Doctor Who 4

Episode 17

By Russell T Davies

Shooting Script GREENS

18th April 2009

Prep starts: 23rd Feb
Shooting starts: 30th March
1  FX SHOT - PLANET EARTH
FX: THE EARTH, suspended in space, in all its beauty.

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

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

MIX TO:

2  EXT. SHOPPING STREET - NIGHT 1
CAMERA craning down a huge, outdoor CHRISTMAS TREE...

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

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

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

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

...then finding WILFRED MOTT.

NARRATOR (CONT'D)
Except for one.

Wilf's troubled, uneasy, and on his CLOSE UP - INTERCUT, fast, violent - CU of a FACE, bleached, against black - manic laughter - a familiar face, it's - Wilf blinks. Shakes it off. Turns away...

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

And then he hears...

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

(CONTINUED)
CONTINUED:

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

CUT TO:

INT. CHURCH - NIGHT 1

WILDRED enters. The vaulted space filled with Evensong.

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

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

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

Then something catches his eye...

To the side, a STAINED GLASS WINDOW.

He walks closer. Something in the image...

At the bottom of the window, to the left: a BLUE BOX.

FX: image inlaid, a simple representation of the Tardis, stained-glass panels of light radiating from its lamp.

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

WOMAN

They call it the Legend of the Blue Box.

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

WILF

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

WOMAN

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

WILF

Bit of a coincidence.

WOMAN

In what way?

WILF

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

(Continued)
CONTINUED:

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

WILF
Ohh, that would make my Christmas -

He turns back round -

No one there. The woman has gone; like she was never there. Wilf chilled. He looks back at the stained-glass window.
The choir's voices soaring now.
CLOSER on the glass blue box...
CLOSER on Wilf, CLOSER on the box, now INTERCUT WITH -
The FACE - the insane, laughing face -
The face of THE MASTER.

CUT TO:

EXT. ICE PLAIN - DAY

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

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

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

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

This directed at, a good distance away: OOD SIGMA.
The Doctor strolls towards him.

THE DOCTOR (CONT'D)
So, where were we? I was summoned, wasn't I? An Ood, in the snow, calling to me, weeeeeeell, I didn't exactly come straight here. Had a bit of fun, y'know? Travelled about. Did this and that. Got into trouble, you know me. It was brilliant, I saw the Phosphorous Carousel of the Great Magellan Gestadt. Saved a planet from the Red Carnivorous Maw. Named a galaxy Alison.

(MORE)

(CONTINUED)
THE DOCTOR (CONT’D)
Got married, that was a mistake,
Good Queen Bess, and let me tell
you, her nickname's no longer -
anyway! What d'you want?
ODO SIGMA
You should not have delayed.

THE DOCTOR
(takes off the hat)
The last time I was here, you said
my song would be ending soon. And
I'm in no hurry for that.

ODO SIGMA
You will come with me.

Ood Sigma starts to walk away.

THE DOCTOR
Hold on, better lock the Tardis -

He lifts his key, clicks it.

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

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

THE DOCTOR (CONT'D)
D'you see? Like a car? I locked
it, like a car, like it's funny.
No? Funny? Just a little bit?
(sighs, follows)
Blimey, try to make an Ood laugh...

CUT TO:

EXT. ICE PLAIN #2 - DAY

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

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

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

THE DOCTOR (CONT'D)
Ah. Quite a while, then.

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

THE DOCTOR (CONT'D)
Magnificent. Oh come on! That
is... splendid! You've achieved
all this?! In how long?

ODO SIGMA
One hundred years.

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

OOD SIGMA
And the Mind of the Ood is troubled.

THE DOCTOR
Why, what's happened?

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

CUT TO:

5A EXT. ICE PLAIN #2 - DAY
OOD SIGMA leading THE DOCTOR towards the mouth of a CAVE.

CUT TO:

6 INT. ICE CAVE - DAY
CU on the ELDER OOD. Its face is aged, its skull more brain-like. Swathed in white robes. It holds its HIND-BRAIN in one hand, the other hand scooping SMOKE from the small FIRE in front of it; like it's breathing incense. Its muttering voice is whispery, more Human than Sigma's:

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

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

ELDER OOD (CONT'D)
...it is returning and he is returning and they are returning, but too late, too late, far too late, he is come...

All look up, turn their heads...

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

(CONTINUED)
OOD SIGMA
Sit, with the Elder of the Ood.
And share the Dreaming.

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

THE DOCTOR
So. Right. Hello.

ELDER OOD
You will join, you will join, you will join, you will join...

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

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

CU the Doctor - shocked, fear! INTERCUT WITH -

THE MASTER'S FACE. His giggling insanity -

The Doctor lets go -

The Elder Ood calmer, more focused now.

ELDER OOD (CONT'D)
He comes to us. Every night. I think all the peoples of the universe dream of him, now.

THE DOCTOR
That man is dead.

ELDER OOD
There is yet more. Join us.

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

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

ELDER OOD (CONT'D)
Events are taking shape. So many years ago, and yet changing the now. There is a man. So scared.

CU Doctor, CU Elder, INTERCUT WITH -

CUT TO:

INT. NOBLES' KITCHEN - NIGHT 2

CU WILF, alone, staring into space, fearful.

CUT TO:

INT. ICE CAVE - DAY

THE DOCTOR, staring...
CONTINUED:

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

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

CUT TO:

INT. NAISMITH'S STUDY - DAY 2

Formal positions, facing camera: JOSHUA NAISMITH, the father; 50, a businessman, powerful, almost regal. And his daughter, ABIGAIL, 20, rich and spoilt. B/g: a stately home's study, sparse, with classy Christmas decorations.

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

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

CUT TO:

INT. ICE CAVE - DAY

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

Flash! The Naismith photo printed as a Christmas card -

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

CUT TO:

INT. PRISON CELL - NIGHT 2

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

This is LUCY SAXON.

SCENE CONTINUES, INTERCUT WITH -

CUT TO:

INT. ICE CAVE - DAY

THE DOCTOR seeing -

THE DOCTOR
...the Master's wife.

(CONTINUED)
CONTINUED:

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

OOD SIGMA

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

THE DOCTOR

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

(realises)

I can show you.

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

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

THE DOCTOR (CONT'D)

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

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

ELDER OOD

And yet, you did not see...

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

THE DOCTOR

What's that - ?

A hand picks it up...

CUT TO:

EXT. NIGHT SKY BACKGROUND - NIGHT X

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

CU on the ring. The Gallifreyan symbols.

CUT TO:
INT. ICE CAVE - DAY

THE DOCTOR, horrified.

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

But the Ood hold on tight -

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

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

All the Ood-eyes are now RED!

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

THE DOCTOR
...what do you mean?

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

ALL OOD
The End of Time itself.

The Doctor lets go - !
All hands let go, shocked - 
The Ood-eyes now normal again.
The Doctor so scared, staring...
Then he scrabbles to his feet - running - !

CUT TO:

EXT. ICE PLAIN #2 - DAY

THE DOCTOR, running for his life -

CUT TO:
INT. ICE CAVE - DAY

The ELDER OOD looks to the distance, sad and wise:

ELDER OOD

Events that have happened, are happening now.

CUT TO:

INT. PRISON CELL & CORRIDOR - NIGHT 2

RED FINGERNAILS - a hand, turning keys in a lock -

The CELL DOOR swings open. LUCY looks up, surprised.

MISS TREFUSIS in the doorway. The senior prison guard.

CUT TO:

EXT. ICE PLAIN #2 - DAY

CU on the Doctor, desperate - running, running, running -

CUT TO:

INT. PRISON CELL & CORRIDOR - NIGHT 2

LUCY steps into the corridor. To find MISS TREFUSIS with a whole phalanx of 6 FEMALE GUARDS, all grim, like soldiers.

Lucy scared, no idea what's going on. But she's cowed and crushed now, has been for years. She's just timid, falls into line. Miss Trefusis & BLONDE GUARD lead the way, then Lucy, then the others. Like they're going to war.

CUT TO:

EXT. ICE PLAIN - DAY

THE DOCTOR runs - there's the Tardis - presses his key while running, *chirp-chirp* - he slams inside -

CUT TO:

INT. PRISON CORRIDOR - NIGHT 2

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

CUT TO:

INT. TARDIS

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

CUT TO:
INT. PRISON DUNGEON - NIGHT 2

A rusty metal door creaks open.

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

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

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

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

GOVERNOR
Put her in position.

The BLONDE GUARD leads Lucy to stand opposite the plinth.

GOVERNOR (CONT'D)
Miss Trefusis, if you will prepare.

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

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

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

GOVERNOR
Make her kneel.

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

GOVERNOR (CONT'D)
There are those of us who never lost faith.

(MORE)

(CONTINUED)
GOVERNOR (CONT'D)
And in his wisdom, Mr Saxon prepared for this moment. He saw that he might die. And made us ready.
Miss Trefusis?

Miss Trefusis takes something from her pocket...

GOVERNOR (CONT'D)
Tonight, Mrs Saxon. He returns.

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

CUT TO:

EXT. PRISON - NIGHT 2

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

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

CUT TO:

INT. NOBLES' KITCHEN - NIGHT 2

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

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

Wilf disturbed. Feeling events drawing closer...

Behind him - Wilf not seeing - the TELEVISION flickers, shashes, going from some stock footage to a glimpse of - THE WOMAN, from sc.3. Against white. Staring out.

CUT TO:

INT. PRISON DUNGEON - NIGHT 2

MISS TREFUSIS places the ring inside the clay bowl.

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

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

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

LUCY
Listen to me. Just listen.
(MORE)

(CONTINUED)
CONTINUED:

LUCY (CONT'D)
Whatever he told you... You've
got no idea what you're doing!
You can't bring him back, you can't!

GOVERNOR
Miss Trefusis. The catalyst.

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

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

Miss Trefusis leaning down...

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

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

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

Miss Trefusis holds up the tissue...

Lets it fall into the BUBBING BOWL.

She stands back, as...

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

CUT TO:

28 EXT. PRISON - NIGHT 2

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

CUT TO:

29 OMITTED

32 INT. PRISON DUNGEON - NIGHT 2

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

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

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

(CONTINUED)
CONTINUED:

**GOVERNOR**

We give ourselves! That Saxon might live!

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

Governor & Guards hold their arms open, held low -

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

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

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

**LUCY**

Don't you see?! He lied to you!

His name's not even Harold Saxon!

CU Governor (no FX), smiling, joyous -

**GOVERNOR**

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

Lucy looks up, horrified...

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

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

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

**THE MASTER**


- and he laughs. Insane!

CUT TO:

**INT. TARDIS**

THE DOCTOR, flying the Tardis like a wild thing -

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

CUT TO:

**INT. PRISON DUNGEON - NIGHT 2**

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

(CONTINUED)
THE MASTER

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

LUCY

You're killing them.

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

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

THE MASTER

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

But then...

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

LUCY

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

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

THE MASTER

...what are you doing?

LUCY

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

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

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

THE MASTER

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

LUCY

Till death do us part, Harry.
And she flings the liquid across the room -
FX: CU THE MASTER arching his head back, screaming -
FX: LONG SHOT of THE MASTER, the LIGHT EXPLODING IN FLAME, rushing out and FILLING FRAME -

CUT TO:

EXT. PRISON - DAY 3

CU on THE DOCTOR, running out of the TARDIS, frantic -
Into DAYLIGHT!
It hits him. He stops dead, stunned.
Wrong time of day!
He looks down...
He's standing by a burnt, battered sign, on the ground.
HMP BROADFELL.
He turns, looks round behind him...
FX: DMP WIDE SHOT, the PRISON. Destroyed. The high outer walls have fallen, the building beyond a charred, gutted ruin. No flames, no smoke; it burnt out days ago.

He missed it.

CUT TO:

OMITTED

INT. NAISMITH'S STUDY - DAY 3

CU STOCK FOOTAGE of a BURNING BUILDING.
Now being watched by JOSHUA NAISMITH. MR DANES on duty beside him. The playback on a terminal, on a smart desk.
ABIGAIL NAISMITH walking towards him. Echoing footsteps.

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

On screen -

CUT TO:
EXT. FIRE - NIGHT 2

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

CUT TO:

INT. NAISMITH'S STUDY - DAY 3

NAISMITH & ABIGAIL studying the image. On screen, grabbed pauses of the fleeting FIGURE.

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

NAISMITH
You just leave it to Daddy.

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

CUT TO:

INT. THE GATE ROOM - DAY 3

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

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

THE IMMORTALITY GATE.

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

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

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

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

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

Abigail takes Naismith's arm; admiring their empire.

CUT TO:

OMITTED

EXT. NOBLES' HOUSE - DAY 3

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

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

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

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

CUT TO:

OMITTED

EXT. CORNER OF THE STREET - DAY 3

WILF waiting as a minibus, like a Sunshine Coach, pulls up. Driven by OLIVER BARNES, 65, with MINNIE HOOPER, 70, WINSTON KATUSI, 70, and 6 more smiling senior folk on board. They all clap Wilf! Cheering! They always do!

He waves, does a little jig on the pavement!

CUT TO:

INT. MINIBUS DRIVING THROUGH STREETS - DAY 3

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

WILF
...he's tall, thin, wears a brown suit, maybe a blue suit, long brown coat. Modern sort of hair, all sticky-uppy. And on page two...
(photo, police box)
Be on the lookout for a police box. Exactly like the old ones.

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

(CONTINUED)
WINSTON
Were you misbehaving, Minnie?

MINNIE
I certainly was! Wa-hey!

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

MINNIE
The Silver Cloak!

WINSTON
Who is he then, this Doctor?

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

Silence. All smiles gone.

WILF (CONT'D)
That's why we need him. We need the Doctor. More than ever.

CUT TO:

EXT. OLD WAREHOUSES - DAY 3

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

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

SERVING WOMAN
Onions with that?

TOMMO

SERVING WOMAN
You look after him. And don't forget tomorrow night, the Christmas broadcast!

(MORE)
CONTINUED:

SERVING WOMAN (CONT'D)
President Obama, he's promised to end the recession! Bad times will soon be over, Ginger!

But during all this...

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

Tommo & Ginger just heading off...

TOMMO
Season's greetings to you!

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

MAN
Everything.


THE MASTER
I'm... so... hungry.

CUT TO:

EXT. NEAR OLD WAREHOUSES - DAY 3

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

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

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

TOMMO (CONT'D)
Someone's lively on his feet.

THE MASTER
Starving.

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

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

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

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

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

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

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

THE MASTER (CONT'D)
- the Doctor Doctor shockter stopped-her, gotta stop the smell, the stink, the filthy filthy stink -

TOMMO
Ginger. Come with me, right now.

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

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

THE MASTER (CONT'D)
I'm splitting my sides! I am hilarious! I'm the funniest thing in the whole wide world!

Tommo & Ginger terrified - they run - !

CUT TO:

EXT. OLD WAREHOUSES - DAY 3

- TOMMO & GINGER running to the van - desperate -

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

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

(CONTINUED)
MAN & WOMAN still in position. Now clothed SKELETONS.

Tommo & Ginger horrified - turn back round -

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

THE MASTER
Dinnertiiiiime!!!!!!

FX: CG MASTER, crouches down, then leaps up, flying up into the air, a good 20 feet, Spiderman-style - completing his arc, swooping down towards them, his face flickering into SKULL & EYES, grinning, flying RIGHT INTO CAMERA -

CUT TO:

52 EXT. WASTELAND - DAY 3

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

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

The Doctor breathes in...

Catching a scent...

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

Looks up. Alert.

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

One! Two! Three! Four!

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

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

The Doctor scanning the horizon, getting a fix on the sound - and then he's running - !

- hurtling over debris and broken walls -

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

- the Doctor runs, runs, runs -

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

Stands there!

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

(CONTINUED)
CU the Master. He lets out a huge scream, a war cry!
The Doctor runs towards him - his POV -
FX: THE CG MASTER leaps up, disappears behind the rise -
- the Doctor runs, scrabbles, up and down over debris -
- the Master, running away, giggling -
The Doctor reaching a derelict expanse, surrounded by the
walls of old, decaying buildings - stops -
And there's the Master. Closer, but still a good distance
away, on top of a wall, against the sky. Grinning.
FX: CU MASTER, phasing in and out of SKELETON.

THE DOCTOR
Please. Let me help.

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

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

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

THE DOCTOR
- out of my way!!

- pushing past Wilf -
The Doctor runs up to the wall, where the Master was
standing. Looks beyond.

Another stretch of wasteland. Nothing. The Master gone.
The Doctor turning back, grim. MINNIE, WINSTON, OLIVER &
the 6 OAPs now running in to join Wilf, all smiles.

WINSTON
Did we do it? Is that him?

OLIVER
Tall and thin, big brown coat!

MINNIE
The Silver Cloak! It worked! Cos
Wilf phoned Netty, who phoned June,
and her sister lives opposite
Broadfell, and she saw the police
box, and her neighbour saw this
man heading east -

(CONTINUED)
THE DOCTOR
Wilfred, did you tell them who I am?! You promised me -

WILF
No, I just said you're a doctor, that's all. And might I say...
(salutes)
It is an honour to meet you again, sir.

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

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

She gives her mobile to Oliver -

OLIVER
Not bad, is he? Me next!

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

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

WILF
Now get off him, leave him alone -

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

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

MINNIE
No, do it again. Smile!

OLIVER
I think the battery's gone.

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

WINSTON
Try mine, use this one -

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

THE DOCTOR
I'm really kind of busy, y'know...

(CONTINUED)
CONTINUED: (3)

MINNIE
Won't take a tick! Keep smiling!

THE DOCTOR
Is that your hand, Minnie?

MINNIE
Good boy!

CUT TO:

OMITTED

EXT. CAFE - DAY 3

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

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

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

WILF
Here we go, hurry up!

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

CUT TO:

INT. CAFE - DAY 3


WILF
Oh, we had some good times though, didn't we? Those Atmos things. And those planets in the sky! Me with that paint gun, and... (runs out of steam) I keep seeing things, Doctor. This face. At night.

THE DOCTOR
Who are you?

WILF
Wilfred Mott.

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

WILF
Just lucky, I s'pose.

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

WILF
What's so important about me?

THE DOCTOR
Exactly. Why you?

Silence.

THE DOCTOR (CONT'D)
I'm going to die.

Silence.

WILF
Well. Me too, one day.

THE DOCTOR
Don't you dare.

WILF
I'll try not to.

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

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

THE DOCTOR
I can still die. If I'm killed before regeneration, then I'm dead. (pause) Even then. Even if I change... It feels like dying. Everything I am, dies. Some new man goes sauntering away, and... I'm dead.

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

THE DOCTOR (CONT'D)
What?

The Doctor looks out of the window. And there she is. Just as Wilf planned. DONNA NOBLE. The Doctor stares. So happy. So sad.
She's across the street, just parked, getting out of her car. Looking at her watch, waiting for someone. Good distance away, not seeing Wilf & the Doctor in the cafe.

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

THE DOCTOR
Stop it.

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

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

Pause.

Then a TRAFFIC WARDEN comes near Donna's car (on double yellows). Donna barks at her, "Don't you touch my car!!" and the traffic warden scurries away, scared.

The Doctor & Wilf laugh.

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

WILF
And there he is...

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

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

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

WILF
No, it's Temple-Noble!

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

WILF
He's sweet enough. Bit of a dreamer.

(MORE)
WILF (CONT'D)
But he's on minimum wage, she's earning tuppence, all they can afford is a tiny little flat. And I see this look on her face, sometimes. Like she's so sad. But she can't remember why.

THE DOCTOR
She's got him.

WILF
She's making do.

THE DOCTOR
Aren't we all?

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

THE DOCTOR
...no one. Travelling alone. I thought it was better, I thought... But I did some things. It went wrong. I needed...

And Wilf is horrified.
Because the Doctor is crying.
Which sets Wilf off.

WILF
Oh my word.

THE DOCTOR
Pffft. Merry Christmas.

WILF
And you.

Then they both laugh at themselves!

THE DOCTOR
Look at us!

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

He turns to the window -
Donna & Shaun just driving away.
They both sit there. Sad again. The moment gone.

CUT TO:
The Doctor striding out, new energy, Wilf running after -
But the Doctor is just walking away, fast.
Wilf stops. Left behind, helpless.
He turns away, defeated, crosses the street.
CRANE UP, Wilf becoming a small figure. And over this:

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

CUT TO:

OMITTED

EXT. ABANDONED WAREHOUSE - NIGHT 3

The Master sits in a corner, desperate. Gnawing on a bone.

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

CUT TO:

EXT. WASTELAND - NIGHT 3

The Doctor looks out upon the wasteland, at night.

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

CUT TO:

INT. THE GATE ROOM - NIGHT 3

Naismith & Abigail sit in fine chairs, with a glass of wine, Mr Danes at their side. A Christmas toast. The room darkened, now, so they're bathed in the light of...

FX: FLICKERS OF ELECTRICITY across the Gate.

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

CUT TO a male technician, Rossiter, 30, meek, nervous, at work on the computer banks.

(Continued)
CONTINUED:

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

A knowing look; they're planning something.

CUT TO:

FX SHOT – EARTH

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

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

CUT TO:

INT. BLACK VOID – NIGHT

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

NARRATOR
The final day.

CUT TO:

INT. ABANDONED WAREHOUSE – NIGHT 3

THE MASTER looks up –

THE DOCTOR.

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

The Doctor walks towards him, slowly.

The Master stands. Facing him.

The Doctor keeps walking.

The Master clenches his fists, at his side.

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

The Doctor keeps walking.

The Master lifts his right hand, aims –

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

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

The Doctor keeps walking.

(CONTINUED)
The Master throws out his left hand -
FX: BLAST OF WHITE ENERGY from his hand -
FX: HITS behind the Doctor, right, PRAC EXPLOSION -
The Doctor keeps walking.

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

The Doctor, closer.

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

The Doctor closer, remorseless - about 15 feet away, as -
FX: THE MASTER aims both hands, DOUBLE BLAST OF ENERGY -
FX: JAGGED BLADES OF ENERGY hit the Doctor's chest - he stops, shuddering with the impact - the energy keeps going, but he keeps staring at the Master, won't give in -
FX: WIDE SHOT, ENERGY blasting from Master to Doctor -
FX: THE MASTER with SKELETON face, ENERGY still ripping out of his hands, all one, long blast -
FX: ENERGY pouring into the Doctor, but he keeps staring -
FX: THE MASTER whips his hands away, ENERGY STOPS -
The Master, breathing hard.

The Doctor, his shirt burnt. Still staring. But...
He's weakened, can't hide it, goes to stumble forward -
- but in that second, the Master darts forward. Stops him from falling. Helps the Doctor sink to his knees.

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

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

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

(CONTINUED)
THE MASTER
I'm so hungry.

THE DOCTOR
That energy... Your body's ripped open. Now you're killing yourself.
THE MASTER
But that Human Christmas out there, * they eat so much! All roasting meat. Cakes and wine. Hot salt bites and all that fat blood food -

THE MASTER (CONT'D)
- all plates and pots of flesh and grease and juice, all baking burnt and sticky thick skin, and hot, so hot, all hot and sliced and mine, it's mine, to eat, and feast, and eat and eat and eat and eat -

THE DOCTOR (CONT'D)
Stop it. Stop it. Stop it!

THE DOCTOR (CONT'D)
What if I ask you for help?

THE MASTER
Oh yeah.

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

THE MASTER
And here I am.

THE DOCTOR
No, it was something more -

THE MASTER
- but it hurts -

THE DOCTOR
- I was told, the End of Time -

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

THE DOCTOR
I'm sorry.

THE MASTER
No, but listen, listen, listen, every day, every second, every beat of my hearts, there it is, calling to me, just listen...
The Master scrabbles across the floor, to the Doctor.

THE DOCTOR
I can't hear it.

THE MASTER
Listen.

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

And then...

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

THE MASTER (CONT'D)
What?

THE DOCTOR
But that's...!

THE MASTER
What??

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

But the Master stands, delirious, laughing, demented -

THE MASTER
It's real? It's real! It's REAL -

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

The Doctor runs, scrambles, to follow him outside -

CUT TO:

EXT. ABANDONED WAREHOUSE/WASTELAND - NIGHT 3

THE DOCTOR running out - wasteland beyond -

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

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

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

WIND blasts across the wasteland, violent -

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

The Doctor battling the wind, staring up -

MASSIVE NOISE of a helicopter above! Lights shining down!

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

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

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

The Doctor running forward -

THE DOCTOR
Don't! Don't -!

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

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

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

CUT TO:

INT. NOBLES' KITCHEN - DAY 4

Christmas wrapping paper, ripped open -

And there's a hardback book. A photo of Joshua Naismith on the front, a biography: Fighting The Future.

Wilf, in pyjamas & dressing gown, holding it. Puzzled.

(CONTINUED)
DONNA coming in with a tray, in smart Christmas clothes, and there's SYLVIA NOBLE! In her posh 4.11 night-clothes - Christmas morning, Slade on the radio, all opening presents!

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

SYLVIA
(opening a jumper)
Oh now that's lovely, look at that! Absolutely beautiful. "Love from Donna." Did you keep the receipt?

DONNA
Yes I did.
(sits opposite Wilf)
Come on, Gramps, you've been a right old misery since you got up. D'you like it, then? The book?

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

Odd little still moment; Donna looking to the distance.

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

Snapped out of it by -

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

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

CUT TO:

INT. NAISMITH'S STUDY - DAY 4

JOSHUA NAISMITH loving it; ABIGAIL watching, all smiles.

NAISMITH
If you would, Mr Danes.

MR DANES crosses to...

THE MASTER.

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

(CONTINUED)
CONTINUED:

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

THE MASTER
I'm starving.

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

ABIGAIL
And I was right. He's back! The
very man we need, and he's here!
(claps her hands)
Oh, this is going to be wonderful!

CUT TO:

EXT. ABANDONED WAREHOUSE/WASTELAND - DAY 4

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

THE DOCTOR hauls himself up. Dazed, dirty.
Lost.

CUT TO:

INT. NOBLES' KITCHEN - DAY 4

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

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

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

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

SHAUN
Merry Christmas, Mr Mott!

WILF
Hush! She's on! Our sovereign!

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

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

Wilf sits, watching. A polite little salute.

But then the screen fizzes to static...

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

WOMAN
Events are moving, Wilfred. Faster than we thought.

WILF
...eh?
(to the kitchen)
Can you see that?

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

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

WILF
But that's not...

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

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

WILF
Why, what have I done?

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

WILF
I did my duty.

WOMAN
You never killed a man.

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

WOMAN
The time will come. When you must take arms.

WILF
Who are you...?
WOMAN
Tell the Doctor nothing of this.
His life could still be saved.
But only if you tell him nothing.

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

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

CUT TO:

INT. WILF'S BEDROOM - DAY 4

Laughter from downstairs. WILF alone. And scared.

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

An old, cardboard box.

Opens it. Fearful.

Inside: an old SERVICE REVOLVER, World War II.

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

And then...

A tap, a stone at the window.

He hurries over, to look.

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

CUT TO:

EXT. NOBLES' STREET - DAY 4

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

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

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

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

(CONTINUED)
WILF
There was...

THE DOCTOR
What?? What is it? Tell me!

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

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

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

THE DOCTOR
What book?!

CUT TO:

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

THE DOCTOR hiding by the kitchen door, as WILF comes out —
— shoves the Joshua Naismith book at him. Frantic whispers:

WILF
His name's Joshua Naismith -

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

WILF
By the what?

THE DOCTOR
By the Ood.

WILF
What's the Ood?

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

SYLVIA steps out —

SYLVIA
Dad, what are you up to - ?
(seees the Doctor)
You! But...! Get out of here!

(CONTINUED)
CONTINUED:

THE DOCTOR
Merry Christmas!

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

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

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

CUT TO EXT. GARDEN - hearing Donna, panicking -

SYLVIA
Just go!
THE DOCTOR
I'm going!
He runs off, heading for the garden-door, to the street.
WILF
Me too!
He runs off.
SYLVIA
Ohh no you don't!
She runs off.
Donna pops her head out into the garden - no one there -

DONNA
Mum? Gramps?!
- heads back through the kitchen -

DONNA (CONT'D)
What are those two doing? They're a bit old for hide and seek. Mum!
- she's heading for the front of the house -

CUT TO:

EXT. NOBLES' STREET - DAY 4

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

SYLVIA
Dad! I'm warning you! Stay right where you are!
At the Tardis door -

(CONTINUED)
CONTINUED:

THE DOCTOR
You can't come with me.

WILF
You're not leaving me with her.

THE DOCTOR
Fair enough.

The Doctor & Wilf head in - slam the door -

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

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

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

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

DONNA
Are you shouting at thin air?

SYLVIA
Yes. Possibly. Yes.

CUT TO:

INT. TARDIS - DAY 4

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

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

He looks up. WILF just standing there. Boggling.

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

WILF
...thought it would be cleaner.

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

WILF
But Doctor, if this is a time machine... That man you're chasing, (MORE)

(CONTINUED)
73 CONTINUED:

WILF (CONT'D)
why can't you just pop back to
yesterday and catch him?

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

WILF
Not a word.

THE DOCTOR
(Shakes his hand)
Welcome aboard!

CUT TO:

74 INT. THE GATE ROOM - DAY 4

MR DANES walks in, announcing to the TECHNICIANS -

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

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

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

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

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

NAISMITH
And if we could demonstrate...

TECHNICIANS, including ROSSITER & ADDAMS, press buttons.

FX: ELECTRICITY across the GATE. The Master fascinated.

THE MASTER
But that's not from Earth.

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

(CONTINUED)
CONTINUED:

ROSSITER
Excuse me, sir. If I could check the basement? We're getting fluctuation on the power cords.

NAISMITH
Of course.

ROSSITER
Miss Addams? If you could bring the calibration statistics.

Rossiter & Addams leave, by a second side door -

CUT TO:

INT. BASEMENT BENEATH GATE ROOM - DAY 4

ROSSITER & ADDAMS hurry down a dark staircase -

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

Rossiter & Addams losing all composure, panicky -

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

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

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

FX: ADDAMS SHIMMERS, reveals her true form -

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

ADDAMS (CONT'D)
By the saints, that's better - these people are so flat!

Rossiter bares his wristwatch, presses centre -

FX: ROSSITER shimmers, takes VINVOCCI FORM.

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

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

CUT TO:

INT. THE GATE ROOM - DAY 4

A GUARD folding up the straitjacket, taking it away -

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

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

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

THE MASTER
I like you.

NAISMITH
Thank you.

THE MASTER
You'd taste great.

Naismith steps away.

NAISMITH
Mr Danes?

MR DANES
The visitor will be given food.

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

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

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

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

NAISMITH (CONT'D)
One technician remains in charge of the feedback, 24 hours a day.

THE MASTER
Butter-basted skin, nice!

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

He goes to MISS COLLINS, a technician, 21.

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

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

NAISMITH (CONT'D)
The Gate mended her. And I imagine its properties might be of some use to you, right now.

THE MASTER
But what do you want it for?

NAISMITH
We calculate, that if this device can be fully repaired, by your good self... it can restore the body, forever. Hence its given title. The Immortality Gate. Because that's what I want! Not for me. But for my daughter. I want her to never die. My gift to her; she will be immortal.

ABIGAIL
Abigail. It means bringer of joy.

CUT TO:

INT. STABLES, NAISMITH MANSION - DAY 4
FX: WIND, STRAW blowing, as the TARDIS MATERIALISES.

CUT TO:

INT. THE GATE ROOM - DAY 4
THE MASTER looks up. Smells the air. Smiles.
CONTINUED:

THE MASTER
Better get to work!

CUT TO:

INT. STABLES, NAISMITH MANSION - DAY 4

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

WILF
We've moved! We've really moved!

THE DOCTOR
You should stay here -

WILF
Not bloody likely.

THE DOCTOR
And don't swear. Hold on -

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


THE DOCTOR (CONT'D)
Just a second out of sync! Don't want the Master finding the Tardis, that's the last thing we need -

Hurrying out -

CUT TO:

EXT. NAISMITH MANSION - DAY 4

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

FOUR ARMED GUARDS a distance away, but approaching -

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

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

THE DOCTOR
Down here -

They hurry down STEPS, to a CELLAR DOOR -

- the Doctor sonics it, they hurry inside -

CUT TO:

INT. THE GATE ROOM - DAY 4

THE MASTER now tapping away at his keyboard like mad.

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

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

ROSSITER
Yes, sir. Seems to be fine.
(on desk-comms mic)
Miss Addams, we're getting encouraging results from the ratio-foldback, can you confirm?

CUT TO:

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

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

As she walks round to another computer bank -
- to find THE DOCTOR standing there, studying it!

THE DOCTOR
Nice Gate.

Addams shocked - WILF standing nearby!

WILF
Hello! Sorry!

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

ADDAMS
I'm sorry? What's a Shimmer?

The Doctor holds up the sonic, whirrs -

(CONTINUED)
CONTINUED:

FX: ADDAMS SHIMMERS into VINVOCCI FORM.

THE DOCTOR

Shimmer.

WILF

Oh my Lord. She's a cactus!

CUT TO:

INT. THE GATE ROOM - DAY 4

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

ROSSITER
Miss Addams..?
(to the staff)
If you'll just excuse me.

He hurries out, more or less unnoticed -

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

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

THE MASTER
My name is the Master.

And he stabs a button.

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

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

NAISMITH
Oh! Excellent! Mr Danes?

MR DANES
The visitor will be restrained.

Guards walking forward with the straitjacket -

THE MASTER
What?! But I repaired it -

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

CUT TO:
INT. BASEMENT BENEATH GATE ROOM - DAY 4

THE DOCTOR studying the readouts, frantic -

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

ROSSITER runs in - sees THE DOCTOR & WILF -

ROSSITER
What are you doing here - ?

THE DOCTOR
Shimmer.

Without even looking at him, he whirs the sonic -

FX: ROSSITER changes into VINVOCCI FORM.

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

CUT TO:

INT. THE GATE ROOM - DAY 4

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

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

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

CUT TO:

INT. BASEMENT BENEATH GATE ROOM - DAY 4

THE DOCTOR running from computer to computer - all fast -

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

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

(CONTINUED)
ADDAMS
No, that's a Zocci.

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

ADDAMS
And the Gate is Vinvocci, we're a salvage team. We picked up the signal when the Humans reactivated it, and as soon as it's working, we can transport it to the ship -

THE DOCTOR
But what does it do?!

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

THE DOCTOR
No, but there's got to be more, every single warning says the Master's gonna do something colossal - WILF's just been watching, steps forward. Of the Gate:

WILF
That thing's like a sickbed, yes?

ADDAMS
More or less.

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

THE DOCTOR
Good question! Why's it so big??

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

ROSSITER
That would be ridiculous.

ADDAMS
It mends whole planets.

THE DOCTOR
...it does what?!!

ADDAMS
It transmits the medical template across the entire population.

(CONTINUED)
CONTINUED: (2)

What?!! And the Doctor's running - !

CUT TO:

INT. THE GATE ROOM - DAY 4

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

NAISMITH

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

Set into one wall, a TV SCREEN, showing -

CUT TO:

INT. NEWSROOM - DAY 4

AMNN News, with TRINITY WELLS, TO CAMERA:

TRINITY WELLS

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

CUT TO:

INT. WHITE HOUSE PRESS ROOM - DAY 4

STOCK FOOTAGE of the White House, then:

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

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

TRINITY WELLS OOV

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

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

TRINITY WELLS

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

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

CUT TO:

INT. THE GATE ROOM - DAY 4

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

THE DOCTOR
- turn the Gate off, right now -!
MR DANES
At arms!

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

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

THE MASTER
Oh, like that was ever gonna happen!

And he flexes his shoulders back -

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

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

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

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

THE MASTER (CONT'D)
Homeless, was I? Destitute and dying?! Just watch me now!

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

But the Doctor looks round, realising...

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

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

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

He runs for the Gate -

The Master lifts his hand - fires -

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

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

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

THE DOCTOR
What is it? What can you see?

(CONTINUED)
CONTINUED: (2)

**WILF**

It's him. I can see him.

CU Wilf, blinking - INTERCUT his CU FAST with -
CU THE MASTER, bleached face against black, as sc.2 -
The Doctor looking across the room -
Naismith & everyone blinking, confused. (It's a good, strong blink, every 2 seconds, but not too mechanical.)

**NAISMITH**

He's inside my head...

CU Naismith, blinking - INTERCUT FAST, CU MASTER -
CU Abigail, blinking - INTERCUT FAST, CU MASTER -
CU MR DANES, blinking - INTERCUT FAST, CU MASTER -
The Doctor turns round, looks at the TV screen -

CUT TO:

**INT. NEWSROOM - DAY 4**

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

TRINITY WELLS

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

CUT TO:

**INT. WHITE HOUSE PRESS ROOM - DAY 4**

THE 30 JOURNALISTS, all blinking, dazed -

TRINITY WELLS OOV

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

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

CUT TO:

**INT. THE GATE ROOM - DAY 4**

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

THE DOCTOR running from computer to computer -

THE DOCTOR

I can't turn it off - !

(CONTINUED)
CONTINUED:

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

The Doctor runs to Wilfred -

THE DOCTOR
Wilfred! Come on - !

He's pulling him towards the GLASS BOOTHs -

CUT TO:

INT. BASEMENT BENEATH GATE ROOM - DAY 4

ALARMS SOUNDING! ROSSITER & ADDAMS running to computers -

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

ADDAMS
But it's not affecting us!

ROSSITER
He's set the template for Human!

CUT TO:

INT. THE GATE ROOM - DAY 4

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

THE DOCTOR
Wilfred, get him out, get inside -

Wilf - fighting it! - pulls the technician out - gets in -
- fast, the Doctor stabs buttons on the internal controls -

THE DOCTOR (CONT'D)
Just need to filter the levels -

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

Wilf shaking it off, stops blinking, recovering.

WILF
I can see again! He's gone!

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

WILF
Do what?

(CONTINUED)
THE DOCTOR
I can't get out unless you press
the button, that button there!!

Wilf does so -

The Doctor runs out - races to a terminal -
As the Doctor taps away like crazy -

THE MASTER
Fifty seconds and counting!

THE DOCTOR
To what???

THE MASTER
You're gonna love this one!

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

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

He answers, having seen the name on screen -

WILF
Donna?!

CUT TO:

INT. NOBLES’ KITCHEN – DAY 4

DONNA scared, on her mobile –

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

SYLVIA & SHAUN both standing there, dazed, blinking -

SYLVIA
…there’s this face...

CU Sylvia, blinking – INTERCUT FAST, CU MASTER –

CU Shaun, blinking – INTERCUT FAST, CU MASTER –

SCENE CONTINUES INTERCUT WITH –

CUT TO:

INT. THE GATE ROOM – DAY 4

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

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

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

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

WILF
Not now, Winston!

CUT TO:

EXT. BLOCK OF FLATS - DAY 4

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

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

He looks round...

NEIGHBOUR #1 coming out of his door. Blinking, dazed.
NEIGHBOUR #2 coming out of her door. Blinking. Dazed.

Winston looks down...

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

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

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

CUT BACK TO WINSTON. Horrified:

WINSTON
Wilfred. It's everyone.

CUT TO:

INT. THE GATE ROOM - DAY 4

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

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

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

He throws his head back, clenches every muscle -

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

CUT TO:

101 FX SHOT - BRITAIN/Earth

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

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

CUT TO:

102 INT. THE GATE ROOM - DAY 4

THE DOCTOR & WILF staring, horrified -

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

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

CUT TO:

103 INT. NOBLES' KITCHEN - DAY 4

DONNA staring, horrified, as -

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

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

CUT TO:

104 INT. NEWSROOM - DAY 4

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

CUT TO:

105 INT. WHITE HOUSE PRESS ROOM - DAY 4

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

CUT TO:

106 EXT. BLOCK OF FLATS - DAY 4

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

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

CUT TO:

107 INT. THE GATE ROOM - DAY 4

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

(CONTINUED)
CONTINUED:

Which then stops dead.
Gate deactivates, noise fades.
Silence.
He steps forward. So in control.
THE DOCTOR & WILF looking round the room, in horror...
EVERYONE ELSE on their knees, heads down.

    THE DOCTOR
    You can't have...

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

    THE MASTER
    I'm sorry, are you talking to me?

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

    NAISMITH-MASTER
    Or to me?

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

    ABIGAIL-MASTER
    Or to me?

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

    MR DANES-MASTER
    Or to me?

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

    THREE GUARDS-MASTER
    Or to us?

CUT TO:

INT. NEWSROOM - DAY 4

Trinity Wells lifts her head to CAMERA...
Except she's THE MASTER! In Trinity's clothes. To CAMERA:

(CONTINUED)
109 INT. WHITE HOUSE PRESS ROOM - DAY 4

The President lifts his head, grinning...

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

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

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

The President-Master puts his hands to his head -

PRESIDENT-MASTER (CONT'D)
Ooh, financial solution -
(shakes head)
Deleted! Ha ha!

110 EXT. BLOCK OF FLATS - DAY 4

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

111 INT. NOBLES' KITCHEN - DAY 4

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

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

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

WHIP-PAN across to -

Shaun is THE MASTER! In Shaun's clothes!

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

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

(CONTINUED)
CONTINUED:

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

CU Donna, her terror -

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

DONNA (CONT'D)
My head. Ohh my head...

CUT TO:

INT. THE GATE ROOM - DAY 4

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

WILF
Doctor! She's starting to remember!

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

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

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

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

The Doctor helpless. Staring. At a living nightmare.

CUT TO:

INT. WHITE HOUSE PRESS ROOM - DAY 4

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

CUT TO:

INT. NEWSROOM - DAY 4

TRINITY WELLS-MASTER laughing - right into CAMERA -

CUT TO:

EXT. BLOCK OF FLATS - DAY 4

WINSTON-MASTER laughing -

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

(CONTINUED)
CONTINUED:

WHIP PAN - door opens - ANOTHER MASTER #2 -
WHIP-PAN - door opens - ANOTHER MASTER #3 -
WHIP-PAN - door opens - ANOTHER MASTER #4 -
FX: WIDE SHOT, three storeys, LOTS OF MASTERS on every walkway, all laughing, looking at each other, manic glee -
CUT TO GROUND LEVEL, cement courtyard -

TOP SHOT, THE TEENAGE-MASTER running in to centre, to look up at CAMERA, laughing up at the sky -
FX: JUMP CUT WIDER, 10 MASTERS laughing up at the sky -
FX: JUMP CUT WIDER, 30 MASTERS laughing up at the sky -

CUT TO:

FX SHOT - LONDON/ EARTH

FX: AERIAL SHOT OF LONDON. The laughter echoing away.
FX: AERIAL SHOT OF BRITAIN. Laughter gone...
FX: THE EARTH. Suspended in space. A contaminated world. Continue the shot, pulling out, gradually...

And over this:

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

CUT TO:

INT. BLACK VOID - NIGHT

CU NARRATOR, into CAMERA.

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

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

NARRATOR (CONT'D)
...the Time Lords returned.

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

NARRATOR (CONT'D)
For Gallifrey!

CUT TO REVERSE –

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

TIME LORDS
For Gallifrey!

NARRATOR
For victory!

TIME LORDS
For victory!

NARRATOR & TIME LORDS
For the End of Time itself!

END OF EPISODE 4.17