close  
on us.

SONG (CONT'D)

(V.O.)

... everybody lives.

CUT TO:

65 INT. THE GIRL'S BEDROOM - DAY 2

65

SONG is just closing her big paper-crammed, blue covered  
book. She's been telling a story to the GIRL, who's  
curled in the bed, already asleep.

She leans over, kisses the Girl's head, and gets up to go --

-- passing two more beds. JOSHUA and ELLA - the Boy and  
Girl of the Library - are already asleep in those.

SONG

Sweet dreams, everyone.

And the light clicks off.

END CREDITS