

DOCTOR WHO - THE WATERS OF MARS



# "THE WATERS OF MARS"

by

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&  
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DOCTOR WHO 4 – EPISODE 16  
AUTUMN SPECIAL  
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## IMPORTANT NOTICE

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DOCTOR WHO 4.16

by

Russell T Davies

and

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YELLOW SHOOTING SCRIPT

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The Writer's Tale

1 INT. BRITISH LIVING ROOM -- NIGHT 1

STATIC, FULL-SCREEN.

Which then blinks, fizzes, resolves into -

EMILY, 30 y/o, holding 6-month-old BABY SUSIE, speaking to CAMERA. The picture stays grainy. In b/g, the house: nice & comfy, middle-class.

EMILY

Hello mum! Susie says hello, don't you sweetheart? That's it. Give a little wave. Anyway! What was I going to say...? Uncle Soon called in, he says hello -

CUT TO:

2 INT. VIDEO ALCOVE, CENTRAL DOME, SECTION A -- DAY 2

EMILY & BABY SUSIE (cont. from sc.1) now ON SCREEN.

This is the interior of a NASA-type base, in the year 2059.

The VIDEO ALCOVE is a private, dark area off CENTRAL DOME SECTION A, glittering with screens & lights. Emily on screen, ADELAIDE BROOKE watching her; the Captain, strong, wry, 60, in simple fatigues, t-shirt, vest, combats.

EMILY

- he keeps on saying, you must be missing her, I said, she's been gone for over two years now, I'm getting used to it!

(picture shashes)

Oh, it's breaking up, it's the solar flares, sorry, quickly - I meant to say - it's the deposit on the house, I paid 2000 yen, they're gonna need another 5000 by December the first, but the problem is...

But the picture dissolves into white noise.

ADELAIDE

Talk faster.

She tries to get reception. But then, interference over the speakers, a grind and roar. The NOISE OF THE TARDIS.

ADELAIDE (CONT'D)

What the hell..?

CUT TO:

3 EXT. SURFACE OF MARS -- DAY 3

FX: red rocks all around, as the TARDIS materialises.

(CONTINUED)

3 CONTINUED: 3

CUT TO CLOSER: THE DOCTOR steps out. He's in his old Satan Pit spacesuit. Delighted!

THE DOCTOR  
The Red Planet!

And he trudges off.

FX: WIDE SHOT, the Doctor walking, red Martian cliffs b/g.

CUT TO:

4 EXT. TECH AREA, OUTSIDE BOWIE BASE -- DAY 4

FX SHOT: BOWIE BASE ONE close in b/g; this is an exterior industrial space attached to the Dome, Martian surface in b/g. An astronaut, in spacesuit (white, very NASA-type) is heaving a device into place: triangular spokes, like a folded-up rotary washing line.

CLOSER: this is YURI KERENSKI, 27, the Base Nurse; happy, smiling, bit of an innocent. He's fixing a bit of tech.

YURI  
Almost there. That's the radial  
clamped down. One more thing...

CONTINUES INTERCUT WITH:

CUT TO:

5 INT. CENTRAL DOME, SECTION A -- DAY 5

ED GOLD (50, cynical, Australian) at a TERMINAL, talking to Yuri. Shot tight, not revealing full location yet.

ED  
Get back inside, you're using power,  
and oxygen -

YURI  
No, hold on, get this on camera -

Yuri lifts up a handwritten sign, on a rectangle of white metal, slots it into place. NO TRESPASSERS.

YURI (CONT'D)  
There you go. What d'you think?

Beside Ed, MIA BENNETT - 28, born optimist - steps in, smiling (watching this on the terminal; the dome has no windows). On screen, HIGH ANGLE of sc.4, Yuri & sign.

MIA  
Hey, looks good! Nice one, Yuri.

ED  
You wasted an entire solar panel,  
just to make that.

(CONTINUED)

5 CONTINUED:

5

YURI  
Oh lighten up, it's a joke.

ED  
We come all this way. To an empty planet, untouched by civilisation, and what do we do? Put up cheap jokes. That's not funny, that's pollution.

- but ADELAIDE's walking past in b/g -

ADELAIDE  
Having fun?

ED  
I was just telling him -

ADELAIDE  
I expect better of you, Ed. Now get back to work, all of you.

And she strides off. On desk-comms:

ED  
Thanks for that. I warned you - back inside, right now.

CUT TO:

6 OMITTED  
AND  
7

6  
AND  
7

8 EXT. TECH AREA, OUTSIDE BOWIE BASE -- DAY

8

YURI leaves the sign in place, starts trudging back -

YURI  
Never mind the planet, we've got a Captain with no signs of life.

CUT TO:

8A EXT. MARTIAN SURFACE, OUTSIDE BOWIE BASE -- DAY

8A

A RIDGE, overlooking the Base. THE DOCTOR pops his head up, red sky behind him. His POV -

FX: HIGH WIDE SHOT revealing the Mars Base. Classic design, one central DOME, 6 surface TUNNELS radiating out, like spokes of a wheel, to 6 smaller DOMES; except one spoke is longer, and leads to an upright SHUTTLE, very like the real Space Shuttle, pointing skywards, held against a scaffolding gantry. Nearby, as part of the Dome, include the TECH AREA from sc.4 & 8. All sitting on a rocky, red landscape.

The Doctor delighted!

(CONTINUED)

8A CONTINUED:

8A

THE DOCTOR  
...ohh, beautiful.

A GUN stabs into his back. *Click!*

The Doctor puts his hands up in surrender. Turns round...

And is confronted by GADGET, a Wall-E-type 3ft tall robot probe on tracks. Despite being in advance of anything today, it looks low-tech, dented and abused. Gadget has two arms, complete with skeletal hands. From its body hangs a full selection of tools - a tool for every job. It regards the Doctor with big camera-lens eyes. Aiming the gun right at him. Electronic voice:

GADGET  
You are under arrest. No trespassers! Gadget-gadget!

CUT TO:

TITLES

8B FX SHOT: BOWIE BASE ONE, MARS -- NIGHT

8B

FX: SUN SETS over the horizon; glowering red sky darkening over the BASE.

CUT TO:

9 INT. CENTRAL DOME, SECTION A -- NIGHT

9

CU ADELAIDE, stepping forward. Raises her blue laser-GUN.

CU THE DOCTOR, now in his ordinary clothes.

ADELAIDE  
State your name, rank, and intention.

THE DOCTOR  
The Doctor. Doctor. Fun.

Internal door opens, TARAK ITAL (35, Base Doctor, tough, physically strong) runs in, gobsmacked to see -

TARAK  
What the hell..? It's a man! A man on Mars?! But how..?

CUT TO FIRST PROPER WIDESHOT of the room. Big space. White assembled metal units, good finish, though not brightly-lit, more Nostromo-like. Computer terminals. (NB, no dome-wall visible; this is a separate, free-standing unit, a module within the exterior dome.)

GADGET guarding the Doctor, with ED, MIA, YURI (now in civvies) at a distance - staring at the Doctor, amazed.

(CONTINUED)

9 CONTINUED:

9

Also watching: STEFFI EHRLICH - 30s, German, cool, shrewd, holding the Doctor's spacesuit, and ROMAN GROOM (20s, American whizzkid). He's wearing wired-up-gloves, in front of a screen; a virtual reality set.

STEFFI

He was wearing this thing, I've never seen anything like it -

TARAK

What did Mission Control say?

STEFFI

They're out of range for ten hours, with the solar flares.

ED

Which is convenient, for him -

ADELAIDE

Thank you, Ed! If we could cut the chat, everyone -

THE DOCTOR

Actually, chat's second on my list, first being: gun. Pointed at my head. Which then puts my head second and chat third. I think. Gun, head, chat, yeah. I hate lists. But you could hurt someone with that thing, just put it down.

ADELAIDE

Oh you'd like that.

THE DOCTOR

Well, yes, can you find me someone who wouldn't?

ADELAIDE

Why should I trust you?

THE DOCTOR

Because I give you my word. And forty million miles away from home, my word is all you've got.

Pause. She looks at him; somehow, she does trust him. A little. She holsters the gun, steps back, but orders Roman:

ADELAIDE

Keep Gadget covering him.

GADGET

Gadget-gadget!

(CONTINUED)

THE DOCTOR  
(to Roman)  
Oh, right, so you control that thing? Auto-glove response?

ROMAN  
You've got it. To the right -  
Lifts his right hand, Gadget turns right -

GADGET  
Gadget-gadget!

ROMAN  
And to the left -  
Lifts his left hand, Gadget turns left.

GADGET  
Gadget-gadget!

THE DOCTOR  
It's a bit flimsy. And does it have to keep saying that?

\*

ROMAN  
I think it's funny.

THE DOCTOR  
I hate funny robots.

GADGET  
Gadget-gadget!

THE DOCTOR  
There. Did anyone laugh? No.

Then, over comms:

MAGGIE OOV  
Adelaide, the computer log says we've got an extra person on site, how's that possible - ?

CUT TO:

10 INT. BIO-DOME -- NIGHT

10

MAGGIE CAIN, 30s, British, tough, on hand-comms.

ADELAIDE OOV  
Stay in position, keep the Bio-dome closed - and when using open comms, you call me Captain.

MAGGIE  
Yeah, but who is it?  
(click, comms off)

(CONTINUED)

10 CONTINUED:

10

WIDER: showing full size of the Bio-dome. Lush vegetation, walkways running between the plants. A huge GREENHOUSE.

Maggie calling out to ANDY STONE, at work on an allotment with old-fashioned spade. He's 30s, laidback, bit hippy.

MAGGIE (CONT'D)

Disconnected! She cut me off!  
Can you believe her?! Like we're  
just gardeners!

ANDY

As long as they leave us alone,  
that's fine with me. Oh you  
beauties, look at this..!

As he pulls a bunch of carrots from the soil.

MAGGIE

Better start planting some more,  
if there's an extra mouth to feed.

Andy puts a carrot under a free-standing tap, washes it -

ANDY

The very first garden, off-Earth.  
Everything brand new. Eden, that's  
what we should've called this place.

Beads of water glisten on the carrot...

He bites into it.

CUT TO REVERSE, Maggie with Andy OUT OF FOCUS in b/g, Andy's back to Maggie. She's facing away from him, not seeing...

Andy slump to his knees.

Andy's upper body starts to jerk, twitch, shudder.

Violently.

Then he's perfectly still; on his knees, facing away.  
During all of this, Maggie at work, musing out loud:

MAGGIE

It's the Phillipines. I bet. If  
there's someone else on Mars, it's  
got to be the Phillipines. All  
those stories about them building  
a rocket... Adelaide's gonna love  
that. Stealing her thunder. Mind  
you, worth it to see her face. Or  
it could be the Spanish, they've  
kept that spacelink project under  
wraps. But they couldn't land  
without Mission Control finding  
out, could they..?

(CONTINUED)

10 CONTINUED: (2)

10

No reaction from Andy. She turns. His back to her.

MAGGIE (CONT'D)

Andy? I was saying, the Spanish, didn't your sister work for them?

(no reply)

You all right, mate?

(no reply)

Come on, stop mucking about, Andy?

(no reply)

You okay?

Maggie walks slowly towards Andy. Cautious, wary.

CAMERA slowly tracking in on Andy...

Tracking closer...

And as Maggie reaches him...

Andy turns, fast - a GLIMPSE OF HIS FACE - ! Maggie screams -

CUT TO:

11 OMITTED

11

12 INT. CENTRAL DOME, SECTION A -- NIGHT

12

ADELAIDE, ED, TARAK, STEFFI, ROMAN still wary, watching THE DOCTOR, with GADGET; MIA next to YURI. Ed takes charge:

ED

Okay, let's think about it logically. He can't be a World State flight, we'd know about it. Therefore, he must be one of the independents, yeah?

(to the Doctor)

Was it the Branson Inheritance lot? They've been talking about a Mars-shot for years.

THE DOCTOR

Right, yes, okay, you got me. So I'm the Doctor, and you are..?

ADELAIDE

Oh come on. We're the first off-world colonists in history, everyone on planet Earth knows who we are.

But the Doctor's thunderstruck:

THE DOCTOR

You're the *first*? The very first humans on Mars..? Then this is...

ADELAIDE

Bowie Base One.

THE DOCTOR

Bowie Base One.

(CONTINUED)

12 CONTINUED:

12

CU on the Doctor now. Horrified.

THE DOCTOR (CONT'D)  
...number one? Founded July 1st,  
2058. Established Bowie Base One  
in the Gusev Crater...

On CU Doctor, HARD CUT to WHITE-FRAME FLASHBACK -

FLASHBACK: like a newspaper report (albeit a futuristic newspaper, part web-page), FX: aerial photo of BOWIE BASE ONE. Headline: *Human Race Celebrates Mars Colony* -

THE DOCTOR (CONT'D)  
You've been here how long?

ADELAIDE  
Seventeen months.

THE DOCTOR  
2059. It's 2059, right now. Oh  
my head is so stupid, you're Captain  
Adelaide Brooke -

CU Doctor - CUT TO FLASHBACK, second newspaper: B&W PHOTO OF ADELAIDE, under that: 1999 - 2059. Slam into 2059. The year of her death.

THE DOCTOR (CONT'D)  
And Ed - you're Deputy Edward Gold.

CU DOCTOR - FLASHBACK: B&W photo of ED, 2008 - 2059. JUMP CUT each time to 2059: ie, they all die on this date.

THE DOCTOR (CONT'D)  
Tarak Ital, M.D. -

CU DOCTOR - FLASHBACK: B&W PHOTO of TARAK, 2026 - 2059.

THE DOCTOR (CONT'D)  
Nurse Yuri Kerenski -

CU DOCTOR - FLASHBACK: B&W PHOTO of YURI, 2028 - 2059.

THE DOCTOR (CONT'D)  
Senior Technician, Steffi Ehrlich -

CU DOCTOR - FLASHBACK: B&W PHOTO of STEFFI, 2021 - 2059.

THE DOCTOR (CONT'D)  
Junior Technician, Roman Groom -

CU DOCTOR - FLASHBACK: B&W PHOTO of ROMAN, 2034 - 2059.

THE DOCTOR (CONT'D)  
Geologist, Mia Bennett -

CU DOCTOR - FLASHBACK: B&W PHOTO of MIA, 2032 - 2059.

(CONTINUED)

12 CONTINUED: (2)

12

THE DOCTOR (CONT'D)  
...you're only 27 years old.

All staring at him now. A bit unnerved.

ADELAIDE  
As I said, Doctor. Everyone knows  
our names.

THE DOCTOR  
Oh, they'll never forget them.

CU DOCTOR - FLASHBACK: FX: PHOTO of a BURNT CRATER, where  
Bowie Base once stood. Headline: *Mars Disaster*. Smaller:  
*Bowie Base One Destroyed. World in Mourning.*

JUMP CUT CLOSER: *Nuclear Blast Crater.*

THE DOCTOR (CONT'D)  
...what's the date? Today, what  
is it, tell me the exact date.

ADELAIDE  
November 21st.

CU DOCTOR - FLASHBACK: Burnt crater photo, JUMP CUT into  
the DATE: *November 21 2059.*

CUT BACK to the Doctor. Upset; controlling it.

THE DOCTOR  
Right. Okay. Fine.

STEFFI  
Is there something wrong..?

MIA  
What's so important about my age?

THE DOCTOR  
Nothing. Ohh but you're a *couple!*

Mia & Yuri thrown.

MIA  
Who? Me and him?

THE DOCTOR  
No one ever knew.

YURI  
We're not, we just work together.

THE DOCTOR  
For the past five minutes, you've  
been four inches closer than a man  
and woman would normally stand.

(CONTINUED)

MIA

That doesn't mean anything!

ED

Oh come off it, you two. At least we can stop pretending, now.

MIA

...how long have you known?

ROMAN

Since 10 million miles from Earth.

STEFFI

That was a very small ship.

THE DOCTOR

Ah, don't tell me, the Captain doesn't approve of couples..?

ADELAIDE

I decided it was more easily contained if nothing was said, so thank you for that, Doctor.

(to Mia & Yuri)

From now on, I'm allocating you separate shifts in separate domes.

THE DOCTOR

Oh they said you were severe, but blimey! Adelaide Brooke! Captain Adelaide! I can tell you for a fact, your granddaughter will be so proud of you.

ADELAIDE

Don't you dare bring my family into this.

THE DOCTOR

Yeah. Point taken. Not fair. And... Um. I should go. I really should go. I'm sorry, all of you, I'm sorry with all my heart. But it's one of those very rare times when I've got no choice.

He goes round, all puzzled as he shakes hands with them.

THE DOCTOR (CONT'D)

It's been an honour. Seriously! A very great honour, to meet you all. The Martian pioneers. Thank you. Honestly. Thank you.

(looks round)

There's the other two. Hold on...

CU DOCTOR - FLASHBACK: B&W PHOTO of Maggie, 2028 - 2059, then Andy, 2025 - 2059.

(CONTINUED)

12 CONTINUED: (4)

12

THE DOCTOR (CONT'D)  
Margaret Cain and Andrew Stone...

ED  
They're working in the Bio-dome.  
(on desk-comms)  
Maggie, if you want to meet the  
only new human being you're gonna  
see for the next five years, better  
come and take a look.  
(pause)  
Maggie, you receiving? Andy?

And echoing over comms: a low, awful, guttural noise, like  
a throat crammed with water.

All frozen. Hushed:

MIA  
...what was that?

THE DOCTOR  
Oh, really should go.

ED  
Maggie? Report? This is Central.  
Bio-dome report immediately, hello?

Again, the gurgling growl.

ADELAIDE  
Show me the Bio-dome.

Ed calls it up, on his terminal, sliding the image across  
iPhone-style. But the new image shows only static.

ED  
Internal cameras are down.

ADELAIDE  
Show me the exterior.

On screen, sc.13 - and then cut to this full frame -

CUT TO:

13 EXT. FX SHOT: BOWIE BASE ONE, MARS -- NIGHT

13

FX: SLOW TRACK into the BIO-DOME. All Domes have internal  
lights, glowing in the night through the translucent dome-  
skin. But the Bio-dome lights are going out, one by one...

CUT TO:

14 INT. CENTRAL DOME, SECTION A -- NIGHT

14

ADELAIDE  
I'm going over. Doctor, with me.

(CONTINUED)

14 CONTINUED:

14

THE DOCTOR  
I'm sorry, I'd love to help, but  
I'm leaving, right now -

ADELAIDE  
Take his spacesuit. Lock it up.  
(Steffi does so)  
This started, soon as you arrived.  
So you're not going anywhere.  
Except with me.

CUT TO:

15 FX SHOT: BOWIE BASE ONE, MARS -- NIGHT

15

FX SHOT: CAMERA travelling along the spoke running from  
Central Dome to Bio-dome, ie, following the path of sc.16...

CUT TO:

16 INT. CONNECTING TUNNEL #1 -- NIGHT

16

Long tunnel. Very long. Very straight. Very dark. Wide,  
stark, creepy, with only dim worklamps every so often.  
ADELAIDE & THE DOCTOR walking along, TARAK behind them,  
GADGET trundling alongside him. They're using torchlight.

ADELAIDE  
No one ever knew. That's what you  
said. About Mia and Yuri, no one  
ever knew, past tense, what does  
what mean?

THE DOCTOR  
No! I just open my mouth. And  
words come out. They don't make  
much sense.

TARAK  
Telling me.

THE DOCTOR  
Thank you, Doctor.

TARAK  
Any time, Doctor.

GADGET  
Gadget-gadget!

THE DOCTOR  
I hate robots, did I say?

Roman's voice, over comms:

CUT TO:

17 INT. CENTRAL DOME, SECTION A -- NIGHT 17

ROMAN with gloves & screen (on his screen, Gadget's POV of sc.16 & 18). ED, MIA, STEFFI in b/g at terminals, tense.

ROMAN  
Yeah, and he's not too fond of you. What's wrong with robots?

SCENE CONTINUES INTERCUT WITH -

CUT TO:

18 INT. CONNECTING TUNNEL #1 -- NIGHT 18

(THE DOCTOR can hear Roman's voice in the air, via GADGET.)

THE DOCTOR  
It's not the robots, it's the humans. Dressing them up and giving them funny voices, like you're reducing them.

ROMAN  
Yeah, friend of mine, she made her domestic robot look like a dog.

THE DOCTOR  
Ah. Well. Dogs. That's different.

ROMAN  
But I adapted Gadget out of the worker drones, those things are huge! They built this place when the shell was lowered down from orbit, they've got a strength capacity of 15 tonnes per -

\*  
\*  
\*  
\*  
\*  
\*

ADELAIDE  
The channel is open for essential communications only.

ROMAN  
Sorry.  
(beat)  
Love those drones.

\*  
\*  
\*  
\*

They keep walking; the Doctor fascinated by Adelaide.

THE DOCTOR  
I've read all that stuff about you. Captain Adelaide. But one thing they never said... Was it worth it? The mission?

ADELAIDE  
We've got excellent results from the soil analysis.

(CONTINUED)

18 CONTINUED:

18

THE DOCTOR

No, but all of it. Cos they say  
you sacrificed everything. Devoted  
your whole life, to get here.

Adelaide more honest now, quiet:

ADELAIDE

It's been chaos, back home. Forty  
long years.

(MORE)

The Writer's Tale

(CONTINUED)

ADELAIDE (CONT'D)

The climate, the ozone, the Oil  
Apocalypse, we almost reached  
extinction... Then to fly above  
that. To stand, on a world with  
no smoke. No footprints. Where  
the only straight line is the  
sunlight. Yes, it's worth it.

THE DOCTOR

Ohh, that's the Adelaide Brooke I  
always wanted to meet. The woman  
with starlight in her soul.

But she's shining her torch ahead -

ADELAIDE

What's that..?

Lying on the floor, good distance away - a huddled shape -  
- and they run! Towards the shape, Gadget trundling behind -  
reaching MAGGIE, unconscious, huddled away from them.

ADELAIDE (CONT'D)

It's Maggie -

THE DOCTOR

Don't touch her -

TARAK

I know the procedure - Maggie, can  
you hear me? It's Tarak. Maggie?

He's already snapping on MEDICAL GLOVES, turns the body.

Maggie rolls over, unconscious, a livid cut on her forehead -

TARAK (CONT'D)

(on hand-comms)

Yuri, I've got Margaret Cain, head  
trauma, I need a full medpack -

CUT TO:

19 INT. MEDICAL DOME -- NIGHT

19

Clinical room, walls lined with sleek sci-fi computer banks,  
YURI grabbing boxes of MEDICAL EQUIPMENT, fast -

YURI

I've got it - medpack on its way -

CUT TO:

20 INT. CENTRAL DOME, SECTION A -- NIGHT

20

ED running for the door -

(CONTINUED)

20 CONTINUED:

20

ED  
I'm gonna help -

STEFFI  
- in the absence of the Captain,  
you're in charge, sir, you've got  
to stay in the Dome - !

But Ed's gone -

CUT TO:

21 INT. CONNECTING TUNNEL #1 -- NIGHT

21

YURI running, carrying lightweight paramedic-type boards -

ED running, catching up with him - they run together -

It's a good, long corridor. Proper running. Pounding  
through the dark, breathing hard -

- arriving to find THE DOCTOR, ADELAIDE & TARAK with the  
unconscious MAGGIE, GADGET in b/g.

THE DOCTOR  
Don't touch her, use the gloves -

TARAK  
Do what he says, get her to sickbay,  
and put her in isolation.

ADELAIDE  
We're going on to the Bio-dome.  
Tarak, with me, Yuri can take care  
of her. Ed, go back, Gadget, stand  
guard, keep an eye on this area.

GADGET  
Gadget-gadget!

ED  
Captain, you're gonna need me.  
Andy's the only other crewmember  
out here, and if that wasn't an  
accident, then he's gone wild -

ADELAIDE  
You've deserted your post. Consider  
that an official warning. Now get  
back to work. Doctor?

She walks onwards, with Tarak, using the torch. Ed pissed  
off; the Doctor gives him an 'oops', follows Adelaide.

CUT TO:

22 INT. CENTRAL DOME, SECTION A -- NIGHT

22

STEFFI plays the watery growl. Rewinds. Plays again. GRAPHICS on-screen analysing it. MIA & ROMAN watching.

STEFFI

(on comms, urgent)

Captain. That sound we heard from the Bio-dome, I've run it through diagnostics. According to the computer... it's Andy. It registers as the voice-print of Andy Stone.

CUT TO:

23 INT. BIO-DOME -- NIGHT

23

THE DOCTOR, ADELAIDE & TARAK in a classic, sizeable AIRLOCK; hefty, thick metal doors at both ends, entrance and exit, white walls, control panels. (The airlock's big enough to be a small 'room' in itself.) Tarak's pressing buttons, lights flashing. Adelaide on hand-comms:

ADELAIDE

Understood. Double-check, thanks.

TARAK

Air pressure stabilised.

The Doctor opens the airlock; the heavy metal door swings slowly *in* to the Bio-Dome...

And they step out...

It's very dark. Torchlight. The Doctor goes to a free-standing control plinth, sonics it, as Adelaide calls out:

ADELAIDE

Andrew? Andrew Stone? This is Captain Brooke. Andy, report, I need to see you. Where are you?

THE DOCTOR

There you go...

Lights come on, though still low, creepy -

ADELAIDE

What's that device?

THE DOCTOR

Screwdriver.

ADELAIDE

Are you the Doctor, or the Janitor?

THE DOCTOR

I don't know, sounds like me - the maintenance man of the universe.

(CONTINUED)

ADELAIDE

You, stay with me, don't step out of my sight. Tarak, go to External Door South, make sure it's intact.

TARAK

Yes ma'am.

Tarak heads off, the Doctor & Adelaide start down the opposite path. Both cautious, quiet, glancing all around...

THE DOCTOR

Quite an achievement. First flowers on Mars in 10,000 years. And you're growing veg!

ADELAIDE

It's that lot, they're already planning Christmas dinner. Last year, it was dehydrated protein, this year, they want the real thing.

THE DOCTOR

Still, fair enough. Christmas!

ADELAIDE

If we must.

But there's a little smile between them. The first time!

The Doctor looks around, hears the chirping.

THE DOCTOR

You've got birds!

ADELAIDE

Part of the project. Keeps the insect population down.

THE DOCTOR

Good sign.

ADELAIDE

In what way?

THE DOCTOR

Well, they're still alive.

Then, on comms -

YURI OOV

Captain? Good news, it's Maggie, she's awake, she's back with us -

SCENE CONTINUES intercut with:

CUT TO:

24 INT. MEDICAL DOME -- NIGHT

24

YURI on comms. The Med-dome has got a classic "Alien" isolation room; big, strong metal door, with a wide window, looking into a white, sterile room, with a medical couch centre. On which MAGGIE's lying, now propping herself up on one arm, awake, dazed, with an 'owww'.

YURI

Hey. How are you, soldier? Just take it easy. Can you remember what happened..?

MAGGIE

I was just... working, I dunno. Then I woke up here.

CUT TO BIO-DOME, sc.23, Adelaide & the Doctor hearing this:

The Writer's Tale

(CONTINUED)

24 CONTINUED:

24

ADELAIDE

What about Andy? We can't find him, was he all right?

MAGGIE

I don't know, I just...

ADELAIDE

If you remember anything, let me know, straight away -

CUT TO:

25 INT. CENTRAL DOME, SECTION A -- NIGHT

25

ED listening in, on comms:

ED

Yuri, does she know how she ended up in the tunnel?

ADELAIDE OOV

Keep the comms clear, everything goes through me, got that?

Ed fed up, slams the desk. Always knocked back!

CUT TO:

26 INT. MEDICAL DOME -- NIGHT

26

YURI clicks off comms. MAGGIE smiles, weary.

MAGGIE

Oh come on, let me out of here. I'm fine. Just a bit groggy.

YURI

You know the rules. 24 hours.

He gets busy. She just watches him. Carefully.

CUT TO:

27 INT. BIO-DOME -- NIGHT

27

TARAK enters a dark clearing, still using his torch...

And there's ANDY. Standing still, with his back to him.

TARAK

There you are. You all right?

A noise. Water? From where..? Tarak shines his torch...

Andy's arms are at his sides. But WATER is pouring down from his sleeves, over his hands; not jetting out, but cascading. Water just flowing off him.

(CONTINUED)

27 CONTINUED:

27

TARAK (CONT'D)

Andy, what's that? Andrew? Look  
at me...

And as Tarak walks towards him...

Andy spins round - a glimpse - and WATER HITS CAMERA - !

CUT TO:

28 INT. RUSSIAN LIVING ROOM -- DAY

28

MIKHAIL, 25, to CAMERA, smiling. Screen labelled REPEAT.  
In Russian:

MIKHAIL

<It's ridiculous, I checked his  
credit account, and there's already  
400 gone - I said, have you been  
spending, he said no, I said look,  
minus 400! And they've cancelled  
the night shifts at the Carbon  
Plant, my wages have been halved!  
If he keeps on like this, he's  
going to bankrupt me!

(continues b/g under  
sc.29)

And we've got Christmas coming up,  
what's he gonna do then? Honestly,  
I've tried telling him, time and  
time again. Just my luck, falling  
in love with an Englishman! I  
thought they were meant to be all  
reserved and quiet. Trust me, to  
end up with an idiot. Still, could  
be worse! Better than Ivan!  
Remember him? I saw his sister  
the other day, she said Ivan's  
moved to Tokyo, he's started  
publishing one of those independent  
newspapers - old-fashioned paper,  
that sort of thing. It'll never  
work, who needs that, these days?  
Guaranteed disaster. Everyone I  
Meet, loses money! Anyway, what  
else was I going to say? Oh yeah,  
mum called, she said she missed  
your last transmission, but I'm  
sending her the recording. She's  
fine though, she's on good form.  
Missing you! Though she keeps  
telling the neighbours, my son,  
the cosmonaut! They must be sick  
and tired of hearing about you...>

CUT TO:

29 INT. MEDICAL DOME -- NIGHT

29

Sc.28 on screen, being played into the Med-dome. YURI watching, smiling, while ticking off stuff on a clipboard. Behind him: MAGGIE, behind glass. Sitting up, now.

MAGGIE

Is that your brother?

YURI

It's only a repeat, solar flares are still up.

(looks round)

You okay?

MAGGIE

Yeah, just, y'know...

Yuri turns back to screen & clipboard, facing away from Maggie - she's OUT OF FOCUS behind him. Yuri musing away:

YURI

He makes me laugh though, it's his husband, he spends money like an idiot. Last year, for Mikhail's birthday, he said, don't buy me anything, let's save money, and George said, fine, okay. His birthday comes round, turns out, George has bought him a car!

(MORE)

(CONTINUED)

YURI (CONT'D)

Top of the range. And the thing is, he'd used Mikhail's credit stamp! Mik's saying, that means I bought it myself! George says, it's the thought that counts...

DURING THIS: out-of-focus Maggie lowers her head. Twitches.

Upper body shudders.

Jerking, spasming.

In silence.

Then she's still.

And still out of focus, she lifts her head. Quiet:

MAGGIE

...where does he live?

YURI

Just outside Dagestan.

MAGGIE

Where's that?

YURI

On the Caspian Sea. Here you go...

Presses a button. On-screen, AERIAL MAP of Dagestan.

MAGGIE

By the sea.

YURI

Technically, it's more of a lake.

MAGGIE

Earth is so much water.

YURI

Yeah, just look at her...

Presses button. On-screen, EARTH.

YURI (CONT'D)

Forty million miles away.

MAGGIE

Endless water.

YURI

More and more, with the icecaps melting.

(CONTINUED)

MAGGIE

It has so much beauty. We should like that world.

Yuri's puzzled.

And only now, he turns round...

Sees Maggie.

She sits there, unmoving, staring. Transformed. Her mouth is a mass of cracked veins, though eyes are clear. Hair slicked back; because it's wet, the whole of her is wet. \*

And Maggie is grinning. Her teeth and tongue are black. Water flowing from her open mouth. NB, the room doesn't slowly flood, despite the flow; it's as if the water goes round her in a cycle, into her clothes, absorbed back up.

Yuri terrified, instantly on hand-comms:

YURI

This is sickbay, we have a situation, Maggie's condition has... I don't know, I don't know what it is, it's water, just pouring out -

SCENE CONTINUES INTERCUT WITH -

CUT TO:

30 INT. BIO-DOME -- NIGHT

30

THE DOCTOR & ADELAIDE hearing this -

ADELAIDE

Yuri, calm down, just tell me, what's happened to her..?

YURI

...the skin's sort of... broken, around the mouth. And she's exuding water. Like she's drowning. \*

ADELAIDE

(calls out)

Tarak, this area's unsafe, we're going back! Tarak? Tarak?

THE DOCTOR

Where was he?

Adelaide just runs - the Doctor following -

CUT TO:

31 INT. CENTRAL DOME, SECTION A -- NIGHT

31

ED running out - on hand-comms -

(CONTINUED)

31 CONTINUED:

31

ED  
Yuri, keep her contained, seal the door at maximum, I'm on my way -

CUT TO:

32 INT. BIO-DOME -- NIGHT

32

THE DOCTOR & ADELAIDE running -  
- through the low-lit vegetation -  
- into the clearing from sc.27 -  
- and they stop dead. Horrified.

A good distance away: ANDY stands with one hand splayed out on TARAK'S forehead, Tarak kneeling in front of him.

WATER is pouring from Andy's hand, over Tarak, who's shuddering, eyes shut, mouth open, a mass of cracked veins.

Staying in position, Andy turns to look at the Doctor & Adelaide. And he grins that open-mouthed grin, water pouring constantly from his blackened, cracked mouth.

Adelaide pulls out her gun - both simultaneous -

<p>ADELAIDE Step away from him. Officer Stone, that's an order. I'm telling you, step away from him. As Captain of Bowie Base One, I order you to stop! Stop, or I'll shoot!</p>	<p>THE DOCTOR Andy, just leave him alone, I can help, I promise, I can help, just leave that man alone, Andy, I'm asking you, please, just take your hand away from him and listen to me, just listen to me -</p>
--	---

Both stop abruptly as Andy takes his hand away -

Tarak has been kneeling upright, now sits back. Head down.

THE DOCTOR (CONT'D)  
There now, that's better. So.  
You must be Andy. Hello.

But then Tarak jerks his head upright - eyes open -

Eyes cloudy. Face & hair wet, water pouring from his cracked-vein mouth, never stopping.

Adelaide still aiming her gun. Determined. But...

Crucial moment: she cannot do it. The Doctor, gentle:

THE DOCTOR (CONT'D)  
Adelaide. We've got to go.

Then she turns - she's running - ! The Doctor too -

(CONTINUED)

32 CONTINUED:

32

- and Andy runs! Fierce, hard running - Tarak's on his feet, running, like an athlete -

- the Doctor & Adelaide belt through the Dome -

- Andy and Tarak following, faster and faster -

- the Doctor and Adelaide reach the entrance-area, belt towards the airlock - run inside -

Andy & Tarak reach the entrance-area, still a good distance back - but they suddenly STOP -

- the Doctor is hauling on the door, Adelaide inside the airlock, slamming buttons -

THE DOCTOR (CONT'D)

Set the seals at maximum!

- the Doctor swinging the heavy door, slo-o-o-w-l-y -

- as Andy raises one arm. Aims it, straight. Like a gun.

PRAC FX: a FIERCE BLAST OF WATER CANNONS OUT OF HIS ARM -

- just as the Doctor slams the door shut. Water hits the outside! But they're safe inside. They can see through the glass panel in the door - the water cannon stops, glass clearing to reveal Andy and Tarak now walking towards them -

THE DOCTOR (CONT'D)

Have you locked it?

ADELAIDE

What do you think?!

Andy's face right up against the glass. Water pouring from his open, grinning, blackened mouth.

CUT TO:

33 INT. MEDICAL DOME -- NIGHT

33

ED runs in - YURI's standing back, terrified -

MAGGIE is now at the glass window. Her hands on the glass, fingers splayed, and water is pouring from her hands, down the glass. Again, not shooting out; a constant stream.

ED

What the hell..?

She grins. Puts her face right up against the glass. Mouth open, black teeth and tongue. Water pouring out.

CUT TO HIGH WIDE ANGLE of the ROOM, playing into -

CUT TO:

34 INT. CENTRAL DOME, SECTION A -- NIGHT

34

THE HIGH WIDE ANGLE of sc.33 playing as CCTV on STEFFI's terminal - she's watching with MIA & ROMAN. On desk-comms -

MIA  
That's not Maggie. What's happened to her? Yuri? What is she??

STEFFI  
Captain, we need you back here -

SCENE CONTINUES, INTERCUT WITH -

CUT TO:

35 INT. BIO-DOME -- NIGHT

35

Inside the AIRLOCK. ADELAIDE on hand-comms. THE DOCTOR right up against the glass, studying ANDY.

INTERCUT WITH MED-DOME, sc.33 & CENTRAL DOME, sc.34.

ADELAIDE  
Just tell me that Maggie is contained, Ed, can you confirm?

ED  
Confirmed, she's locked in.

ADELAIDE  
Keep surveillance till I get back. And close down all water supplies. All pipes and outlets, don't consume anything, have you got that? Everyone? That's an order. Don't drink the water. Don't even touch it. Not one drop.

INTERCUT that with Ed & Yuri in the Med-Dome, and STEFFI, ROMAN & MIA in Central, hearing Adelaide over comms, scared.

Back in the AIRLOCK, the Doctor at the glass. To Andy:

THE DOCTOR  
Anything? No? Can you talk?  
(to Adelaide)  
Human beings are 60% water. Which makes them the perfect host.

ADELAIDE  
What for?

THE DOCTOR  
I don't know. I never will...  
(hating this)  
Because I've got to go. Whatever's started here. I can't see it to the end. I can't.

(CONTINUED)

35 CONTINUED:

35

- then he jerks back, as Andy suddenly reaches up -

CUT TO the Bio-Dome side of the door: Andy's reaching up, grabbing hold of the entire airlock frame. Water pouring out faster, from his hands. TARAK joins him. Kneels.

FX: WATER jets out of Tarak's mouth, strong, hitting the door-frame; they're trying to force water into the door.

THE DOCTOR (CONT'D)  
This thing's airtight, yeah?

ADELAIDE  
And therefore watertight.

THE DOCTOR  
Depends how clever the water is.

PRAC SPARKS, BANGS, small explosions on the control panels -

ADELAIDE  
They're fusing the system -

THE DOCTOR  
Abandon ship!

And they heave open the second airlock door behind them -

CUT TO:

36 INT. CONNECTING TUNNEL #1 -- NIGHT

36

THE DOCTOR & ADELAIDE run - fast -

CUT TO:

37 INT. BIO-DOME NIGHT

37

AIRLOCK: MORE PRAC EXPLOSIONS, then the door's free - ANDY swings it open -

He and TARAK step through -

CUT TO:

38 INT. CONNECTING TUNNEL #1 -- NIGHT

38

- THE DOCTOR & ADELAIDE running -

- ANDY & TARAK now in the Tunnel, and they start to run. But really run. Like the T-100 in Terminator 2, running fast, then faster, then faster - like powerhouses -

- the Doctor & Adelaide running - the Doctor glancing back -

- Andy & Tarak further back - but faster -

- faster -

(CONTINUED)

38 CONTINUED: 38

- the Doctor & Adelaide reach GADGET - !

GADGET  
Gadget-gadget!

- and the Doctor stops, grabs hold of Gadget, starts hauling him round - Adelaide stopping, looking back -

ADELAIDE  
Doctor, we haven't got time - !

THE DOCTOR  
- they can run faster than us, we need a lift - !

And he sonics Gadget -

CUT TO:

39 INT. CENTRAL DOME, SECTION A -- NIGHT 39

ROMAN with gloves & screen, shudders - as if electrocuted!

ROMAN  
Hey!! Leave the robot alone!

CUT TO:

40 INT. CONNECTING TUNNEL #1 -- NIGHT 40

- ANDY & TARAK running fast, relentless -

CUT TO THE DOCTOR, hopping on to GADGET's backplate -

THE DOCTOR  
Get on behind me -

ADELAIDE  
That thing moves at two miles an hour!

THE DOCTOR  
Not any more!  
(right at her)  
Trust me.

And she does. She steps on, behind the Doctor, holding his waist, both standing on the backplate, the Doctor holding on to a bar across the back of Gadget's neck -

- Andy & Tarak in sight now, running towards them -

THE DOCTOR (CONT'D)  
(sonics)  
Gadget-gadget!

GADGET  
GadgEEEEEEEEEEEEEEEEEEEEEE -

(CONTINUED)

40 CONTINUED: 40

FX: GADGET roars along! JET OF FLAME coming out of its robot arse! The Doctor & Adelaide hold on - yelling - !  
- tracking along with the Doctor & Adelaide, top-speed - !

CUT TO:

41 INT. CENTRAL DOME, SECTION A -- NIGHT 41

ROMAN shuddering - connected to Gadget, 'Waaaaaah!'

CUT TO:

42 INT. CONNECTING TUNNEL #1 -- NIGHT 42

FX: GADGET with THE DOCTOR & ADELAIDE racing past CAMERA, leaving burning tyre marks -

- ANDY & TARAK still running - but way behind -

FX: CU the Doctor & Adelaide, tunnel walls in b/g, whizzing past them, impossible speed - !

CUT TO:

43 INT. CENTRAL DOME, SECTION A -- NIGHT 43

ROMAN still 'waaaah!', shaking - then he jerks forward, like he's braked, stops! Oof!

CUT TO:

44 INT. CONNECTING TUNNEL #1 -- NIGHT 44

The Central Dome-end of the tunnel, with an AIRLOCK built into the wall - THE DOCTOR & ADELAIDE already stopped, hopping off a smoking GADGET (tyre marks still burning, in its wake) - Adelaide heading for the airlock -

ADELAIDE

- the Central Dome airlocks have got Hardinger seals, there's no way they can get through -

The Doctor ushering Gadget up the ramp, into the airlock (NB, doors would have a lip at the bottom, so they've all got a small ramp either side for robots) -

THE DOCTOR

Come on come on come on - !

ADELAIDE

I thought you hated robots.

THE DOCTOR

I do!

- ANDY & TARAK running, running, getting closer -

(CONTINUED)

44 CONTINUED:

44

- as Adelaide heaves the airlock door shut.  
Andy & Tarak run up. Stop.  
INSIDE THE AIRLOCK: they're getting their breath back.  
Andy comes up to the glass panel. Stares. Mouth flowing.

ADELAIDE  
We're safe. It's hermetically sealed. They can't get in.

THE DOCTOR  
Water is patient, Adelaide. Water just waits. It wears down the clifftops, the mountains, the whole of the world. Water always wins.  
(beat)  
Come on.

And he's racing out of the second door behind them -

CUT TO:

45 INT. CENTRAL DOME, CORRIDOR & AIRLOCK -- NIGHT

45

- out of the AIRLOCK into a very-NASA-type corridor -  
ADELAIDE storms on, with THE DOCTOR. (GADGET following, but heading off to Section A.) On hand-comms:

ADELAIDE  
Bio-dome Tunnel is out of bounds, Andy and Tarak are infected, repeat, infected, make no contact - and if they make the slightest move, tell me - I'm going to the Medical Dome -

CUT TO:

46 FX SHOT: BOWIE BASE ONE, MARS -- NIGHT

46

FX: panning from the BIO-DOME & SPOKE, to the next DOME & SPOKE, the MED-DOME (ie, showing the journey of sc.47) -

CUT TO:

47 EXT. CONNECTING TUNNEL #2 -- NIGHT

47

THE DOCTOR & ADELAIDE hurrying along -

THE DOCTOR  
Blimey, it's a distance, you could do with bikes in this place.

ADELAIDE  
Every pound in weight equals three tons of fuel.

(CONTINUED)

47 CONTINUED:

47

THE DOCTOR  
Yes I know, but bikes!

CUT TO:

48 INT. MEDICAL DOME -- NIGHT

48

ADELAIDE & THE DOCTOR run in -

Stop. At the sight of MAGGIE. She's still got her hands against the glass, water flowing down. The grin.

ED & YURI on duty. The whole room grim, quiet:

ADELAIDE  
Has that door got a Hardinger seal?

ED  
No, just basic.

ADELAIDE  
Then the moment she heads for the door, we evacuate, got that?

ED  
Her pulse is low. Electrical activity in the brain seems to be going haywire.

\*  
\*  
\*

ADELAIDE  
Can she talk..?

YURI  
I don't know. She was talking before I noticed the change, but...

ADELAIDE  
Maggie? Can you hear me? Do you know who I am? Your Commanding Officer. Captain Adelaide Brooke.

Maggie just slowly tilts her head from side to side, as though inspecting Adelaide. Water flowing from her mouth.

ADELAIDE (CONT'D)  
Can you tell me what happened?  
Margaret Cain. I demand a report.  
Tell me what happened to you.

THE DOCTOR  
Hoorghwall in schtochman ahn  
warrellinsh och fortabellan iin  
hoorgwahn...

Maggie lowers her hands. Tilts her head at the Doctor, an even wider smile. She *liked* that.

ED  
What language was that?

(CONTINUED)

THE DOCTOR  
Ancient North Martian.

ADELAIDE  
Don't be ridiculous.

ED  
It's like she recognised it.

THE DOCTOR  
And her eyes are different, they're  
clear. Like she's closer to Human.

\*  
\*  
\*

ED  
Not close enough for me.

\*  
\*

THE DOCTOR  
Where d'you get your water from?

ADELAIDE  
The ice field. That's why we chose  
the crater, we're on top of an  
underground glacier.

THE DOCTOR  
Tons of water. Marvellous.

YURI  
But every single drop is filtered,  
it's screened, it's safe.

THE DOCTOR  
Looks like it, yeah.

ED  
If something was frozen down  
there... A viral lifeform, held  
in the ice, for all those years.

THE DOCTOR  
Look at her mouth. All blackened.  
Like there's some sort of fission.  
Think about it, the body's 60%  
water, but look at her, the water  
never stops. This thing, whatever  
it is, it doesn't just hide in  
water, it creates water.

Suddenly, Maggie talks, calm and grave, a deep, gurgling  
voice, water still flowing from her mouth (if possible):

MAGGIE  
The Flood will rise. And the waters  
will consume you.

THE DOCTOR  
She's absorbed the language.

MAGGIE

So much water. In your so solid  
shapes. Water, always reaching to  
be free. You will drown in the  
Flood. Everyone drowns.

The Writer's Tale

(CONTINUED)

THE DOCTOR  
The Flood, is that you, is that  
your consciousness?

But now Maggie just grins. Tilts her head.

THE DOCTOR (CONT'D)  
Tell me. What you want?

YURI  
She was looking at the screen. At  
Earth. She wanted Earth. Like...  
a world full of water.

ED  
Captain. With me.

He marches into a SECOND COMPARTMENT in sickbay; a smaller  
room, so Maggie can't hear. ADELAIDE follows - the Doctor  
not joining them, but staying nearby, listening -

ED (CONT'D)  
I'm sorry. But this is an unknown  
infection, and it's spreading.  
That demands Action Procedure One.

ADELAIDE  
D'you think I don't know that?

ED  
I think you need reminding.

ADELAIDE  
...yeah.

Small smile between them; old friends.

ED  
Least I'm good for something.

ADELAIDE  
Now and again.

ED  
That's almost a compliment. Things  
must be serious.

THE DOCTOR  
(interrupting)  
...sorry, but, um, Action One,  
that means evacuation, yeah?

ADELAIDE  
We're going home.  
(on hand-comms)  
This is Captain Brooke.  
(MORE)

(CONTINUED)

48 CONTINUED: (4)

48

ADELAIDE (CONT'D)  
I'm declaring Action One, repeat,  
to all crewmembers, this is Action  
One. With immediate effect.

CUT TO:

49 INT. CENTRAL DOME, SECTION A -- NIGHT

49

STEFFI & MIA on their feet - instant action - Steffi starts pulling pencil-like slides out of every terminal, slotting them into boxes (ie, saving their hard drives). Mia grabs plastic crates, shoving supplies inside. Only ROMAN - who's tinkering with GADGET - hesitates -

STEFFI  
Action One, everyone! I'll store  
the Central Computer, Mia, strip  
the cargo down to essentials -  
Roman, on your feet, come on!

ROMAN  
But we came all this way -

GADGET  
Gadget-gadget!

STEFFI  
The mission is terminated! And  
you can kiss that robot goodbye,  
it's too heavy. Now shove it in  
storage and hurry up -

ADELAIDE OOV  
Steffi, what's your estimate on  
shuttle viability?

STEFFI  
It's a nine-month flight, it's  
gonna take us at least three hours  
to load up everything we need -

ADELAIDE OOV  
You've got 20 minutes! And give  
me a report on Andy and Tarak -

Steffi runs to Ed's terminal. On screen -

CUT TO:

50 INT. CONNECTING TUNNEL #1 -- NIGHT

50

HIGH ANGLE CCTV SHOT of ANDY & TARAK. Both standing still,  
staring up at the camera. Mouths flowing.

CUT TO:

51 INT. CENTRAL DOME, SECTION A -- NIGHT

51

STEFFI

Still in the Bio-dome Tunnel,  
they're just standing there. Like  
they're... waiting.

ADELAIDE OOV

Keep an eye on them. And make  
that 20 minutes 15!

CUT TO:

52 INT. MEDICAL DOME -- NIGHT

52

THE DOCTOR, ADELAIDE & ED back in the main area with YURI,  
who's boxing up supplies, fast. MAGGIE still at the glass;  
all aware of her awful grin, and the water, throughout.  
All fast and busy now, Adelaide ferocious in an emergency,  
grabbing essential equipment, shoving it at Yuri -

ADELAIDE

- Ed, line up the shuttle, go  
straight to ignition status -

ED

Doing it now -

He runs out -

YURI

But what about Maggie?

ADELAIDE

She stays behind, we've got no way  
to contain her on board - as of  
now, I'm declaring Maggie, Andy  
and Tarak effectively dead. Now  
close this place down, I want the  
power directed to the shuttle -

THE DOCTOR

(quiet)

Of course, the only problem is...

ADELAIDE

Thank you, Doctor, but your  
spacesuit will be returned. And  
good luck to you.

THE DOCTOR

...the problem is, this thing is  
clever. It didn't infect the birds  
or the insects in the Bio-dome, it  
chose the humans, you were *chosen*.  
And I told you, Adelaide. Water  
can wait.

(MORE)

(CONTINUED)

THE DOCTOR (CONT'D)  
Tarak changed straight away, but  
when Maggie was infected, it stayed  
hidden inside her. No doubt, so  
it could infiltrate the Central  
Dome. Which means...

The Writer's Tale

52 CONTINUED: (2)

52

And Adelaide's stopped grabbing supplies. Grim.

ADELAIDE

...any one of us could already be infected. We've all been drinking the same water.

THE DOCTOR

And if you take that back to Earth... One drop. Just one drop.

ADELAIDE

But... we're only presuming infection. If we can find out how this thing got through, *when* it got through...

(heading out)

Yuri, continue with Action One, I'm going to inspect the ice-field -

And she's gone - the Doctor agonising -

THE DOCTOR

Right! And I should leave, finally, I should leave. Yuri. Me old mate. No point in me seeing the ice-field, no point at all. Nope.

(arggh!)

Adelaaaaaide - !

- and he's running out--

CUT TO:

53 FX SHOT: BOWIE BASE ONE, MARS -- NIGHT

53

FX: CAMERA now moving over to ANOTHER SPOKE, leading to the WATER-PLANT DOME, as though following sc.54 -

CUT TO:

54 INT. CONNECTING TUNNEL #3 -- NIGHT

54

THE DOCTOR & ADELAIDE jogging along -

THE DOCTOR

- all I'm saying is, bikes, you can get little foldaway bikes, they don't weigh a thing -

ADELAIDE

(on hand comms)

Central Dome, report, what about Andy and Tarak? Anything?

CUT TO:

55 INT. CENTRAL DOME, SECTION A -- NIGHT 55

ED running in, going to his terminal - STEFFI, MIA & ROMAN in b/g), still packing up, boxes & crates, fast -

On Ed's screen: static.

ED  
Can't see, they've taken out the cameras in the Bio-dome Tunnel. But they can't move, they're stuck, there's no way out.

MIA  
Tell Yuri to get back here, now!

CUT TO:

56 INT. MEDICAL DOME -- NIGHT 56

YURI with a metal trolley, loaded with medpacks. At the doorway, he looks back at MAGGIE, trapped behind glass.

YURI  
...I'm sorry.

He goes, and the LIGHTS GO OFF. Just Maggie. Then she goes to the door. \*

Spreads out her arms, as Andy did in sc.35. Holds the door-frame. Water cascading down the metal...

On the other side: SMALL PRAC EXPLOSIONS around the frame...

Then CLOSER on the door, WATER beginning to dribble through.

HIGH WIDE ANGLE on this, like CCTV, playing into -

CUT TO:

57 INT. CENTRAL DOME, SECTION A -- NIGHT 57

ED & ROMAN watch CCTV angle of sc.56. Others busy in b/g -

ROMAN  
Even if she gets out of the Medical Dome, she'll never get past the Hardinger seal at this end, right?

ED  
So we keep saying.

On-screen angle of sc.56 cuts to static -

(CONTINUED)

57 CONTINUED: 57

ED (CONT'D)  
Camera's down, we've lost her -

CUT TO:

58 INT. MEDICAL DOME -- NIGHT 58

The door to the isolation unit swings open.  
MAGGIE steps out. Grinning in the dark.  
She tilts back her head. Opens her flowing mouth.  
An ancient, gargantuan wail, echoing out. Calling...

CUT TO:

59 INT. CONNECTING TUNNEL #1 -- NIGHT 59

The wail, echoing across...  
ANDY & TARAK, standing there, turn their heads in unison.  
Receiving an instruction. WATER flowing from their mouths.  
Then, calmly, they turn and walk back down the tunnel.  
Disappearing into shadow, gone.

CUT TO:

60 INT. WATER PLANT DOME -- NIGHT 60

THE DOCTOR & ADELAIDE stepping on to a metal gantry, looking round. This is Bowie Base One at its most raw, all industrial and factory-like. Pipes, chains, etc. Adelaide goes to the computer banks on the wall, gets busy, but the Doctor steps forward to the metal railing. Below...

FX: DMP of the huge space below, METAL PIPES running from the gantry above, down into a FLAT WHITE ICE-FIELD, lit by industrial arc-lights; the glacier beneath Bowie Base.

THE DOCTOR  
They tell legends of Mars. From long ago. Of a fine and noble Martian race, who built an empire out of snow. The Ice Warriors.

ADELAIDE  
I haven't got time for stories.

THE DOCTOR  
Perhaps they found something down there. Used their might and their wisdom to freeze it. Or maybe they fled the planet, because it was unstoppable. And then the Human Race comes looking...

(CONTINUED)

60 CONTINUED:

60

ADELAIDE

Doctor! We need to find any sort of change in the water-process, we need to date the infection -

He breaks out of his mood, runs to help -

Both at work, stabbing buttons. In silence.

But she glances at him. Fascinated.

ADELAIDE (CONT'D)

You don't look like a coward. But all you've wanted to do is leave.

He doesn't reply. Both keep working. Silence. Then:

ADELAIDE (CONT'D)

You know so much about us.

THE DOCTOR

You're famous.

ADELAIDE

But it's like you know *more*.

Pause. But the Doctor so wants to help her...

THE DOCTOR

This moment, this precise moment in time, it's like... I mean, it's only a theory, what do I know? But I think certain moments in time are fixed. Tiny, precious moments. Everything else is in flux, anything can happen, but those certain moments, they have to stand. And this base, on Mars, with you, Adelaide Brooke, this is one, vital moment. What happens here, must always happen.

ADELAIDE

Which is what..?

THE DOCTOR

I don't know.

Then he stops working. Stares at her. And she's *scared*.

THE DOCTOR (CONT'D)

I think something wonderful happens. Something that started 50 years ago, isn't that right? When you were ten years old.

ADELAIDE

...I've never told anyone that.

(CONTINUED)

60 CONTINUED: (2)

60

THE DOCTOR  
You told your daughter. And maybe,  
one day, she tells the story, to  
her daughter. Of the day Earth  
was stolen, and moved across the  
universe, and you...

ADELAIDE  
I saw the Daleks.

Silence. Then:

ADELAIDE (CONT'D)  
We looked up. The sky had changed.  
Everyone was running, and screaming,  
and my father took hold of me...

CUT TO:

61 INT. ATTIC -- NIGHT

61

Dark, dusty space, unused. A MAN, ADELAIDE'S FATHER, 35,  
rushes in, terrified, with 10 y/o ADELAIDE - hushed, scared -

FATHER  
Stay here, don't move, I've got to  
go out, I'm going to find your  
mother, but I'm coming back, I  
promise you. I'm coming back.

He kisses her forehead, then runs out.

ADELAIDE V/O  
I never saw him again. Nor my  
mother. They were never found.

CUT TO:

62 INT. WATER PLANT DOME -- NIGHT

62

ADELAIDE  
But out on the streets, there was  
panic. And burning. I went to  
the window. And there in the sky...

CUT TO:

63 INT. ATTIC -- NIGHT

63

10 Y/O ADELAIDE at the window, staring out...

ADELAIDE V/O  
I saw it, Doctor. And it saw me.

FX: A FLYING DALEK gently glides up to the window.

Young Adelaide stares.

(CONTINUED)

63 CONTINUED:

63

CU, Dalek eyestalk. Staring. Studying her. Young Adelaide in awe, but not scared. More enchanted.

ADELAIDE V/O (CONT'D)

It stared at me. Looked right into me. And then... it simply went away.

FX: THE DALEK glides up and away, gently, gone.

Young Adelaide staring, watching it go.

CUT TO:

64 INT. WATER PLANT DOME -- NIGHT

64

Adelaide crying, a little; but only with the beauty of it.

ADELAIDE

I knew. That night. I knew I would follow it. Out here.

THE DOCTOR

But not for revenge.

ADELAIDE

What would be the point of that?

THE DOCTOR

Ah. That's what makes you remarkable. And that's how you create history.

ADELAIDE

What do you mean..?

THE DOCTOR

Imagine it, Adelaide. If you began a journey that takes the human race all the way out to the stars. Imagine, it begins with you, and then your granddaughter. You inspire her. So that in thirty years' time, Susie Fontana Brooke is the pilot of the first lightspeed ship to Proxima Centauri. And then everywhere! With her children, and her children's children, forging the way, to the Dragon Star, the Celestial Belt of the Winter Queen, the Map of the Water Snake Wormholes - one day a Brooke will even fall in love with a Tandonian prince, and that's the start of a whole new species. But everything starts with you, Adelaide. From 50 years ago, to right here, today. Imagine.

(CONTINUED)

64 CONTINUED:

64

ADELAIDE

...who are you?  
(silence)  
Why are you telling me this?  
(silence)  
Doctor. Why tell me?

THE DOCTOR

As consolation.

Silence.

Then, a beep from the computer-wall, Adelaide shaken, but recovering, turns to a wall-mounted screen -

ADELAIDE

Andy Stone. He logged on yesterday -

CUT TO:

65 INT. BIO-DOME -- NIGHT

65

ANDY - normal Andy, uninfected, the previous night - to CAMERA, holding up a small, simple white disc.

ANDY

Maintenance log, 21.20, November 20, fifty nine. Number Three water filter's bust. And guess what, the spares they sent don't fit. What a surprise. Anyhow, no panic. One and Two filters seem to be okay. Over and out.

CUT TO:

66 INT. WATER PLANT DOME -- NIGHT

66

Screen cuts to STATIC.

THE DOCTOR

A filter. One tiny little filter. And then, the Flood.

ADELAIDE

But that means the infection arrived today! And the water only gets cycled out of the Bio-dome after a week, the rest of us can't be infected. We can leave!

(hand-comms)

Ed, we're clean! How are we doing?

CUT TO:

67 INT. CENTRAL DOME, SECTION A -- NIGHT

67

ED at his terminal, MIA, STEFFI, ROMAN & YURI still packing up in b/g, loading plastic boxes on to trolleys, fast -

(CONTINUED)

67 CONTINUED: 67

ED  
Shuttle's active, Stage One!

CUT TO:

68 FX SHOT: BOWIE BASE ONE, MARS 68

FX: THE GANTRIES and the SHUTTLE light up! Power!

CUT TO:

69 INT. CENTRAL DOME, SECTION A -- NIGHT 69

ED  
Okay, I haven't got time to convey  
the Protein-packs, if you want  
food you'll have to carry it by  
hand - start loading! Right now!

Action! ED, STEFFI, MIA, YURI, ROMAN run  
- the big, heavy PROTEIN-PACKS (3ft white crates) are  
stacked all over the room - they grab them - lots of them!  
Shoving them on to metal trolleys, fast - bang!, clatter! -

CUT TO:

70 INT. LADDER-SHAFT -- NIGHT 70

Tight, enclosed metal space. Dark. Simply a narrow shaft,  
with a metal ladder built on to the wall.

On the ladder: TARAK, then ANDY. Climbing up.

CU on Tarak, ascending. Open-mouthed grin, WATER flowing.

CUT TO:

71 INT. CONNECTING TUNNEL #3 -- NIGHT 71

THE DOCTOR & ADELAIDE running back - invigorated -

ADELAIDE  
You were right, Doctor.

THE DOCTOR  
What about?

ADELAIDE  
(big grin)  
Bikes!

CUT TO:

72 INT. CENTRAL DOME, SECTION A & CORRIDORS -- NIGHT 72

ADELAIDE shoves THE DOCTOR's space-helmet at him - his  
arms already stacked with the spacesuit & gloves -

(CONTINUED)

ADELAIDE

Now get to your ship. I'm saving my people, you save yourself -

THE DOCTOR

But what about Andy and Tarak - ?

ADELAIDE

Doctor. You've done enough. I know what this moment is - it's the moment we escape, now get out.

- and she runs to help the others -

The Doctor holds his spacesuit. Take a step back. Helpless. Because now, all he can do is watch.

As it ends.

The room's all energy - ED, MIA, YURI, ROMAN & STEFFI hauling PROTEIN-PACKS onto trolleys - calling out -

ADELAIDE (CONT'D)

Telemetry pod?

STEFFI

Mia, get the 3-packs -

ED

On board!

MIA

Got them!

ADELAIDE

Nitrogen spikes?

YURI

Medpacks stowed!

ED

No need, I can compensate -

STEFFI

Measure the weight, don't overlap!

The Doctor watches Roman wheeling a trolley past him, fast -

ROMAN

That's Protein-packs 30 to 36 -

Going through DOOR #1, into CORRIDOR #1 -

- ROMAN racing the trolley of PROTEIN-PACKS into the corridor, which is already loaded with four more trolleys -

ROMAN (CONT'D)

Ready to embark!

And he runs back in -

THE DOCTOR still watching. Unnoticed. Grave. Waiting...

His eye flicks to a terminal. A small light, a tiny noise, *beep beep beep...*

But this time, the Doctor just waits for them to notice. They're all as busy as ever, packing, frantic -

(CONTINUED)

ADELAIDE  
Steffi, ditch the  
central containers,  
we don't need them -  
Roman, faster, come  
on! - try to condense  
the oxygen membranes,  
we could lose ten  
pounds if we halve  
them - Ed, how's the  
fuel jets?

STEFFI  
We don't need units 41,  
42 or 43, just leave them -

MIA  
- it's too late, I've  
already put 41 and 42 on  
the conveyor -

STEFFI  
All right, just leave it,  
try ditching 45 instead -

ED  
Cooling down, access  
tunnel should be clear  
in 30 seconds -

YURI  
- no, wait, 41's here,  
I'll swap them round -

But then, finally, *beep-beep-beep...*

ADELAIDE  
What the hell's that noise? Mia,  
you lot, shut up -

And the Doctor just watches as Ed runs to his terminal -

ED  
It's the module sensors. Exterior  
12. Cameras are down, but there's  
pressure on top of the module.  
Two signals. Right above us.

And the Doctor half-mouths this with Steffi, realising...

STEFFI  
That means... they're on the roof...

And all look up...

CUT TO:

FX: WIDE SHOT. The 'module' is the living-area (Section A underneath); like a big, chunky box of lego, with the inside surface of the Dome arcing above, a separate layer, covering it. Like the interior of a zeppelin. ANDY & TARAK, small figures, walking across the roof, the Dome above them.

HIGH SHOT on Andy & Tarak, as they go on to their knees...

CLOSER: on all fours, Andy and Tarak's hands splayed open on the metal roof. And water pours out of their hands - not shooting, just flowing out, widening and spreading...

CUT TO:

74 INT. CENTRAL DOME, SECTION A -- NIGHT

74

ED's terminal - a GRAPHIC spelling out the geography of sc.73: Dome, module, two red lights, for Andy & Tarak.

ROMAN

How did they get inside the Dome?

ED

Used the maintenance shafts.

CUT TO WIDER, ALL looking up. THE DOCTOR so sad. He's the only one who notices Mia & Yuri hold hands, scared.

MIA

But the shaft's open, and they haven't got spacesuits -

ED

They breathe water.

(The Doctor working it out at the same time, mouths 'water')

STEFFI

But they'd freeze -

YURI

They've got that internal fission -

(The Doctor, with that, 'fission.')

MIA

...but we're safe, they can't get through, can they? *Can they??*

CUT TO:

75 INT. ROOF OF THE MODULE, CENTRAL DOME -- NIGHT

75

FX: ANDY & TARAK open their mouths. Thick streams of WATER arc out. All spreading across the roof...

CUT TO:

76 INT. ROOF SECTION -- NIGHT

76

CROSS-SECTION, UNDERNEATH the roof, sandwiched layers of metal & panels. WATER dribbles down from above. Leaking through the cracks. Droplets at first. Down, down, down...

CUT TO:

77 INT. CENTRAL DOME, SECTION A -- NIGHT

77

ALL looking up at the ceiling -

The ceiling's plain white ceramic tiles. But the simple joins of the tiles suddenly look dangerous. Panicky -

(CONTINUED)

ROMAN

- but this place is airtight!

STEFFI

Can it get through? Ed?? Can it  
get through??

ED

I don't know! The water itself  
isn't motile, but it's got some  
sort of persistence -

ADELAIDE takes command -

ADELAIDE

Everyone! Listen to me! That's  
ten feet of steel-combination up  
there, we've still got time. We  
need all the Protein-packs or we're  
gonna starve, now keep working!  
Roman! Watch the ceiling! Ed,  
get to the shuttle, fire it up -

ED

I can carry more than this lot -

ADELAIDE

That's an order!

ED

Captain.

He runs for DOOR #1 -

And as he Doctor watches him go...

SLOW-MOTION.

Ed running out of the room...

The Doctor, in slo-mo himself, turns back to the room -

All of them working so hard, so desperate, so brave.

Mia. Slamming Protein-packs on to a trolley.

Steffi. Shoving a trolley out towards the Corridor.

Roman. Circling round, staring up at the roof.

Yuri. Hauling Protein-packs out of the wall.

All of them trying so hard.

All about to die.

And then, the Doctor finally looks round at...

(CONTINUED)

77 CONTINUED: (2) 77

Adelaide. She's shoving Protein-packs, crates, boxes, crossing the room, fast, yelling orders...

The Captain of Bowie Base One.

Magnificent.

Then SLAM BACK into real-time! Noise, action, yells - everything carrying on without him, oblivious to him - as unnoticed, the Doctor turns, to Door #3.

And he goes.

CUT TO:

78 INT. CONNECTING TUNNEL #4 -- NIGHT 78

ED, running, running, running -

CUT TO:

79 INT. AIRLOCK -- NIGHT 79

THE DOCTOR, now in spacesuit & helmet, enters the airlock - a bigger, sturdier airlock, leading to the outside.

He can hear, over open comms...

(ADR) the crew working, scared, calling out instructions...

But he's got to go.

He's got to.

He goes to the outer door. Presses the sequence of buttons.

Red panel says: LOCKED.

He presses them again.

LOCKED.

And then, in his ear, so intimate:

ADELAIDE OOV  
Tell me what happens.

SCENE CONTINUES, INTERCUT WITH:

CUT TO:

80 INT. VIDEO ALCOVE, CENTRAL DOME, SECTION A -- NIGHT 80

ADELAIDE inside the Alcove, in the dark. (It's connected to Central Dome Section #1; MIA, STEFFI, YURI, ROMAN in b/g, carrying stuff, but voices low in b/g now.)

Adelaide watching the Doctor in the Airlock, sc.79, on all of the monitors, including three different angles on him.

(CONTINUED)

80 CONTINUED:

80

She's trapped in her room, staring at all his images; he's locked in his suit-helmet, can't even see her. Yet it's like they're inside each other's heads. Quiet, intense:

THE DOCTOR  
I don't know.

ADELAIDE  
Yes you do. Now tell me.

THE DOCTOR  
You should be with the others -

ADELAIDE  
*Tell me!*

Silence. She recovers. Back in control:

ADELAIDE (CONT'D)  
I could ramp up the pressure inside that airlock. And crush you.

THE DOCTOR  
Except you won't. You could have shot Andy Stone, but you didn't.  
(pause)  
I loved you for that.  
(Silence. He's struggling)  
Imagine if... Imagine if you knew something, but... Imagine you found yourself somewhere, I don't know, Pompeii, imagine you were in Pompeii -

ADELAIDE  
- what the hell's that got to do with it - ?

THE DOCTOR  
- and you tried to save them. But in doing so. You make it happen. Anything I do, just makes it happen.

STEFFI appears, yells out -

STEFFI  
Captain, we need you, right now!

- and she's gone. But hold the silence. To the Doctor:

ADELAIDE  
I'm still here.

The Doctor's calmer. Looks right into a CAMERA. At her.

THE DOCTOR  
You're taking Action One. There are four more Standard Action Procedures. And Action Five is...

(CONTINUED)

ADELAIDE

Detonation.

THE DOCTOR

The final option. The nuclear device at the heart of the Central Dome. Today, on the 21st of November 2059, Captain Brooke activates that device. Taking the base and all her crewmembers with her. No one ever knows why. But you were saving Earth. When the rescue ship arrives, the ice-field has gone, the Flood has burnt.

ADELAIDE

But we're taking the shuttle.

THE DOCTOR

You never do.

ADELAIDE

We're doing it now - !

THE DOCTOR

That's what inspires your granddaughter. She takes your people out into the galaxy because you die, on Mars. You die, today. She flies out there, like... ohh, like she's trying to meet you.

ADELAIDE

...I won't die. I will not.

THE DOCTOR

But your death creates the future.

ADELAIDE

Help me.

Silence.

ADELAIDE (CONT'D)

Why won't you help? Doctor. If you know all this, then why can't you change it -

ADELAIDE (CONT'D)

- why can't you find a way? You could tell me, I don't know, show me some way of...

THE DOCTOR

I can't. I can't. Adelaide, I swear, I can't. I'm sorry, but I can't -

THE DOCTOR (CONT'D)

- sometimes I can, sometimes I do, most times, I can save someone, or anyone, but... Not you.

(MORE)

(CONTINUED)

THE DOCTOR (CONT'D)

(pause)

You wondered all your life, why that Dalek spared you. I think it knew. Your death is fixed, in Time, forever, and that's *right*.

ADELAIDE

You'll die here too.

THE DOCTOR

No.

ADELAIDE

What's gonna save you?

THE DOCTOR

Captain Adelaide Brooke.

Silence. Staring at each other, over the monitors.

Then she presses a button.

In the airlock, the panel says: UNLOCK.

ADELAIDE

Damn you.

Then suddenly - screams - !

ROMAN

Water! We've got water -

MIA

Roman, don't, get back -

YURI

Don't touch it -

STEFFI

Captain! *Captain* - !

Adelaide running back into CENTRAL DOME SECTION A -

Throughout this, intercut with the Doctor, in the airlock. And he can't help hearing this - panic & chaos, top speed -

CUT TO Yuri, Mia, Steffi, backing away from -

A CORNER. Water running down the wall, no too strong, but -

ADELAIDE

Everyone, get back, all of you!

STEFFI

Don't let it touch you!

MIA

Don't touch it, Roman, get back -

YURI

- check the walls, check all of them!

Taking control:

ADELAIDE

Everyone! We're abandoning this section, get to the shuttle!

(CONTINUED)

MIA

We haven't got enough Protein -

ADELAIDE

Then we'll go hungry - Yuri, lead  
the way, Section B Corridor, now -

Yuri's closest to Door #1, swings it open -

CUT TO CORRIDOR #1. Yuri in the doorway. But many sheets  
of water are streaming down throughout the whole corridor,  
curtains of it, pooling on to the Protein-pack-trolleys -

ADELAIDE (CONT'D)

*Close it - !*

And he slams the door shut - increasing panic -

STEFFI

Did it touch you?  
Yuri, did that water  
touch you?

YURI

I'm fine, I'm safe, I'm  
dry, look, I'm clean -

ADELAIDE

Everyone, Section B is out - *listen*  
*to me!!* Take every pack you can,  
we'll go round, we'll make our way  
out through Section F -

- all grabbing the last Protein-packs -

- heading for Door #2, on the opposite side to Door #1 -

- but Steffi's left behind, running to a crate -

STEFFI

- we still need the oxygen membranes -

*Crack!* All look up - !

CEILING: WATER streaming through a line of tiles; thin,  
but spreading into an entire curtain, separating Steffi -

YURI

Get back, get back!!

ADELAIDE

Steffi, keep back -

Steffi shrinking back, trapped -

Always, cutting to the Doctor - his despair, hearing -

Steffi can only back away, into THE VIDEO ALCOVE -

ADELAIDE (CONT'D)

Screen, use the screen - !

Steffi stabs a button -

A GLASS SCREEN slides across, sealing her inside the Alcove -

(CONTINUED)

80 CONTINUED: (5)

80

Water reaches the screen. Pours down the glass. From the others' POV: Steffi, trapped behind a wall of flowing water -

ADELAIDE (CONT'D)

Steffi, we'll open the access panel,  
we'll get you out through the back -  
(to the others)  
Get out of here, move it - !

Mia, Yuri, Roman, with Protein-packs, head through Door #2 -  
Into CORRIDOR #2 - no water -

ROMAN

It's clear! No water!

CUT TO INTO VIDEO ALCOVE. Steffi looking up...

CEILING: water now pooling at the top of the glass screen,  
beginning to run down. On the *inside* of the glass.

Steffi backing away. So scared.

STEFFI

Captain. It's inside.

ADELAIDE

We're coming. Steffi. Hold on.

Alcove - the water inside the glass screen dripping,  
spreading slowly, in a line, further into the Alcove...

The Alcove's small. Steffi's desperate. Right up against  
the screens. Turns to them. Presses a button. On screen -

CUT TO:

81 INT. GERMAN LIVING ROOM -- DAY

81

Two little girls, LISETTE & ULRIKA, 6 and 8. Screen  
labelled REPEAT. In German:

LISETTE

<Hello mum, hello Mars! Ulrika,  
say hello. Dad says he's taking  
us to the mountains next weekend,  
and I said why, and he said grandma  
can't travel too far...

(continues b/g,  
under sc.82)

I said, why not? She can catch  
the train, she loves catching the  
train. But dad said, no, it's too  
cold. So we've got to go all that  
way! Can't you tell him? Tell  
him we don't want to go.

(MORE)

(CONTINUED)

81 CONTINUED:

81

LISETTE (CONT'D)

Cos it's Yanni's birthday next weekend, and she's having a party, and I'm gonna miss it now. It's not fair. Oh guess what Yanni said?? She made me laugh, cos she said she was taking the day off school, on her birthday, isn't that brilliant? I didn't know you could do that! I'm gonna do that, next year, I'm gonna take the whole day off! Can I do that, mum? Can I? If you say yes, then dad can't say no!

CUT TO:

82 INT. VIDEO ALCOVE & CENTRAL DOME SECTION A -- NIGHT

82

STEFFI watching her children. Crying. In German:

STEFFI

<I'm sorry, girls. Oh my God.  
I'm so sorry. I love you.>

The Writer's Tale

(CONTINUED)

82 CONTINUED:

82

And then WATER pours down over Steffi.

She's just crying at first. Can't run, can't dodge, can't hide. Just stands there, sobbing, as the water pours down.

The girls keep playing on screen.

Then Steffi begins to twitch.

Shudder.

Convulsing.

Thrashes; the most violent of this seen from outside, through the smeared glass screen of running water.

ADELAIDE

Steffi! Steffi - !

CUT TO:

83 INT. AIRLOCK -- NIGHT

83

THE DOCTOR, desperate. Hearing it all. Can't bear any more, slams the button -

The exterior airlock door opens -

CUT TO:

84 EXT. TECH AREA, OUTSIDE BOWIE BASE -- NIGHT

84

(Assuming PRAC BUILD of AIRLOCK & some SURROUNDING WALL on location.) The airlock opens, THE DOCTOR steps out -

The Doctor in the Tech Area. As he walks away. Slowly.

Though he can still hear - ADR voices, panic, then -

CU TO:

85 INT. CENTRAL DOME, SECTION A -- NIGHT

85

ADELAIDE

Steffi, can you hear me, Steffi??

The Alcove's glass screen slides open.

Steffi walks out.

Skin cracked. Wet. Grinning. Water from the ceiling pouring all around her.

\*

MIA's carrying the last Protein-packs through Door #2 - ADELAIDE in the doorway, staring through the curtains of water (though NB, all far enough away from Adelaide for her to be safe from any splashes). Both seeing Steffi.

(CONTINUED)

85 CONTINUED:

85

MIA Oh my God... ADELAIDE Out! Get out - !

Mia runs - Adelaide follows - slams the door -  
On the corridor-side, locks it.

ADELAIDE (CONT'D)  
We've lost her, now move - !

- Adelaide, Mia, Yuri, Roman grabbing Protein-packs - run -

ADELAIDE (CONT'D)  
(on hand-comms)  
Ed, we're going round the long way, how are we doing?

CUT TO:

86 INT. SHUTTLE COCKPIT -- NIGHT

86

Small, dark space, packed with equipment. Only two PILOTS' SEATS, ED now sitting in one, pressing controls.

ED  
All systems online, 100%. Not a single delay! Don't you worry, Captain, we're gonna fly -

He's pulling levers, fast -

CUT TO:

87 FX SHOT: BOWIE BASE ONE, MARS

87

FX: SHUTTLE, engines flaring, getting ready...

CUT TO:

88 EXT. MARTIAN SURFACE, OUTSIDE BOWIE BASE -- NIGHT

88

FX: THE DOCTOR foreground, now on the surface of Mars, the BASE & SHUTTLE a good distance away in b/g -

Stay with him; cover the entire walk, more than as written, everything that happens inside the Base playing off him.

All of this about him. As he keeps walking, still hearing -

CUT TO:

89 INT. CENTRAL DOME, CORRIDOR #2 -- NIGHT

89

- fast - ADELAIDE, MIA, YURI at the far end, hauling packs along to stash them by the next internal door -

ROMAN's a good distance away, further back down the corridor, grabbing the last pack, checking the ceiling -

(CONTINUED)

ROMAN  
Seems to be holding -

CU HIGH ANGLE Roman, as he looks directly above himself -  
WATER. Pooling on the roof.

And one drop, one tiny drop, detaches...

Falls...

CU HIGH ANGLE ROMAN. One drop. Splashing on his cheek.

The others not seeing, opening the internal door into  
Corridor #3, shoving the Protein-pack haul through -

ADELAIDE  
Yuri, take those two -  
(looks round)  
Roman, come on, with me!

Roman standing very still. Distance between them. Calm:

ROMAN  
You'd better go.

ADELAIDE  
Don't just stand there, move!

ROMAN  
You'd really better go without me.  
I'm sorry, Captain. One drop.

She stares at him.

Intercut with the Doctor, sc.88, hearing Roman's fate...

Roman starts to convulse. Falls to his knees, shuddering -

- Adelaide steps through the internal door, into Corridor  
#3, Mia yelling out, wild - Yuri grabbing hold of her -

MIA  
Roman! Roman!

YURI  
Leave him, come on -

Adelaide slams the door shut -

CUT TO:

ED hears a door open behind him - turns, already realising -

MAGGIE. In the doorway. Grinning.

He scrabbles for the door control - she lifts her arm -

PRAC FX: WATER CANNONS out of her arm -

(CONTINUED)

90 CONTINUED: 90

- hits him!

The door slides shut, cutting Maggie off -

But Ed's soaking. Rages. Terrified.

CUT TO:

91 INT. CENTRAL DOME, SECTION F -- NIGHT 91

Adapted version of Section A, less lived-in, sparse, more of a storage area, crates & boxes, etc.

ADELAIDE, MIA & YURI burst in through Door #1 (Door #2 at the far end), hauling Protein-packs - as over open comms -

ED OOV  
Captain. The shuttle is down.

ADELAIDE  
What the hell d'you mean?

SCENE CONTINUES INTERCUT WITH:

CUT TO:

92 INT. SHUTTLE COCKPIT -- NIGHT 92

ED soaked, struggling in his seat. Trying to fight it. Still operating controls.

ED  
Compromised. It was Maggie.

ADELAIDE  
Get out of there!

ED  
Too late. They want this ship.  
To get to Earth. Got no choice.  
Better... keep your head down...

Panel flashes: *AUTO-DESTRUCT*.

On Adelaide, sc.91. Her despair.

Intercut with the Doctor, sc.88. His despair.

Ed shudders, thrashes -

Suddenly, his eyes opaque -

ED (CONT'D)  
No no no no no -

Shudders again, forces his eyes shut, yelling with pain -

- eyes normal, like he's resisting it. Fights to say:

(CONTINUED)

92 CONTINUED:

92

ED (CONT'D)  
Hated it, Adelaide. This bloody  
job. You never gave me a chance.  
Only stayed, cos...  
(struggles, then  
quiet:)  
No couples on board. Good rule.  
See you later.

Shuddering, he grits his teeth... reaches out...

Slams the final button -

CUT TO:

93 FX SHOT: BOWIE BASE ONE, MARS -- NIGHT

93

FX: THE SHUTTLE EXPLODES!!!

CUT TO:

94 EXT. MARTIAN SURFACE, OUTSIDE BOWIE BASE -- NIGHT

94

FX: BASE B/G - MASSIVE FIREBALL behind THE DOCTOR -  
- he's thrown to the ground - !

CUT TO:

95 OMITTED

95

96 INT. CENTRAL DOME, SECTION F -- NIGHT

96

CAMERA SHAKE, WHOLE ROOM JOLTS, ROCKS -  
PRAC EXPLOSION - huge metal panel in the wall buckles -  
PRAC METAL RUBBLE & BURNING CHUNKS cascade from the roof -  
- ADELAIDE, YURI, MIA thrown to the floor - screaming -

CUT TO:

97 EXT. MARTIAN SURFACE, OUTSIDE BOWIE BASE -- NIGH

97

CAMERA facing away from the Base, DOCTOR on the floor, as -  
FX: beyond him, a HUGE BURNING GIRDER hits the ground!

CUT TO:

98 INT. CENTRAL DOME, SECTION F -- NIGHT

98

PRAC FIRE - SMOKE - SPARKS - and now WIND blasting through -  
- ADELAIDE, YURI, MIA holding on - yelling -

(CONTINUED)

98 CONTINUED: 98

YURI  
- we're losing oxygen - !

CUT TO:

99 FX SHOT: BOWIE BASE ONE, MARS -- NIGHT 99

FX: HIGH WIDE ANGLE, the shuttle gone, the GANTRY burning, DOMES ripped, debris settling, flames everywhere - though the Base is damaged, it's still intact -

CUT TO:

100 EXT. MARTIAN SURFACE, OUTSIDE BOWIE BASE -- NIGHT 100

CU THE DOCTOR. On the ground. PRAC BURNING METAL, all around. Air rippling with heat. Everything, red.

CU on the Doctor. As he props himself up.

In pain. Breathing hard.

But focusing.

And over this. Hear his voice.

THE DOCTOR V/O  
*Last of the Time Lords.*

CLOSER, the words echo, repeat, overlap -

THE DOCTOR V/O (CONT'D)  
*Last of the Time Lords.*

INTERCUT his CU with every time the Tenth Doctor has said this - 'I'm the last', 'Last of the Time Lords', 'Last of my kind', 'They died, they all died' - over and over again.

As the Doctor finally realises *what this means*.

And he STANDS.

HERO SHOT: FLAMES foreground, air rippling, HUGE FIRE BURNING out of focus in b/g, the Doctor rising into shot....

Turning round.

To GO BACK.

CUT TO:

101 INT. CENTRAL DOME, SECTION F -- NIGHT 101

THE DOCTOR bursting through Door #2!! Still in his spacesuit, but carrying his helmet & gloves - striding happily into the chaos, wild smile -

- the room blasted by WIND, FIRES & SPARKS & SMOKE, ADELAIDE, YURI, MIA struggling to stand -

(CONTINUED)

101 CONTINUED:

101

THE DOCTOR

Mia, get the sealant, close that  
rip! Yuri, open emergency oxygen -  
Adelaide, don't just sit there!

Mia grabbing a SEALANT CANISTER - spraying it on a RIP in  
the wall - it's like spray-on-cavity-foam -

Yuri running to damaged terminal, operating controls -

The wind dies down - it's still chaos, but calmer -

The Doctor goes to Adelaide, helps her stand.

THE DOCTOR (CONT'D)

Thaaat's better, the Dome's still  
got integrity! Ten feet of steel-  
combination, made in Liverpool,  
magnificent workmanship!

But she's quiet, so the others can't hear:

ADELAIDE

It can't be stopped. Don't die  
with us.

THE DOCTOR

No, cos someone told me, just  
recently, they said I was going to  
die, they said, he will knock four  
times, and I think I know what  
that means and it doesn't mean  
right here right now, cos I don't  
hear anyone knocking, do you?!

*Slam!*

A big, reverberating knock on Door #1. They turn, the  
Doctor horrified...

In the glass panel: ANDY. Water flowing. He bangs again -

*Slam!*

CU on the Doctor.

*Slam!*

THE DOCTOR (CONT'D)

Three knocks is all you're getting!

The Doctor stabs a button -

FX: ARCS OF ELECTRICITY around Door #1, Andy staggers back,  
with a wail - out of vision, gone -

THE DOCTOR (CONT'D)

Water and electricity, bad mix!  
Now then, what else have we got -?

(CONTINUED)

ADELAIDE

But there's no way to fight them -

THE DOCTOR

Heat! They use water, so we can use heat! Works against the Ice Warriors, works against the Flood, I can ramp up the environment controls - and steam them!

ADELAIDE

You said that we die, for the future, for the Human race -

He keeps stabbing buttons - savage glee, like never before -

THE DOCTOR

Yes, because there are Laws, there are Laws of Time, and once upon a time, there were people, in charge of those Laws, but they died, they all died, and d'you know who that leaves? Me! It's taken me all these years to realise. The Laws of Time are mine. And they will obey me!

And with that -

PRAC EXPLOSION from the terminal - the Doctor thrown back -

Adelaide running to the second terminal -

ADELAIDE

Environment controls are down! Sorry Doctor, looks like history's got other ideas.

THE DOCTOR

Nope! Not beaten yet! I'll go outside, I'll go onto the surface and focus the heat regulator -

- as he picks up his suit-helmet. Smashed in the blast.

THE DOCTOR (CONT'D)

No, not beaten, not beaten, you've got spacesuits, in the next section -

He runs to the farthest door, DOOR #2 - opens it -

CORRIDOR #3: STREAMING with WATER.

He slams the door shut. Ferocious:

THE DOCTOR (CONT'D)

We're not just fighting the Flood. We're fighting Time itself.

(MORE)

(CONTINUED)

101 CONTINUED: (3) 101

THE DOCTOR (CONT'D)  
And I'm gonna *win!*

CUT TO:

102 OMITTED 102  
THRU THRU  
104 104

105 INT. WATER PLANT DOME -- NIGHT 105

MAGGIE walks on to the gantry. Water flowing from her. She's regal, in command. As she goes to the railing...

FX: DMP, the ICE-FIELD below.

Maggie lifts her arms. Opens her mouth wide, water flowing out. And she bellows the huge, alien, gargantuan wail...

FX: A CRACK across the ice-field!

CUT TO:

106 INT. CENTRAL DOME, SECTION F -- NIGHT 106

YURI running to wall-controls, reading a GRAPHICS SCREEN -

YURI  
Something's happening to the glacier -

ADELAIDE  
They're waking the Flood.

THE DOCTOR desperate, pacing, shoving his hair all over -

THE DOCTOR  
Thinka thinka thinka think, what have we got, not enough oxygen, Protein-packs?, useless, glacier, glacier mints, minty, monty, molto bene, bunny, bonny, bish bash bosh baaaaaaah - the room, the room, look at the room, Section F, what's in Section F, anyone???

YURI  
Nothing, it's just storage -

THE DOCTOR  
Storing what?!

YURI  
I don't know, the weather spikes, the robots, the atom clamps -

THE DOCTOR  
Atom clamps? *Atom clamps??*

And he turns to a BIG CRATE -

(CONTINUED)

106 CONTINUED: 106

Slams the front down, with one sweep - and inside -  
GADGET!

THE DOCTOR (CONT'D)  
Who needs atom clamps? I love a  
funny robot!

CUT TO:

107 INT. WATER PLANT DOME -- NIGHT 107

MAGGIE, mouth wide open, water gushing out, full-strength,  
with her unearthly wail rising...

CUT TO:

108 INT. CENTRAL DOME, SECTION F -- NIGHT 108

In b/g, MIA still spraying sealant - Yuri running between  
control-panels - THE DOCTOR with GADGET -

He clasps Gadget's metal hand (don't see what he's given).

THE DOCTOR  
You take that, now. Good boy.

Then the Doctor's on his feet - getting the Auto-gloves  
out of the crate, and Roman's attached screen -

But unnoticed: ADELAIDE in a world of her own. She sits  
at the second terminal. She puts her GUN on the desk.

She looks across the room.

SLOW MOTION.

The Doctor. Leaping around Gadget, frantic.

Mia. Running across the room, fighting.

Yuri. Blasting the walls, never giving up.

Echoing with the Doctor's words: *'You die, on Mars. You  
die, today. Your death is fixed, in Time, forever, and  
that's right.'*

Then slam, bang, back into real time, noise, clatter -

THE DOCTOR (CONT'D)  
And off we go - !

GADGET zooms towards Door #2 -

But Adelaide turns to her screen. Presses a button.

On screen: *ACTION FIVE.*

CUT TO:

109 INT. CENTRAL DOME, CORRIDOR #3 -- NIGHT 109

GADGET trundles through, fast as he can, past SMOKE & STEAM, impervious to the WATER -

CUT TO:

110 INT. CENTRAL DOME, SECTION F -- NIGHT 110

THE DOCTOR using the gloves & screen -

THE DOCTOR  
C'mon c'mon c'mon c'mon c'mon -

CUT TO:

111 EXT. TECH AREA, OUTSIDE BOWIE BASE -- NIGHT 111

Now littered with PRAC BURNING METAL DEBRIS. AIRLOCK opens, GADGET trundles out, top speed -

CUT TO:

112 INT. CENTRAL DOME, SECTION F -- NIGHT 112

B/G, action, MIA, YURI, THE DOCTOR, but ADELAIDE types -

Her screen starts flashing, ALARMS - ACTION FIVE ARMED.

THE DOCTOR, MIA & YURI only now realise what's happening -

THE DOCTOR  
Adelaide? What are you doing?!

MIA  
...oh my God. Action Five.

Adelaide so sorry. But she presses the final button.

On her screen, COUNTDOWN: 100, 99, 98...

THE DOCTOR  
If I have to fight you as well.  
Then I will.  
(sonics the screen)  
Blast off!!

CUT TO:

113 EXT. TECH AREA, OUTSIDE BOWIE BASE -- NIGHT 113

CU GADGET'S HEAD - he shudders, jerks, then...

FX: FLAME fires out of his robot arse -

CU GADGET, whizzing out of frame, fast, zip - !

CUT TO:

114 INT. CENTRAL DOME, SECTION F -- NIGHT 114

THE DOCTOR furious, with gloves & screen -

THE DOCTOR  
Fastaaaaaaaa - !

CUT TO:

115 OMITTED 115

AND AND

116 116

117 FX SHOT: SURFACE OF MARS -- NIGHT 117

FX: GADGET racing along, leaving FIRE in its wake - !

CUT TO:

118 INT. CENTRAL DOME, CORRIDOR #2 -- NIGHT 118

ANDY, TARAK, STEFFI, ROMAN in the wrecked corridor.  
Standing still. Looking up, their eyes closed, united in  
supplication, all slowly raising their arms... \*

All with mouths wide. The terrible wail rising...

CUT TO:

119 INT. WATER PLANT DOME -- NIGHT 119

MAGGIE joyous. Raising her arms. The wail soaring...

FX: HUGE CRACKS across the ICE-FIELD, CAMERA SHAKE -

CUT TO:

120 INT. CENTRAL DOME, SECTION F -- NIGHT 120

CAMERA SHAKE, whole room shudders, RUBBLE falls -

ADELAIDE's GUN clatters to the floor -

COUNTDOWN: 83, 82, 81 -

Mia grabs the gun. Aims it at Adelaide. Shaking:

MIA  
Captain. Disarm that device.

ADELAIDE MIA  
I'm sorry. I can't. Disarm it!!

On the Doctor - focusing hard, gritted teeth - !

CUT TO:

121 FX SHOT: SURFACE OF MARS -- NIGHT 121

FX: WIDE SHOT, the flat Martian plain, and there in the distance - THE TARDIS! Gadget racing towards it - !

CUT TO:

122 INT. CENTRAL DOME, SECTION F -- NIGHT 122

COUNTDOWN: 73, 72, 71 -

THE DOCTOR driving Gadget with the gloves -

- MIA aiming the gun, but crying. ADELAIDE unmoving.

MIA  
Disarm it! *Disarm it!!*

CAMERA SHAKE - PRAC EXPLOSION in the wall -

WIND blasts through -

YURI  
Oxygen breach!!!!

Chaos! But the Doctor's twisting his hand, directing -

CUT TO:

123 EXT. SURFACE OF MARS -- NIGHT 123

GADGET's HAND, lifting up, mimicking the Doctor's -

It's right next to the TARDIS, now, in front of the blue wooden doors, as it produces -

THE TARDIS KEY!

CU GADGET's hand, inserting the key into the lock -

CUT TO:

124 INT. CENTRAL DOME, SECTION F -- NIGHT 124

WIND blasting - THE DOCTOR mimes turning the key -

THE DOCTOR  
- and we're in - !

COUNTDOWN: 60, 59, 58 -

CUT TO:

125 INT. TARDIS -- NIGHT 125

BOTH DOORS burst open - GADGET races in, roars up the ramp -

CUT TO:

126 INT. CENTRAL DOME, SECTION F -- NIGHT 126  
- the whole world's insane, now, WIND & FIRE blasting -  
COUNTDOWN: 50, 49, 48 -  
CUT TO OXYGEN-READOUT, needle going towards ZERO.  
WATER begins to pour down from one corner - !  
MIA's running out of air... but still aiming...  
YURI heaving for air, sinks to his knees -  
ADELAIDE breathing hard, but not deserting her post -  
And throughout, THE DOCTOR, twisting away with his hands -  
CUT TO:

127 INT. TARDIS -- NIGHT 127  
GADGET lifts up his arms - up to the console -  
CU Gadget's metal hands, flicking switches -  
CUT TO:

128 INT. WATER PLANT DOME -- NIGHT 128  
CU MAGGIE, her cry becoming a shriek of triumph -  
CUT TO:

129 INT. CENTRAL DOME, SECTION F -- NIGHT 129  
COUNTDOWN, 29, 28, 27 -  
WIND & FIRE blasting - MIA weak, but still aiming - her  
finger tightening on the trigger - YURI helpless -  
ADELAIDE & THE DOCTOR stare, across the room. Her sorrow.  
But he smiles.  
CUT TO:

130 INT. TARDIS -- NIGHT 130  
GADGET whizzes back, squealing, alarmed!  
THE ROTOR begins to move, up and down - urgent! Ancient  
engines firing into life -  
CUT TO:

131 INT. CENTRAL DOME, SECTION F -- NIGHT 131  
The groan of ancient engines filling the air - roaring -

(CONTINUED)

131 CONTINUED: 131

COUNTDOWN, 14, 13, 12 -

MIA turning to look - faltering, dazed, dropping the gun, as a HEAVENLY PRAC WHITE LIGHT begins to shine on her...

YURI, only just conscious, looking up, THE LIGHT on him -

ADELAIDE. Illuminated. And yet *horrified*. Looks at...

THE DOCTOR. He stands. Strong and wise and terrifying.

COUNTDOWN, 3, 2, 1 -

CUT TO:

132 FX SHOT: BOWIE BASE ONE, MARS -- NIGHT 132

FX: THE BASE DETONATES! Massive nuclear explosion -

FX: WIDE SHOT of the northern hemisphere of Mars, seen from space: a mushroom cloud rising, the ripple from the explosion spreading out around the whole planet...

FX: THEN, MIXING TO WIDER, the whole of Mars. The Red Planet. Suspended in space.

At peace.

Hold on that. Then bring in the noise of engines, softly...

CUT TO:

133 EXT. LONDON STREET -- NIGHT 133

FX: THE TARDIS materialises. PRAC SNOW in the air.

THE DOCTOR strides out - back in normal clothes - then ADELAIDE, then MIA - she runs out, scared, to get away from the Tardis - YURI last. (NB: GADGET exits, but cut around the moment of his exit from the Tardis!)

They all stand there. Stunned. For them it's just seconds after the explosion. Good silence, recovering.

Then, quietly. Powerful:

THE DOCTOR

Isn't anyone going to thank me?

Gadget trundles to a halt, goes dead.

THE DOCTOR (CONT'D)

Lost his signal. Doesn't know where he is. Don't you get it? This is the 21st of November, 2059, it's the same day. On Earth. I've brought you home.

Adelaide looking round...

(CONTINUED)

133 CONTINUED:

133

A town-house, nearby. In darkness. Sinister, somehow.

ADELAIDE

...that's my house.

THE DOCTOR

And it's snowing. I love snow.

YURI

But that's not snow, it's the Carbon Wash, it's cleaning the atmosphere. Everyone on Earth knows that, how come you don't?!

MIA

...and what is that thing??!  
It's... bigger, I mean it's bigger *inside*, who the hell are you??  
What is he??

And she's so freaked out, she runs away -

Yuri bewildered, looks to Adelaide for permission -

ADELAIDE

Look after her.

YURI

Yes ma'am.

He looks at the Doctor. Wants to say thank you. But too scared of him. Runs away, following Mia, into the night.

Leaving Adelaide and the Doctor alone, in the snow.

And she's scared, struggling, still trying to make sense of it. The Doctor now bristling with new-found arrogance.

ADELAIDE

You saved us...

THE DOCTOR

Just think though - your daughter, and her daughter, you can see them again. Family reunion!

ADELAIDE

But I'm supposed to be *dead*.

THE DOCTOR

Not any more.

ADELAIDE

...but Susie. My granddaughter. The person she's supposed to become... might never exist, now.

(CONTINUED)

THE DOCTOR

Naah, Captain Adelaide can inspire her face-to-face. Different details, but the story's the same.

ADELAIDE

You can't *know* that. And if my family changes, then... The whole of history could change. The future of the Human race. Doctor. No one should have that much power.

THE DOCTOR

Tough.

She steps away, still scared of him. But now, finally, becoming as determined as him; equal to him:

The Writer's Tale

ADELAIDE

You should have left us there.

THE DOCTOR

Adelaide. I've done this sort of thing before. In small ways. Saved some little people. But never someone as important as you. Oh, I'm good!

ADELAIDE

'Little people'? What, like Mia and Yuri? Who decides they're so unimportant, you?

THE DOCTOR

For a long time now, I thought I was just a survivor. But I'm not. I'm the winner. That's who I am. The Time Lord Victorious.

ADELAIDE

And there's no one to stop you?

THE DOCTOR

No.

ADELAIDE

This is wrong, Doctor. I don't care who you are. The Time Lord Victorious is wrong.

THE DOCTOR

That's for me to decide. Now, you'd better go home.

(of the house)

All locked up, you've been away. Still, that's easy.

He points the sonic screwdriver at the house, whirrs.

The clunk of locks; it's open.

He whirrs again, at the upstairs.

One upstairs light comes on.

THE DOCTOR (CONT'D)

All yours.

ADELAIDE

Is there nothing you can't do?

THE DOCTOR

Not any more.

And she turns away from him -

Runs to her house.

(CONTINUED)

133 CONTINUED: (4)

133

Stops by her door.

And as she turns to look back at him.

SLOW-MOTION.

THE DOCTOR, still watching her, in the snow, standing tall, so confident, so proud. Unstoppable.

And in slow motion, she turns to her door.

As she steps inside, just a glimpse -

She's taking her blue-metal gun out of her holster.

The door closes.

CUT TO the Doctor. Still in slow-motion, he turns away from the house, to walk back to the Tardis. In the snow, and the night, in perfect command.

And then REAL-TIME SLAMS BACK IN, as -

*Bang!*

From the house. A fast, blue flare in a darkened window.

Then silence.

On the Doctor - CU, slam into FLASHBACKS, as in sc.12 -

FLASHBACK: the photo of Adelaide, unchanged. Slam into the date of death, unchanged: 2059.

Intercut with CU Doctor, his horror -

FLASHBACK: headlines, *Hero's Mysterious Death - Alien Intervention?* - then photos of Mia & Yuri, *Mars Survivors' Story - Brooke Saved Earth*. Then -

*Daughter pledges to continue her work*. Then -

A photo of a proud, strong woman, looking skyward. *Susie Fontana Brooke. First Lightspeed Ship. Proud heritage*.

Time slamming back into place.

The Doctor, defeated.

Hold on him: shattered, all this sudden arrogance draining away. He's collapsing inside. Sinks to his knees.

CU on him. His grief.

Music, filling this moment. Haunting, soaring. But then, gradually, realise...

The Doctor can *hear* this.

(CONTINUED)

133 CONTINUED: (5)

133

It's a song.

And old, familiar song.

He looks up...

A good distance away...

An OOD. Ood Sigma. Surrounded by snow and Ood-song.

THE DOCTOR (CONT'D)  
...I've gone too far.

Ood Sigma just stares at him.

The Doctor stands. Calls out:

THE DOCTOR (CONT'D)  
Is this it? My death? Is it time?

A flurry of snow, and...

The Ood has gone. No one there.

The Doctor recovering.

Looks back at the house. So sorry.

Then walks to the Tardis, head bowed.

Steps inside.

FX: the grind of ancient engines, and the Tardis melts away, into the snow and the dark...

CUT TO:

134 INT. TARDIS -- NIGHT

134

THE DOCTOR at the controls. Manning the console, grave.

Slowly, closer and closer on him. He's breathing hard. Summoning up the energy, the nerve, the fight.

And then he decides:

THE DOCTOR  
No.

CUT TO:

135 FX SHOT: TIME VORTEX

135

The TARDIS hurtles away, down the Red Vortex.

The final journey.

END OF EPISODE 4.16