

DOCTOR WHO 4

Episode 11

By

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1 EXT. SHAN SHEN ALLEY - DAY 1

1

FX SHOT DMP: the Chino-planet Shan Shen, a horizon of PAGODAS & KITES, hazy against a WHITE SKY. Craning down...

CAMERA coming down long, fluttering vertical banners; red, emblazoned with Chinese-style writing. Craning down...

To the ALLEYWAY, in which there's a tatty STREET MARKET. Wooden stalls, crates, barrels, cages of CHICKENS. STALLHOLDERS & PASSERS-BY, mostly Chinese, in peasant's clothes. Red banners flanking the alley. Finding...

THE DOCTOR & DONNA, just wandering, enjoying themselves. At the far end of the alley, way behind them: the TARDIS.

SERIES OF JUMP CUTS, seen from a distance, observing them, dialogue not audible: the Doctor & Donna chatting with a STALLHOLDER, who's gesticulating wildly. They're falling about with laughter.

JUMP CUT TO the Doctor & Donna trying some foamy drink from a wooden bowl. Ooh, it's delicious.

JUMP CUT TO the Doctor & Donna moving away from some crates, fast - something stinks! Cor! They're hooting!

JUMP CUT TO Donna, on her own, wandering. She looks back:

The Doctor's way back, fascinated by a stallholder's sea urchins. Donna just smiles, walks on, leaving him to it.

She passes a rough DOORWAY. A WOMAN is sitting outside, on a stool. She's 30's, shrouded in Chinese/Romany robes. Clever eyes. This is the FORTUNE TELLER.

FORTUNE TELLER

Tell your fortune, lady? The future predicted. Your life foretold.

DONNA

No thanks.

FORTUNE TELLER

Don't you want to know? If you're going to be happy?

DONNA

I'm happy right now, thanks.

(CONTINUED)

1 CONTINUED: 1

FORTUNE TELLER
You've got red hair. The reading's
free, for red hair.

DONNA
...all right then.

CUT TO:

2 INT. FORTUNE TELLER'S ROOM - DAY 1 2

Dark room, shrouded with drapes; incense in the air; the walls are just broken concrete, like this downtown society has built itself into abandoned warehouses & tenements.

But this just b/g: TIGHT on the FORTUNE TELLER, grasping DONNA's hand in hers. Breathes in deep. Staring at Donna.

FORTUNE TELLER
Ohhh you're fascinating. No, but you're
. I can see... a man. The most
remarkable man. How did you meet him?

DONNA
You're supposed to tell me.

FORTUNE TELLER
I see the future. Tell me the past.
When did your lives cross?

DONNA
It's kind of complicated. I ended up in
his spaceship on my wedding day. Long
story.

CUT TO LOW ANGLE, behind Donna, some distance away; a drape is parted, and this is the POV of something on floor-level. Looking at Donna. A noise, a quiet

FORTUNE TELLER
But what led you to that meeting?

DONNA
Well. All sorts of things, but... My
job, I suppose. It was on Earth, this
planet called Earth. Miles away. But I
had this job, as a temp, I was a
secretary, in a place called H.C.
Clements -

(CONTINUED)

2

CONTINUED:

2

FLASHBACK - sudden white frames, - then snatched
images from 3.X, Donna at her desk, the H.C. CLEMENTS
sign -

CUT BACK TO Donna. But it's not just a flashback, she
those images. Like a little punch. Blinks.

DONNA (CONT'D)

Woah. Sorry...

FORTUNE TELLER

It's the incense. Betters the memory.
Just breathe deep.

The LOW POV scuttles halfway towards Donna,

FORTUNE TELLER (CONT'D)

D'you ever think..? What if you'd never
met this man? If your life had taken a
different path?

DONNA

Yeah. I got lucky.

FORTUNE TELLER

But was there ever a choice? This job
of yours. What choices led you there?

On CU Donna, she flinches

FLASHBACK, but to a new scene, the next scene,
sc.3, glimpsed images, the car, her mum -

CUT BACK TO DONNA; transfixed by the Fortune Teller's
stare.

DONNA

There a choice. Six months before.
Cos the agency offered me a contract at
H.C. Clements...

white flashback -

CUT TO:

3

EXT. NOBLES' HOUSE - DAY A

3

(NB, shot facing away from the house.) DONNA & SYLVIA
heading for the car -

(CONTINUED)

3 CONTINUED:

3

DONNA V/O
...but there was this other job, my
mother knew this man...

CUT TO Sylvia - as they get into the car, buckle up -

SYLVIA
Jival, he's called, Jival Chowdry, he
runs that little photocopy business on
Merchant Street, and he needs a
secretary -

DONNA
I've got a job!

SYLVIA
As a temp! This is permanent! It's
20,000 a year, Donna -

DONNA
H.C. Clements is in the city, it's nice,
it's posh, so stop it!

CU key turning in ignition - -

CUT TO:

4 INT. FORTUNE TELLER'S ROOM - DAY 1

4

THE FORTUNE TELLER staring deep now. Donna transfixed by
the stare, a bit scared, these flashbacks.

FORTUNE TELLER
Your life could have gone one way, or
the other. What made you decide?

DONNA
...I just did.

The LOW POV, , scuttling closer...
looking up at Donna's back...

FORTUNE TELLER
But when was the moment, the precise
moment? When did you choose??

CU DONNA, flashback -

CUT TO:

5 EXT. T-JUNCTION - DAY A

5

HIGH ANGLE, showing the layout very clearly: an ordinary road, leading to a T-JUNCTION. Left or right? DONNA's car reaches the junction, stops; partly cos of traffic, partly cos of SYLVIA's nagging. Car indicating left.

CUT TO a LORRY thundering past on the main road. It clears, to find the two of them, sitting there, mother & daughter:

SYLVIA

It won't take long, just turn right,
we'll pop in and meet Mr Chowdry,
Suzette can introduce you -

DONNA

I'm going left, if you don't like it,
get out and walk!

SYLVIA

If you go right, you'll have a career.
Not just filling-in.

DONNA

You think I'm so useless.

SYLVIA

I know why you want a job with H.C.
Clements, lady. Cos you think you'll
meet a man, with money, and your whole
life will change.
Well let me tell you, sweetheart, City
Executives don't need temps. Except for
practice.

DONNA

Yeah, well, they haven't met me!

She revs the engine.

CU her hands, turning the wheel, LEFT.

And as the CAR TURNS LEFT -

CUT TO:

6 INT. FORTUNE TELLER'S ROOM - DAY A

6

The FORTUNE TELLER grips DONNA's hand, tight. Eyes blazing. Donna scared now, but in thrall to her; incense rising.

(CONTINUED)

6

CONTINUED:

6

FORTUNE TELLER

You turned left. But what if you'd
turned right? What then?

DONNA

7

CONTINUED:

7

SYLVIA

...let me tell you sweetheart, City
Executives don't need temps. Except for
practice.

Pause. And Donna's mother defeats her.

DONNA

Yeah. Suppose you're right.

CU INDICATOR, Donna clicking it to RIGHT.

CU INDICATOR LIGHT, RIGHT.

CU Donna's hands turning the wheel, RIGHT.

And the CAR PULLS OUT. TURNING RIGHT!

CUT TO TITLES.

8

INT. PUB - NIGHT B

8

Noise! People! Celebrating! DONNA, with a tray of
drinks & Christmas cracker paper hat, pushing through a
CROWDED, ORDINARY PUB - people in reindeer antlers,
tinsel, etc.

DONNA

'Scuse me, there you go... Careful.
Oy! Buster! Shift! Thank you.

Going to a table with her 6 MATES, including VEENA,
blousy, MOOKber24 un7tIGHT n rencluATLICE; quierenmOOKbT Q q 1 0 0 1 0

8

CONTINUED:

8

DONNA

I can afford it. Promotion! You're
talking to Jival Chowdry's Personal
Assistant, I'll have you know, capital
P, capital A, 23,000 per annum, merci

8 CONTINUED: (2) 8

A MAN has run into the pub, he's been shouting, and now almost everyone's shutting up, to listen:

MAN
I'm telling you, it's in the sky! And
it's massive! It's the star! It's the
Christmas star!!

CUT TO:

9 EXT. PUB - NIGHT B 9

HIGH SHOT, GANGS of LADS & GIRLS already outside the PUB, looking up, as DONNA, VEENA, MOOKY, ALICE & MATES run out. Just in time to go as they see -

FX: THE RACNOSS WEBSTAR, truly massive, gliding overhead!

MOOKY
What the hell is that?!

VEENA
Ken Livingston! That's what! Spending
our money on decorations, how much did
that cost?!

MOOKY
Don't be so stupid, it's flying, it's
really flying!

DONNA
That's not a star, it's a web. Heading
East. Middle of the city!

CUT TO:

10 STOCK SHOTS 10

From 3.X. The RACNOSS STAR descending over Oxford Street. CROWDS OF SHOPPERS staring up...

Then it opens fire! Lasers! Everyone running, screaming!

CUT TO:

11 EXT. PUB - NIGHT B 11

Sc.10 is far away from here, but PEOPLE are beginning to run away, in b/g, MOOKY & MATES legging it, panic. But on DONNA. Tracking into CU, as she watches the far horizon. As though remembering something that never happened...

(CONTINUED)

11 CONTINUED: 11

She blinks. Shakes it off. Looks round. With people running all around... ALICE is staring at her.

DONNA

Alice, there's a great big web-star-thing shooting at people and you're looking at .

ALICE

There's something on your back.

And Alice is terrified. Of . Alice turns, runs away.

Donna looks back towards the direction of the Webstar. Deep breath, then she runs towards it. Veena calling out:

VEENA

Donna! Where you going?! You'll get yourself killed! Donna!!

But Donna's just running on instinct, keeps going.

FX: Donna running down the street, with the RACNOSS STAR way off in b/g, above the buildings, raining down fire.

CUT TO:

12 EXT. STOCK FX SHOTS 12

From 3.X, the tanks fire, destroy the Webstar!

CUT TO:

13 EXT. FENCED-OFF STREET - NIGHT B 13

(NB, this street & set-up can double for sc.126 in Ep. 4.1.)

The street's sealed off, CROWD at the barriers,

13

CONTINUED:

13

There's a SECOND AMBULANCE. UNIT SOLDIERS around it, all quiet, standing still, as though bereaved. One soldier

13 CONTINUED: (2)

13

Focus resolving...

Into...

ROSE TYLER.

And she's desperate. Rose stops Donna, breathless -

ROSE

What happened, what did they find? I'm
sorry, but... Did they find someone?

DONNA

I don't know. Bloke called the Doctor
or something.

ROSE

Where is he?

DONNA

They took him away, he's dead.

And Rose is so upset. Though controlling it.

DONNA (CONT'D)

Sorry. Did you know him? I mean, they
didn't say his name, it could be any
Doctor.

ROSE

...I came so far.

DONNA

Could be anyone.

Now, Rose looks at her properly. Studies her.

ROSE

What's your name?

DONNA

Donna. And you?

ROSE

I'm just... passing by, I'm not... I
shouldn't even be here. This is wrong.
This is so wrong. What was it, sorry,
Donna what?

DONNA

(colder)
Why d'you keep looking at my back?

(CONTINUED)

13 CONTINUED: (3)

13

ROSE

I'm not.

DONNA

Yes you are. You keep looking behind me, you're doing it now. What is it, what's there?, has someone put something on my back..?

Said, trying to look left and right, though she can't see properly, can't reach. A quiet

And when she looks up -

Rose Tyler has gone.

WIDE SHOT, no one near Donna.

She's a bit freaked out. Walks away, down the dark street.

CUT TO:

14 INT. CHOWDRY'S OFFICES - DAY C

14

DONNA

You can't sack me!! I'm your Personal Assistant!

DONNA is full-Donna-mode, holding an official letter, facing JIVAL CHOWDRY, 50, meek. Plain open-plan office above a shop, 4 other desks, 4 STAFF keeping their heads down.

JIVAL

Now, we don't have to make a scene, just come downstairs, and we can have a little talk -

DONNA

Oh I'll make a scene, right in front of a tribunal. First thing I'm gonna say is 'wandering hands'!

JIVAL

Come on, Donna. You know what it's been like, the past few months, ever since that Christmas thing. Half my contracts were on the other side of the river, and the Thames is still closed off, I can't deliver, I'm losing a fortune -

(CONTINUED)

14 CONTINUED:

14

DONNA

Well sack one of this lot! Sack Cliff!
He just sits there, I don't know what he
does all day. Sorry Cliff. Actually,
I'm not sorry, what you do all day?

Whole room shakes. One big shudder, then stops.

17 CONTINUED:

17

MORGENSTERN

...there were these creatures. Like Rhinos. Talking Rhinos. / In this... black leather. Called the Judoon. Hundreds of them. And the air was running out, we couldn't breathe. A colleague of mine gave me the last oxygen tank. Martha. Martha Jones. And... she died.

CUT TO:

18 INT. NOBLES' LIVING ROOM - NIGHT C

18

DONNA, SYLVIA & WILF watching sc.17 on TV, Sylvia going through Donna's I've-been-sacked box. INTERCUT with sc.17, and at / in Morgenstern's speech above, Donna incredulous:

DONNA

Rhinos?

WILF

Rhinos could be aliens.

DONNA

Hush.

And they listen to the Martha bit... Then, TV becomes ADR, OOV in b/g. Sylvia quiet, tired:

SYLVIA

Least you've got a hole punch. And a raffle ticket.

DONNA

Yeah, well they can keep the raffle, I wouldn't take a dead cent off that man.

WILF

You two! There's aliens on the news! They took that hospital all the way to the moon, and you're banging on about raffle tickets!

DONNA

Don't be daft, Gramps, it wasn't the moon, it couldn't be.

WILF

I'm telling you, it's getting worse, these past few years. Those aliens.

(MORE)

(CONTINUED)

18 CONTINUED:

18

WILF (CONT'D)

It's like all of a sudden, they've
us. Keen eyes are watching. Up
there. And they're not friendly.

DONNA

(smiles)
You'll fight 'em off.

WILF

For you, my love. Anything!

SYLVIA

This stapler says 'Bea.'

DONNA

Can't believe you're taking it so well,
me being sacked. Thought you'd have hit
the roof.

SYLVIA

I'm just tired, Donna. What with your
father and everything. To be honest.
I've given up on you.

Silence. Donna gutted by that comment. But holding it
in, like families do.

On TV, sc.17 CONTINUED, MORGENSTERN still talking:

MORGENSTERN

...there was this woman, she took
control. Said she knew what to do, said
she could stop the MRI or something.
Sarah Jane, her name was. Sarah Jane
Smith.

SCREEN CUTS TO various PHOTOS of Sarah Jane.

FEMALE REPORTER

Sarah Jane Smith was a freelance
investigative journalist, formerly of
Metropolitan Magazine. Her body was
recovered from the hospital, late this
afternoon.

DONNA

What's for tea?

SYLVIA

I've got nothing in.

(CONTINUED)

19 CONTINUED:

19

DONNA
...you're doing it again.

ROSE
What?

DONNA
Looking behind me. People keep on doing that. Looking at my back.

ROSE
What sort of people?

Donna disturbed, right at Rose; the creeps in; and slowly, almost imperceptibly, something behind her begins to pull the fabric back from her shoulder...

DONNA
People in the street. Strangers. I just catch them, sometimes. Staring at me. Like they can see something. And I get home and I look and there's nothing there -

And she it, looks round, sharp, swipes - !
Nothing.

DONNA (CONT'D)
D'you see? Now I'm doing it!

ROSE
What are you doing for Christmas?

DONNA
What am I what?

ROSE
Next Christmas. Any plans?

DONNA
I dunno, that's ages away! Nothing much, I suppose, why?

ROSE
You should get out of town. Don't stay in London. You and your family, just leave the city.

DONNA
What for?

(CONTINUED)

19 CONTINUED: (2)

19

ROSE
Nice hotel. Christmas holiday.

DONNA
Can't afford it.

ROSE
You've got that raffle ticket.

DONNA
...how d'you know about that?

ROSE
First prize. Luxury weekend break. Use
it, Donna Noble.

Silence. Donna so disturbed by this woman. Quiet, cold:

DONNA
Why won't you tell me your name?

Silence. Hold. Then:

DONNA (CONT'D)
I think you should leave me alone.

Donna turns. Walks on. Upset.

Behind her, FOCUS turns Rose into a blur. The blur walks
back into the alley. Which blinks with PRAC WHITE LIGHT
again, but Donna just keeps walking.

CUT TO:

20 EXT. LUXURY HOTEL - DAY D

20

Country-house-type hotel, in its own grounds, lawn out
front, Christmas tree by the entrance. The NOBLES's car
pulling up, SYLVIA driving, with DONNA & WILF. He's
wearing reindeer-antlers. As they disembark, PORTERS go
to fetch their luggage (including Wilf's telescope, in a
case) -

WILF
Cor blimey, that's what I call posh.
We're going up in the world!
(to Donna)
I said you were lucky! Didn't I always
say - my lucky star!

(CONTINUED)

20

CONTINUED:

20

SYLVIA

For God's sake, don't tell them we won
it in a raffle. Be classy! Dad, take
those things off.

WILF

It's Christmas!
(to a porter)

21 CONTINUED:

21

DONNA

I'm not wasting one second in this place! How was the settee?

WILF

(getting up)

Not too bad. Ouch. We could've paid for a second room. Hey. Merry Christmas!

*

DONNA

Merry Christmas.

SYLVIA

Merry Christmas, Dad.

at the door again, as Wilf goes to answer.

WILF

Hold on! I'm there!

- opens it, there's a SPANISH MAID, with trolley -

WILF (CONT'D)

- in you come, my darlin'! Grub's up! Merry Christmas!

SPANISH MAID

Merry Christmas, sir.

CUT TO SYLVIA, unnoticed, channel-hopping, quiet:

SYLVIA

Have you seen this..?

CUT TO DONNA, in the bathroom.

DONNA

Cos I thought, nice early breakfast, then we'll go for a walk. People always say that at Christmas, 'Oh, we all went for a walk', I've always wanted to do that. Very refined. Walk first, presents later, yeah?

She looks into the room -

Her POV; Sylvia in bed, staring at the TV. But closer, the Spanish maid. She's staring at Donna. Scared.

. Like something is blasphemous. All fast:

SYLVIA

Donna, come and see.

(CONTINUED)

21 CONTINUED: (2)

21

SPANISH MAID
Tienes algo en tu espalda.

DONNA
What?

SYLVIA
Look at the telly.

SPANISH MAID
Tienes algo en tu espalda.

DONNA
What does that mean? I don't know what
you're saying -

SYLVIA
Donna, look at the TV!

SPANISH MAID
(pointing, fierce)

And Donna looks round -

IN THE MIRROR - - a GLIMPSE of
SOMETHING ON HER BACK!! - something -

- she spin round, a second mirror behind her -

- a black shape, clinging to her -

- a black shape with INSECT LEGS -

- Donna whirling round - front - back - fast - frantic,
cut-cut-cut, looking both ways, terrified -

And it's gone. There's nothing there. She stares at
herself. Breathing hard. What the hell..?

She looks back into the bedroom. As the maid runs out,
Sylvia's yelling, Wilf now beside her:

SYLVIA
For goodness sake, Donna, don't just
stand there, come and

Donna runs into the bedroom - looking at the TV -

CUT TO:

22 INT. TV STUDIO - DAY E

22

NEWSREADER to CAMERA, as 4.X sc.108, but fast, panicked -

(CONTINUED)

22 CONTINUED: 22

NEWSREADER

- the object is falling on Central
London, I repeat, this is not a hoax - a
replica of the Titanic is falling out of
the sky, it's heading for Buckingham
Palace -

CUT TO STOCK FX FROM 4.X, the Titanic descending...

CUT TO:

23 INT. LUXURY HOTEL BEDROOM - DAY E 23

DONNA, WILF, SYLVIA, staring...

DONNA

...is this a film or something..?

On TV, sc.22 CONTINUED, 4.X STOCK FX SHOT 114.1 of the
Titanic arcing down behind Buckingham Palace closer,
closer -

The TV screen burns to WHITE-OUT. One, two seconds,
then...

The TV screen every

24

CONTINUED:

24

FX; REVERSE. Far in the distance, rising up in a red sky, a MUSHROOM CLOUD, where London once was.

Quiet, dazed:

SYLVIA

...that's our home.

WILF

I was supposed to be out, selling papers. I should've been there. We all should. We'd be dead.

SYLVIA

That's everyone. Every single person we know. The whole city.

DONNA

Can't be.

SYLVIA

But it . It's gone. London's gone.

WILF

If you hadn't won that raffle...

Donna looks at them, stunned. Then looks round. At the SCREAMING WOMAN. Then back, at the Hotel...

Far away, the SPANISH MAID is staring at her. Pointing at her. Eyes burning with fury. Arm rigid. An accusation.

Donna just stares. Terrified.

Looks back round.

FX: the red sky. The mushroom cloud.

CUT TO:

25

INT. HOUSING OFFICE - DAY F

25

DONNA

Leeds?! I'm not moving to Leeds!

Tiny, cramped, untidy office. Paper everywhere, in stacks, pinned to the walls, etc. DONNA, SYLVIA & WILF, now looking a bit grimy, perched on 2 chairs, all their now-battered sc.22 luggage around them.

Across the desk, HOUSING OFFICER, female, 30s, brisk, tired.

(CONTINUED)

25 CONTINUED:

25

HOUSING OFFICER

I'm afraid it's Leeds, or wait in the hostel for another three months.

SYLVIA

All I want is a washing machine.

DONNA

What about Glasgow, I heard there's jobs going in Glasgow -

HOUSING OFFICER

You can't pick and choose! We've got the whole of Southern England flooded with radiation, 7 million people in need of relocation, and now France has closed its borders, it's Leeds or nothing - next!

And she stamps the form, rubber stamp, big red letters -
LEEDS.

CUT TO:

26 INT./EXT. COACH/ROAD - DAY G

26

CU DONNA in the coach window as it rattles along. In b/g, SYLVIA & WILF, piles of luggage, glimpses of OTHERS.

But on Donna. Watching the world slide by. Wondering what's happening to her life.

CUT TO:

27 EXT. LEEDS TERRACED STREET - DAY G

27

Ordinary terraced housing. The COACH pulls away (it's an old, battered vehicle) revealing DONNA, SYLVIA, WILF and 10 OTHERS, standing with luggage, like evacuees.

HOUSEHOLDERS in their doorways, staring. Hostile.

CUT TO a SOLDIER standing in the back of an open, dirty TRUCK, in the middle of the street, using a mic & tannoy. Couple more SOLDIERS & WOMEN WITH CLIPBOARDS patrolling.

SOLDIER

The Daniels Family, billeted at number 15, Mr & Mrs Obego, billeted at number 31, Miss Coltrane, you're in number 8, the Noble family, billeted at number 29 -

(CONTINUED)

27 CONTINUED:

27

WILF
(cheery)
That's us! Off we go!

As they pick up their stuff, a bitter WOMAN in a doorway:

WOMAN
Used to be a nice little family, number
29. They missed one mortgage payment,
just one, they got booted out, all for
you lot.

DONNA
Don't get all chippy with me, Vera
Duckworth. Pop your clogs on and go and
feed the whippets.

WILF
Sweetheart. Come on. You're not gonna
make the world any better by shouting at
it.

DONNA
I can try.

As they approach number 29 -

SYLVIA
What happens, do we get keys? Who do we
ask, the soldiers - ?

But the door of no.29's thrown open by a big, smiling 50
y/o Italian man, MR COLASANTO:

MR COLASANTO
Is big house! Is room for all!
Welcome, all! In you come, in, in -

DONNA
I thought this was our house.

MR COLASANTO
Is many people's house! Is wonderful!
In!

CUT TO:

28 INT. NUMBER 29 - DAY G

28

MR COLASANTO leads in DONNA, WILF & SYLVIA, leading them
down the hall, THREE ASIAN KIDS on the stairs, staring.

(CONTINUED)

MR COLASANTO

Upstairs, we have the Merchandani family, seven of them, good family, good kids, except that one, be careful of him -
(ruffles the kid)

Joking, where's that smile? Rocco Colosanto, here with my wife, and her sister, and her husband, and their kids, and her daughter's kids, we've got the front room, and my mother, she's got the back room all to

28 CONTINUED: (2)

28

DONNA

But there isn't a war. There's no
fight, there's just... this.

WILF

America! They'll save us. Said on the

30 CONTINUED: 30

DONNA
Yeah.

CUT TO:

31 INT. NUMBER 29, KITCHEN - NIGHT J 31

Dark. Just one camping-gas-lamp. CLOSE on DONNA & SYLVIA. Each lying on a camp bed, huddled in clothes to keep warm. Heads facing each other. Soft and quiet, intimate:

SYLVIA
Mary McGinty, d'you remember her?

DONNA
Who was she?

SYLVIA
Worked in the newsagents on a Sunday.
Little woman, black hair.

DONNA
Never really spoke to her.

SYLVIA
She'll be dead. Every day, I think of
someone else. All dead.

DONNA
Maybe she went away for Christmas.

SYLVIA
Maybe.

Pause.

DONNA
I'll go out tomorrow, I'll walk into
town. There's got to be work. Everyone
needs secretaries. Soon as I'm earning,
we can get a proper place. You just
wait, Mum.

SYLVIA
...what if it never gets better?

DONNA
Course it will.

SYLVIA
Even the bees are disappearing. You
don't see bumble bees any more.

(CONTINUED)

31 CONTINUED:

31

DONNA

They'll sort us out, the Emergency Government. They'll do something.

SYLVIA

What if they don't?

DONNA

Then ...we'll complain.

SYLVIA

Who's gonna listen to us? Refugees. We haven't even got a vote. We're just no one, Donna. We don't exist.

Silence... Then SINGING starts up, from the front room, Mr Colasanto's voice at first, then, quickly, a whole bunch of people singing 'Wild Rover.'

Donna furious!

DONNA

I'm gonna kill that man!

And Donna's up, storms down the hall, into the front room -

CUT TO:

32 INT. NUMBER 29, FRONT ROOM - NIGHT J

32

DONNA bursts in -

Room filled with camp beds and clothes lines, but packed with singing PEOPLE, MR COLASANTO standing centre, leading the 'Wild Rover', which stops as -

DONNA

Listen, Mussolini! I'm telling you, for the last time, button it! If I hear one more sea shanty - !

Stopped dead, as Mr Colasanto takes a step back. WILF's sitting behind him. Beer in hand. Sheepish smile.

WILF

Always liked a sing-song.

CUT TO:

33

33 CONTINUED: 33

good old lusty sing-song, all belting out 'Bohemian Rhapsody'.

All of them giving it some welly. Loving it. Happy. Keep it going, a good long while, a little pocket of joy.

And then - GUNSHOTS!

In the street, outside. Song stops. All scared.

MR COLASANTO
You stay here! Everyone, stay!

And he hurries out, Wilf, Donna following, then Sylvia -

CUT TO:

34 EXT. LEEDS TERRACED STREET - NIGHT J 34

MR COLASANTO, WILF & DONNA step out - couple of HOUSEHOLDERS appearing in the doorways, SYLVIA standing in no.29's.

Two SOLDIERS with their ATMOS-sticker JEEP, PRAC SMOKE pouring out of the exhaust. (No other cars in the street.)

One soldier fires again at the exhaust. It won't stop. All reeling, the gas is noxious.

MR COLASANTO
Firing at car, not so good, you stupid or what?

SOLDIER #2
It's this ATMOS thing, it won't stop, it's like gas, it's toxic -

WILF
Then turn it off!

SOLDIER #2
I have done! It's still going! It's all the cars, every single ATMOS car! They've gone mad...
(suddenly)
Turn around!

And he's pointing his gun at Donna! All at once, wild:

(CONTINUED)

35 CONTINUED: 35

ROSE

Hi.

CUT TO:

36 EXT. PARK - NIGHT J 36

Cold and bleak. DONNA & ROSE on a bench. Very far away,
DRIFTS OF SMOKE. Sirens from the city. Both quiet:

ROSE

It's the ATMOS devices. You're lucky,
it's not so bad here, Britain hasn't got
much petrol. But all over Europe.
China. South Africa. They're getting
choked by gas.

DONNA

Can't anyone stop it?

ROSE

They're trying. Right now. This little
band of fighters, on board the Sontaran
ship. Any second now -

She looks up...

FX: FIRE rips across the sky!

HIGH ANGLE, Donna & Rose, lit in red, Donna boggling.

FX: FIRE rips away, into nothing. All back to normal.

Donna lets it sink in, then:

DONNA

And that was..?

ROSE

The Torchwood team. Gwen Cooper, Ianto
Jones, they gave their lives. And
Captain Jack Harkness has been
transported to the Sontaran homeworld.
The last of the heroes, all gone.
There's no one left.

DONNA

...you're always wearing the same
clothes.

(pause)

Why won't you tell me your name?

(CONTINUED)

36 CONTINUED:

36

ROSE

None of this was meant to happen. There was a man. This wonderful man. And he stopped them. The Titanic, the Adipose, the ATMOS, he stopped them all from happening.

DONNA

That... Doctor?

ROSE

Yeah.

DONNA

Who was he?

ROSE

You knew him.

DONNA

Did I? When?

ROSE

I think you dream of him, sometimes. Man in a suit. Tall, thin man.

(smiles)

Great hair. He had this really great hair.

Donna disturbed. Rose is right; she's dreamt of this.

DONNA

...who are you?

ROSE

I was like you. I used to be you. Cos you travelled with him, Donna, you travelled with the Doctor. In a different world.

DONNA

But I never met him. And he's dead.

ROSE

He died underneath the Thames on Christmas Eve. But you were meant to be there. He needed someone to stop him, and that was you. You made him leave, you saved his life -

During that, on CU Donna -

(CONTINUED)

36 CONTINUED: (2)

36

, she's hit by FLASHBACKS, them, fierce images from 3.X, the water, the fire. -

Donna stand, upset -

DONNA

Stop it! I don't know what you're talking about, leave me alone -

She's turning to go, Rose stands, calls after her, strong:

ROSE

Something is coming, Donna. Something worse.

Donna stops. Looks back. Reluctant, but...

DONNA

The whole world is stinking. How could anything be worse than this?

ROSE

Trust me. We need the Doctor, more than ever. I've been pulled across from a different universe, because every single universe is in danger. It's coming, Donna. It's coming, from across the stars, and nothing can stop it.

DONNA

What is?

ROSE

The darkness.

DONNA

(upset)

Well what d'you keep telling me for? What am I supposed to do?! I'm not... I mean... I'm nothing special. I'm a temp! I'm not even that! I'm nothing.

ROSE

Donna Noble, you're the most important woman in the whole of creation.

DONNA

Don't. Just... don't. I'm tired. I'm so tired.

ROSE

I need you to come with me.

(CONTINUED)

37 CONTINUED:

37

All the COLASANTO FAMILY in the back - OLD MAMMA, 2 WOMEN & 1 MAN in their 50S, 1 WOMAN & 1 MAN in their 30s, 2 TEENAGERS, 1 KID. All subdued.

WILF stands back, watching. Grim.

DONNA

Ohh, but why d'you have to go?

MR COLASANTO

Is the new law!
England for the English, etcetera. They
can't send us home, the oceans are
closed, they build labour camps!

DONNA

I know, but labour doing what? There
aren't any jobs.

MR COLASANTO

Sewing, digging, is good! Now stop it
before I kiss you too much - Wilfred!
My capitano!

He gives Wilf a salute. Wilf salutes back. Both grave.

Then Mr Colasanto heads for the truck.

Donna goes to stand next to Wilf.

DONNA

It's gonna be quiet without him. Still,
we've got more room.

WILF

Labour camps. That's what they called
them last time.

DONNA

...what d'you mean?

WILF

It's happening again.

DONNA

What is?

She looks at the truck.

Mr Colasanto is hugging his wife. And the pretence has
fallen away. Both are crying.

The soldiers getting into the driver's cab.

(CONTINUED)

37 CONTINUED: (2)

37

DONNA (CONT'D)

'Scuse me. Where are you taking them?
Where exactly are you going? Rocco?
Where are you going?

But the truck starts off. The Colasantos staring at Donna.

She runs after them, but it's useless, the truck drives away, she's left standing in the middle of the empty street -

DONNA (CONT'D)

Where are you going?

CUT TO:

38 INT. NUMBER 29, KITCHEN - DAY L

38

SYLVIA sitting alone. She looks smaller. Defeated. Just staring into space.

DONNA in the doorway.

DONNA

I asked about jobs. With the army.
They said I wasn't qualified.

Silence.

DONNA (CONT'D)

You were right. You said I should work harder at school.

Silence.

DONNA (CONT'D)

S'pose I've always been a disappointment.

SYLVIA

Yeah.

Hold the silence.

CUT TO:

39 EXT. ALLOTMENT - NIGHT M

39

Wide open dark space. WILF at his telescope.

DONNA walking across, with an old thermos.

(CONTINUED)

39 CONTINUED:

39

DONNA
I stole some soup!

WILF
Good girl!

CUT TO:

40 EXT. ALLOTMENT - NIGHT M

40

WILF at the telescope, DONNA sitting beside him.

WILF
We'd get a bit of cash, if we sold this
thing.

DONNA
Don't you dare.

He twinges a little with pain, recovers.

DONNA (CONT'D)
How's your stomach?

WILF
Not so good. I'm like a farmer
attacking a bank.

DONNA
Ruth said, last week, there's a nurse,

40 CONTINUED:

40

WILF
Must be the alignment...

DONNA
What's wrong?

WILF
I dunno, can't be the lens...
(checks eyepiece)
I was looking at Orion. Up there, the
constellation of Orion. Have a look,
what can you see?

DONNA
Where..?

WILF
There, in the sky...

DONNA
(on the telescope)
Can't see anything. Just black.

WILF
But it's working. The telescope's
working.

DONNA
Must be clouds.

WILF
There's no clouds.

DONNA
Well there must be.

WILF
There's not.

He's not using the telescope now, just standing, looking
up. HIGH ANGLE, Wilf & Donna, looking at the sky.

WILF (CONT'D)
It was there, an entire constellation,
but... Look!

DONNA
What?

WILF
There - look there!

FX: STARRY SKY. And a cluster of stars... simply winks
out of existence.

(CONTINUED)

40 CONTINUED: (2)

40

WILF (CONT'D)

They're going out. Oh my God. Donna,
the stars are going out.

FX: one, two, three more STARS... gone.

Wilf staring up, gaping, horrified...

But on Donna.

Hold on her, so scared; hold and hold, the most massive
moment, as she makes her decision...

Then she turns around.

DONNA

I'm ready.

And ROSE TYLER is standing there.

CUT TO:

41 EXT. LEEDS TERRACED STREET #2 - NIGHT M

41

Fast, action! ARMY JEEP pulls up.

ROSE hurries DONNA to the back. SOLDIERS help them in -

CU WHEELS, screech - jeep scorches away -

CUT TO:

42 INT. JEEP - NIGHT M

42

DONNA, ROSE & SOLDIERS, bumping along. Grim, silent.

CUT TO:

43 EXT. WAREHOUSE - NIGHT M

43

Old, abandoned industrial warehouse, rusting,
dilapidated. The JEEP scorches away -

Revealing DONNA, ROSE & SOLDIERS. Soldiers stay on duty,
Rose marches towards the warehouse, Donna following,

45 CONTINUED:

45

CAPTAIN MAGAMBO

Captain Erisa Magambo. Thank you for this.

DONNA

I don't even know what I'm doing.

ROSE

(of the police box)

Is it awake?

CAPTAIN MAGAMBO

Seems to be quiet, today. Ticking over. Like it's waiting.

ROSE

(to Donna)

D'you want to see?

Leading her towards it.

DONNA

What's a 'police box'?

ROSE

They salvaged it, from underneath the Thames. Just go inside.

DONNA

What for?

ROSE

Just go in.

Donna walks towards the door... Pushes it...

CUT TO:

46 INT. TARDIS/INT. WAREHOUSE - NIGHT M

46

DONNA opens the door. Looks in...

WIDE SHOT, the dark interior lit only by SHAFTS OF LIGHT shining through the roof section. The console's been opened, wires and panels and junk everywhere.

DONNA

No way!

She steps out, into the warehouse. Looks round.

Steps back in. Boggles. Laughs! Stops.

(CONTINUED)

46 CONTINUED: 46

Steps back out. Looks either side of the box's walls,
like she did in 3.X. Runs back inside -

- a few steps up the ramp. Stops. Runs back out -

- runs out, incredulous.

ROSE

What d'you think?

DONNA

Can I have a coffee?

CUT TO:

47 INT. TARDIS - NIGHT M 47

DONNA & ROSE at the console. Donna nursing a coffee,
holding on to something normal. Stark light from above.

ROSE

...Time And Relative Dimension in Space.
Oh, this room used to shine with light.
I think it's dying...

Puts her hand on the Rotor. A quiet machine-groan.

ROSE (CONT'D)

...but it's still trying to help.

DONNA

And it belonged to the Doctor?

ROSE

He was a Time Lord. The last of his
kind.

DONNA

But if he was so special... what was he
doing with me?

ROSE

He thought you were brilliant.

DONNA

Don't be stupid.

ROSE

But you are. It just took the Doctor to
show you that. Simply by being with
him. He did the same to me, to everyone
he touches.

(CONTINUED)

48

CONTINUED:

48

CU Donna. Screwing her eyes shut.

ROSE OOV
Donna? Open your eyes.

DONNA
Is it there..?

ROSE OOV
Open your eyes. Look at it.

DONNA
I can't.

ROSE OOV
It's part of you, Donna. Look.

And Donna...

Opens... her eyes...

- oh God!, there it is! - she's in shock, she spins round -
CUT, CUT, CUT, in the mirrors, cos there it is -

- the THING - !

- it's only glimpsed at first, cutting between Donna's
terror - one mirror, then another, then another -

ROSE
- it's all right, calm down, just listen
to my voice, Donna, I'm still
here. It's okay.

Donna breathing hard. Controls her panic.

Looks properly...

At the HUGE BLACK BEETLE clinging to her back. Shiny
carapace, spindly black legs moving and flexing,
mandibles clacking together, ...

Keeping control. Wanting to scream. Quiet:

DONNA
What is it?

ROSE
We don't know.

DONNA
Oh, thanks!

(CONTINUED)

48 CONTINUED: (2)

48

ROSE

It feeds off time. By time, by making someone's life take a different turn. The meetings never made. The children never born. A life never loved. But with you...

DONNA

I never did anything important.

ROSE

Yes you did. Cos one day, that thing made you turn right, instead of left.

DONNA

When was that..?

ROSE

You wouldn't remember. It was the most ordinary day in the world. But turning right meant you never met the Doctor. And the whole world changed around you.

DONNA

Can you get rid of it?

ROSE

Can't even touch it. Seems to be in a state of flux.

DONNA

What does that mean?

ROSE

Don't know.
(smiles)
Sort of thing the Doctor says.

DONNA

(angry)
You liar. You said I was special. But it's not me, it's this thing, I'm just a host.

ROSE

No, there's more than that... The readings are strange. It's like reality is bending around you.

DONNA

Because of this thing!

(CONTINUED)

48 CONTINUED: (3)

48

ROSE

No, we're getting separate readings.
From you. And they've always been
there, since the day you were born.

CAPTAIN MAGAMBO

This isn't relevant to the mission.

ROSE

(ignores her)

I thought we just needed the Doctor, but
it's both of you. The Doctor and Donna
Noble. Together. To stop the stars
from going out.

DONNA

...why? What can I do?

ROSE

I don't know.

, the BEETLE stirs, flexing its legs...

DONNA

Turn it off. Please.

ROSE

Captain.

CAPTAIN MAGAMBO

Power down!

The dies, PRAC LIGHTS blink off.

Donna alone again, back to normal, in the circle of
mirrors. Rose crossing the edge, to go to her. But...

DONNA

It's still there, though. What do I do?
To get rid of it?

ROSE

(big smile)

You're going to travel in time!

CUT TO:

49 INT. WAREHOUSE - NIGHT M

49

Busy! ROSE talking at DONNA, fast, precise:

(CONTINUED)

49

CONTINUED:

49

ROSE

The Tardis has pinpointed the moment of
intervention - Monday the 25th, one
minute past ten in the morning, your car

50 CONTINUED:

50

ROSE

This is where we leave you.

DONNA

I don't want to see that thing on my back.

ROSE

No, the mirrors are just incidental. But they bounce Chronon Energy back into the centre. Which we control, and decide the destination.

DONNA

It's a time machine.

ROSE

It's a time machine.

CAPTAIN MAGAMBO

If you could.

Donna walks centre. Bravery faltering a little. Rose at the edge. Captain Magambo busies herself with scientists.

CAPTAIN MAGAMBO (CONT'D)

Powering up.

A low of power...

DONNA

How d'you know it's gonna work?

ROSE

We don't. We're just guessing.

DONNA

Oh, brilliant!

ROSE

Just remember. Get to the junction and change the car's direction, by one minute past ten.

DONNA

How do I do that?

ROSE

That's up to you.

DONNA

Well! I'll just run up to myself, and have a good argument.

(CONTINUED)

50 CONTINUED: (2)

50

ROSE

I'd love to see that.

CAPTAIN MAGAMBO

Activate lodestone.

, and the TARDIS windows flicker with light...

PRAC LIGHTS flicker on, around the circle, low-level...

Donna scared. But excited.

ROSE

Good luck.

DONNA

Oh, I'm ready!

ROSE

One minute past ten.

Lights, power rising, Donna right at Rose, so trusting:

DONNA

Least I'm not gonna die. Cos I understand it now! You said I was gonna die, but you mean this whole world, it's gonna blink out of existence - but that's not dying, cos a better world takes its place. The Doctor's world! And I'm still alive!

But Rose is just staring at her. Donna disturbed...

DONNA (CONT'D)

...that's right, isn't it? I don't die. If I change things, I don't die. Is that right?

ROSE

I'm sorry.

Lights flashing, more and more power...

DONNA

But I can't die. I've got a future. With the Doctor. You told me. How can I die?

Rose can only look at her. So sad.

DONNA (CONT'D)

Tell me. Am I gonna die?

(CONTINUED)

50 CONTINUED: (3)

50

CAPTAIN MAGAMBO
And, activate!

PRAC EXPLOSIONS all around the Tardis!

PRAC FX: the Tardis burns!

On Donna, flashing WHITE LIGHT, blasted by PRAC WIND -

- glimpses of her reflection in the mirror, all the
mirrors, glimpses of the BEETLE ON HER BACK -

- and -

FX: WHITE LIGHT STORM around Donna, hard and fast, and -

CUT TO:

51 EXT. SHOPPING STREET - DAY A

51

FX: WHITE LIGHT blasts away, and -

DONNA is on her hands and knees. Heaving for breath. In
a ordinary shopping street. Back in the old days.

She looks round, staggered -

- oh God, the PEOPLE, the CARS, the NOISE, a BOOMBOX
playing - KIDS on bikes - SHOPS -

The ordinary world. As it was. So bright and loud and
colourful and wonderful, it's like sensory overload.

Donna dazed. Stands. Then, a second's joy!
Exhilaration!

But then...

She looks around. Where is she???

DONNA
But this is... I'm not...
(looks at shops)
This is Court Village...
(realises fully)
I'm half a mile away.
(yells to the air)
I'm half a mile away!!!

Looks at her CHUNKY WATCH.

09:57.

(CONTINUED)

52

CONTINUED:

52

And she realises...

The LORRY heading towards her. 100 yards away.

Donna's very still now. Somehow calm.

CUT TO FLASHBACK, SC.36, CU Rose, 'You're going to die.'

And Donna's so sad, knowing what she must do.

The lorry is thundering closer.

54 EXT. STREET - DAY A

54

The WOMAN stops screaming. Just crying now.

On the LORRY DRIVER getting out, dazed.

CU on DONNA. Lying on the road. Shot tight, no blood. Still conscious. She can hear cars, beeping...

The lorry driver looks round. Waves to traffic, stop.

A car pulling up behind the lorry. He can't see what's happened, MAN leaning out of his window, 'Oy! Shift!'

Another car behind him, pulling up...

CUT TO:

55 EXT. T-JUNCTION - DAY A

55

DONNA & SYLVIA in the car.

DONNA

The traffic's stopping...

THEIR POV to the RIGHT, one car pulling up behind another...

SYLVIA

Something must've happened.

CUT TO:

56 EXT. STREET - DAY A

56

CU DONNA. Losing consciousness. But she sees...

Her POV. A blurred figure, resolving above her. Kneeling down. Solemn and kind.

ROSE TYLER.

ROSE

Tell him this. Two words.

She leans in.

Whispers.

Sits back.

And Donna closes her eyes.

CUT TO:

57 EXT. T-JUNCTION - DAY A

57

DONNA & SYLVIA in the car -

DONNA

Well that decides it, I'm not sitting in
a traffic jam. We're going left!

MASSIVE CU, the of the indicator. LEFT!

OF RED LIGHT, car indicator. LEFT HAND SIDE.

And the car pulls out...

TURNING LEFT!

HARD CUT TO:

58 INT. FORTUNE TELLER'S ROOM - DAY 1

58

DONNA SCREAMS!

FAST INTERCUTS, a violent transition from sc.57 to 58 -
sc.57 hands-on-wheel, turn left - sc.58-Donna looks round
in terror - sc.57 CAR WHEELS turn - sc.58-Donna, BEETLE
ON HER BACK - sc.57 car driving away, left -

The BEETLE screeching, falling -

on to the ground, writhing -

Donna standing, in shock -

DONNA

What the hell is that?!

She spins round the other way to see -

The FORTUNE TELLER is on the floor, curled into the
corner, terrified: like she experienced all this, the
whole different world, it, way beyond anything she'd
planned -

And she's terrified. Of Donna.

FORTUNE TELLER

You were so strong. What are you?

And the Fortune Teller scrabbles away, disappearing
deeper into the drapes and shadows of her den, gone.

(CONTINUED)

58 CONTINUED:

58

Donna lost. Getting her breath back. Stares at the beetle.

Then, in the doorway, nice and casual:

THE DOCTOR
Everything all right?

Hooray!! Donna overjoyed! Runs to him. Hugs him!

THE DOCTOR (CONT'D)
Woah. What's that for?

DONNA
I don't know!

CUT TO:

59 INT. FORTUNE TELLER'S DEN - DAY 1

59

THE DEAD BEETLE now on the table. THE DOCTOR poking and prodding it, fascinated.

DONNA recovering, sitting there with a bowl of foamy stuff.

DONNA
...can't remember. It's slipping away.
Like when you think of a dream, but it
sort of goes.

THE DOCTOR
Just got lucky, this thing. It's one of
the Trickster's Brigade. Changes a life
in tiny little ways. Most times, the

59

CONTINUED:

59

THE DOCTOR

The Library. Then this.

DONNA

Goes with the job, I s'pose.

THE DOCTOR

Sometimes I think there's way too much coincidence around you, Donna. I met you once. Then I met your Grandfather. Then I met you again. In the whole,

60

CONTINUED:

60

And she stops. Looks up. In horror.

The VERTICAL BANNERS are still fluttering, flanking the length of Shan Shen Alley. And every single one of them now says, in black Chinese lettering, against red -

BAD WOLF.

The Doctor, Donna, look round -

Scrawled on the walls: BAD WOLF.

- and the Doctor is running, like a mad thing, down the alley, towards the Tardis - Donna desperate, following -

And as they run towards the Tardis...

They see...

The POLICE BOX sign above the door has changed. The lettering now says BAD WOLF!

The Doctor slams inside -

CUT TO:

61

INT. TARDIS - DAY 1

61

THE DOCTOR bursts in, then DONNA -

They stop by the door, Donna slamming it shut behind them -

The interior is lit by RED LIGHTS, rising and falling, and the awful warning of the CLOISTER BELL is tolling.

Both terrified:

DONNA

What is it, Doctor? What's bad wolf??

THE DOCTOR

It's the end of the universe.

END OF EPISODE 4.11