

Doctor Who
Series 4

Episode 12

by

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1 EXT. SUBURBAN STREET -- DAY

1

CU on THE DOCTOR, racing out of the TARDIS door -

WIDE SHOT, as he stops dead. It's the most ordinary street in the world; a good distance away, a MILKMAN and his float. DONNA steps out, but stays by the Tardis.

THE DOCTOR
...but it's fine. Everything's
fine. Nothing's wrong. All fine!
(yells across)
'Scuse me! What day is it?

MILKMAN
Saturday.

THE DOCTOR
Saturday. Good. I like Saturdays.

DONNA
...so I just met Rose Tyler?

THE DOCTOR
Yep.

DONNA
But she's locked away in a parallel
world, yeah?

THE DOCTOR
Exactly. If she could cross from
her parallel world, to your parallel
world, then that means the walls
of the universe are breaking down.
Which puts everything in danger,
everything! But how...?!

He runs back to the Tardis, Donna follows, door slams shut.

The Milkman's strolling back to his float. But he hears a noise. A rattling. *Ting-ting-ting*. Glass. He looks...

The empty milk bottles in their crates are shivering, just a little, *ting-ting-ting*...

He walks closer, puzzled...

They rattle, harder. Shaking.

The milkman looks round. Tiny, fractional CAMERA SHAKE.

He sees a couple of slates slide off a roof...

HIGH SHOT on the Milkman, as he looks up. In horror...

CUT TO:

2 INT. TARDIS - DAY

2

THE DOCTOR at the console, busy. DONNA calmer.

DONNA

Thing is though, Doctor. No matter what's happening, and I'm sure it's bad, I get that, but... Rose is coming back. Isn't that good?

And for the first time, he allows himself the *biggest* smile.

THE DOCTOR

Yeah.

WHUMPH! CAMERA SHAKE, just one, big jolt. Then nothing.

DONNA

What the hell was that..?!

THE DOCTOR

Wasn't us - came from outside -

- and he runs down the ramp, opens the door, Donna following -
FX: the door opens onto black, empty space. Just dusty swirls of gas and a few small, lonely rocks tumbling past.

DONNA

But... we're in space. How did that happen, what did you do?

He runs back to the console - slams switches - impossible! -

THE DOCTOR

...we haven't moved, we're fixed - it can't have! *No!*

- runs all the way back to Donna at the door. Stunned.

THE DOCTOR (CONT'D)

The Tardis is still in the same place. But the Earth has gone. The entire planet! It's gone!

HARD CUT TO BLACK.

Bring up CAPTION:

Far across the universe...

MIX TO:

3 INT. UNIT HQ, NEW YORK CITY - NIGHT

3

Darkness. PRAC SPARKS fizzing. Image resolving, into a CU of MARTHA JONES, lying on the ground, as she lifts her head. Stunned, dazed, shakes it off. Over this, CAPTION:

(CONTINUED)

3 CONTINUED:

3

NEW YORK.

She lifts herself up. It's an office block, smart, swanky, all desks & smoked glass, though now in disarray, everything having been jolted about, though now still. Other WORKERS & UNIT SOLDIERS picking themselves up from the floor.

MARTHA

What was that? Some sort of earthquake, or..? Jalandra, you all right? Wikowsky? Anyone hurt?

Mutters of 'No,' 'I'm okay,' etc. everyone slowly standing.

MARTHA (CONT'D)

We've lost power. Someone get the lights back on. DaCosta, see to it! Right now! Suzanne, you okay?

SUZANNE, 20s, is by the window. Looks at Martha, terrified.

SUZANNE

Martha. Look at the sky.

MARTHA

Why, what is it?

SUZANNE

Just look at the sky.

CUT TO:

4 INT. TORCHWOOD HUB - NIGHT

4

CU CAPTAIN JACK HARKNESS, picking himself up off the floor. Shakes it off, stunned for a second, and over that, CAPTION:

CARDIFF.

CAPTAIN JACK

Woah! What happened, was it the Rift? Gwen, you okay? Ianto?

Looking round; place in disarray, fallen wires and rubble, GWEN COOPER and IANTO JONES getting to their feet.

IANTO

No broken bones. Slight loss of dignity. No change there then.

GWEN

The whole city must've felt that - the whole of South Wales!

CAPTAIN JACK

I'm gonna take a look outside -

He runs out, the circular door *chunk-chunk-chunking* open...

(CONTINUED)

4 CONTINUED:

4

Ianto's reached his computer. Oh, blimey.

IANTO

Little bit bigger than South Wales.

CUT TO:

5 INT. SARAH JANE SMITH'S ATTIC - NIGHT

5

CU SARAH JANE SMITH, on the floor, dazed. Bring up CAPTION:

LONDON, EALING.

She stands. The attic in disarray. Her son, LUKE, also standing, recovering. She runs to him, big hug.

SARAH JANE

Luke, are you all right..?

LUKE

Felt like some sort of cross-dimensional spatial transference.

SARAH JANE

But it's night! It wasn't night, it was eight o'clock in the morning... Mr Smith! I need you!

PRAC FX: STEAM! Walls open, fold back, and MR SMITH, the supercomputer, glides out, ta-daaaa!

SARAH JANE (CONT'D)

Ohh, I wish you'd stop giving that fanfare. Tell me, what happened?

MR SMITH V/O

Sarah Jane, I think you should look outside. You will find the visual evidence most conclusive.

A bit scared, Sarah Jane runs out, Luke following -

CUT TO:

6 EXT. NOBLES' HOUSE - NIGHT

6

Over the front door, CAPTION:

LONDON, CHISWICK.

Then it opens, WILF comes out, with cricket bat, then SYLVIA -

WILF

It's gone dark! It's them aliens, I'll bet my pension! What d'you want this time, you green swine!

SYLVIA

Dad...

(CONTINUED)

6 CONTINUED:

6

WILF

You stay inside, Sylvia. They always want the women!

SYLVIA

No, Dad, just look. Oh my God. Look at the sky.

HIGH SHOT, both looking up, in horror...

CUT TO:

7 EXT. SARAH JANE SMITH'S HOUSE - NIGHT

7

SARAH JANE & LUKE run out. Stop dead.

HIGH SHOT, BOTH looking up. In horror.

SARAH JANE

...that's impossible...

CUT TO:

8 EXT. STREET - NIGHT

8

HIGH SHOT, CAPTAIN JACK looking up. In horror.

CAPTAIN JACK

...that's just impossible...

CUT TO:

9 INT. UNIT HQ, NEW YORK CITY - NIGHT

9

CU MARTHA, in the window. Looking up. In horror.

MARTHA

...it can't be...

CUT TO:

10 EXT. SUBURBAN STREET - NIGHT

10

The MILKMAN staring up at the sky, in horror, broken milk bottles & crates all around. But then he feels...

PRAC WIND blasts him, he looks round, a good distance away -

FX: HARD CRACK OF WHITE LIGHT, and -

ROSE TYLER appears! Armed with a great big sci-fi gun!

She looks up at the sky.

ROSE

Right. Now we're in trouble.

FX: CAMERA BEHIND ROSE, TILTING UP to see the WHOLE NIGHT SKY. A new sky.

(CONTINUED)

10 CONTINUED:

10

Space, all blue-and-gold clouds and swirls of gas. With DOZENS OF PLANETS suspended there, filling the entire vista, all shapes and sizes, all colours, some ringed, some rocky, some gently moving. A new galaxy.

HIGH SHOT on Rose, looking up; she clicks her gun, *ka-chik!*

ROSE (CONT'D)

And it's only just beginning.

CUT TO TITLES

CUT TO:

11 INT. TARDIS - DAY

11

THE DOCTOR & DONNA at the console, both desperate -

DONNA

But if the Earth's been moved,
they've lost the sun! And all the
air gets ripped away! What about
my Mum? And Grandad? They're
dead, aren't they? Are they dead?

THE DOCTOR

I don't know, Donna, I just don't
know, I'm sorry, I don't know...

Quieter, Donna on the edge of tears.

DONNA

That's my family. My whole world.

THE DOCTOR

There's no readings. Nothing.
Not a trace. Not even a whisper.
Ohh, that's fearsome technology.

DONNA

So what do we do?

THE DOCTOR

We've got to get help.

DONNA

Where from?

THE DOCTOR

Donna. I'm taking you to the Shadow
Proclamation. Hold tight!

Slams lever, the Tardis lurches -

CUT TO:

12 OMITTED 12

13 INT. NEWSREADER STUDIO - NIGHT 13

TRINITY WELLS REPORTS! Trinity to CAMERA, with graphics
straplines: *Worldwide emergency. Planets appear in skies...*

TRINITY WELLS

The United Nations has issued an edict, asking the citizens of the world not to panic. So far, there's no explanation for the 26 planets which have appeared in the sky...

MIX TO:

14 INT. TV DEBATE STUDIO - NIGHT 14

Newsnight-type show, RICHARD DAWKINS arguing:

RICHARD DAWKINS

- but it's an empirical fact! The planets didn't come to us, we came to them! Just look at the stars - we're in a completely different region of space, we've travelled -

MIX TO:

15 INT. THE NEW PAUL O'GRADY SHOW - NIGHT 15

PAUL O'GRADY at his desk, in fine form. Audience hooting.

PAUL O'GRADY

I look up, there's all these moons and things! Have you seen 'em? I thought, what was I drinking last night? Furniture polish?

MIX TO:

16 INT. TORCHWOOD HUB - NIGHT 16

IANTO at his computer, watching Paul O'Grady, laughing.
CAPTAIN JACK's at another work-station, calls across:

CAPTAIN JACK

Ianto. Time and a place.

IANTO

He is funny, though.

And he crosses to Jack -

CAPTAIN JACK

Gwen! Come and see!

GWEN just heading across the upper gantry, from the Hothouse -

(CONTINUED)

16 CONTINUED:

16

GWEN

(on her mobile)

Rhys, I've got no idea, just stay indoors. Oh, and phone my mother, tell her, I dunno, tell her to take her pills and go to sleep.

(stops, quiet, upset)

I'll come home. Soon as I can, I promise. Love you. Big idiot.

Hangs up, all professional again, runs to join -

Jack & Ianto, information scrolling across screen -

CAPTAIN JACK

Someone's established an artificial atmospheric shell. Keeping the air, and holding in the heat.

IANTO

Whoever's done this, wants the Human Race alive. That's a plus.

Ianto taps button, calls up GRAPHICS MAP OF PLANETARY ARRAY.

IANTO (CONT'D)

27 planets, including the Earth.

GWEN

No, but what's that..?

GRAPHICS MAP: one of the PLANETS shifting, revealing, behind it, right at the CENTRE OF THE ARRAY... a SMALL RED BLIP.

GWEN (CONT'D)

That's not a planet...

CUT TO:

17 INT. SARAH JANE SMITH'S ATTIC - NIGHT

17

SARAH JANE in front of MR SMITH, the same GRAPHICS MAP showing the ominous RED BLIP. LUKE b/g on his mobile.

MR SMITH V/O

The reading seems to be artificial in construction.

SARAH JANE

Some sort of space station. Sitting at the heart of the web.

Luke coming off the phone, joining Sarah Jane.

LUKE

They're fine - Maria and her dad, they're still in Cornwall. I told them to stay indoors. And Clyde's all right, he's with his mum -

(CONTINUED)

17 CONTINUED:

17

MR SMITH V/O
Sarah Jane. I have detected
movement. Observe.

ON SCREEN: GRAPHICS, as DOTS fly out of the RED BLIP.
Lots and lots of them, in formation.

On Sarah Jane & Luke; he's delighted, she's scared.

LUKE
Spaceships!

CUT TO:

18 INT. UNIT HQ, NEW YORK CITY - NIGHT

18

The place has been repaired a bit, lights still low, STAFF & SOLDIERS hurrying about. Though it's an office, one section has UNIT-HQ-TYPE CONTROLS, as in 4.4, manned desks (inc. SUZANNE) laid out with SCANNER SCREENS, COMPUTERS, etc, a BIG SCREEN showing a version of Mr Smith's graphics.

GENERAL SANCHEZ in command; 40's, American, calling out:

GENERAL SANCHEZ
Tracking two hundred objects.
Earthbound trajectory! Geneva is
calling a Code Red! Everyone to
battle positions! Dr Jones, if
you're not too busy -

MARTHA's a good distance away, on her mobile.

MARTHA
Trying to phone the Doctor, sir.
But there's no signal! This number
calls anywhere in the universe, it
never breaks down. They must be
blocking it. Whoever 'they' are.

GENERAL SANCHEZ
We're about to find out. They're
coming into orbit.

CUT TO:

19 EXT. SHOPPING STREET - NIGHT

19

Big, wide street, like St Mary's. PEOPLE running, screams, yells, panic on the streets - a CAR drives past, a TEENAGER whooping out of the sunroof, wild - clearing past ROSE.

A DRUNK MAN's standing in the middle of the road, happy.

DRUNK MAN
End of the world, darlin'! End of
the stinkin' world!

(CONTINUED)

19 CONTINUED:

19

ROSE

Have one on me, mate.

Hears a smash of glass, an alarm sounds. She heads off -

CUT TO:

20 INT. ABANDONED COMPUTER SHOP - NIGHT

20

Alarm blaring. ROSE's feet crunch over broken glass, the shop door broken. Following her in and PAN UP to reveal...

Big shop, abandoned. Empty, except for two LOOTERS, shoving laptops into a sack. They glance at Rose, keep scavenging.

ROSE

All right, you two. You can put that stuff down, or run for your lives. No. You can put that stuff down, AND run for your lives. Bit new to this. Like the gun?

And big smile, she hoists it up, *ka-chik!*

The looters run!

JUMP CUT TO Rose, settling down in the empty shop (alarm off, now) at a display computer. On screen:

GRAPHICS, the 200 BLIPS approaching...

CUT TO:

20A INT. NEWS STUDIO - NIGHT

20A

NEWSREADER TO CAMERA (to be OOV in sc 21).

NEWSREADER

We're now getting confirmed reports of spaceships. The Pentagon has issued an emergency report stating that 200 objects, or more, are now heading towards the Earth, in a regular pattern that suggests an organised flightpath. The United Nations has repeated its call, for people to stay calm, and to stay indoors.

CUT TO:

21 INT. NOBLES' LIVING ROOM - NIGHT

21

SYLVIA kneeling in front of the (OOV, sc 20A) TV, awestruck, calling WILF in. He's on the mobile.

SYLVIA

Dad! Come and see! They're saying spaceships! Did you find her?

(CONTINUED)

21 CONTINUED: 21

WILF

There's no reply. Where are you,
Donna? Where are you, sweetheart?

CUT TO:

22 INT. TORCHWOOD HUB - NIGHT 22

CAPTAIN JACK, GWEN, IANTO, gathered around one screen.
GRAPHICS: the 200 BLIPS spreading out around the Earth.

GWEN

3000 miles and closing... But who
are they?!

Jack's mobile rings, he answers, caller-ID'ing, big smile -

CAPTAIN JACK

Martha Jones! Voice of a
nightingale! Tell me you put
something in my drink!

CUT TO:

23 INT. UNIT HQ, NEW YORK CITY - NIGHT 23

INTERCUT WITH SC.22, TORCHWOOD HUB.

MARTHA on mobile. Controlled panic in b/g.

MARTHA

No such luck, have you heard from
the Doctor?

CAPTAIN JACK

Not a word. Where are you?

MARTHA

New York.

CAPTAIN JACK

Oh! Nice for some.

MARTHA

I've been promoted. Medical
Director on Project Indigo.

CAPTAIN JACK

Hey, d'you get that thing working?

MARTHA

(smiles)

Indigo's top secret, no one's
supposed to know about it.

CAPTAIN JACK

Well, I met this soldier in a bar,
long story.

(CONTINUED)

23 CONTINUED:

23

IANTO

When was that?

CAPTAIN JACK

It was strictly professional!

GWEN

Fifteen hundred miles, boys. And accelerating. They're almost here.

CUT TO:

24 INT. SARAH JANE SMITH'S ATTIC - NIGHT

24

SARAH JANE & LUKE at MR SMITH, displaying the SAME GRAPHICS.

MR SMITH V/O

I'm receiving a communication from the Earthbound ships. They have a message for the Human Race.

SARAH JANE

Put it through. Let's hear it.

Sarah & Luke listen, the sound of radio-whine, tuning in...

And then... Echoing, distant, but getting stronger...

That old voice.

DALEKS OOV

Exterminate! Exterminate!
Exterminate! *EXTERMINATE!*

SARAH JANE

No...

CUT TO:

25 INT. TORCHWOOD HUB - NIGHT

25

'Exterminate!' CAPTAIN JACK winded, as though punched.

CAPTAIN JACK

...no. Ohh no...

GWEN

Jack, what is it? Who are they?
D'you know them? Jack?

CUT TO:

26 INT. UNIT HQ, NEW YORK CITY - NIGHT

26

All UNIT STAFF frozen, listening. 'Exterminate!'

On MARTHA. Terrified.

CUT TO:

27 INT. TORCHWOOD HUB - NIGHT 27

'Exterminate' continues. CAPTAIN JACK'S hugging GWEN & IANTO; kisses Ianto on the top of his head, then Gwen.

CAPTAIN JACK
There's nothing I can do. I'm
sorry. We're dead.

CUT TO:

28 INT. SARAH JANE SMITH'S ATTIC - NIGHT 28

SARAH JANE hugs LUKE. He's scared. Because she's crying.

SARAH JANE
You're so young. Oh God. You're
so young.

CUT TO:

29 INT. ABANDONED COMPUTER SHOP - NIGHT 29

ROSE, alone, staring at the computer screen. Hearing 'Exterminate!' Her worst fears. She's crying, a little.

She pulls herself together. Picks up her gun, strides out -

CUT TO:

30 EXT. SHOPPING STREET - NIGHT 30

ROSE steps out of the computer store. Looks up.

FX: MASSIVE DALEK SAUCER roars overhead! Fires LASER -

PRAC FX: HUGE FIREBALL EXPLOSION in the street!

CUT TO:

31 OMITTED 31

32 INT. CRUCIBLE COMMAND DECK - NIGHT 32

THE CRUCIBLE is the Dalek ship at the heart of the web; huge, dark space, with 1.13-type designs. Start close, shot tight, on DALEK 1 gliding into position -

DALEK 1
Dalek fleet in battle formation!

- tracking across DALEK 2, then 3, then 4, gliding in -

DALEK 2
All systems locked and primed!

DALEK 3
Crucible at 90% efficiency!

(CONTINUED)

32 CONTINUED: 32

DALEK 4
The Human Harvest will commence!

CUT TO:

33 INT. UNIT HQ, NEW YORK CITY - NIGHT 33

STAFF *running* now - chaos - alarms - GENERAL SANCHEZ yelling -

GENERAL SANCHEZ
Battle stations! Geneva declaring
Ultimate Code Red! Ladies and
gentlemen, we are at war!

WHUMPH! Whole room shakes, PRAC RUBBLE from the roof -
MARTHA running to the window - looking out, to see -

CUT TO:

34 FX SHOT - NEW YORK 34

FX: DALEK SAUCERS gliding over NEW YORK at night! LASER
BEAMS shoot down, EXPLOSIONS in the city!

CUT TO:

35 INT. CRUCIBLE COMMAND DECK - NIGHT 35

DALEK 1 turning round on the spot -

DALEK 1
Supreme Dalek on the Bridge!

CUT TO the back of the chamber - a PLATFORM 4 FEET or so
off the ground, with a mighty metal ARCHWAY at the back,
DOORS within the archway now sliding open, LIGHT & PRAC
STEAM FX of HYDRAULICS blasting out, as -

THE SUPREME DALEK glides out. A *red* Dalek; deep metallic
red. It stays on its raised platform, its throne.

SUPREME DALEK
Soon, the Crucible will be complete!
We have waited long for this
ultimate destiny. Now the Daleks
are the masters of Earth!

CUT TO ALL PRAC DALEKS, swivelling to face the Supreme:

ALL DALEKS
Daleks are the masters of Earth!

FX: WIDE SHOT. With MULTIPLICATION OF PRAC DALEKS on FLOOR
LEVEL, above and around that - tiers of balconies, all
dark metal, with CG DALEKS gliding to and fro, some FLYING.
The Daleks at their most powerful! All chanting:

(CONTINUED)

35 CONTINUED: 35

ALL DALEKS (CONT'D)
Daleks are the masters of Earth!!!

CUT TO:

36 INT. TARDIS - DAY 36

In flight, THE DOCTOR flying the ship, DONNA holding on -

DONNA
- go on then, what is the Shadow
Proclamation anyway?

THE DOCTOR
Posh name for police. Outer space
police. Here we go - !

CUT TO:

37 FX SHOT 37

FX: THE SHADOW PROCLAMATION. DMP only; a huge installation,
metal sc-fi towers ranged across a series of linked
asteroids, hanging in space, like a Roger Dean painting.

Over that, the sound of the Tardis engines...

CUT TO:

37A INT. SHADOW ARCHITECT'S OFFICE - NIGHT 37A

SHOT TIGHT, not revealing full location, close on THE DOCTOR
& DONNA as they step out of the TARDIS, to meet -

A line of JUDOON! One unhelmeted. All raise guns, *ka-chik!*

JUDOON
Sco! Bo Tro! No! Flo! Jo!
Ko! Fo! To! Do!

The Doctor & Donna with hands raised, but undaunted.

THE DOCTOR
No! Bo! Ho! Sho! Ko! Ro! To!
So! Bo Ko Do Zo Go Bo Fo Po Jo!

The Judoon lower their guns.

THE DOCTOR (CONT'D)
Mo Ho.

CUT TO:

38 OMITTED 38

39 INT. SHADOW ARCHITECT'S OFFICE - NIGHT 39

SEEING THE FULL ROOM NOW: large, cool, low-light. Big
desk, behind which: the SHADOW ARCHITECT.

(CONTINUED)

39 CONTINUED:

39

Female, 30's, ALBINO, hair scraped into a black snood, red eyes; weird, solemn, swathed in black robes.

THE DOCTOR & DONNA face her (Tardis way off in b/g), with JUDOON lining the room, on guard, and an ALBINO SERVANT in attendance.

SHADOW ARCHITECT

But Time Lords are the stuff of legend. They belong in the myths and whispers of the Higher Species. You cannot properly exist.

THE DOCTOR

Yeah, more to the point, I've got a missing planet!

SHADOW ARCHITECT

Then you're not as wise as the stories would say. The picture is far bigger than you imagine. The whole universe is in outrage, Doctor; 24 worlds have been taken from the sky.

THE DOCTOR

How many?! Which ones?! Show me!

Architect presses a button. On her terminal: information about 24 planets. The Doctor moves round the desk to see.

SHADOW ARCHITECT

The locations range far and wide. But all disappeared at the exact same moment. Leaving no trace.

THE DOCTOR

Callufrax Minor. Jahoo. Shallacatop. Woman Wept. Clom! Clom's gone! Who'd want Clom?!

SHADOW ARCHITECT

All different sizes, some populated, some not. But all unconnected.

DONNA

What about Pyrovillia?

SHADOW ARCHITECT

Who is the female?

DONNA

Donna, I'm a Human Being, maybe not the stuff of legend but every bit as important as Time Lords, thank you.

(to the Doctor)

But way back, in Pompeii, Lucius said Pyrovillia had gone missing.

(CONTINUED)

39 CONTINUED: (2)

39

JUDOON

Pyrovillia is cold case. Not relevant!

DONNA

How d'you mean, cold case?

SHADOW ARCHITECT

The planet Pyrovillia can't be part of this, it disappeared over two thousand years ago -

DONNA

Yeah, but hold on -

(to the Doctor)

There was the Adipose Breeding Planet too, Miss Foster said it was lost, but that must've been a while back.

THE DOCTOR

That's it! Donna! Brilliant! Planets are being taken out of time as well as space...

(stabs buttons)

Let's put this into 3-D...

FX: in front of the desk, floating mid-air, HOLOGRAM GRAPHICS of the 24 PLANETS, grouped in an array. Static.

THE DOCTOR (CONT'D)

Now, if we add Pyrovillia... And then Adipose 3, then...

FX: 2 more PLANETS appear in the floating GRAPHIC. But...

THE DOCTOR (CONT'D)

There's something missing. Where else, where else..? Lost, lost, lost... Oh! The Lost Moon of Poosh!

Stabs a button -

FX: CU on a small MOON appearing amongst the 26, and then...

FX: (AND REPEAT) WIDER SHOT, the PLANETS rearrange themselves with a quick spin, then settle into a new pattern. A *moving* pattern. Slow orbits.

SHADOW ARCHITECT

What did you do?

THE DOCTOR

Nothing. They rearranged themselves. Into the optimum pattern. Ohh, but look at that! 27 planets in perfect balance! Come on! That is gorgeous!

(CONTINUED)

39 CONTINUED: (3)

39

DONNA

Oy, don't get all Spaceman, what does it mean?

THE DOCTOR

All those worlds fit together like pieces of an engine. It's like a powerhouse! But what for..?

SHADOW ARCHITECT

Who could design such a thing?

THE DOCTOR

Someone tried to move the Earth once before. Long time ago. But it can't be...

CUT TO:

40 OMITTED

40

41 FX SHOT

41

FX: THE VALIANT! Sailing into action, surrounded by swarms of DALEKS, the Valiant shooting LASER BEAMS!

CUT TO:

42 INT. TORCHWOOD HUB - NIGHT

42

CAPTAIN JACK, GWEN, IANTO, running separately from one terminal to another, trying to follow the battle -

CAPTAIN JACK

The Valiant is down!

IANTO

Airforce retreating over North Africa! Daleks landing in Japan -

GWEN

We've lost contact with the Prime Minister's plane - Jack! Manhattan!

Captain Jack running to grab his mobile, desperate -

CAPTAIN JACK

Martha, get out of there!

CUT TO:

43 INT. UNIT HQ, NEW YORK CITY - NIGHT

43

INTERCUT WITH SC.42, TORCHWOOD HUB.

MARTHA on mobile headset, on the floor - disarray b/g, PEOPLE running - bandaging the head of an injured SOLDIER -

(CONTINUED)

43 CONTINUED:

43

MARTHA

I can't Jack, I've got a job to do -

CAPTAIN JACK OOV

They're targeting military bases,
and you're next on the list!

Martha looks up - GENERAL SANCHEZ & SOLDIER above her.

GENERAL SANCHEZ

Doctor Jones. You'll come with
me. Project Indigo is being
activated. Quick march!

CUT TO:

44 INT. UNIT HQ, NEW YORK CITY, LONG CORRIDOR - NIGHT

44

Long, long, windowless corridor. MARTHA being marched
along by GENERAL SANCHEZ & SOLDIER, almost like a prisoner -

MARTHA

- but we can't use Project Indigo -
it hasn't been tested, sir, we
don't even know if it works -

CUT TO:

45 INT. UNIT HQ, NEW YORK CITY - NIGHT

45

SOUND of an EXPLOSION - OOS the office DOORS blow open -
SUZANNE & OTHERS thrown back, then looking up to see -
THREE DALEKS glide through the smoke, into the office.
SOLDIERS OPEN FIRE, machine guns, PRAC FX BULLETS -
FX: SPARKS ricochet off the Daleks, as they line up -

DALEKS

Exterminate!

FX: SUZANNE's hit, screams, SKELETON visible, dies -

CUT TO:

46 INT. UNIT HQ, NEW YORK CITY, LONG CORRIDOR - NIGHT

46

At the end of the long corridor, a big bank-vault-like
steel door. The SOLDIER now swinging it open -And into another CORRIDOR - lined with a wall of CABINETS,
floor to ceiling, each with a three pronged handle.The Soldier turns a handle - the cabinets SLIDE open to
reveal a HARNESS, all metal clips and buckles. To MARTHA:

GENERAL SANCHEZ

Put it on, fast as you can -

Still INTERCUT WITH SC.42, TORCHWOOD HUB, JACK yelling -

(CONTINUED)

46 CONTINUED:

46

CAPTAIN JACK

Martha, I'm telling you, don't use
Project Indigo, it's not safe -

GENERAL SANCHEZ

You'll take your orders from UNIT,
Doctor Jones, not Torchwood -

Martha's already hauling it on, strapping up, the soldier
helping, buckles clicking into place, and *during* this -

MARTHA

But why me?

GENERAL SANCHEZ

You're our only hope. Of finding
the Doctor. But failing that...

(quieter, sad)

If no help is coming... Then with
the power invested in me by the
Unified Intelligence Taskforce, I
authorise you, to take this.

From his pocket: an electronic KEY, a square of metal, on
a chain. Martha knows what it means, horrified.

GENERAL SANCHEZ (CONT'D)

The Osterhagen Key.

MARTHA

...I can't take that, sir.

GENERAL SANCHEZ

You know what to do. For the sake
of the Human Race.

Scared, in awe of the Key, she takes it.

PRAC FX: EXPLOSION at the far end of the corridor as the
steel door blows open -

GENERAL SANCHEZ (CONT'D)

Doctor Jones. Good luck.

He salutes her. Then turns, pulls out his revolver -

FOUR DALEKS appear through SMOKE at the far end -

CUT TO sc.42 continued, CAPTAIN JACK in the HUB -

CAPTAIN JACK

Martha, don't do it! Don't - !!

MARTHA

(quiet)

Bye, Jack.

Soldier & GENERAL SANCHEZ open fire, PRAC FX BULLETS,
standing in front of Martha, shielding her to the last -

(CONTINUED)

46 CONTINUED: (2)

46

CLOSE ON Martha, hearing them die, screaming, as she reaches up, grabs two cords on the harness, like parachute rip-cords, closes her eyes, and PULLS -

FX: MARTHA vanishes in a TELEPORT GLOW!

CUT TO:

47 INT. TORCHWOOD HUB - NIGHT

47

CAPTAIN JACK furious, slams the desk. Then silence.

GWEN & IANTO looking at him, fearing the worst.

IANTO

...what's Project Indigo?

CAPTAIN JACK

Experimental teleport. Salvaged from the Sontarans. But they haven't got coordinates, or stabilisation, or...

GWEN

So where is she..?

CAPTAIN JACK

Scattered into atoms.

(pause)

She's gone. Martha's down.

CUT TO:

48 INT. CRUCIBLE COMMAND DECK - NIGHT

48

SUPREME DALEK

Commence the landings. Bring the Humans here! Prepare the Crucible!

Then, over COMMS, a cold, clever, quiet voice:

VOICE OOV

Supreme Dalek. Is there news?

SUPREME DALEK

Earth has been subjugated!

VOICE OOV

I mean, is there news of *him*?

CUT TO:

49 INT. CRUCIBLE VAULTS - NIGHT

49

(Command Deck redressed.) Sinister, quiet. A dark, echoing chamber, with three free-standing computer banks arranged in a wide semi-circle, a silent DALEK at each one.

Still, only the voice. A FIGURE hidden in shadow.

(CONTINUED)

49 CONTINUED:

49

SUPREME DALEK OOV

Negative! No reports of Time Lord.
We are beyond the Doctor's reach!

CUT TO CU of a black & silver DALEK base, gliding forward...

VOICE

Fascinating. If I had not elevated
you beyond crude emotions, I could
almost mistake that tone for one
of victory. Beware your pride.

Travelling up, to find CU HAND. A metal hand, chrome,
jointed fingers, poised over switches built into the base.

SUPREME DALEK OOV

The Doctor cannot stop us!

VOICE

And yet, Dalek Caan is uneasy.

The HAND flicks a switch.

A SPOTLIGHT SLAMS ON, far end of the chamber, throwing
into harsh relief, on a plinth of its own, a holy relic...

A weird shape. A Dalek that's been opened, gutted and
melted, its harsh lines now curved and warped; DALEK CAAN.

SUPREME DALEK OOV

The Abomination is insane.

VOICE

Show respect. Without Dalek Caan,
none of this would be possible.
And he speaks only the truth.

CUT CLOSER. In the middle of the warped, open shell sits
a DALEK MUTANT, tentacles stirring. This creature is more
distorted than ever, its skin bubbled. One blind eye
staring out; voice ancient, sing-song, mad.

DALEK CAAN

...he is coming. The threefold
man, he dances in the lonely places.
Oh, creator of us all. The Doctor
is coming...

CUT TO:

50 INT. SHADOW ARCHITECT'S OFFICE - NIGHT

50

Lights low, quiet, all strangely calm. JUDOON, one
UNHELMETED, standing back, on guard. THE DOCTOR hunched
over the terminal, hard at work, but frustrated, getting
nowhere, with the SHADOW ARCHITECT beside him.

But all this seen from a distance. By DONNA. She's
exhausted, sits alone towards the back of the room.

(CONTINUED)

50 CONTINUED:

50

She's been crying, a little. Wipes her face. Sits there.

And then...

SLOW ZOOM into Donna. She's just staring to the middle distance, lost in thought. But as the zoom creeps closer...

Natural sound lowers, muffled, then fading to nothing...

Bring in a new sound...

Softly, but getting stronger...

A heartbeat.

Closer on Donna, staring...

Louder...

She snaps out of it as someone steps into foreground - It's an ALBINO SERVANT. A gaunt, white woman, 20's, red eyes, humble, black robes. She offers Donna a china bowl.

ALBINO SERVANT

You need sustenance. Take the water. It purifies.

DONNA

Thanks.

Donna takes the bowl. But the Albino stays, staring.

ALBINO SERVANT

There was something on your back.

DONNA

How d'you know that?

ALBINO SERVANT

You are something new.

DONNA

Not me, love. I'm just a temp. Shorthand, filing, 100 words per minute, fat lot of good that is now. I'm no use to anyone.

ALBINO SERVANT

I'm so sorry for your loss.

DONNA

Yeah. My whole planet's gone.

ALBINO SERVANT

I mean the loss that is yet to come. God save you.

The Albino walks away, Donna unnerved - then, calling across -

(CONTINUED)

50 CONTINUED: (2)

50

THE DOCTOR

Donna! Come on! Think! Earth!
There must've been some sort of
warning, was there anything
happening back in your day? Like,
electrical storms? Freak weather?
Patterns in the sky?

DONNA

Well how should I know? Um... not
really, don't think so.

THE DOCTOR

(turns away, brusque)
Okay, never mind -

DONNA

...although... There was the bees
disappearing.

THE DOCTOR

The bees disappearing... The bees
disappearing. *The bees disappearing -*

And he's leaping round the terminal, stabbing buttons -

SHADOW ARCHITECT

How is that significant?

DONNA

We've got these insects, on Earth,
they were starting to disappear.
Some people said it was pollution,
or mobile phone signals -

THE DOCTOR

Or! They were going back home!

DONNA

Back home where?

THE DOCTOR

The planet Melissa Majoria!

DONNA

Are you saying bees are aliens?!

THE DOCTOR

Don't be so daft. Not all of them.
But if the Migrant Bees felt
something coming, some sort of
danger, and escaped... Tandocca!

SHADOW ARCHITECT

The Tandocca Scale!

(CONTINUED)

50 CONTINUED: (3)

50

THE DOCTOR

(to Donna)

The Tandocca Scale is a series of wavelengths used as a carrier signal by Migrant Bees. Infinitely small! No wonder we didn't see it, it's like looking for a speck of cinnamon in the Sahara, but look -

Donna runs to join him, seeing on the terminal, GRAPHICS: a MAP OF SPACE, with tiny, faint, dust-like trails -

THE DOCTOR (CONT'D)

There it is. The Tandocca trail. The transmat that moved the planets was using the same wavelength, we can follow the path!

DONNA

And find the Earth?! Well come on then, stop talking and do it!

THE DOCTOR

I am!

And they're both running towards the Tardis - !

CUT TO:

51 INT. TARDIS - NIGHT

51

THE DOCTOR running round the console, happy, with DONNA -

THE DOCTOR

We're a bit late, the signal's scattered. But it's a start!

He runs down the ramp -

CUT TO:

52 INT. SHADOW ARCHITECT'S OFFICE - NIGHT

52

THE DOCTOR pops his head out of the TARDIS door. THE SHADOW ARCHITECT stands a distance back, with JUDOON GUARD.

THE DOCTOR

I've got a blip! Just a blip! But it's definitely a blip!

SHADOW ARCHITECT

Then according to the Strictures of the Shadow Proclamation, I will have to seize your transport and your technology.

THE DOCTOR

...oh, really, what for?

(CONTINUED)

52 CONTINUED:

52

SHADOW ARCHITECT

The planets were stolen with hostile intent. We are declaring war, Doctor. Right across the universe. And you will lead us into battle!

THE DOCTOR

Right, yes, course I will. I'll just go and... get you the key...

And he creeps backwards, gently closing the door...

CUT TO:

53 INT. TARDIS - NIGHT

53

THE DOCTOR belts back up the ramp - big grin at DONNA as he slams levers - !

CUT TO:

54 INT. SHADOW PROCLAMATION LOBBY - NIGHT

54

TARDIS lamp flashes, the grind of ancient engines...

JUDOON raise guns, *ka-chik!* ARCHITECT holds up her hands -

SHADOW ARCHITECT

Doctor! Come back! By the Holy Writ of the Shadow Proclamation, I order you to stop - !

FX: PRAC WIND sweeps across, and the TARDIS melts away...

CUT TO:

55 OMITTED

55

AND

AND

56

56

57 EXT. SUBURBAN STREET #2 - NIGHT

57

CU on a DALEK turning round on the spot.

DALEK 1

All Humans will leave their homes! The males, the females, the descendants; you will come with us! Resistance is useless!

WIDE SHOT. PEOPLE leaving every home, some KIDS, couples hugging, scared, some with hands up, walking to the centre of the road, to form a line. ALL DALEKS on guard. From one house, SCARED MAN, WIFE & 12 Y/O SON walking out -

SCARED MAN

Where are you taking us?

(CONTINUED)

57 CONTINUED:

57

DALEK 1

Daleks do not answer Human questions! Stand in line!

CUT TO WILF. He's a good distance away, hidden in the shadows of an alley. Grim. Holding a PAINT GUN. SYLVIA, terrified, creeps up behind him. All in whispers:

SYLVIA

Dad. Please come home. They're leaving our street alone.

WILF

I've got a weapon!

SYLVIA

It's a paint gun!

WILF

Exactly! Those Dalek things, they've only got one eye! Good splodge of paint, they're blinded!

But then they look back to the street, hearing -

SCARED MAN

We're not going! D'you hear me?
Laura, get back in the house!
Simon! Get inside! Go!

Wife & son run back to the house, the man throws a brick -
- which just bounces off the Dalek, *clang!*

SCARED MAN (CONT'D)

Get back in the sky, get back where you came from, and leave us alone!

And he runs into the house - the front door slams shut -

THREE DALEKS glide calmly in front of the house.

DALEK 1

Maximum extermination!

FX: ALL THREE DALEKS FIRE, three constant beams -

(PRAC FX? CG?): ALL THE WINDOWS OF THE HOUSE BLAST OUT!

PEOPLE in the street flinching, hugging, weeping.

CUT TO Wilf & Sylvia, horrified.

WILF

...monsters.

SYLVIA

Please, Dad. Come home.

(CONTINUED)

57 CONTINUED: (2)

57

And Wilf goes with her. They run away, into the shadows...

CUT TO:

58 EXT. SUBURBAN STREET #3 - NIGHT

58

WILF & SYLVIA run out of the alley, into a new street -
Where one solitary DALEK faces them, middle of the road.

DALEK 2

Halt! You will come with me!

WILF

Will I heck!

And he lifts his PAINT GUN, fires -

SPLAT! Yellow paint on the Dalek's eyestalk!

The whole Dalek twitches, shudders, but -

DALEK 2

My vision is NOT impaired!

FX: CU EYESTALK, yellow paint smokes, evaporates, gone.

SYLVIA

I warned you, Dad - !

DALEK 2

Hostility will not be tolerated!

Exterminate! Exterminate! *Exterm* -

PRAC FX: *WHOOMPH!!!* THE DALEK BLOWS UP!

Wilf & Sylvia flinching back, dazed, staring...

THROW FOCUS: behind the shattered Dalek: ROSE TYLER. With her great big now-smoking sci-fi gun.

ROSE

You're Donna Noble's family, right?

I'm Rose Tyler. And I need you!

CUT TO:

59 INT. NOBLES' LIVING ROOM - NIGHT

59

WILF passing ROSE his phone, both despairing, SYLVIA b/g.

WILF

I tried calling her, I can't get through! But she's still with the Doctor, I know that much! Last time she phoned, it was a planet called Midnight. Made of diamonds!

(CONTINUED)

59 CONTINUED:

59

SYLVIA

What the hell are you two on about?

WILF

She's out there, sweetheart. Your daughter. Travelling the stars, with that Doctor, always has been!

SYLVIA

Oh don't be ridiculous.

WILF

Just open your eyes! Look at the sky! Look at those Daleks! You can't start denying things now!

But Rose sits, all energy gone, defeated.

ROSE

But you were my last hope. If we can't find Donna, then we can't find the Doctor... *Where is he?!*

CUT TO:

60 INT. TARDIS - NIGHT

60

THE DOCTOR at the console, with DONNA, but -

THE DOCTOR

...it's stopped.

DONNA

What d'you mean? Is that good or bad? Where are we?

The Doctor reads the scanner. In awe...

THE DOCTOR

The Medusa Cascade.

CUT TO:

61 FX SHOT

61

FX: the TARDIS, small, just spinning slowly on the spot. Around it, the blue-and-gold gas-clouds seen backing the Planetary Array. But with no planets. Just empty space.

CUT TO:

62 INT. TARDIS - NIGHT

62

THE DOCTOR still at the scanner. Quiet, worried.

THE DOCTOR

I came here when I was just a kid. 90 years old. It was the centre of a Rift in time and space...

(CONTINUED)

62 CONTINUED:

62

DONNA

But where's the 27 planets?

THE DOCTOR

Nowhere. The Tandocca trail stops dead. End of the line.

DONNA

So what do we do?

No reply. The Doctor's frozen, standing still, lost.

DONNA (CONT'D)

Doctor? What do we do?

(no reply)

Don't do this to me. Not now.

Tell me, what are we gonna do?

(no reply)

You never give up. Doctor! Think of something! Please.

The Doctor just steps back. Against the rail. Powerless.

Donna scared to death. Hands to her face, close to tears.

WIDE SHOT of the Tardis, neither of them moving. Helpless.

Bring in score, over this. Haunting, lyrical music...

MIX TO:

63 INT. TORCHWOOD HUB - NIGHT

63

Music over: CAPTAIN JACK hunched on the floor, against the wall, furious, glaring, but powerless.

IANTO sitting separately, desolate.

GWEN sitting apart, upset. Hearing, under the music: Dalek radio voices, ADR; taunting, crowing about victory.

MIX TO:

64 INT. SARAH JANE SMITH'S ATTIC - NIGHT

64

Music over: SARAH JANE just sits, holding LUKE. They can hear Dalek radio voices in b/g, victorious.

Sarah Jane Smith, with no hope.

CUT TO:

65 INT. NOBLES' LIVING ROOM - NIGHT

65

WILF on the settee, hugging poor SYLVIA, who's crying.

ROSE sitting alone. Haunted. Dalek voices from the street.

And then...

(CONTINUED)

65 CONTINUED:

65

A sound.

In all three locations. (Sc.63, 64, 65 now continuing, intercutting constantly.) The noise is like a radio tuning in, white noise shashing. And under that, fluctuating...

WOMAN'S VOICE

...can anyone hear me? The Subwave Network is open. You should be able to hear my voice. Is there anyone there..?

CUT TO SARAH JANE'S ATTIC. SARAH JANE & LUKE hearing this.

LUKE

Who's that..?

SARAH JANE

Some poor soul calling for help. There's nothing we can do.

LUKE

But look at Mr Smith.

MR SMITH'S CRYSTAL DISPLAY has been replaced by a screen of white noise. A face, lost in static.

CUT TO NOBLES' LIVING ROOM. Rose looking up...

The Nobles have got an old COMPUTER on a dresser. The screen is shashing with white noise, an obscured face...

WOMAN'S VOICE

...if you can hear me, then please respond. This message is of utmost importance. And we haven't got much time...

ROSE

I know that voice...

CUT TO THE HUB, GWEN moving to the computer.

GWEN

Someone's trying to get in touch.

CAPTAIN JACK

The whole world's crying out. Just leave it.

WOMAN'S VOICE

Captain Jack Harkness. Shame on you. Now stand to attention, sir!

CAPTAIN JACK

What..?! Who is that - ?

And he runs to Gwen's terminal, IANTO going with him - JACK stabs a button, and the screen clears, to reveal -

(CONTINUED)

65 CONTINUED: (2)

65

HARRIET JONES!

HARRIET
(shows passport)
Harriet Jones. Former Prime
Minister.

CAPTAIN JACK
I know who you are!

NOBLES' LIVING ROOM, Rose yells at the screen, showing
Harriet.

ROSE
Harriet! I'm here! Ohhhhh, she
can't hear me -
(to Wilf)
Have you got a webcam?

WILF
(of Sylvia)
She wouldn't let me, she says
they're naughty.

ROSE
I can't speak to her!

CUT TO SARAH JANE'S ATTIC, HARRIET on Mr Smith's screen.
Sarah Jane running to Mr Smith, energised, with Luke.

HARRIET
And you, Sarah Jane Smith, 13
Bannerman Road, are you there?

SARAH JANE
I'm here! That's me!

HARRIET
Good, now let's see if we can all
talk to each other.

Harriet leans forward, presses a button.

On Mr Smith's screen, Gwen's terminal, and the Nobles'
computer, the image divides into four; displaying COMPUTER
POVs of HARRIET, TORCHWOOD, SARAH JANE, the fourth square
still just white noise. (Rose, Sylvia & Wilf staring at
the same display, listening to every word, unable to
communicate - everything they say goes unheard.)

CUT TO:

66 INT. HARRIET'S COTTAGE - NIGHT

66

(Still intercutting with sc.63, 64, 65.)

HARRIET sits at her COMPUTER. Lovely old house in the
country, classy. French windows. On screen, Harriet can
see herself, Torchwood, Sarah Jane & the shash-fourth-panel.

(CONTINUED)

66 CONTINUED:

66

HARRIET

The fourth contact seems to be having trouble getting through.

ROSE

That's me! Harriet! That's me!

HARRIET

I'll just boost the signal...

And the FOURTH PANEL shashes, resolves into...

MARTHA!

MARTHA

...hello..?

CAPTAIN JACK

Martha Jones!!!!

IANTO

She made it!

GWEN

Oh my God, you're alive!

ROSE

Who's she? I want to get through!

CAPTAIN JACK

Martha, where are you?!

CUT TO:

67 INT. JONES' HOUSE - NIGHT

67

CLOSE ON MARTHA, b/g hidden, at laptop & webcam, smiling.

MARTHA

I guess Project Indigo was more clever than we thought. One second I was in Manhattan...

WHITEOUT, FLASHBACK SC.46, MARTHA vanishing, WHITEOUT TO -

CUT TO:

68 INT. JONES' HOUSE - FLASHBACK, EARLIER THAT NIGHT

68

MARTHA in the harness, on the floor, dazed. Looking up...

MARTHA V/O

Next second... Maybe Indigo tapped into my mind. Cos I ended up in the one place I wanted to be.

Only now REVEAL this as the JONES'S HOUSE, as Martha sees -

MARTHA

...mum!

(CONTINUED)

68 CONTINUED:

68

FRANCINE JONES! Standing, staring, astonished! She then runs to Martha. Hugs her.

WHITEOUT -

CUT TO:

69 INT. JONES' HOUSE - NIGHT

69

(INTERCUTTING with SC.63, 64, 65 and 66.)

MARTHA at the laptop, now REVEALING FRANCINE next to her.

FRANCINE

You came home. At the end of the world, you came back to me.

MARTHA

(to the computer)

But then all of a sudden, it's like the laptop turned itself on.

HARRIET

It did. That was me.

(shows passport)

Harriet Jones, former Prime Minister.

MARTHA

Yes, I know who you are.

HARRIET

I thought it was about time we all met. Given the current crisis. Torchwood, this is Sarah Jane Smith.

CAPTAIN JACK

I've been following your work. Nice job with the Slitheen.

SARAH JANE

Yeah, well I've been staying away from you lot. Too many guns!

CAPTAIN JACK

All the same, might I say... Looking good, ma'am.

SARAH JANE

(bashful)

Really? Oh. Thank you.

HARRIET

Not now, Captain. And Martha Jones, former companion of the Doctor -

ROSE

Oy! So was I!!

(CONTINUED)

69 CONTINUED:

69

MARTHA

But how did you find me?

HARRIET

This, ladies and gentlemen, this... is the Subwave Network. A sentient piece of software. Programmed to seek out anyone and everyone, who can help to contact the Doctor.

MARTHA

What if the Daleks can hear us?

HARRIET

No, that's the beauty of the Subwave, it's undetectable.

SARAH JANE

What, and you invented it?

HARRIET

I developed it. It was created by the Mr Copper Foundation.

CAPTAIN JACK

Yeah, well what we need, right now, is a weapon! Martha, back there at UNIT, what did they give you, what was that key thing?

MARTHA

The Osterhagen Key.

She's holding it; scared of it. But HARRIET's severe:

HARRIET

That's not to be used, Dr Jones. Not under any circumstances.

CAPTAIN JACK

But what's an Osterhagen Key?

HARRIET

Forget the key. That's an order. All we need is the Doctor.

SARAH JANE

Excuse me, Harriet, but... thing is, if you're looking for the Doctor... didn't he depose you?

HARRIET

He did. And I've spent a long time wondering about that. Whether I was wrong.

(pause)

But I stand by my actions, to this day.

(MORE)

(CONTINUED)

69 CONTINUED: (2)

69

HARRIET (CONT'D)

Because I knew this would happen.
I knew, one day, the Earth would
be in danger, and the Doctor would
fail to appear. I told him so
myself. And he didn't listen.

WILF

Marvellous woman, I voted for her.

SYLVIA

You did not!

MARTHA

But I've been trying to find him -
the Doctor's got my phone, on the
Tardis, but I can't get through.

ROSE

Nor me! I was here first!

HARRIET

That's why we need the Subwave.
To bring us together, and combine
forces. The Doctor's secret army.

CAPTAIN JACK

Wait a minute... We boost the
signal! That's it!! If we transmit
that telephone number through
Torchwood itself, using all the
power of the Rift...

LUKE steps forward into Sarah Jane's shot. Excited:

LUKE

And we've got Mr Smith! He can
link up with every telephone
exchange on Earth! He can get the
whole world to call the same number,
all at the same time! Billions of
phones, calling out, all at once!

CAPTAIN JACK

Brilliant! Who's the kid?

SARAH JANE

That's my son!

IANTO

But, um... excuse me, sorry, Ianto
Jones, hello. But if we start
transmitting, this Subwave Network
is going to become visible. I
mean, to the Daleks.

HARRIET

Indeed.

(MORE)

(CONTINUED)

69 CONTINUED: (3)

69

HARRIET (CONT'D)

And they will trace it back to me.
But my life doesn't matter. Not
if it saves the Earth.

Silence. Then CAPTAIN JACK salutes her.

CAPTAIN JACK

Ma'am.

HARRIET

Thank you, Captain. But people
are dying out there, on the streets.
That's enough talk. Let's begin!

CUT TO:

70 OMITTED

70

71 INT. TORCHWOOD HUB - NIGHT

71

Action! Energy! Fast! CAPTAIN JACK & GWEN running from
one terminal to the other, stabbing buttons like crazy -

IANTO hauling a big co-axial cable across the floor, to
connect it to the terminals at a big, hefty junction-box-

CAPTAIN JACK

Rift Power activated!

GWEN

All terminals coordinated!

IANTO

National grid online - giving you
everything we've got!

CUT TO:

72 INT. SARAH JANE SMITH'S ATTIC - NIGHT

72

Action! SARAH JANE & LUKE slamming levers together -

SARAH JANE

Connecting you to Mr Smith!

LUKE

All telephone networks combined!

CUT TO:

73 INT. JONES' HOUSE - NIGHT

73

MARTHA with FRANCINE, connecting her mobile to the laptop -

MARTHA

Sending you the number - now!

CUT TO:

74 INT. HARRIET'S COTTAGE - NIGHT 74

HARRIET stabbing buttons -

HARRIET

Opening Subwave Network to maximum -

Only now revealing that her COMPUTER is surrounded by extra banks of SERVERS & HARD DRIVES & WIRES, all now illuminating, LIGHTS flashing, huge hum of power!

CUT TO:

75 INT. SARAH JANE SMITH'S ATTIC - NIGHT 75

SARAH JANE & LUKE, as NEW LIGHTS around MR SMITH blaze -

SARAH JANE

Mr Smith - make that call!

MR SMITH V/O

Calling the Doctor!

CUT TO:

76 INT. NOBLES' LIVING ROOM - NIGHT 76

ROSE watching, clutching her mobile.

ROSE

So am I!

(to Wilf & Sylvia)

Get your phones! Any phone! Dial that number!

CUT TO:

77 INT. TORCHWOOD HUB - NIGHT 77

CAPTAIN JACK, GWEN, IANTO, all busy, slamming switches -

CAPTAIN JACK

Aaaand sending - !

FX: ARCS OF ELECRICITY SHOOT UP THE WATER-TOWER -

CUT TO:

78 EXT. ROALD DAHL PLASS - NIGHT 78

FX: ARCS OF ELECRICITY shoot up the WATER TOWER, and at the top, they become concentric circles of blue, old-fashioned transmitter graphics, pulsing out, *bip-bip-bip...*

CUT TO:

79 FX SHOT 79

FX: WIDE SHOT OF EARTH, in the PLANETARY ARRAY, CONCENTRIC CIRCLES spreading out, *bip-bip-bip*, into the universe...

CUT TO:

80 INT. TARDIS - NIGHT 80

WIDE SHOT. THE DOCTOR & DONNA standing apart. Defeated. Then...

Bip-bip-bip...

Both look up. Look round. What..?

And realise - !

THE DOCTOR
The phone!!!

DONNA
Martha's phone!!!

Both diving for it - both listening, heads together -

THE DOCTOR
Martha?! Is that you??

But the phone is just going *bip-bip-bip*-

THE DOCTOR (CONT'D)
It's a signal! She's calling us!

DONNA
Can we follow it?

THE DOCTOR
Just watch me!

And he's at the controls like a wild thing -

CUT TO:

81 INT. CRUCIBLE COMMAND DECK - NIGHT 81

ALARMS sounding! 4 DALEKS at computer banks.

DALEK 1
Emergency! Unknown network detected! Subwave frequency!

SUPREME DALEK
Find the point of origin! Find and exterminate!

Again, the cold, calm voice:

(CONTINUED)

81 CONTINUED: 81

VOICE OOV
I warned you, Supreme One...

CUT TO:

82 INT. CRUCIBLE VAULTS - NIGHT 82

WIDE SHOT, the FIGURE gliding forward, still a silhouette, a Dalek base with what appears to be a man, sitting inside..

VOICE
Just as Dalek Caan foretold. The Children of Time are moving against us. But everything is falling into place.

CUT TO:

83 OMITTED 83
AND AND
84 84

85 INT. NOBLES' LIVING ROOM - NIGHT 85

ROSE, WILF, SYLVIA, all clutching their mobiles. Willing them to work, but then...

Huge, iconic moment: Rose holds her phone up to the ceiling; like an offering to Heaven.

HIGH SHOT, ROSE & MOBILE.

ROSE
Find me, Doctor. *Find me.*

CUT TO:

86 INT. TARDIS - NIGHT 86

THE DOCTOR
Got it!!! Locking on!

WHOOMPH!, Tardis shakes, plunges into RED LIGHTING!

DONNA & THE DOCTOR hold on tight, but laugh! Exhilarated!

CUT TO:

87 INT. TORCHWOOD HUB - NIGHT 87

More PRAC EXPLOSIONS from the terminals, but gleeful -

CAPTAIN JACK
I think we've got a fix!

CUT TO:

88 INT. SARAH JANE SMITH'S ATTIC - NIGHT 88

PRAC EXPLOSIONS from MR SMITH, SARAH JANE & LUKE keep going -

SARAH JANE
Mr Smith now at two hundred per cent! Come on, Doctor!!

CUT TO:

89 INT. TORCHWOOD HUB - NIGHT 89

CAPTAIN JACK & IANTO frantic in b/g, GWEN at her terminal -

GWEN
Harriet! A saucer's locked on to your location, they've found you!

CUT TO:

90 INT. HARRIET'S COTTAGE - NIGHT 90

HARRIET
I know. I'm using the Network to mask your transmission. Keep going!

PRAC FX: behind HARRIET, SIDE-ON to the French windows, as they blast open, WHITE LIGHT AND SMOKE raging through, the sound of a saucer landing...

Harriet composed, keeps working, doesn't even look round.

CUT TO:

91 INT. TARDIS - NIGHT 91

RED LIGHT, WHOLE PLACE SHAKING. PRAC FX: SHEETS OF FLAME erupting from under the central grid. PRAC EXPLOSIONS from the console! THE DOCTOR & DONNA clinging on -

THE DOCTOR
We're travelling through time!
One second in the future! The phonecall's pulling us through!

CUT TO:

92 INT. HARRIET'S COTTAGE - NIGHT 92

HARRIET calm, pressing a final button.

HARRIET
Captain, I'm transferring the Subwave Network to Torchwood, you're in charge now. And tell the Doctor from me. He chose his companions well. It's been an honour.

And she stands, turns. With dignity.

(CONTINUED)

92 CONTINUED: 92

THREE DALEKS gliding through her French windows, face her.
She holds up her passport.

HARRIET (CONT'D)
Harriet Jones. Former Prime
Minister.

DALEK 1
We know who you are.

HARRIET
Oh, you know nothing. Of any Human.
And that will be your downfall.

DALEK 1
Exterminate!

CUT TO COMPUTER POV of HARRIET & DALEKS; the sound of Daleks firing, and the screen burns out, white, then just static.

CUT TO:

93 OMITTED 93
AND AND
94 94

95 INT. TARDIS - NIGHT 95
THE DOCTOR DONNA
Three! Two! One! Come onnnnnn!

CUT TO:

96 FX SHOT 96

FX: TARDIS shuddering, with the empty Medusa Cascade as b/g, and then the entire picture around the box rips away -

FX: and suddenly, all is calm, the TARDIS spinning free, into the now-visible PLANETARY ARRAY, the 27 planets, the EARTH - like the whole system just ripped into sight -

CUT TO:

97 INT. TARDIS - NIGHT 97

Calm flight restored. Lights back to normal. THE DOCTOR & DONNA at the scanner, overjoyed.

DONNA
27 planets! And there's the Earth!
Why couldn't we see them?!

THE DOCTOR
The entire Medusa Cascade has been
put a second out of synch with the
rest of the universe.
(MORE)

(CONTINUED)

97 CONTINUED:

97

THE DOCTOR (CONT'D)
 Perfect hiding place, a tiny little
 pocket of time. But we found them!

The scanner fizzes, whines, tuning in. The Doctor puzzled.

THE DOCTOR (CONT'D)
 What's that..? Hold on. Some
 sort of Subwave Network...

And on screen, the four part-image; TORCHWOOD, SARAH JANE,
 MARTHA. With Harriet's square now just fizzing static.
 The dialogue of SC.98, 99, 100, 101 chopped up & intercut -

CUT TO:

98 INT. TORCHWOOD HUB - NIGHT

98

CAPTAIN JACK yelling at the screen - all screens on Earth
 now show *only* a Tardis-scanner-POV, the Doctor & Donna -

CAPTAIN JACK
 Where the hell have you been?!
 Doctor, it's the Daleks!

GWEN
 Oh, he's a bit nice. Thought he'd
 be older.

IANTO
 He's not that young.

CUT TO:

99 INT. SARAH JANE SMITH'S ATTIC - NIGHT

99

SARAH JANE overjoyed, yelling at the image of the Doctor -

SARAH JANE
 It's the Daleks, they're taking
 people to their spaceship -
 (can't help herself)
 And look! Doctor, I've got a son!

CUT TO:

100 INT. JONES' HOUSE - NIGHT

100

MARTHA overjoyed, yelling at the image of the Doctor -

MARTHA
 It's the Daleks,
 they're still alive,
 it's not just Dalek
 Caan!

FRANCINE
 Just tell him to hurry
 up and do something!

CUT TO:

101 INT. NOBLES' LIVING ROOM - NIGHT 101

WILF & SYLVIA overjoyed, staring at the image -

SYLVIA
That's Donna!

WILF
That's my girl!

But ROSE is heartbroken. The Doctor can't see her. Quiet:

ROSE
Doctor. It's me. I came back.

CUT TO:

102 INT. TARDIS - NIGHT 102

INTERCUT with SC.98, 99, 100, 101 - THE DOCTOR & DONNA,
smiling at the 4-part scanner image -

THE DOCTOR
That must be Torchwood. And Sarah
Jane! Who's that boy? She's got
a what?! Oh, aren't they brilliant?

DONNA
And who's he?

THE DOCTOR
Captain Jack. Don't. Just don't.

DONNA
It's like an outer space Facebook.

THE DOCTOR
...everyone except Rose.

CUT TO:

103 INT. CRUCIBLE VAULTS - NIGHT 103

CU DALEK CAAN. Writhing, giggling.

DALEK CAAN
He is here. The Dark Lord is come.

CUT TO THE SHADOWED FIGURE, gliding on its Dalek base.

VOICE
Supreme One. This Subwave Network.
I would address it; give me access.

CUT TO:

104 OMITTED 104

105 INT. TARDIS - NIGHT 105

The SCANNER fizzes, goes to static...

(CONTINUED)

105 CONTINUED:

105

DONNA

We've lost them!

THE DOCTOR

No, there's another signal coming through. There's someone else out there. Hello? Can you hear me..?
 (dares to hope)
 Rose..?

The VOICE floats out, calm and wise and contemptuous...

And the Doctor is *horrified*.

VOICE OOV

Doctor. Your voice is different.
 And yet, its arrogance is unchanged.

CUT TO SC.99 CONTINUED, SARAH JANE'S ATTIC:

SARAH JANE

No. But he's *dead*...

CUT TO:

106 INT. CRUCIBLE VAULTS - NIGHT

106

INTERCUT with sc.98, 99, 100, 101, 105, all watching the image now appearing on all the screens...

The SHADOWED FIGURE gliding forward on its Dalek base...

Into the LIGHT. REVEALING...

DAVROS.

Half-man, half-Dalek, his face withered, an artificial blue eye blazing in his forehead. His torso swathed in a tunic like a black leather straitjacket. The metal hand always suspended above the Dalek-base's switches.

DAVROS

Welcome to my new Empire, Doctor.
 It is only fitting that you should bear witness to the resurrection, and the triumph, of Davros. Lord and Creator of the Dalek Race!

Silence.

Hold. THE DOCTOR just staring.

DONNA more alarmed by his silence than by anything. Quiet:

DONNA

Doctor..?
 (pause; kind)
 It's all right. We're in the Tardis. We're safe.

(CONTINUED)

106 CONTINUED:

106

Which brings the Doctor back. Still staring:

THE DOCTOR

...but you were destroyed. In the very first year of the Time War. At the Gates of Elysium. I saw your command ship fly into the jaws of the Nightmare Child.

(beat)

I tried to save you.

DAVROS

But it took one stronger than you. Dalek Caan himself.

CUT TO DALEK CAAN, shivering, gleeful.

DALEK CAAN

I flew into the wild and fire, I danced and died a thousand times.

DAVROS

Emergency Temporal Shift took him back into the Time War itself.

THE DOCTOR

But that's impossible! The entire war is timelocked!

DAVROS

And yet he succeeded. Oh, it cost him his mind. But imagine! A single, simple Dalek succeeded where Emperors and Time Lords failed. A testament, don't you think, to my remarkable creations?

THE DOCTOR

And you made a new race of Daleks..?

DAVROS

I gave myself to them. Quite literally.

And he opens his tunic, just a little...

Inside: OPEN RIBS, organs underneath, the skin peeled away.

DAVROS (CONT'D)

Each one grown from a cell of my own body. New Daleks. True Daleks. I have my children, Doctor; what do you have, now?

THE DOCTOR

After all this time. Everything we saw. Everything we lost. I have only one thing to say to you.

(MORE)

(CONTINUED)

106 CONTINUED: (2) 106

THE DOCTOR (CONT'D)

(pause)

Bye!

And he slams the controls - !

CUT TO:

107 FX SHOT 107

FX: the TARDIS spins, wild, tumbling down towards THE EARTH.

CUT TO:

108 INT. CRUCIBLE COMMAND DECK - NIGHT 108

SUPREME DALEK

Emergency! Locate the Tardis!
Find the Doctor!!

CUT TO:

109 INT. CRUCIBLE VAULTS - NIGHT 109

DAVROS

He will go to the Earth. To find
his precious Human allies!

DALEK CAAN

And death is coming. Ohh, I can
see it. Everlasting death for the
most faithful companion...

CUT TO:

110 INT. CRUCIBLE COMMAND DECK - NIGHT 110

DALEKS 1 & 2 swivelling round to the SUPREME DALEK:

DALEK 1

Subwave Network rerouted. New
location: Torchwood!

SUPREME DALEK

Then exterminate them, at once!
Exterminate Torchwood!

CUT TO:

111 INT. TORCHWOOD HUB - NIGHT 111

IANTO calling GWEN over to his terminal (CAPTAIN JACK
running across the Hub, on the mobile, in b/g.) Quiet:

IANTO

Dalek saucer heading for the Bay.
They've found us.

(CONTINUED)

111 CONTINUED: 111

CUT TO JACK - not hearing this - reaching the ARMOURY, pulling out his old 1.12/13 DEFABRICATOR GUN, rattling off, on the mobile, fast -

CAPTAIN JACK
- Martha, now listen to me, lift the central panel, there's a string of numbers, they keep changing, but the fourth number keeps oscillating between two different digits, tell me what they are -

CUT TO:

112 INT. JONES' HOUSE - NIGHT 112

MARTHA, with FRANCINE watching, has opened the central panel of the INDIGO PROJECT, revealing a small readout, displaying 8 different numbers which constantly change -

MARTHA
It's a four, and a nine, we could never work out what that was -

CUT TO:

113 INT. TORCHWOOD HUB - NIGHT 113

CAPTAIN JACK on the mobile -

CAPTAIN JACK
That's the teleport base code.
And that's all I need, to get this thing working again!

His WRIST-STRAP! He taps in -

CAPTAIN JACK (CONT'D)
Oscillating four and nine -
(mobile)
Thank you, Martha Jones!

Hoist up the DEFABRICATOR GUN, turns to GWEN & IANTO -

CAPTAIN JACK (CONT'D)
- I've gotta go, I've gotta find the Doctor, I can lock this thing on to the Tardis, I'll come back, I promise you, I'm coming back -

GWEN
Don't worry about us! Just go!

IANTO
We'll be fine!

CAPTAIN JACK
You'd better be.

(CONTINUED)

113 CONTINUED: 113

He presses the wrist-strap button -

FX: CAPTAIN JACK disappears in a teleport glow -

Gwen & Ianto; smiles fall. Look at each other in dread.

WHUMPH! from above, CAMERA SHAKE, RUBBLE from the roof.

HIGH SHOT, Gwen & Ianto looking up; a distant 'Exterminate!'

GWEN

They're here...

CUT TO:

114 INT. SARAH JANE SMITH'S ATTIC - NIGHT 114

SARAH JANE rushing, grabbing coat, bag, keys -

MR SMITH V/O

Tardis heading for Vector 7, grid
reference 665.

LUKE

But there are Daleks out there!

SARAH JANE

I know, I'm sorry, but I've got to
find the Doctor - don't move, don't
leave the house, don't do anything -

MR SMITH V/O

I will protect the boy, Sarah Jane.

SARAH JANE

I love you. Remember that.

And close to tears, she runs out -

CUT TO:

115 EXT. SARAH JANE SMITH'S HOUSE - NIGHT 115

Fast, wild - SARAH JANE runs to her car -

JUMP CUT TO the CAR racing off, fast -

CUT TO:

116 INT. NOBLES' LIVING ROOM - NIGHT 116

SYLVIA & WILF in b/g, ROSE so determined, on her mobile -

ROSE

Control? I need another shift.

Lock me on to the Tardis - now!

(turns to others)

I'm gonna find them. Wish me luck!

(CONTINUED)

116 CONTINUED:

116

WILF & SYLVIA

Good luck - !

FX: HARD CRACK OF WHITE LIGHT, ROSE vanishes - !

CUT TO:

117 EXT. BIG WIDE STREET - NIGHT

117

CLOSE ON THE DOCTOR & DONNA, stepping out of the Tardis -

CUT WIDER. Big, wet, empty street, maybe a CROSSROADS, as wide and as echoing as possible. Deserted suburbia. They look round. Doorways open. Abandoned cars. Eerie.

DONNA

Like a ghost town.

THE DOCTOR

Sarah Jane said they were taking the people. But what for? Think, Donna, when you met Rose in that parallel world, what did she say?

DONNA

Just... the darkness is coming.

THE DOCTOR

Anything else?

DONNA

Why don't you ask her yourself?

The Doctor looks at her, eh?

Donna's just smiling. The Doctor looks the other way...

Far off in the distance, as far away as possible, on a cold and empty ordinary street...

A woman. Walking towards them.

ROSE.

And the Doctor smiles.

CUT TO Rose. And she smiles. The best smile.

She starts to run.

The Doctor starts to run.

Rose running.

The Doctor running.

Across the distance.

Donna stays where she is; so happy for him.

(CONTINUED)

117 CONTINUED:

117

Running closer...

And closer...

And...

With the Doctor & Rose running on a north-south axis, then to the west, gliding out of darkness, into sight -

A DALEK!

DALEK 1

Exterminate!

Rose sees it -

The Doctor sees it -

FX: THE DALEK FIRES -

FX: the beam glances across the side of the Doctor's torso, just nicking him, but with an awful skeleton-ghost half-appearing across one side of his body -

- and he falls -

FX: fourth axis, to the east, TELEPORT GLOW, CAPTAIN JACK appears - in that same second, he's firing the DEFABRICATOR -

PRAC FX: DALEK EXPLODES!

CUT TO THE DOCTOR on the ground. Rose reaching him. He's alive, but shivering, in a cold sweat, in agony -

ROSE

- I've got you, it missed, look,
I'm here, Doctor, look, it's me -

THE DOCTOR

...Rose...

ROSE

Hi.

THE DOCTOR

Long time... no see...

ROSE

Yeah, been a bit busy, y'know.
(drops pretence)
Don't die, oh my God, don't die.

Jack reaching them - Donna also running up -

CAPTAIN JACK

Get him into the Tardis, quick!

CUT TO:

118 INT. TORCHWOOD HUB - NIGHT 118

GWEN runs up to IANTO, with 2 MACHINE GUNS, hands him one -

IANTO
But they don't work against Daleks!

GWEN
I am going out fighting. Like Owen. Like Tosh. What about you?

IANTO
Yes ma'am!

CUT TO:

119 INT. TARDIS - NIGHT 119

Slam! THE DOCTOR falls down on to the floor, shuddering - ROSE & DONNA with him, CAPTAIN JACK standing back, grim -

DONNA
What do we do?! There's gotta be some sort of medicine, or -

CAPTAIN JACK
Just step back. Rose! Do as I say, and get back! He's dying. And you know what happens next.

ROSE
(crying)
But he can't. Not now. I came all this way.

DONNA
What d'you mean, what happens next?!

But the Doctor holds up one hand, staring at it...

FX: that old, golden glow playing across his hand...

THE DOCTOR
...it's starting...

CUT TO:

120 EXT. STREET NEAR SARAH JANE'S - NIGHT 120

SARAH JANE's car screeches round a corner - Brakes!

She's driven right up to TWO DALEKS. Both now swivelling round on the spot to face her.

DALEK 1
All Human transport is forbidden!

SARAH JANE
I surrender! I'm sorry!

(CONTINUED)

120 CONTINUED:

120

DALEK 1

Daleks do not accept apologies!
You will be exterminated!

ALL DALEKS

Exterminate! *Exterminate!*

And Sarah Jane coves her head with her arms -

CUT TO:

121 INT. TORCHWOOD HUB - NIGHT

121

GWEN & IANTO face the circular door. Raise guns, *ka-chik!*

PRAC FX: small explosions around the door, it rolls back -

REVEALING A DALEK!

CU GWEN & IANTO yell, bloodlust, pure rage, and open fire!

CUT TO:

122 INT. TARDIS - NIGHT

122

DONNA standing back, CAPTAIN JACK just pulling ROSE back, away from THE DOCTOR, so the three of them stand together -

CAPTAIN JACK

Here we go! Good luck, Doctor!

And the Doctor is just hauling himself to his feet...

DONNA

Someone tell me what's going on!

ROSE

When he's dying. His body. It repairs itself. It changes.

(upset)

But you *can't!*

THE DOCTOR

Sorry. Too late.

(smiles)

I'm regenerating.

FX: THE DOCTOR throws his head back, splays out his arms - VOLCANIC GOLDEN ENERGY blasts out of his arms, his neck -

Donna, Rose, Captain Jack flinch back, shield their eyes -

FX: HIGH SHOT on the Doctor's head, tilted back, as the Tenth Doctor's features disappear into the GOLDEN INFERNO -

END OF EPISODE 12!