

1 FX SHOT - THE EARTH 1

As series 1 & 2. The Earth, the moon. CAMERA tilts towards the planet, then zooms down, through the clouds, towards Britain, London -

Heading for somewhere new, this time - West London - Chiswick - rocketing down towards a CHURCH -

CUT TO:

2 INT. CHURCH - DAY 1 1500 2

DONNA NOBLE steps into position beside her FATHER. She's the bride; she looks beautiful. She holds the moment.

REVERSE: the church full of WEDDING GUESTS, many looking round, smiling. It's a modest, pretty church; this is a winter wedding, arranged with white flowers & holly.

Beams of sunlight slanting through the windows.

At the far end, the BRIDEGROOM looks round, smiles at her. This is LANCE BENNETT. He's 27, impossibly handsome.

The Wedding March starts up. Donna goes to take her Dad's arm; he goes to take hers; little palaver as she slaps him into the right position. Then she walks. Head high. She loves it, the happiest day of her life.

Donna & Dad proceed down the aisle, nice and slowly. The music, the smiles from the guests, carrying her along.

Lance smiling at her.

Donna beaming. So happy. Can't believe her luck.

And then...

FX: CU Donna Noble shimmers -

FX: LONG SHOT, Donna becomes a colourful little swirl of magic, the cloud curling, then shooting up, fast - her bouquet's left behind, drops down on to the floor -

FX: the gaseous swirl shoots through the roof. Gone!

Guests staring up in disbelief. Lance, gobsmacked.

(CONTINUED)

2 CONTINUED: 2

LANCE

...

CUT TO:

3 OMITTED 3

4 INT. TARDIS - DAY 1 1500 4

WIDE SHOT of the TARDIS; THE DOCTOR alone in the big, empty space. Hold on this, as he wanders round.

CUT TO MID-SHOT, the Doctor slowly walking round...

Then he looks up, and...

There's DONNA!

She's just standing there, in her bridal dress. She turns round, sees him, gives a little scream!

DONNA

Who are you? Where am I? What the hell is this place?!

THE DOCTOR

What? But... what?
(beat)

CUT TO OPENING TITLES.

CUT TO:

5 INT. TARDIS - DAY 1 1501 5

THE DOCTOR can't believe it, stabbing at controls on the console, trying to work it out. DONNA's scared, furious.

THE DOCTOR

But - ! You just - ! You can't do that, I wasn't even - we're in flight, that's physically impossible, how did you..?

DONNA

Tell me where I am. I demand, you tell me, right now, where am I?

THE DOCTOR

You're inside the Tardis.

DONNA

Inside the what?

(CONTINUED)

5 CONTINUED:

5

THE DOCTOR
The Tardis.

DONNA
The what?

THE DOCTOR
The Tardis.

DONNA
The

THE DOCTOR
It's called the Tardis.

DONNA
That's not even a proper word, you're
just saying things.

THE DOCTOR
But how did you get here?

DONNA
Well, obviously, when you kidnapped me.
Who was it? Who's paying you? Was it
Nerys? Oh my God, she's got me back at
last, this has got Nerys written all
over it -

THE DOCTOR

5 CONTINUED: (2)

5

DONNA

I'm having the police on you! Me and my husband, soon as he is my husband, we're gonna sue the living backside off you -

She's only just registered the door properly, and now she turns, runs down the ramp -

THE DOCTOR

- no, wait a minute, don't -

But she yanks open both doors, in a fury -

FX: (AND REPEAT) through the open door, outer space.

5 CONTINUED: (3)

5

DONNA (CONT'D)

(pause)

Is that optional?

THE DOCTOR

It is for me.

DONNA

You're an alien?

THE DOCTOR

Yup.

Good long pause.

DONNA

It's freezing with these doors open.

Both slam the doors shut.

The Doctor hurries back to the console - busy, trying to get a reading on the scanner - Donna following.

THE DOCTOR

I don't understand it. And I understand everything! This can't happen, there's no way a human being can lock itself onto the Tardis and transport itself inside -

From the console, he gets out a stethoscope & and eye-exam-light-thing, checks her out like a proper medical.

THE DOCTOR (CONT'D)

- must be, I dunno, some sort of subatomic connection?, something in the temporal field?, something pulling you into alignment with the chronon shell?, maybe something macrobinding your DNA with the interior matrix?, maybe a genetic synchronicity with the synaptic -

And she slaps him across the face!

THE DOCTOR (CONT'D)

What was that for?!

DONNA

The Doctor's angry, goes to the console, slams levers.

(CONTINUED)

5 CONTINUED: (4)

5

THE DOCTOR

Right! It's not as if I want you here anyway! Where's this wedding?

DONNA

St Mary's, Haven Road, Chiswick.
London. England. Earth. The Solar
System.

(sees something)

Ohh, I knew it, acting all innocent, but
I'm not the first, am I?

The Doctor looks up: eh? Donna's got one of Rose's old
tops, slung over the handrail.

DONNA (CONT'D)

How many women have you abducted?

THE DOCTOR

That's not... That's my friend's.

DONNA

Where is she then, popped out for a
spacewalk?

THE DOCTOR

She's gone.

DONNA

Gone where?

THE DOCTOR

I lost her.

DONNA

Well you can hurry up and lose me!

Said, before she can think. But then silence. The
Doctor not looking at her now, just keeps working. Donna
guilty. Good pause, just the old creak of the roof.
Then quietly:

DONNA (CONT'D)

How d'you mean, 'lost'?

The Doctor sighs, walks over to her. Takes the top.
Considers it. He might be about to say something...

But he walks down the ramp, fast, energy, opens the door -

- stay on him as he slings the top out of the door, then
slams it shut. He leans against the closed doors, like
that's finished with.

(CONTINUED)

5 CONTINUED: (5)

5

Just for a second; everything he's lost. And then:

THE DOCTOR
Right. Chiswick!

CUT TO:

6 INT. CHURCH - DAY 1 1505

6

Bedlam! All the GUESTS scattered around, yammering away, WOMEN weeping, BABIES crying, the VICAR calling for calm. Constant noise. Donna's Mum & Dad, SYLVIA & GEOFF, are pushing through clamouring people. Both Londoners; bit of money, but they started on a market stall. Geoff's nice, Sylvia's like whiplash. On her mobile:

SYLVIA
- no, she didn't run away, we're not talking jitters, she literally vanished, go and check the house, see if she's there -
(hangs up)
- Angelica, that's not helping, is it?, now smarten up -
(calls over)
Lance, any sign?

LANCE is running in from outside, frantic.

LANCE
- I looked all round, I can't find her, where the hell did she go?

SYLVIA
Showing off, that's her. First day at school, she was sent home for biting.

GEOFF
It's a bit more serious than that, she's never disappeared before.

SYLVIA
She didn't disappear! It's a trick, it's one of her silly little look-at-me party pieces...
(suddenly upset)
Oh what if she's dead?

GEOFF
Now don't say that.

Interrupted by the Vicar.

(CONTINUED)

6 CONTINUED:

6

VICAR

Excuse me, I'm sorry to interrupt at a time of... well, I'm not quite sure what the word is. But regardless of your circumstances, there is an equally pressing concern. I have another wedding booked for three thirty.

SYLVIA

But Donna disappeared, you saw it!

VICAR

Indeed, and we can discuss making a mockery of the church at a more convenient time. Nevertheless, if she's not here in twenty minutes, then I'm afraid... the wedding is off.

CUT TO:

7 EXT. DERELICT AREA, INTERCUT WITH INT. TARDIS - DAY 1 1506

Tardis door opens, DONNA runs out, stops dead, THE DOCTOR behind her.

WIDE: big, empty, bleak space - urban, city-central, like the yards & roads behind major shops, but deserted.

DONNA

I said St Mary's, what sort of Martian are you? Where's this?!

THE DOCTOR

Something wrong with her, the Tardis, like she's -

He runs back, INT TARDIS, to the console, puzzled -

THE DOCTOR (CONT'D)

- recalibrating or something. No. Like she's digesting. What is it? What have you eaten? What's wrong?

(yells out)

Donna, you've really got to think, is there anything might have caused this? Anything you might've done? Any sort of alien contact? Cos I can't let you go wandering off, not if you're dangerous. I mean, have you seen lights in the sky, or did you touch something, like, something different, something strange, like something made out of a funny sort of metal, or..?

(CONTINUED)

7 CONTINUED:

7

That speech intercut with EXT: the Doctor's voice coming out of the TARDIS. But it's only now that Donna's noticing the reverse - ie, that the Tardis is a box. A small box. She touches it. Looks round both sides. Pops her head -

- back into the huge interior, looks round -

- pops her head back out again.

She stands back. And then, all on her own, the shock of it hits her. She could cry, clamps her hand over her mouth to stop herself. She's really scared. She turns, goes.

But it's a sad exit, slow, picking her way through pools of water and grime; she hoists her skirt up, miserable, keeps going, away from this madman and his blue box.

CUT TO the Doctor, INT TARDIS, still rattling on -

THE DOCTOR (CONT'D)

Who are you getting married to? You sure he's human? He's not a bit overweight with a zip around his forehead, is he? Donna..?

He realises it's quiet, runs down the ramp -

- outside, sees her heading off. Runs, catches up with her, realises she's upset. Both walking along, fast:

DONNA

Leave me alone. I just want to get married.

THE DOCTOR

Come back to the Tardis -

DONNA

No way, that box is too weird.

THE DOCTOR

It's bigger on the inside, that's all.

DONNA

Oh that's all!

(looks at her watch)

Ten past three, I'm gonna miss it.

THE DOCTOR

Can't you phone them? Tell them where

7 CONTINUED: (2)

7

DONNA
How do I do that?

THE DOCTOR
Haven't you got a mobile?

Donna stops dead. Her old self again:

DONNA
I'm in my wedding dress. It hasn't got pockets. Who has pockets? Have you ever seen a bride with pockets?! When I went for my fitting at Chez Alison, the one thing I forgot to say was, give me pockets!

THE DOCTOR
This man you're marrying, what's his name?

DONNA
Lance.

THE DOCTOR
Good luck, Lance.

DONNA
Oy74 0 440 Tm1

8 CONTINUED:

8

DONNA
He had his light on!

THE DOCTOR
There's another one -

A second taxi whizzes past, the opposite way -

DONNA
Oy!

THE DOCTOR
There's one!

A third black cab is coming out of a junction. They run -

DEFINING SHOT: the Doctor in his suit, Donna in her dress, both legging it down a busy street in a panic -

- but the taxi pulls away -
- the Doctor & Donna look around, frantic -
- another cab, back the opposite way -
- the Doctor & Donna running back -
- cab's gone -
- both looking round around desperately -
- both running in another direction -
- a taxi sails past, regardless -
- both screeching to a halt, stuck -

THE DOCTOR (CONT'D)
D'you have this effect on everyone? Why aren't they stopping?

DONNA
They think I'm in fancy dress.

Taxi sails past, DRIVER leering, making a 'pint' gesture.

DONNA (CONT'D)
They think I'm drunk.

CAR sails past, LADS blow her a kiss.

DONNA (CONT'D)
They think I'm in drag!

(CONTINUED)

10 CONTINUED:

10

DONNA (CONT'D)

(to the Doctor)

I got his number, I'll have him. Talk about Christmas spirit.

THE DOCTOR

...is it Christmas?

He's looking round. His POV: decorations in the shops.

DONNA

Well, duh. Maybe not on Mars, but here, it's Christmas Eve. Phone box!!

A distance away, an ordinary phone box (modern, not an old red one). She hoists up her skirts, runs, the Doctor follows -

- dialogue on the hoof, dodging through shoppers -

DONNA (CONT'D)

We can reverse the charges -

THE DOCTOR

How come you're getting married on Christmas Eve?

DONNA

Can't bear it, I hate Christmas, honeymoon, Morocco, sunshine, lovely, what do you care anyway?

THE DOCTOR

There's gotta be something, you didn't zap across space for nothing -

DONNA

You're not dissecting me. Keep your alien probes to yourself -

They reach the phone box, Donna grabs the receiver -

DONNA (CONT'D)

What's the operator? I haven't done this for years, what d'you dial, is it one hundred?

THE DOCTOR

I've got it, just call direct -

And he whirrs the sonic at the telephone.

(CONTINUED)

12 CONTINUED: (2)

12

And they start to march, slowly, calmly towards him.

And suddenly the Doctor knows this is all much, much bigger.

He looks round, to Donna -

His POV: she is now in the back of a black cab, waving her tenner out of the window.

DONNA (CONT'D)

Thanks for nothing, spaceman! I'll see you in court!

The Doctor horrified, as...

His POV moves over to the CAB DRIVER. The metal face swings round to stare at him, impassive. A SANTA!

And the cab races off -

THE DOCTOR

Donnaaaa - !

But the second he goes to run after her, the carol stops, the Doctor spins back round -

The Santas, still a good distance away, lower their instruments. Point them. .

Trapped, caught, but thinking fast, the Doctor holds the sonic against the cash machine again.

A fountain of money! A blizzard of notes blasts into the air, fast, not stopping, filling the street -

PEOPLE descend! Shoppers laughing, yelling, pushing, grabbing, notes flying, chaos -

The Doctor and the Santas separated on long-lens shots, blocked, foreground, by the melee, arms and legs and notes, keeping the enemies apart. The Santas lower their weapons.

And the Doctor runs - !

CUT TO:

13 INT. TAXI - DAY 1 1520

13

DONNA in the back of the cab.

(CONTINUED)

13 CONTINUED: 13

DONNA
- I promise you, mate, I'll give you the
rest when we get there -

The taxi's got one of those little mirrors on the side.

DONNA (CONT'D)
Oh, I look a mess, I'm falling apart.
Hurry up!

And she starts pulling the pins out of her veil -

CUT TO:

14 EXT. HIGH STREET - DAY 1 1520 14

THE DOCTOR running, running, running -

CUT TO:

15 INT. TAXI - DAY 1 1522 15

DONNA with her veil off (and it stays off throughout,
now). She's about to start fixing it back, but -

DONNA
Hold on a minute. I said Chiswick,
you've missed the turning. 'Scuse me?
We should've turned off, back there,
you're going the wrong way -

The SANTA DRIVER doesn't even look round, impassive.

CUT TO:

16 EXT. DERELICT AREA- DAY 1 1525 16

THE DOCTOR runs, runs, runs - into the Tardis -

CUT TO:

17 EXT. MAJOR ROAD - DAY 1 1535 17

The taxi cruising off a slip road, onto the main road - a

18 CONTINUED:

18

23 CONTINUED: (4)

23

DONNA

Is that what you said to her? Your friend. The one you lost. Did she trust you?

THE DOCTOR

Yes she did. And she's not dead. She's so alive. Now jump!

And she believes him.

Donna takes a deep breath. And screams, as she -

FX: Donna jumps -

- from the taxi -

- to the Tardis!

CUT TO the two kids, cheering!

CUT TO INT TARDIS, TOP SHOT of the Doctor with his arms round Donna as both hit the floor of the ramp, sprawling out - Donna just whimpering - the Doctor kicks out -

FX: looking out of the Tardis, taxi & road outside hurtling along outside, but the door slams shut -

CU Doctor as he lies back. Phew!

FX: road, the taxi still driving along, but the CAMERA follows the Tardis (door now closed) as it starts to spin, then it hurtles up, into the sky, away into the distance...

And the two kids clap, cheer, whoop.

CUT TO:

24 EXT. CHURCH - DAY 1 1540

24

A huge, middle-aged, lucky BRIDE and her thin DAD hurry into the church, leaving THE VICAR standing in the doorway.

VICAR

I'm sorry. But it's just too late.

And he slams the doors shut.

Facing them: LANCE, SYLVIA & GEOFF. Stunned. (Other GUESTS standing round way off in b/g, looking glum.)

(CONTINUED)

24 CONTINUED:

24

LANCE

Well then.

And they turn, bereft. Hold on them as they walk away...

CUT TO:

25 EXT. LONDON ROOFTOP - DAY 1 1540

25

DONNA looks at her watch, looks to the horizon. Knowing it's too late. She's sad, and for the first time, defeated.

Her POV: the whole of London.

CUT TO REVERSE, and THE DOCTOR's just coming out of the Tardis - smoke coming out of the doors, and he's coughing, with a little fire extinguisher - he gives the inside a quick blast, then slams the door shut.

They've landed on a central, open London rooftop, near the river (or any good vantage point, but high/distant enough to hide the lack of city-wide Christmas decorations). Magnificent view.

THE DOCTOR

Funny thing is, for a spaceship, she doesn't do that much flying, we'd better give her a couple of hours. ...you all right?

Donna just quiet; their first proper conversation.

25 CONTINUED:

25

THE DOCTOR
Yeah. Sorry.

DONNA
Not your fault.

THE DOCTOR
(smiles)
Oh. That's a change.

DONNA
Wish you had a time machine. Then we
could go back and get it right.

THE DOCTOR
Um, yeah. But... even if I did, I
couldn't go back on someone's personal
timeline. Apparently.

Donna sits on a big old pipe, tired. He joins her, takes
off his jacket for her to wrap around herself.

DONNA
God you're skinny, this wouldn't fit a
rat.

THE DOCTOR
And you'd better put this on.

He holds up a small gold ring.

DONNA
Ohh, d'you have to rub it in?

THE DOCTOR
Those creatures have got some way of
tracing you. This is a biodamper,
should keep you hidden.

Dialogue continues as he puts the ring on her finger; a
quiet little intimate moment.

THE DOCTOR (CONT'D)
With this ring... I thee biodamp.

DONNA
For better or for worse. Go on then,
Robot Santas, what are they?

THE DOCTOR
Your basic roboscavenger.
(MORE)

(CONTINUED)

25 CONTINUED: (2)

25

THE DOCTOR (CONT'D)

The Father Christmas stuff is just a disguise, they try to blend in. I met them last Christmas.

DONNA

Why, what happened then?

THE DOCTOR

Great big spaceship, hovering over London, you didn't notice..?

DONNA

I had a bit of a hangover.

Pause. Then, looking to the distance:

THE DOCTOR

I spent Christmas Day just over there. The Powell Estate. With this... family, my friend, she had this family, they were like... Still. Gone, now. All of them.

DONNA

I've just missed my own wedding and been kidnapped by Father Christmas. Sympathy is limited.

THE DOCTOR

Yeah.

Pause.

DONNA

Your friend. Who was she?

THE DOCTOR

The question is, what do Camouflage Robot Mercenaries want with you? And how did you end up inside the Tardis? I dunno... what's your job?

DONNA

I'm a secretary.

He blips her with the sonic screwdriver, puzzled.

THE DOCTOR

Weird. I mean, you're not special, you're not powerful, you're not connected, you're not clever, you're not important...

(CONTINUED)

25 CONTINUED: (3)

25

DONNA
This friend of yours, just before she
left, did she punch you in the face?
Stop bleeping me!

He puts the sonic away.

THE DOCTOR
Sorry.

DONNA
S'pose you're right though. Nothing
special about me. That's what the
wedding's for. My one big day.

THE DOCTOR
Rubbish.

DONNA
I beg your pardon?

THE DOCTOR
That's just rubbish.

DONNA
Oh, and you'd know, would you?

THE DOCTOR
Yes!

DONNA
Oo you're spiky.

THE DOCTOR
spiky?

DONNA
Yes!

Pause.

THE DOCTOR
What sort of secretary?

DONNA
I'm at H.C. Clements. That's how I met
Lance, I was temping...

CUT TO:

26 INT. H.C.CLEMENTS OFFICE - FLASHBACK - DAY A 1000

26

DONNA's speech cont., these images painting the
description.

(CONTINUED)

26 CONTINUED:

26

A big, glossy City firm. Open-plan, desks, glamorous STAFF.

DONNA at her desk - ordinary Donna, feeling out of her depth, glancing round.

DONNA V/O

...I mean, it was a bit posh for me, I'd spent the last two years at Bowden Double Glazing. They were all a bit snotty. Stick thin.

Donna glances across:

POV from the office (cutaway?): London, the Thames, the Flood Barrier nearby.

DONNA V/O (CONT'D)

Still, I thought, I won't be staying long. But then he made me a coffee.

LANCE is across the way, at a real-coffee machine. He holds up the jug, miming, 'D'you want one?' Donna looks round, like, 'Who, d'you mean me?' He smiles, does the jug again, like, 'Yes, you.' Donna flustered, shy (but already flirting) 'Oh yes please.'

CUT TO Lance putting the coffee down on her desk. A smile, a formal handshake, V/O over dialogue: 'I'm Lance,' 'Donna.'

DONNA V/O (CONT'D)

No one does that. No one gets a coffee for the secretaries. And Lance, he's Head of H.R., he didn't have to bother with me. Ohh, but he was nice, he was funny.

CUT TO:

27 INT. H.C.CLEMENTS STAIRWELL - FLASHBACK - DAY B 1200

28 EXT. LONDON ROOFTOP - DAY 1 1545 28

THE DOCTOR & DONNA sitting together.

 THE DOCTOR
And when was this?

 DONNA
Six months ago.

 THE DOCTOR
Bit quick, to get married.

 DONNA
Well. He insisted.

CUT TO:

29 INT. PUB - FLASHBACK - DAY C 2200 29

City pub in b/g, but on DONNA, blurting out to LANCE -

 DONNA
Will you marry me?

CUT TO:

30 EXT. LONDON ROOFTOP - DAY 1 1545 30

 DONNA
Then he nagged and nagged.

CUT TO:

31 INT. H.C.CLEMENTS STAIRWELL - FLASHBACK - DAY D 31

LANCE descending the stairs - at a trot, looking a bit hassled - DONNA clattering after him.

 DONNA
- oh just think about it, we'd be such a good couple, and I'd get rid of the dog, and we could do out that bedroom -

CUT TO:

32 INT. LONDON ROOFTOP - DAY 1 1545 32

 DONNA
He just wore me down.

CUT TO:

33 EXT. CITY STREET - FLASHBACK - DAY E 1200 33

DONNA walking with LANCE down the street, holding his hand, swinging his arm, playful, with a smile:

DONNA
Oh please please please please please
pleeeeeease -

CUT TO:

34 EXT. LONDON ROOFTOP - DAY 1 1545 34

DONNA
In the end, I just gave in.

THE DOCTOR
And what does H.C. Clements do?

DONNA
Oh, security systems. Y'know, entry
codes, I.D. cards, that sort of thing.

CUT TO:

35 INT. H.C.CLEMENTS OFFICE - FLASHBACK - DAY A 1100 35

CU LANCE, waving an OOV Donna a cheery farewell, and as he steps out of frame -

REVEAL the H.C.CLEMENTS logo on the wall. Which is a key.

DONNA V/O
Ask me, it's a posh name for
locksmith's.

CUT TO:

36 EXT. LONDON ROOFTOP - DAY 1 1546 36

CU THE DOCTOR. Sudden thought:

THE DOCTOR
Keys...

DONNA
I dunno, I don't understand the
technology, I just handle the canteen
accounts. Middle of the City, it's all
alfalfa.

She stands, heads towards the rooftop door.

(CONTINUED)

36 CONTINUED:

36

DONNA (CONT'D)

Anyway. Enough of my CV, come on, time to face the consequences. This is gonna be so shaming. You can do the explaining, Martian Boy -

THE DOCTOR

I'm not from Mars.

Little smile between them, as they head off. But as they do so, the Doctor lags behind Donna; he sneaks a quick blip with the sonic, studying her, thinking hard...

CUT TO:

37 EXT. ROAD OUTSIDE HOTEL - DAY 1 1615

37

RED DOUBLE-DECKER BUS hisses to a halt.

THE DOCTOR & DONNA hop off, and there's applause. REVERSE: the whole bus is clapping them, and a WOMAN's calling out:

WOMAN ON BUS

Congratulations! Oh, you make a lovely couple!

DONNA

Yes we do!

Grabs the Doctor's hand, holds it up, in triumph, mutters:

DONNA (CONT'D)

Go with it.

Donna & the Doctor smiling, as the clapping bus pulls away.

DONNA (CONT'D)

Thank you. Bye bye. Thank you.

Bus gone, hands drop.

DONNA (CONT'D)

Don't get ideas.

They cross the street, heading for -

CUT TO:

38 CONTINUED:

38

Silence.

DONNA

You had the reception without me?

Lance goes towards her -

LANCE

Donna, what happened to you - ?

DONNA

You had the reception

Which stops him in his tracks.

THE DOCTOR

Hello, I'm the Doctor -

DONNA

THE DOCTOR

Yes, I gathered.

BEAUTIFUL WOMAN

Well it was all paid for, why not?

DONNA

Thank you, Nerys.

SYLVIA

What else were we supposed to do?

(holds up mobile)

I got your silly little message, in the end. 'I'm on Earth,' very funny. But what the hell happened?

Then it all starts up:

(CONTINUED)

38 CONTINUED: (2)

38

GEOFF

You vanished! How did you do that, what was it? I was there, right next to you, I felt this sort of tingle, I look up, you're gone -

LANCE

Where did you go? I looked all round, the whole area, where were you? Can you remember? Where've you been all this time? What took you so long to get back?

SYLVIA

How did you do it? What's the trick? Cos I know it's an illusion, you're not fooling me, how long have you been planning that?

BEAUTIFUL WOMAN

What did you think you were doing? All those people, travelled all that way, why did you do it? Was it supposed to be clever? Did you think it was funny?

Donna's POV of all of them, even AUNTS & UNCLES in b/g, calling out, 'What happened? Where did you go?' Faces, questions, accusations, all aimed at her.

She glances at the Doctor. He's trapped. How to explain..?

Then Donna uses a well-tried tactic. She bursts into tears.

WHOLE ROOM

Ohhhhhhhhh...

She's a bride, crying, and Lance goes to her, hugs her.

WHOLE ROOM (CONT'D)

Ahhhhhhhhhh...

And everyone claps! (Except Nerys.)

Still in the hug, Donna gives the Doctor another glance. A wink. And the Doctor has to admire her.

CUT TO:

39 INT. HOTEL FUNCTION ROOM - DAY 1 1630

39

Reception now in full swing. A lively Christmas version of Song for Ten. DONNA in the middle, happy now; it's a

39 CONTINUED:

39

tornado, like a freak storm, and all of a sudden I blacked out...'

CUT TO THE DOCTOR, at the edges of the room, not part of all this. He's saying to a BLOKE, 'D'you mind..?' and making a phone gesture. The bloke hands over his mobile.

CUT TO the Doctor sitting on his own. Everything lively around him. He's typing away on the phone.

INTERCUT with Donna & guests, dancing, happy.

CUT TO CLOSER. The phone's got internet access now. The Doctor types into a search box. Then he looks round, discreetly, gives the phone a quick sonic.

CU screen.

The Doctor looks up. Thinking hard...

His POV of the room. Donna dancing with Lance, having a laugh. Then Sylvia & Geoff. Then Nerys & some handsome man. Then two men dancing together, a couple. Lots of couples, filling the room. The moment suspended, music slowing, a sad version of the song. The Doctor sees:

Another couple, a tall man in a suit, just holding a blonde woman, both laughing, in exactly the same position as -

40 CONTINUED:

40

RHODRI

Oh, I taped the whole thing, they've all had a look, they said, sell it to You've Been Framed, I said, more like the news! Here we are...

The Doctor - glasses on - peers at the playback screen.

FX: on VIDEO PLAYBACK, a NEW ANGLE on sc.2, DONNA vanishing.

THE DOCTOR

But... it can't be... Play it again.

Rhodri rewinds. The Doctor's face right up to the screen, eyeballing it. Repeat FX shot, video footage.

RHODRI

Clever mind. Good trick, I'll give her that, I was clapping.

THE DOCTOR

But that looks like...
(horrified)
Huon particles.

RHODRI

What's that, then?

THE DOCTOR

That's impossible. That's...
Huon Energy doesn't exist any more. Not
for billions of years. It's so old
that...

The Doctor looks up, sudden realisation -

His POV: DONNA. And CRASH ZOOM into her gold ring.

THE DOCTOR (CONT'D)

It can't be hidden by a biodamper.

With that, the Doctor is across the room -

- through the crowd, running out into reception -

CUT TO:

41 INT./EXT. HOTEL RECEPTION - DAY 1 1632

41

THE DOCTOR bursts through the doors -

Three SANTAS in reception!

(CONTINUED)

41 CONTINUED: 41

Except they turn round, and they're just blokes.

The Doctor sighs, looks round -

OUTSIDE, through the doors, on the forecourt. TWO SANTAS. With metal faces. Walking slowly towards the hotel.

The Doctor runs back inside -

CUT TO:

42 INT. HOTEL FUNCTION ROOM - DAY 1 - CONTINUOUS 42

THE DOCTOR runs across the room, heading for the far end -

THE DOCTOR
Donna! They've found you!

DONNA, centre, abandons LANCE - though the party continues all around, as she runs to the Doctor, who's racing all the way down the length of the room, to the back -

DONNA
You said I was safe!

THE DOCTOR
The biodamper doesn't work, we've got to get everyone out -

DONNA
Oh my God, it's all my family -

THE DOCTOR
(still running)
- get them out of the back door -

They burst out of a fire door at the back -

CUT TO:

43 EXT. HOTEL FUNCTION ROOM - DAY 1 - CONTINUOUS 43

THE DOCTOR & DONNA charge out of a fire door - stop -

THE DOCTOR
Maybe not!

Another TWO SANTAS marching slowly towards them -

Retreat, they slam the fire door shut -

CUT TO:

44

INT. HOTEL FUNCTION ROOM - DAY 1 - CONTINUOUS

44

THE DOCTOR & DONNA, run back in - the rest of the room blithely partying away -

- they run to the windows along one side of the room -

Their POV: OUTSIDE, TWO MORE SANTAS slowly advancing across the hotel lawn.

DONNA

We're trapped -

The Santas stop.

The Doctor stares...

And one Santa gets out a REMOTE CONTROL UNIT.

The Doctor spins round -

Looks at the decor. Horrified.

Trees! Christmas trees. The four big artificial Christmas trees. A couple of KIDS playing right beside one.

THE DOCTOR

...Christmas trees.

DONNA

What about them?

THE DOCTOR

They kill.

And the party is a nightmare now - people dancing,

45 CONTINUED: 45

Click, he activates a control, the sound of power rising...

CUT TO:

46 INT. HOTEL FUNCTION ROOM - DAY 1 1634 46

THE DOCTOR and DONNA are trying to herd all the PEOPLE towards the centre of the room, away from the trees (ie, a rough grouping of LANCE, SYLVIA, GEOFF & HALF THE GUESTS in the middle of the dance floor, but with lots of others all over the room, gangs of mates, etc, ignoring this).

THE DOCTOR
Turn the music off,
listen to me - stay
away from the Christmas
trees - !

DONNA
Don't touch the trees! All
of you - Lance, tell them -
dad, just do as he says - !

SYLVIA
Oh for God's sake, the man's an idiot,
what harm is a Christmas tree gonna...
Oh.

FX: one Christmas tree, as all the red BAUBLES delicately

46 CONTINUED: (2)

46

FX: HERO SHOT, the Doctor at his desk & speakers, king of all he surveys, soundwaves pulsing out around him -

CU a Santa shuddering - its Santa mask falls off, the gold Robot Head underneath, though that's shuddering too - bits of metal fly off, one eye pops out -

PRAC FX: all six Santas SNAP, fall into bits where they're standing, heads fall off, clothes collapsing to the floor, bodies scattering into bits of tin.

The Doctor pulls the sonic out of the desk, noise stops dead - everyone stunned, heads aching - as he runs down from the rostra, runs to a Robot Head, picks it up -

Around him - NB, no one dead - Donna & Lance climb out of hiding, she runs to a kid -

DONNA

You all right, sweetheart? Michael?
Connie? Sunita, do something useful -

LANCE

But what was it? What were they?

DONNA

Stop wittering, just help them -

CUT TO Geoff going to a guest, who's on the floor, groaning -

GEOFF

There we are, Stan. It's all right,
it's over, you'll be all right...

And this continues all around, as Donna goes to the Doctor. He's on his knees, sifting through wreckage, savage, gleeful -

THE DOCTOR

Look at that!
(holds up remote)
Remote control for the decorations -
(holds up Head)
- but there's a second remote control
for the robots, they're not scavengers
any more, someone's taken possession -

DONNA

Never mind that, you're a Doctor, people
have been hurt -

(CONTINUED)

46 CONTINUED: (3)

46

THE DOCTOR
Naah, they wanted you alive, look -
(shows intact bauble)
- they're not active now -

DONNA
All the same, you could help -

THE DOCTOR
You've got to think of the bigger
picture! There's still a signal -

And he runs out of the room, ruthless, carrying the Robot
Head. Donna goes to follow, but -

SYLVIA
Donna.

She turns. A good distance away, Sylvia's standing
there. Shattered. Quiet, and genuinely scared, like a
warning:

SYLVIA (CONT'D)
Who is he? Who is that man?

Donna chilled.

But she makes her decision, runs after the Doctor -

CUT TO:

47 EXT. OUTSIDE HOTEL - DAY 1 1637

47

In b/g, PEOPLE running into the Hotel, to help, the wail
of sirens, far-off. But THE DOCTOR's standing on the
forecourt, with the Robot Head. He's blipping the sonic
all around, trying to trace a signal, as DONNA runs up -

THE DOCTOR
There's someone behind this. Directing
the roboforms...

DONNA
But why's it me? What have I done?

THE DOCTOR
Find the controller, and we'll find that
out -

A different blip. The Doctor holds up the sonic, looks
up -

TOP SHOT, the Doctor & Donna looking directly up.

(CONTINUED)

49 CONTINUED:

49

Made out of solid web, and the peaks of the web have jutted out to form a three-dimensional star, like the star on a Christmas card; thin, elegant spires.

The Webstar glides on, the voice echoing away...

VOICE OF THE EMPRESS

Tonight, tonight, oh yes, I bring
tidings of great joy. Christmas time.
Mistletoe and wine...

CUT TO:

50 EXT. OUTSIDE HOTEL - DAY 1 1645

50

An ambulance pulling up, GUESTS spilling out of the Hotel, clutching injured heads, all dazed (no blood, only bruises, soot and dishevelled clothes). DONNA, with LANCE, helping people, apologising, when THE DOCTOR - who's been out on the road, detecting the signal - comes running over -

THE DOCTOR

- lost the signal - Donna, I've got to
get to your office, H.C. Clements, I
think that's where it all started -
Lance, is it Lance?, Lance, can you give
me a lift?

DONNA

Hold on, have you been drinking?

LANCE

Um. I've had a couple, yeah.

DONNA

No, I'll do the driving.

LANCE

You're not insured for my car.

DONNA

All right then. Let's go in mine.

CUT TO:

51 EXT. SUBURBAN ROAD NEAR HOTEL - DAY 1 1650

51

An ordinary road. Empty shot, then into frame, slowly...

DONNA's car. A Smart car, one of those dinky things.
Trundling about 20 miles per hour.

(CONTINUED)

51 CONTINUED:

51

CUT TO CAR through WINDSHIELD, DONNA driving, LANCE in the passenger seat (both still in wedding clothes), THE DOCTOR packed into the back, if there is a back, all arms & legs.

THE DOCTOR

Not exactly a chase, is it?

DONNA

Oy, there's a speed limit. I'm not going to jail in my wedding dress.

THE DOCTOR

It's like driving a hairdryer.

DONNA

Hold on! Speedbumps!

CUT TO EXT CAR, as it lumbers over speedbumps in the road, now at 10 miles an hour.

THE DOCTOR

That's all right. No rush.

CUT TO:

52 INT. H.C.CLEMENTS OFFICE - DAY 1 1720

52

The office empty, Christmas decorations up. THE DOCTOR's all energy, going from desk to desk, whirring at PCs with the sonic; the PCs blink on as he does so. DONNA & LANCE just standing there, lost.

THE DOCTOR

To you lot, this might just be a locksmith's, but H.C.Clements was bought up, twenty three years ago, by the Torchwood Institute -

DONNA

Who are they?

THE DOCTOR

They were behind the Battle of Canary Wharf.

(Donna's blank)

The Cyberman invasion? Skies over London full of Daleks?

DONNA

I was in Spain.

(CONTINUED)

52 CONTINUED:

52

THE DOCTOR
They had Cybermen in Spain.

DONNA
Scuba-diving.

THE DOCTOR
That big picture, Donna, you keep on
missing it. Torchwood was destroyed,
but H.C.Clements stayed in business, I
think someone else came in and took over
the operation.

DONNA
But what's it got to do with me?

THE DOCTOR
Somehow, you've been dosed with Huon
E T5 1 Tf (ychw'ac 200 cm BT -0.017 0 12 0 0 12 266 124 Tm

52 CONTINUED: (2)

52

On a computer screen: an architect's layout of the building.

THE DOCTOR (CONT'D)

We're on the sixth floor, and underneath reception, there's a basement, yes?

Then how come -

CUT TO:

53 INT. LIFTS & CORRIDOR - DAY 1 1722

53

Ordinary office-block lifts. The lift door opens, THE DOCTOR steps in, DONNA follows him inside, LANCE stands in the lift doorway (holding the doors open).

THE DOCTOR

- when you look at the lifts, there's a
button marked Basement?

The interior lift panel: buttons for 1-6 (and more, going

53 CONTINUED:

53

THE DOCTOR
Going down!

He presses the LB button.

DONNA
Lance!

Lance just stepping back...

LANCE
Maybe I should go to the police...

DONNA
Inside!

And he obeys, scampers into the lift.

From the corridor, as the lift door closes: on the Doctor, centre, between Bride and Groom, all three facing front.

THE DOCTOR
To honour and obey.

LANCE
Tell me about it, mate.

DONNA
Oy!

CUT TO:

54 INT. LIFTSHAFT - DAY 1 1724

54

LIFT descending. Into the dark...

CUT TO:

55 INT. THE WEB - DAY 1 1724

55

LIFTSHAFT sc.54 playing on one of the webbed monitors. A spider's leg stroking the screen.

VOICE OF THE EMPRESS
Come to me, my beautiful bride...

CUT TO:

56 INT. SUBTERRANEAN CORRIDOR - DAY 1 1725

56

Lift door opens, THE DOCTOR steps out first, cautious, DONNA & LANCE creeping behind. Seeing:

(CONTINUED)

56 CONTINUED:

56

A wide, long, dark concrete corridor. Dank walls. Water dripping down, here and there. Hushed:

DONNA

...where are we? What goes on down here?

THE DOCTOR

Let's find out.

DONNA

D'you think Mr Clements knows about this place?

THE DOCTOR

The mysterious H.C.Clements, oh, I think he's part of it. Oo, look. Transport!

Revealing, on the cut -

58 CONTINUED:

58

Small space, with an old iron ladder reaching up.

THE DOCTOR

Wait here, I just need to get my
bearings. And don't do anything.

62 INT. SUBTERRANEAN CORRIDOR #2 - NIGHT 1 1736

62

THE DOCTOR hopping back to the ground, DONNA & LANCE waiting -

THE DOCTOR

Thames Flood Barrier! Right on top of us. Torchwood snuck in and built this place underneath.

DONNA

What, there's like a secret base hidden underneath a major London landmark?

THE DOCTOR

I know. Unheard of.

And they head off down the corridor...

CUT TO:

63 INT. LABORATORY (PART OF THE FLOOD CHAMBER) - DAY 1 173763

A door creaks open. THE DOCTOR, DONNA & LANCE step cautiously into a narrow, rectangular room. Dark, sinister, gleaming steel & glass equipment; along one wall, three tubes, 10 feet tall, as wide as a man, filled with water, bubbling away. The Doctor goes straight to the tubes, Donna following him. Lance stays in the doorway, marginalised.

THE DOCTOR

Ohhh, look at that. Oh! Stunning!

DONNA

What does it do?

THE DOCTOR

Particle extrusion. Hold on...

(from tube to tube)

Brilliant! They've been manufacturing Huon Particles - cos my people got rid of Huons, they unravelled the atomic structure -

LANCE

Your people, who are they? What company d'you represent?

THE DOCTOR

I'm a freelancer - but this lot are rebuilding them, they've been using the
(MORE)

(CONTINUED)

63 CONTINUED: (2)

63

THE DOCTOR (CONT'D)
What did I do this time?!

DONNA
Are you this?

And she's right, the Doctor chastened.

DONNA (CONT'D)
Just tell me, these Particles, are they
dangerous? Am I safe?

THE DOCTOR
(too bright)
Yes!

DONNA
Doctor.

Staring at each other; and she's now.

DONNA (CONT'D)
If your lot got rid of Huon Particles,
why did they do that?

THE DOCTOR
...because they were deadly.

DONNA
Oh my God.

THE DOCTOR
I'll sort it out, Donna. Whatever's
been done to you, I'll reverse it. I'm
not about to lose someone else.

VOICE OF THE EMPRESS
Ohh, she is long since lost...

63 CONTINUED: (3)

63

65 CONTINUED:

65

THE DOCTOR (CONT'D)
Very Torchwood. Drilled by laser. How far down does it go?

VOICE OF THE EMPRESS
Down and down and down. All the way to the centre of the Earth.

THE DOCTOR
Really? Seriously? What for?

DONNA
Dinosaurs?

THE DOCTOR
What?

DONNA
Dinosaurs.

THE DOCTOR
What are you on about, dinosaurs?

DONNA
There's that film, under the Earth, with dinosaurs, I'm trying to help.

THE DOCTOR
That's not helping.

VOICE OF THE EMPRESS
Such a sweet couple.

THE DOCTOR
(looking up, around)
Only a madman talks to thin air, and trust me, you don't want to make me mad. Where are you?

VOICE OF THE EMPRESS
High in the sky...

CUT TO:

66 EXT. FX SHOT - NIGHT 1 1741

66

THE WEBSTAR, gliding high above the Earth.

VOICE OF THE EMPRESS
Floating so high on Christmas night.

CUT TO:

67 INT. WEBSTAR - NIGHT 1 1741

67

The TV screens show THE DOCTOR & DONNA in the Flood Chamber. A spider's leg tracing the image.

THE DOCTOR ON SCREEN

I didn't come all this way to talk on the intercom. Come on! Let's have a look at you!

VOICE OF THE EMPRESS

Who are you, with such command?

THE DOCTOR ON SCREEN

I'm the Doctor.

VOICE OF THE EMPRESS

Ohh, a physician. How sweet! Prepare your best medicines, Doctor-man, you will be sick at heart.

WIDE SHOT from behind the throne -

FX: teleport beam (as in The Christmas Invasion) glows

68 CONTINUED:

68

THE DOCTOR
...Racnoss. But that's impossible.
You're one of the Racnoss.

EMPRESS
Empress of the Racnoss.

On Donna, with all her heart:

DONNA
I hate spiders.

CUT TO:

69 INT. LADDER SHAFT - NIGHT 1 1743

69

LANCE climbing, halfway up. To his side, in the narrow shaft, a ledge.

It leads on to a dark, narrow corridor, only wide enough for a man to stand in and shuffle along. Lance takes a deep breath, steps off the ladder, into the corridor.

He makes his way along, shuffling in the dark.

CUT TO:

70 INT. FLOOD CHAMBER - NIGHT 1 1743

70

THE DOCTOR & DONNA face the EMPRESS.

THE DOCTOR
If you're the Empress, where's the rest of the Racnoss? Or are you the only one?

EMPRESS
Such a sharp mind. Who are you, little Doctor-man?

THE DOCTOR
That's it. The last of your kind.
(to Donna, fast)
The Racnoss come from the Dark Times,

70 CONTINUED:

70

DONNA

They eat people..?

THE DOCTOR

H.C.Clements. Did he wear those black-and-white shoes?

DONNA

He did, we used to laugh, we used to call him the Fat Cat in Spats -

The Doctor indicates up.

In the cobweb ceiling, a bulky, cobwebbed, once-human shape.

CU on the cobweb-bulk's feet. In b&w Correspondent shoes.

DONNA (CONT'D)

...oh my God...

EMPRESS

My Christmas dinner.

THE DOCTOR

But you shouldn't even exist.

(to Donna)

Way back in history, the Fledgeling

70 CONTINUED: (3)

70

LANCE
Oh, that was good. Your face!

EMPRESS
Lance is funny.

DONNA
...what?

She looks round, at the Doctor. Who's so sad.

THE DOCTOR
I'm sorry.

DONNA
Sorry for what? Lance, don't be so
stupid, get her!

Lance is a swaggering bastard now, savage and sarcastic.

LANCE
Still doesn't get it, does she? God,
she's thick! Months I've had to put up
with her, months! A woman who can't
even point to Germany on a map!

DONNA
(quiet, vulnerable)
I don't understand.

THE DOCTOR
How did you meet him?

DONNA
In the office.

THE DOCTOR
He made you coffee.

DONNA
...what?

CUT TO REPEAT OF SC.26, Lance giving Donna a coffee.

LANCE
Every day, I made you coffee, day after
day after day, 'Oooh Lance, you're so
kind, nobody ever makes me coffee' -

CUT TO:

71 INT. H.C.CLEMENTS OFFICE - FLASHBACK - DAY A 1100

71

As sc.35, LANCE giving DONNA a cheery farewell -

(CONTINUED)

71 CONTINUED:

71

NEW ANGLE, as he walks away. Smile falling off his face.
And he's still holding the glass coffee jug -

FX: the Huon Particles glow around the jug.

CUT TO:

72 INT. FLOOD CHAMBER - NIGHT 1 1746

72

THE DOCTOR

You had to be dosed with liquid
Particles over six months.

DONNA

...he was poisoning me?

THE DOCTOR

And those Christmas trees at the
reception, they had to be planned in
advance.

(at Lance)

It was all there in the job title. The
Head of Human Resources.

LANCE

This time, it's personnel.

DONNA

But... we were getting married.

LANCE

Well I couldn't risk you running off! I
had to say yes, then I was stuck with a
woman who thinks the height of
excitement is a new flavour Pringle!
Oh, I had to sit there and listen to all
that yap yap yap, ooh, Brad and
Angelina, is Posh pregnant?, X Factor,
Atkins Diet, Feng Shui, split ends, Big
Brother's Big Mouth, 'I think you'll
find it's Lotto, not Lottery,' text me
text me text me, dear God, the trivia,
the never-ending fountain of fat, stupid
trivia! I deserve a medal!

THE DOCTOR

Is that what she promised you? The
Empress of the Racnoss, what are you,
her consort?

LANCE

It's better than a night with her.

(CONTINUED)

72 CONTINUED:

72

DONNA
...but I love you.

LANCE
That's what made it easy.

Silence. Donna devastated. Then less swagger, colder:

LANCE (CONT'D)
It's like you said, Doctor. That big picture. There I was, working in the City, working hard, every day, I was climbing that ladder. And then it happened. Your Cybermen. Your Daleks in the sky. Everything I'd spent my life doing, was so small. What's the point of it all, when the Human Race is nothing? But that's what the Empress can give me - not power, not money, that's down there with the small stuff. But the chance to go out there. Just, out! To see it! The size of it all. And I reckon you understand that, don't you, Doctor?

EMPRESS
But who is this little physician?

LANCE
She said, Martian.

THE DOCTOR
Oh, I'm sort of homeless -
(walks round shaft)
But the point is, what's down here? The Racnoss are extinct, what's gonna help you, four thousand miles down? That's just the molten core of the Earth... isn't it..?

LANCE
I think he wants us to talk.

EMPRESS
I think so too.

LANCE
Well, tough. All we need is Donna, you can be downsized.

DONNA
Don't you hurt him -

(CONTINUED)

72 CONTINUED: (2)

72

And she stands right next to the Doctor.

THE DOCTOR

No, Donna, it's all right -

DONNA

I won't let them -

EMPRESS

Kill this little chattering Doctor-man.
At arms!

72 CONTINUED: (3) 72

FX: sparks and ricochets off the Tardis, unharmed -

CUT TO:

73 INT. TARDIS - NIGHT 1 1750 73

DONNA unsteady on her feet, disorientated, but THE DOCTOR runs to the console - slams switches -

THE DOCTOR

And off we go - !

CUT TO:

74 INT. FLOOD CHAMBER - NIGHT 1 1750 74

EMPRESS

The key! My

FX: the Tardis dematerialises -

CUT TO:

75 INT. TARDIS - NIGHT 1 1750 75

THE DOCTOR feverish at the controls -

THE DOCTOR

D'you know what you said earlier, about a time machine? I lied. And now we're gonna use it -

CUT TO:

76 EXT. FX SHOT - TIME VORTEX 76

The Tardis hurtles through the blue vortex, going back, back, back, faster than ever -

CUT TO:

77 INT. TARDIS - NIGHT 1 1751 77

THE DOCTOR still manic at the controls -

THE DOCTOR

- if something's buried at the planet's core, then it must've been there since the beginning! That's just brilliant, molto bene!, I've always wanted to see this - Donna, we're going further back than I've ever gone before - !

He pulls a big, noisy lever, looks up, big grin -

(CONTINUED)

77 CONTINUED: 77

DONNA is sitting on the console seat. Turned away from him. Trying to hide the fact that she's crying.

Silence. The Doctor awkward, just gets back to work.

CUT TO:

78 INT. FLOOD CHAMBER - NIGHT 1 1752 78

LANCE now on floor-level, talking up to THE EMPRESS.

LANCE

There's got to be some way of getting her back - this Doctor, she said he was Martian, what do we know about Martians - ?

EMPRESS

If a key is lost, then another must be cut.

LANCE

...but how do we do that?

EMPRESS

At arms!

The ROBOTS lift machine-guns again. At Lance.

CUT TO:

79 INT. TARDIS - NIGHT 1 1752 79

WIDE SHOT. Tardis gently creaking. Subdued, a moment's breathing space. DONNA still on the seat, but pulling herself together, now. THE DOCTOR at the console, quiet:

THE DOCTOR

We've arrived. D'you want to see..?

DONNA

Suppose.

THE DOCTOR

Hold on, scanner's a bit small, maybe your way's best...

He goes to the Tardis doors. Tempts her.

THE DOCTOR (CONT'D)

Come on. No Human's ever seen this. You'll be the first.

(CONTINUED)

79 CONTINUED: (2)

79

And she smiles, a little.

FX: a huge rock spins past.

DONNA

I think that's the Isle of Wight.

And both laugh, a little.

THE DOCTOR

Eventually, gravity takes hold. Say, one big rock, heavier than the others, it starts to pull other rocks towards it, more and more, all the dust and gas and elements get pulled in, everything piling together, until you get...

DONNA

The Earth.

THE DOCTOR

But the question is... what was that first rock?

DONNA

Look...

FX: ANOTHER WEBSTAR appears through the mist, a good distance away, glides to a halt in the middle of the clouds.

THE DOCTOR

The Racnoss.

CUT TO:

80 INT. FLOOD CHAMBER - NIGHT 1 1754

80

LANCE frantic, being held by two ROBOTS; a third stands in front of him, with a water-cooler bottle, pouring the water over Lance's face - Lance thrashing, but he can't escape -

THE EMPRESS delighted -

EMPRESS

Drink deep! My court jester.

Bottle's empty, Robot steps aside, to pick up a second bottle, Lance gasping for air -

(CONTINUED)

80 CONTINUED:

80

LANCE

- but it's not gonna work, Donna took
six months to catalyse -

EMPRESS

But now I've measured the bride's
catalysis, I can force-feed it - drink
up, drink the Particles, become the key!

And the second bottle of water pours all over Lance -

CUT TO:

81 INT. TARDIS - NIGHT 1 1755

81

THE DOCTOR at the console, loving it -

THE DOCTOR

Hold on, I'm just putting us into fast
forward - what's it doing?

DONNA still at the doors, calling back -

DONNA

Exactly what you said!

The Doctor runs down the ramp to join her -

FX: the Webstar centre, as rocks begin to spin towards it -

FX: CLOSER, rocks attaching to the Webstar, covering it -

2-SHOT, the Doctor & Donna in the doorway.

THE DOCTOR

They didn't just bury something at the
centre of the Earth, they the
centre of the Earth. The first rock!

DONNA

But why?

THE DOCTOR

The Racnoss are being hunted to
extinction. So they hide! Brilliant!
They sit in the dust, and make a whole
planet grow around them! They
hibernate, the universe moves on, and
they're forgotten.

DONNA

So... the Racnoss created the Earth?

(CONTINUED)

81 CONTINUED: 81

THE DOCTOR
They created a natural gravitational
effect. You made that planet what it
is. You lot.

Suddenly, the Tardis lurches - both look at the console -

DONNA
What was that?

THE DOCTOR
Trouble.

CUT TO:

82 INT. FLOOD CHAMBER - NIGHT 1 1756 82

FX: LANCE, held by two ROBOTS, glows with Huon light.

THE EMPRESS in ecstasy.

EMPRESS
The key! My wonderful key!

CUT TO:

83 INT. TARDIS - NIGHT 1 1756 83

THE DOCTOR & DONNA at the console (doors closed, now),
the Tardis being buffeted, both clinging on -

DONNA
What the hell's it doing?!

THE DOCTOR
That little trick of mine, Particles
pulling Particles - it works in reverse -
they're pulling us back!

CUT TO:

84 EXT. FX SHOT - TIME VORTEX 84

The Tardis now hurtling through the red vortex -

CUT TO:

85 INT. FLOOD CHAMBER - NIGHT 1 1757 85

EMPRESS
Now, my servants! Bind him!

(CONTINUED)

85 CONTINUED: 85

FX: LANCE, soaking - the glow just fading - falls to his knees, and more ROBOTS advance on him...

CUT TO:

86 INT. TARDIS - NIGHT 1 1757 86

The Tardis wild, both still clinging on -

DONNA

Can't you stop it? Hasn't it got a hand brake? Can't you reverse, or, warp, or beam, or something?

THE DOCTOR

Back-seat driver! Wait a minute -

From the far side (ie, out-of-sight side) of the console, he lifts up the Boom Town EXTRAPOLATOR, still wired up.

THE DOCTOR (CONT'D)

- the Extrapolator - can't stop us, but should give us a good bump!

CUT TO:

87 INT. FLOOD CHAMBER - NIGHT 1 1758 87

ROBOT SANTAS, on Floor Level, are tugging at thick, rough ropes of webbing, which extend upwards -

LANCE, partially bound in web, is just being hoisted up, the final inches, into the COBWEB CEILING. He's right above THE SHAFT.

EMPRESS

Consider this a privilege. You will unlock the Secret Heart - oh!

As the grind of the Tardis fills the air -

FX: floor level, the Tardis begins to appear -

EMPRESS (CONT'D)

The Bride shall join her Groom, what a wedding there shall be -

CUT TO:

88 INT. TARDIS - NIGHT 1 1758 88

THE DOCTOR bangs the Extrapolator with the mallet -

(CONTINUED)

88 CONTINUED: 88

THE DOCTOR
Now!

CUT TO:

89 INT. FLOOD CHAMBER - NIGHT 1 1758 89

FX: the Tardis vanishes again, fast, as though nudged -

CUT TO:

90 INT. SUBTERRANEAN CORRIDOR #2 - NIGHT 1 1758 90

FX: the Tardis appears, fast.

THE DOCTOR throws himself into the doorway -

THE DOCTOR
We've gone about two hundred yards to
the left - come on - !

And he's running - away from the Flood Chamber - DONNA
following him out -

HERO SHOT: the two of them, as ever, together, running -

CUT TO:

91 INT. FLOOD CHAMBER - NIGHT 1 1759 91

THE EMPRESS calls out -

EMPRESS
She is close, the holy bride-in-white,
find her! Find her!

CUT TO:

92 INT. END OF SUBTERRANEAN CORRIDOR #2 - NIGHT 1 1759 92

THE DOCTOR in an alcove, sonicking, with difficulty, a
high-security DO NOT ENTER door - DONNA standing back -
all fast and frantic -

DONNA
But what do we do?!

THE DOCTOR
I don't know - I'm making it up as I go
along, but trust me, I've got history -

DONNA
But I still don't understand - I'm full
of Particles, but what for?

(CONTINUED)

92 CONTINUED:

92

But on that - a black-gloved ROBOT's hand around her mouth, she's pulled out of shot -

The Doctor's whirring away, doesn't notice, keeps talking -

THE DOCTOR

There's a Racnoss web, at the centre of the Earth. But my people unravelled their power source, the Huon Particles ceased to exist, so the Racnoss were stuck, they just stayed in hibernation, for billions of years, frozen, dead, kaput!

So you're the key, brand-new Particles, living Particles, they need you to open it... And you've never been so quiet...

Turns round -

Empty corridor.

The Doctor desperate - which way?!, save her?, keep going? - then he runs back to the security door, finishes sonics it -

It swings open -

There's a ROBOT! It lifts its gun,

CUT TO:

93 INT. FLOOD CHAMBER - NIGHT 1 1800

93

DONNA now suspended in the COBWEB CEILING, loosely bound in webs, a few feet opposite LANCE, high above THE SHAFT.

FX: WIDE SHOT, to show their positions. And across the gap, they're a couple having a row:

DONNA

I hate you.

LANCE

Yeah, think we've gone a bit beyond that, sweetheart.

DONNA

(pathetic)

But that night in Alicante. We were happy then. Wasn't that nice?

LANCE

What's the capital of Spain?

(CONTINUED)

93 CONTINUED: (2)

93

DONNA
Who will, what's down there?

LANCE
How thick are you?!

EMPRESS
My children! The long-lost Racnoss, now
reborn! And they will be transported,
all over this fat, wet planet, to feast
on flesh -

She looks up, raises her front legs, in supplication -

EMPRESS (CONT'D)
The Webstar shall come to me -

CUT TO:

94 EXT. FX SHOT - NIGHT 1 1801

94

The WEBSTAR begins to move, gliding down towards the
Earth.

CUT TO:

95 INT. FLOOD CHAMBER - NIGHT 1 1801

95

THE EMPRESS, exultant.

EMPRESS
My babies will be hungry. They need
sustenance. Perish the web...

She makes a slicing gesture with her front legs, like
sharpening knives.

On LANCE - in time with the Empress's gesture, the
strands of web holding him begin to snap - he jerks down
an inch -

LANCE
No... Ohh no... Use her, not me, use
her!!

The Empress giggles, repeating the slicing gesture -

EMPRESS
Oh, my funny Lance, but you were quite
impolite to your lady-friend. The
Empress does not approve.

(CONTINUED)

95 CONTINUED: 95

CU Lance - the last strand of web - and he drops
out of frame, screaming -

FX: HIGH SHOT, the SHAFT, Lance falling down, down,
down...

On Donna. Horrified, watching him go.

DONNA

...no...

EMPRESS

The Webstar descends!

CUT TO:

96 EXT. LONDON, THE THAMES - NIGHT 1 1802 96

WIDE SHOT, the THAMES FLOOD BARRIER, and the City beyond.

FX: the massive WEBSTAR descends, majestic, an almighty
star in the sky. Shining with white light.

CUT TO:

97 EXT. SHOPPING STREET - NIGHT 1 1802 97

TAXI screeches to a halt -

All round him, SHOPPERS, Christmas decorations. But
everyone's stopping, staring up, in wonder.

FX: in the distance, the WEBSTAR, descending, shining.

On a MUM, DAD and LITTLE GIRL looking up in delight.

LITTLE GIRL

It's Christmas.

CUT TO:

98 INT. FLOOD CHAMBER - NIGHT 1 1802 98

EMPRESS

Harvest the Humans! Reduce them to
meat!

CUT TO:

101 CONTINUED:

101

CUT TO the Robot, still walking. It's heading towards -

The wall opposite the Empress. This is: on floor level, the Laboratory tubes; above that, Level 1; above that, Level 2 - Levels 1 & 2 just old Thames-system walls.

101 CONTINUED: (2)

101

THE DOCTOR (CONT'D)

Oo, sorry.

Donna lying on the floor of Level 1, below him, but unhurt.

DONNA

Thanks for nothing.

Dialogue between the Empress & the Doctor across the space, both on upper levels. The sound of gnashing from below, rising, getting closer...

EMPRESS

The Doctor-man amuses me, I might almost consort with him.

THE DOCTOR

No thanks, I'm single, these days.

EMPRESS

What would be the point of staying here?
This world is dying.

CUT TO:

102 EXT. SHOPPING STREET - NIGHT 1 1805

102

PEOPLE just running now, blind panic - POLICE running, yelling, blurred, chaos, grabbed images, desperate faces -

FX: in the distance, the WEBSTAR, arcing electricity.

An ARMY TRUCK pulls up, SOLDIERS leap off the back, shouting at people to get undercover - more and more panic -

CUT TO:

103 INT. FLOOD CHAMBER - NIGHT 1 1805

103

THE DOCTOR stands forward, at his most commanding:

THE DOCTOR

Empress of the Racnoss. I give you one last chance. I can find you a planet; I can find you and your children a place in the universe to co-exist. Take that offer, and end this now.

EMPRESS

These men are so funny!

(CONTINUED)

103 CONTINUED:

103

THE DOCTOR
What's your answer?

EMPRESS
Oh, I have to decline.

THE DOCTOR
Then what happens next, is your own
doing.

EMPRESS
I'll show you what happens next! At
arms!

On the upper levels, the ROBOTS lift their machine guns.

EMPRESS (CONT'D)
Take aim!

Robots click off safety catches.

EMPRESS (CONT'D)
Aaaand -

THE DOCTOR
- relax.

All the Robots drop to the floor, like dead metal.

HIGH ANGLE on Donna, looking up at the Doctor -

DONNA
But... what did you do?

THE DOCTOR
Guess what I've got, Donna? Pockets!

He lifts out, from his pocket, the Robots' remote control
device. Which is technically bigger than his pocket (and
there's been no sign of a bulk in the pocket throughout).

DONNA
...how d'you fit that in there?

THE DOCTOR
They're bigger on the inside.

EMPRESS
Roboforms are not necessary. My
children may feast on Martian flesh.

THE DOCTOR
Ohh, but I'm not from Mars.

(CONTINUED)

105 CONTINUED: (2) 105

THE DOCTOR
Come on! Time I got you out -

FX: FINAL TOP SHOT of the SHAFT, water pouring down, the final screams from below -

CUT TO the EMPRESS, WATER pouring around her, as she beseeches the sky -

EMPRESS
Transport me!

CUT TO:

106 INT. WEBSTAR - NIGHT 1 1808 106

FX: BLUE TELEPORT GLOW, and the EMPRESS appears, blazing with fury, in her globe of TV screens -

EMPRESS
Oh they will suffer, so suffer, this planet will be scorched -

CUT TO:

107 INT. FLOOD CHAMBER - NIGHT 1 1809 107

TIGHT on THE DOCTOR & DONNA on Level 2 - PRAC WATER hosing down, soaking them, Donna screaming - the Doctor yanks open a Maintenance door, a ladder inside, pushes Donna up -

CUT TO:

108 INT. WEBSTAR - NIGHT 1 1809 108

THE EMPRESS raging, legs playing over the screens -

EMPRESS
Maximum power! If the Racnoss must perish, then so shall mankind -

CUT TO:

109 INT. LADDER SHAFT - NIGHT 1 1810 109

DONNA hauling herself upwards, soaking wet, THE DOCTOR behind her. She's yelling out:

DONNA
But what about the Empress - ?

(CONTINUED)

109 CONTINUED: 109

THE DOCTOR
Racnoss ships are bound together with
Huon Energy - and if she used it all up,
then she's defenceless -

CUT TO:

110 EXT. SHOPPING STREET - NIGHT 1 1810 110

PEOPLE huddling, hiding, with THE ARMY now in control of
the street, SOLDIERS running -

And a TANK rolls down the middle of the road.

SERGEANT yells 'Fire!'

FX: TANK FIRES.

FX: TANK FIRES.

FX: TANK FIRES.

CUT TO:

111 OMITTED 111

112 INT. WEBSTAR - NIGHT 1 1810 112

CU THE EMPRESS, screaming with rage -

CUT TO:

113 EXT. LONDON, THE THAMES - NIGHT 1 1811 113

FX: tank shells explode in the centre of the web, and the
WEBSTAR disappears in an almighty explosion.

CUT TO:

114 EXT. THAMES FLOOD BARRIER - NIGHT 1 1811 114

THE DOCTOR & DONNA just opening the door/hatch -

- but they shrink back from the blazing white light above -

CUT TO:

115 EXT. LONDON, THE THAMES - NIGHT 1 1811 115

FX: nothing left but flaming embers in the air, drifting
down, and smoke that curls away into the night sky.

CUT TO:

116 EXT. THAMES FLOOD BARRIER - NIGHT 1 1811

116

THE DOCTOR & DONNA exhausted. Stunned. They collapse to the floor, gasping for breath. Then she laughs, sheer exhilaration. He's laughing too, wild. And laughing, they hug each other, cling to each other.

Hold on that. Then Donna sits back.

DONNA

Just one problem.

THE DOCTOR

What is it now?

DONNA

We drained the Thames.

FX: WIDE SHOT DMP, the Flood Barrier looking on to an empty river bed, boats stranded in the mud, sounding their horns.

CUT TO:

117 EXT. SUBURBAN STREET - NIGHT 1 0001

117

Calm and still. The most ordinary street in the world. Though a bit posh, good houses. CAMERA gently craning over the road, over to the garden of a detached house - not too big, but nice. Over this, the ancient groan of engines, panning round to find the TARDIS in the drive.

CUT TO DONNA stepping out - dry now, but bedraggled - THE DOCTOR behind her; old friends. He pats the Tardis:

THE DOCTOR

There we go, told you she'd be all right. Survive anything.

DONNA

More than I've done.

He whirrs her with the sonic.

THE DOCTOR

Nope, all the Huon Particles have gone, no damage, you're fine.

DONNA

Yeah, but apart from that. I missed my wedding, lost my job, and became a widow on the same day, sort of.

(CONTINUED)

117 CONTINUED:

117

THE DOCTOR
I couldn't save him.

DONNA
He deserved it.
(pause, then quiet)
No he didn't.

Pause, then she looks round.

In the house, the front room, a glimpse of SYLVIA & GEOFF. She's fretting, but he gives her a little hug.

DONNA (CONT'D)
Better get inside. They'll be worried.

THE DOCTOR
Best Christmas present they could have -
no!, I forgot, you hate Christmas.

DONNA
Yes I do.

THE DOCTOR
Not even if it snows?

And he leans back into the Tardis, as though pressing a button on the inside door.

FX: a white ball of light shoots up from the Tardis light, into the sky.

Donna looks up, and...

It begins to snow. She laughs.

DONNA
I can't believe you did that.

THE DOCTOR
Basic atmospheric excitation.

DONNA
Merry Christmas.

THE DOCTOR
And you.

Pause, both lingering, not wanting this to end.

THE DOCTOR (CONT'D)
What will you do with yourself now?

(CONTINUED)

117 CONTINUED: (2)

117

DONNA

Not getting married, for starters. And I'm not temping any more, I dunno. Travel. See a bit more of planet Earth. Walk in the dust. Just go out there and something.

THE DOCTOR

You could always...

He tails off, can't say it. But she knows:

DONNA

What?

THE DOCTOR

...come with me.

DONNA

No.

THE DOCTOR

Okay.

DONNA

I can't.

THE DOCTOR

That's fine.

DONNA

No, but really. Everything we did today... d'you live your life like that?

THE DOCTOR

Not all the time.

DONNA

I think you do. And I couldn't.

THE DOCTOR

But you've seen it, out there. It's beautiful.

DONNA

And it's terrible. That place was flooding, and burning, they were dying, and you stood there like... I don't know. A stranger. And then you make it snow. You scare me to death.

Pause, hold the look between them, standing in the snow.

(CONTINUED)

117 CONTINUED: (4)

117

DONNA

Yes you do. Cos what's the point of seeing that stuff, all on your own? And besides. Sometimes... I think you need someone to stop you.

THE DOCTOR

...yeah.

(beat)

Thanks then, Donna. And good luck. Just... be magnificent.

DONNA

I think I will, yeah.

As he goes to close the door -

DONNA (CONT'D)

Doctor?

He pops his head back out, mock-annoyance:

THE DOCTOR

What is it now?

But then, so quiet and gentle between them:

DONNA

That friend of yours. What was her name?

THE DOCTOR

Her name was Rose.

And gently, before it overwhelms him, he closes the door.

Donna stands back.

The engines of the Tardis start up...

FX: the Tardis lamp shines, its walls fade, and then suddenly, it becomes a streak of light, shooting up -

Donna staring up.

FX: and at the point where the Tardis disappears, it flares into a shining white star, in the Christmas night sky.

HIGH SHOT of Donna, standing there, looking up, in the snow, smiling.

And then she turns, and walks towards home.

(CONTINUED)

