

The Eleventh Doctor Script Series
Christmas Special 2013
'THE CHRISTMAS CARD'

By

JAKE REYNOLDS

1 INT. BEDROOM - NIGHT

CAPTION: CHRISTMAS EVE

A YOUNG GIRL is fast asleep in bed. She's curled up, her toes gently stroking an empty stocking at the foot of her bed.

A scratching sound can be heard from above.

CUT TO:

2 INT. LIVING ROOM - NIGHT

The same house. A large, decorative Christmas tree stands proudly, but the presents haven't been delivered yet. A mince pie and a glass of milk remain untouched.

Santa hasn't been here yet.

Then, some soot falls down the chimney and lands in the fireplace. The scratching noise can be heard. A loud THUD is heard...

Something's coming down the chimney.

CUT TO:

3 INT. BEDROOM - NIGHT

The YOUNG GIRL is still asleep, despite the loud noise from downstairs.

CUT TO:

4 INT. LIVING ROOM - NIGHT

Something dark appears in the fireplace. It's too dark to quite make out what it is.

Something long, with two eerie yellow eyes that light up in the darkness. It slithers out of the fireplace and heads for the stairs.

CUT TO:

5 INT. BEDROOM - NIGHT

The YOUNG GIRL's bedroom door is gently nudged open, and a chink of light shines through. It creaks open wider.

The CREATURE slides over to the girl's bed until it towers over her. The bright yellow eyes seem to half-wake her.

(CONTINUED)

CONTINUED:

2.

YOUNG GIRL
(quiet, uneasy)
... Santa?

And before she can scream, the creature opens its jaws and
LUNGES TOWARDS HER!

CUT TO:

6 OPENING TITLES

THE ELEVENTH DOCTOR SCRIPT SERIES

2013 CHRISTMAS SPECIAL

'THE CHRISTMAS CARD' by JAKE REYNOLDS

FADE TO:

7 INT. TARDIS - N/A

THE DOCTOR rushes out of the TARDIS.

MARIA
Where are you going?!

THE DOCTOR
(calling to MARIA)
Just getting some petrol! Stay
here!

He leaves MARIA looking a little bemused.

CUT TO:

8 INT. BROADCASTING STUDIO - EVENING

CAPTION: LONDON, 1953

People stare in absolute amazement at the blue box which
has materialised in the middle of the building.

THE DOCTOR strides out confidently, flashing the psychic
paper.

THE DOCTOR
Awfully important. Here to see
your most accomplished employee.
Only the very best will do.
(catching someone's eye)
And here's the very best.
(putting on a mock Queen's
English dialect)
Good evening and Merry Christmas,
you are listening to Doctor FM.
(MORE)

(CONTINUED)

THE DOCTOR (cont'd)
Here I am, joined by my super
chum Pammy -

PAMELA
It's *Pamela*.

There she is! PAMELA HARMON (NB: 'The Christmas Angels'),
hands on hips, eyebrows raised - like a mother who has
tried teaching her child the same lesson over and over
again.

THE DOCTOR
Pamela! Merry Christmas!

PAMELA
(smiling)
Merry Christmas to you too.

They both engage in an enthusiastic hug. As the Doctor
breaks off the hug, he takes her hand and starts to run
back to the TARDIS.

PAMELA
Whoa - hold on!

He turns.

THE DOCTOR
It's Christmas! Come back next
Christmas, that's what you said.
When we defeated the Angels. Hey,
funny story. You know that Maria?
Smart one with the shiny hair -

PAMELA
Doctor, I can't. Not this year.
I'm very sorry. I would have
called but, well, you know...
(nodding towards the TARDIS)
You're a tricky man to reach.

THE DOCTOR
(upset)
Why not? It's Christmas! I have
new TARDIS bits too, it's all
mahogany and smells like cinnamon
-

PAMELA
I really am sorry. Truly. It's
just hectic round here at the
moment. The Queen's message is
coming to us live from Auckland,
so if we don't have everything in
top shape it'll all go to pot.

THE DOCTOR

(sulky)

It'll be fine... trust me, that
broadcast is -

PAMELA

(sternly)

Now don't you be a bad sport and
gloat about knowing how the
message turns out just because
you travel in time.

She notices the bemused expressions of her co-workers.

PAMELA

Inside joke.

(to THE DOCTOR)

Doctor, I am sorry. I really am.
But I would be awful company at
the moment.

She takes his hand.

PAMELA

Next Christmas. You come and find
me next Christmas. That could
just be a couple of seconds away
for you.

He slowly smiles. Nods. Clicks his fingers as he walks
back to the TARDIS.

THE DOCTOR

Well, I'll be right on time.
Advent calendars and crackers and
baubles and absolutely everything
else on me. Good luck everyone!
Make it a good one. Someone give
Miss Harmon a raise. Or at least
give her as much money as the
pasty gormless fellas sat around
in their chairs. She's worth her
weight in gold.

PAMELA

Now you're embarrassing me *and*
yourself.

THE DOCTOR

Next Christmas, Pamela.

PAMELA

I await it in anticipation.
(smiling)
Happy Christmas.

CUT TO:

9 INT. TARDIS - N/A

THE DOCTOR walks back in.

THE DOCTOR
Never mind!

MARIA
What do you mean, 'petrol'? We
don't use petrol.

THE DOCTOR
Did I say petrol? I meant
pillows.

MARIA
(frowning)
And did you find any pillows?

THE DOCTOR
What? No, all sold out. Come on!

He pulls a lever and the TARDIS starts to dematerialise.

CUT TO:

10 EXT. SPACE

The TARDIS is far away now, raking the nebulas of space.

CUT TO:

11 INT. TARDIS - N/A

THE DOCTOR is scrolling through various images on the
TARDIS scanner.

THE DOCTOR
Christmas, Christmas,
Christmas... now, what have we
got?

MARIA
Well, you're the boss.

THE DOCTOR
Oh, I like that. Definitely say
that more often. Now, we could go
Christmas Eve, 1545... Henry VIII
gives a moving and super famous
speech to his Parliament...
(scrolling further)
Or Christmas 2018! Presents are
delivered in much better time -
postmen have Segways. Or...

(CONTINUED)

Knock, knock, knock. The TARDIS door.

MARIA
Have we landed?

THE DOCTOR
(moving away from the
console)
No... we're in deep space...

MARIA
So who's knocking?

THE DOCTOR
Let's find out.

He slowly goes to open the door...

And an ENVELOPE WITH WINGS flutters into the TARDIS.

THE DOCTOR
(peeved)
Oh, bother. Not one of those. Get
out! Shoo!

MARIA
Is that a letter?! That's
adorable! Look at it!

THE DOCTOR
Adorable? It's an envelope with
wings!

MARIA
It's cute!

THE DOCTOR
(looking at her, bemused)
And you call me the alien.

He snatches the envelope and breaks the wings off. Maria looks upset by this. He then opens the envelope and looks inside.

THE DOCTOR
I've got all sorts of defenders
up for this sort of rubbish. Must
have cost a bomb to get it sent
here...
(grinning at MARIA)
Hey, card. Bomb. Bomb card. Your
birthday.

MARIA
Hilarious. How do you do it?

He takes the card out. It is black, with a bright STAR in the middle.

(CONTINUED)

MARIA

Ooh, that's nice. Very thoughtful. Who's it from?

THE DOCTOR

(reading it)

'Doctor, Merry Christmas.' That's it.

But it's not. As he holds it, we see an ECU:

'Doctor,

This is my last adventure with you. Make sure you tell me that. It could save the world.

All my love,

Maria. x'

He looks up gravely. At Maria. She frowns.

MARIA

Is everything okay?

He pockets the card. Walks over to the TARDIS console.

THE DOCTOR

Let's go home.

MARIA

Home?

THE DOCTOR

Your home! Let's do Christmas at yours.

MARIA

... Are you sure? It's not exactly Henry VIII or posties on Segways. The most excitement you'll probably find at my house is a gadget that peels your potatoes for you.

THE DOCTOR

Well, it's safe, isn't it? I don't know about you but I want a safe Christmas for once.

MARIA

(smiling)

Alright then. Let's go home.

And he begins to pilot the TARDIS towards a new destination.

CUT TO:

12 EXT. STREET - NIGHT

Snow falls over the quiet street. Lights are out.

The YOUNG GIRL, still in her pyjamas, walks barefoot down the street.

CUT TO:

13 INT. MARIA'S LIVING ROOM - NIGHT

The TARDIS materialises in the exact same spot it appeared in 'The Birthday Card', when the two first met.

MARIA steps out, followed by THE DOCTOR.

MARIA

Right! Let's get some lights on in here.

She turns a few lamps on and gestures towards the sofa. The Doctor sits, grinning.

MARIA

Tea? Coffee? Wine?

THE DOCTOR

Do you have cherryade?

MARIA

I very much doubt it.

THE DOCTOR

Tea then, please.

Maria walks through to the kitchen. The Doctor holds the card in his hand and reads it again. He sits forward, massaging his forehead, trying to make sense of it all.

He then looks up at the TARDIS, in the same place it was on Maria's 27th birthday. He smiles fondly.

MARIA (O.S.)

No tea. Sorry...

THE DOCTOR

Coffee's fine.

MARIA (O.S.)

No coffee either... no anything...

We can hear her rummaging around in the kitchen.

(CONTINUED)

MARIA (O.S.)

I can fix you up with tap water
and stale bread... I don't know
about you, but I'm starving.

She pops her head around the door.

MARIA

Looks like we're going to have to
do some Christmas shopping.

CUT TO:

14 EXT. STREET - NIGHT

THE DOCTOR and MARIA walk down the street together.

MARIA

Mince pies... do you like mince
pies? It's been ages since I've
had a mince pie.

THE DOCTOR

I like the little sausages
wrapped in bacon.

MARIA

Piggies in blankets!

THE DOCTOR

No, no, they're sausages but
they're wrapped in bacon.

MARIA

Piggies in blankets. That's what
we call them.

THE DOCTOR

Oh.

Silence.

MARIA

Is everything alright? What did
that card say?

THE DOCTOR

I told you, it said Merry
Christmas.

MARIA

And who was it from?

THE DOCTOR

I don't know.

(CONTINUED)

MARIA

You would tell me, wouldn't you?
If something was wrong?

THE DOCTOR

Yes, of course...

He nods towards the shop.

THE DOCTOR

Here we are.

CUT TO:

15 INT. SHOP - NIGHT

The shop is practically deserted. Sickly yellow lights shine over everything as MARIA rummages around in one of the freezers for anything vaguely festive that might be left.

THE DOCTOR is pottering around, flicking through newspapers and just generally fidgeting. Chris Rea's 'Driving Home for Christmas' is playing through some quiet, crackly speakers.

MARIA

Spring rolls... King prawns...
Frozen roast potatoes! I didn't
even know they were a thing. I
obviously live a sheltered life.

CUT TO the checkout, where the two of them wait in line behind the YOUNG GIRL from earlier. Maria holds a basketful of food whilst the Doctor clutches a bottle of Cherryade.

He frowns at the girl, still wearing pyjamas, still barefoot. The SHOPKEEPER turns his attention to her.

SHOPKEEPER

You alright, sweetheart? You look
freezing. You should've brought a
coat. Shouldn't you be asleep?
Awfully late. You don't want
Santa to see you!

The girl just stares.

SHOPKEEPER

You alright, little one? You
okay?

The girl leans over the counter, grabs the shopkeeper by the scruff of his neck...

(CONTINUED)

And, with incredible superhuman strength, picks him up and throws him across the shop. He flies back and hits a shelf, which cracks and falls down. He lies still. Maria promptly drops the basket.

'Oh, I got red lights on the run / But soon there'll be a freeway...'

The young girl turns around to face them. The Doctor instinctively shields Maria with a protective arm.

YOUNG GIRL

Let it be known that this is why
no-one shall interfere.

She robotically walks right past them and out of the shop. Both of them are dumbstruck.

The Doctor rushes over to the shopkeeper, kneels down and checks his pulse.

THE DOCTOR

He'll be fine.

MARIA

What the hell just happened?

THE DOCTOR

I don't know.
(standing up)
Let's find out.

CUT TO:

16 INT. CHURCH - NIGHT

The midnight mass is over, and REVEREND MACKINTOSH (50s, wiry, a bit of a geek) is clearing up and blowing out candles.

THUNK. A noise from outside. He frowns and heads for the door.

CUT TO:

17 EXT. CEMETERY - NIGHT

MACKINTOSH steps outside and looks across the snow-laden cemetery.

Something dark and thick is sliding across the ground, zig-zagging between gravestones. Cautiously, Mackintosh walks into the heart of the cemetery.

(CONTINUED)

MACKINTOSH

Hello?

His footsteps crunch in the snow, and he notices a cleared path where something has been travelling.

MACKINTOSH

Is anybody there?

Silence.

MACKINTOSH

It's just Reverend Mackintosh. No need to worry, I just -

CRASH! This time, the noise comes from within the church. It's being trashed from the inside. Windows are being shattered and pews are being ripped up.

Shocked, Mackintosh notes that the snow trail leads straight into the church.

MACKINTOSH

No! Hey! Stop!

He rushes back towards his beloved building.

MACKINTOSH

I'm calling the police! How dare you!

He rushes inside.

CUT TO:

18 INT. CHURCH - NIGHT

It's an absolute mess. Shards of glass lie everywhere. It's been ruined in the space of a few seconds. MACKINTOSH looks around, breathing heavily. He cautiously checks behind every pew and in every crevice.

Whatever it is has now gone.

CUT TO:

19 EXT. STREET - NIGHT

THE DOCTOR and MARIA cautiously exit the shop, the Doctor still holding onto his bottle of Cherryade.

There are now five CHILDREN in the street, all in their pyjamas, all walking in the same direction.

(CONTINUED)

THE DOCTOR

Is this usual? Is this a tradition?

MARIA

What, kids becoming super strong, malicious and resistant to freezing temperatures on Christmas Eve? No, I'd class this as a new one.

The Doctor walks over to one of the children and waves in front of her eyes.

THE DOCTOR

Hello. Can you hear me?
(brandishing the bottle)
Would you like some Cherryade?

The child just keeps walking, as though she hasn't registered him.

THE DOCTOR

You really should be wearing shoes and a coat. Although I suppose you're sick of grown-ups telling you that.

Still nothing.

THE DOCTOR

Are you alright? You can tell me. My name's the Doctor. You can trust me.

The child just keeps on walking.

MARIA

Where do you think they're going?

THE DOCTOR

I've got a horrible feeling they're heading over to the beach.

MARIA

Well, let's not get too ahead of ourselves. There are lots of things in that direction. For all we know they could be heading towards the bakery... or the betting shop. Or the place where I get my keys cut.

The Doctor laughs.

(CONTINUED)

THE DOCTOR
You're funny, you know.

MARIA
(smiling)
Took your time to realise.

THE DOCTOR
Why are they walking so slowly?

MARIA
So they don't draw attention to themselves?

THE DOCTOR
Well, that one in the shop wasn't very good at that.

MARIA
But the one in the shop was sort of warning us, wasn't it? Like gangs do. You know, 'don't mess with us, this is what we can do'. That kind of thing.

THE DOCTOR
Good point.

Then, REVEREND MACKINTOSH sees them from across the street.

MACKINTOSH
Excuse me! Excuse me?

He rushes over, aghast.

MACKINTOSH
What's happening to them?

THE DOCTOR
We were wondering the same thing. I'm the Doctor, this is Maria. It's nice to see another adult round here.

MARIA
Yeah, where are all the mums and dads? You thought some would have woken up.

MACKINTOSH
Has anyone rang the police?

THE DOCTOR
No, no, they wouldn't be able to help. Did we wake you?

(CONTINUED)

MACKINTOSH

Hm? Oh, no, no - I don't *sleep* in these. It's just - the church - come and have a look.

He turns away, leading them towards the church.

CUT TO:

20 INT. CHURCH - NIGHT

MACKINTOSH, THE DOCTOR and MARIA all stand in the church, looking around.

MARIA

Kids? As in the older kids. Not the ones out there. Actually, speaking of the ones out there, I think I'll go and keep an eye on them.

She walks over to the exit.

THE DOCTOR

You don't have to. I can do it -

MARIA

No, it's fine! Honestly.

THE DOCTOR

Be careful.

MARIA

You too.

CUT TO:

21 EXT. STREET - NIGHT

MARIA walks out of the church, through the gate and back onto another street. There are even more children this time, all walking calmly. She notices the YOUNG GIRL again, walking like she couldn't hurt a fly.

CU on the young girl. Her eyes are wide open. We ZOOM IN to one of her pupils, into complete darkness...

CUT TO:

22 INT. THE DARKNESS - N/A

A total black void. The YOUNG GIRL is sat cross-legged, picking something from the floor. Every time she picks, a handful of grass appears in her hand, even though there isn't any on the floor. She throws the grass away and it just disappears. Then she picks more.

She is nervous.

A WOMAN IN WHITE glides over to the girl. She is herself an antique - Miss Havisham crossed with deadly frostbite. She speaks with a disembodied voice.

WOMAN IN WHITE

It is Christmas but you are
picking grass.

YOUNG GIRL

Go away.

WOMAN IN WHITE

Every time you pick grass it
bleeds, you know.

YOUNG GIRL

Where am I?

WOMAN IN WHITE

So, if you think about it, your
hands are stained with the blood
of the earth.

YOUNG GIRL

Leave me alone. Am I still in
bed?

WOMAN IN WHITE

No, child.

YOUNG GIRL

So where am I?

WOMAN IN WHITE

You are in the middle of a
growing machine. You are a cog,
and you serve your purpose well.

YOUNG GIRL

Why me?

WOMAN IN WHITE

Because you dream. Because you
fear.

(CONTINUED)

YOUNG GIRL
And what's my purpose?

WOMAN IN WHITE
To help us grow. To help us
strengthen. To help us see the
end of this world.

And, in a crackle, the woman in white disappears.

CUT TO:

23 EXT. STREET - NIGHT

MARIA suddenly spots something out of the ordinary. A
YOUNG BOY, dressed in a winter coat and jeans, walking in
the opposite direction to the other children and looking
confused.

MARIA
Hey!

She rushes across to him.

MARIA
Are you alright?

YOUNG BOY
I guess so. What are they all
doing? Is it a ghost walk?
Bradley said nothing about a
ghost walk. If Bradley was lying
I'm going to be well angry. He
said -

MARIA
No, no, it's not a ghost walk. I
think they might be in danger.
What's your name?

YOUNG BOY
Joshua. What's yours?

MARIA
I'm Maria. Stick with me. Where
have you been? It's very late.

JOSHUA
I thought I heard a noise so I
went outside.

MARIA
You weren't asleep?

(CONTINUED)

JOSHUA

On Christmas Eve? I can never
sleep on Christmas Eve. Can you?

MARIA

Good point.

JOSHUA

Where are they all going?

MARIA

I don't know, but I don't think
we should stop them.

JOSHUA

Like sleepwalkers.

MARIA

Hm?

JOSHUA

Like they always say you should
never wake up sleepwalkers.
Dangerous.

MARIA

Just like that, Joshua. Yeah.

They both watch as more and more children walk past.

CUT TO:

24 INT. CHURCH - NIGHT

THE DOCTOR and REVEREND MACKINTOSH are sat on a pew.

THE DOCTOR

And you say it looked like a
snake.

MACKINTOSH

Well, yes. Just looked like,
mind. If this were America, say,
or Australia, that might be so.
But here? At Christmas? I don't
know what it was. Maybe I'm just
getting old.

The Doctor buries his head in his hands.

THE DOCTOR

No, no, I know exactly what it
is.

(CONTINUED)

MACKINTOSH

You do?

THE DOCTOR

Yes.

He takes the card out of his jacket again, and reads it.
He can't help himself.

MACKINTOSH

What's that?

THE DOCTOR

A card. From my friend.

MACKINTOSH

Oh. It's nice. Local, I think.
Dorene from the bus got me one
just like it.

THE DOCTOR

May I ask you a question,
Reverend?

MACKINTOSH

Of course. That's what I'm here
for.

THE DOCTOR

If... if you had bad news you had
to tell someone, but you knew
that when you told them it would
greatly affect them... would you
tell them?

MACKINTOSH

Well, it depends. Is the news
important?

THE DOCTOR

(reading the card)
It could save the world.

MACKINTOSH

Well then, yes. Of course. No
question.

The Doctor nods.

THE DOCTOR

Second opinions.
(standing up, walking out of
the church)
I need to make use of them more.

(CONTINUED)

MACKINTOSH
(standing up)
Doctor... is there anything I can
do?

The Doctor pauses. Turns.

THE DOCTOR
Actually, yes.

CUT TO:

25 EXT. STREET - NIGHT

THE DOCTOR rushes across the street and over to MARIA and JOSHUA.

MARIA
There you are. This is Joshua, he
wasn't asleep. I think it's
something to do with sleep. Some
kind of hypnosis, or-

THE DOCTOR
Back to the TARDIS.

MARIA
What?

JOSHUA
What's a TARDIS?

THE DOCTOR
Go home, Maria. Stay home, go in
the TARDIS and just stay there.

MARIA
What are you on about? I'm not
just going back home when there
are superhuman kids wandering
about everywhere -

THE DOCTOR
(shouting)
It's not your decision to make,
Maria! Just do as I say. Go back.

MARIA
(shouting)
No! What's got into you? It's
that card, isn't it? What does it
say? What aren't you telling me?

THE DOCTOR
No, it's not, look - I'm sorry, I
just want you to be safe.

(CONTINUED)

MARIA

I am safe. Hey, look.

She extends her arms, smiles. Looks right at him. It's all okay, her eyes say.

MARIA

All fine. Now, what's the problem?

THE DOCTOR

Mackintosh saw a snake-like creature outside the church. Then, when he left, something trashed the whole place in seconds.

MARIA

And that's got something to do with the kids?

THE DOCTOR

Yes, I think so. But let's find out.

The Doctor walks into the middle of the street.

THE DOCTOR

(shouting)

Talk to me!

JOSHUA

(quietly, to MARIA)

Who is that?

MARIA

He's called the Doctor. Don't worry, he's with me.

JOSHUA

Is he - you know - crazy?

MARIA

Yeah. Good crazy.

JOSHUA

Cool.

The Doctor holds his arms out.

THE DOCTOR

Come on! What have you got to lose by having a chat with me? No-one's in a hurry here.

Still nothing. The children walk on as though nothing is happening.

(CONTINUED)

THE DOCTOR

I know who you are. We've met
before, you and I. I know your
name.

(beat - shouting)

Mara!

The children stop.

JOSHUA

What's Mara?

MARIA

I've no idea.

The YOUNG GIRL turns and walks over to the Doctor.

THE DOCTOR

It's me. It's the Doctor.

YOUNG GIRL

Doctor.

(smirking)

Merry Christmas.

CUT TO:

26 INT. BEDROOM - NIGHT

MACKINTOSH slowly opens the door of his bedroom. His wife
EMILIA is fast asleep in bed. She stirs.

EMILIA

Darling?

MACKINTOSH

Sh, it's alright, it's alright,
go to sleep.

He walks over and kisses her forehead. She speaks in a
state of half-sleep.

EMILIA

How did it go?

MACKINTOSH

Excellent, excellent. Fantastic
turnout.

EMILIA

Good. I'm glad. Are you coming to
bed?

MACKINTOSH

I've just got to sort some things
out at the church and then I'm
coming back.

(CONTINUED)

EMILIA
(yawning)
Okay.

Mackintosh walks over to her dressing table, and picks up a small mirror. He looks into it, then looks around.

He puts it down and shakes his head. He kisses her forehead and leaves.

CUT TO:

27 EXT. STREET - NIGHT

THE DOCTOR confronts the YOUNG GIRL, who we now know is just one embodiment of the MARA.

THE DOCTOR
What are you doing here?

YOUNG GIRL
I set out for Tivoli. The fear there could have fed me for generations.

THE DOCTOR
And yet you're here. Hastings. Earth. *Christmas*.

YOUNG GIRL
I miscalculated.

THE DOCTOR
Ha.

YOUNG GIRL
I found myself locked in a time seal on Tivilo.

The Doctor bursts out laughing.

THE DOCTOR
Oh, now that *is* Christmas.

MARIA
Any chance of you explaining any of this for Joshua and me?

THE DOCTOR
The Mara is an entity that feeds on fear. And the easiest gateway to fear is through dreams. Tivoli is one of the most cowardly planets in the Universe. Tivilo, however...
(to the YOUNG GIRL)

(MORE)

(CONTINUED)

THE DOCTOR (cont'd)

The planet without fear. And you were locked there.

YOUNG GIRL

I starved. When I escaped I fell through a rift. I hovered above this planet like a cloud. I learnt much of this world.

THE DOCTOR

And you learnt that children of Earth are incredibly susceptible to fear.

MARIA

And that no child dreams more than at Christmas.

JOSHUA

So... is she an alien?

THE DOCTOR

Yes, Joshua. Come on, keep up.

JOSHUA

But that's Georgia Clark from my class.

THE DOCTOR

Only on the outside. She's possessed, like all of these children.

JOSHUA

What about their mums and dads?

THE DOCTOR

Oh, basic hypnosis, I'd imagine. They're already entering most houses in Hastings... a simple trick to keep the parents asleep, I'd expect. But why all of them? Why all of the children?

YOUNG GIRL

It is a feast. The fear in these ones... it is strong. They'll cower at anything. The dark. Insects. Clowns...

(smiling at THE DOCTOR)

Rejection.

CUT TO:

28 INT. LIVING ROOM - NIGHT

MACKINTOSH is searching the living room from top to bottom. He wipes his brow and gently places his fingers on his eyes.

Outside, the snow keeps falling.

CUT TO:

29 EXT. STREET - NIGHT

THE DOCTOR clasps his hands behind his back and walks forward.

THE DOCTOR

I'm afraid I won't stand for this.

YOUNG GIRL

It is already too late. We are assembling at the sea front. The signal has already been sent out. I am feasting. The power is ineffable. And these bodies are as disposable as old bullets.

Then, all of the other children except the young girl turn and continue walking.

YOUNG GIRL

You cannot stop me, Doctor. Do not try.

THE DOCTOR

Oh, now come on. You remember me. My face may have changed but I'm the same man.

YOUNG GIRL

You were a gentleman the last time we met. A hero. A Romantic.

THE DOCTOR

I still am a gentleman!

YOUNG GIRL

No... not now. Perhaps your bravery ended long ago. It's like you're not the same man at all.

THE DOCTOR

Well, I hate to disappoint... but it's still me. And I'm still not standing for this.

(CONTINUED)

YOUNG GIRL
Very well.

The girl's eyes widen, and in seconds it is obvious that the Doctor has been possessed.

CUT TO:

30 INT. THE DARKNESS - N/A

THE DOCTOR, all alone in the darkness. He looks around.

THE DOCTOR
Bad idea. Because I have seen a
lot, and you won't find any fear
in me.

A MAN IN WHITE appears next to him, smiling.

MAN IN WHITE
You couldn't be more wrong.

With the casual wave of a hand, the card from Maria slides out of his jacket pocket and levitates in the air.

MAN IN WHITE
Oh. Well, isn't that a pity? Not
long left with your beloved
companion.

THE DOCTOR
I see what you're doing, you
know. I'm not an idiot.

MAN IN WHITE
My commiserations. But, the thing
is, this helps us. This really
does help us. Do you know why?

The Doctor just looks at him.

MAN IN WHITE
Because it wins.

CUT TO:

31 EXT. STREET - NIGHT

THE DOCTOR lies on the floor, slipping in and out of consciousness.

MARIA rushes over to him, but is warned off by the YOUNG GIRL who holds out a hand.

(CONTINUED)

JOSHUA

What are you doing? She's just a girl. I've beaten Georgia in arm wrestles like twenty times.

MARIA

Well, I hate to tell you, Joshua, but tonight I think Georgia could win quite easily.

The Doctor winces in pain.

MARIA

Doctor!

(to the YOUNG GIRL)

Let him go. Please. Just let him go.

YOUNG GIRL

Oh, not now we have him. Not now we have this fear.

CUT TO:

32 INT. THE DARKNESS - N/A

THE DOCTOR stares gravely - maliciously - at the MAN IN WHITE.

MAN IN WHITE

Oh, thank you, Doctor. Thank you. This fear... who would have thought?

THE DOCTOR

Please. Just leave this planet. I can take you somewhere else.

MAN IN WHITE

The fear of losing your friend is greater. Greater than the combined fears of all these children...

(sneering)

She must mean an awful lot to you.

THE DOCTOR

Yes. Exactly - she does. So please, just listen to me. Let me take you somewhere else.

MAN IN WHITE

(smiling)

No. This will be the victory. The fear of the last Time Lord... oh,

(MORE)

(CONTINUED)

MAN IN WHITE (cont'd)
Doctor. At least the children are free. Well, free in a sense. I think I'll still use them as footsoldiers. Safety in numbers, yes?

THE DOCTOR
I have to tell her. I have to let her know.

CUT TO:

33 EXT. STREET - NIGHT

THE DOCTOR wakes temporarily, his eyes half-closed. He trembles as he speaks.

THE DOCTOR
Maria... I'm sorry -

MARIA
What? Hey, what's wrong?

He puts a trembling hand in his pocket and takes out the card.

THE DOCTOR
I don't want to do this.

His eyes glaze over briefly. He gives her the card.
She reads it. Looks at him.

MARIA
It's... it's from me.

JOSHUA frowns. Reads it.

JOSHUA
I don't think I understand -

THE DOCTOR
Look after her, Joshua.

The Doctor smiles weakly.

THE DOCTOR
Please.

CUT TO:

34 INT. THE DARKNESS - N/A

The MAN IN WHITE raises his eyebrows. Frowns.

MAN IN WHITE
Oh, now I don't like that. I
don't like that at all.

Then, just like the woman in white did previously, he disappears.

CUT TO:

35 EXT. STREET - NIGHT

THE DOCTOR stands. Grins. A terrible grin. Completely possessed.

MARIA holds JOSHUA's shoulders and squeezes.

THE DOCTOR
And so it begins. The fear of
this mind, belonging to this
body... it beats every childhood
fear.
(turning to MARIA, crooning
sarcastically)
You must be very dear to him.

The children walk just as they did before - as robots.

The Doctor begins to walk.

THE DOCTOR
Follow and risk your life, Maria
Suvari... or stay here and never
see him again either way.

He and the children walk towards the sea.

CUT TO:

36 INT. KITCHEN - NIGHT

REVEREND MACKINTOSH looks in all of the cupboards, angrily closing them when he doesn't see what he wants. Then he stops. Thinks.

He opens a drawer and his face lights up.

CUT TO:

37 EXT. BEACH - NIGHT

The snow falls over the cobbled beach. The children are all lined up by the sea, their cold toes being soaked as the waves lap by their feet. They stand with their backs to the sea.

THE DOCTOR, possessed, stands further up on the beach, looking to the sky. A distant twinkling light is visible.

THE DOCTOR
I came so far on the brink of
death. Feasted on the fears and
dreams of children at
Christmas...

He laughs manically.

THE DOCTOR
But this. *This*.
(beaming, shouting)
Come on! Come down and fetch me.

CUT TO:

38 EXT. STREET - NIGHT

MARIA is in two minds as to what to do. She kneels down and speaks directly to JOSHUA.

MARIA
Joshua, go home.

JOSHUA
What? But all the -

MARIA
Please, just go home and go to
sleep. Santa's coming soon.

She smiles at him.

JOSHUA
Will you be okay?

MARIA
I think I'll manage.

JOSHUA
Aren't you scared?

MARIA
Yes, I am.

He frowns. Then realises something.

(CONTINUED)

JOSHUA

Hey! I know you! You work at The
Kalymnos! You're the waitress
there! Aren't you?

Maria smiles fondly and nods. A tear wells in her eye.

MARIA

That's me.

JOSHUA

Why don't you get your mum or
something? I remember she came in
once, embarrassed you, I was with
my mum and dad. You could go and
run away and live with her.

MARIA

She's not here. They all go up to
London for Christmas.

JOSHUA

So it's just you?

MARIA

Just me. Come on, now. Go home.
Please.

JOSHUA

Well if you don't have a home any
more you can live with me. We
have a spare room but it's only
ever my mum's friend Lil who
stays there, but not very often.

Maria smiles. Teary-eyed.

MARIA

You know what? That sounds like
the best. But first you've got to
go home. Alright?

JOSHUA

(huffily)
Alright.

MARIA

Good man. Or Santa won't give you
any presents.

Joshua turns and runs all the way home.

JOSHUA

(as he runs)
Wait up, Santa! Wait up!

He disappears round a corner.

(CONTINUED)

Maria stands. Her final hour.

CUT TO:

39 EXT. STREET 2 - NIGHT

REVEREND MACKINTOSH holds two carrier bags and sprints down the street... towards the beach.

CUT TO:

40 EXT. STREET - NIGHT

MARIA stands before a closed newsagents, and takes a hair clip from her pocket.

After a few seconds of trying, she manages to pick the lock, and walks inside.

CUT TO:

41 INT. NEWSAGENTS - NIGHT

She takes a card, envelope and pen. The black card with the star.

She leans on the counter and writes her Christmas card.

CUT TO:

42 EXT. BEACH - NIGHT

The shimmering light is getting bigger.

THE DOCTOR

That's it. You've got me. You've found me. Now, don't worry. The children are disposable. You can just take me.

MARIA (O.S.)

Mara!

THE DOCTOR turns around. He faces MARIA. We can see that the true Doctor is trying to fight the Mara - his true personality shines through now and again.

THE DOCTOR

Maria - no -

MARIA

I didn't want it to end like this. With you barely knowing who I am.

(CONTINUED)

THE DOCTOR
Everything must end, girl.

MARIA
Take me.

She means it. The Doctor/Mara sniggers like a child.

MARIA
I'm serious. Take my mind. I'm
just a human. I've seen far less
than he has, but enough to know
what there is to fear in the
universe.

THE DOCTOR
Not like this. Not this fear.

CUT TO:

43 INT. THE DARKNESS - N/A

THE DOCTOR is furious. He's shouting as loud as he can,
but nobody's there to listen.

THE DOCTOR
Let me go! I need to talk to her!
I have to talk to her!

CUT TO:

44 EXT. BEACH - NIGHT

MACKINTOSH silently makes his way over to the shore. He
gives each of the children an object, which they dumbly
hold in their hands.

They are just marionettes now; he angles their heads to
look at the objects, keeping quiet so that the Mara does
not notice him.

But THE DOCTOR turns around.

THE DOCTOR
What is that? What are you doing?

Mackintosh looks up.

THE DOCTOR
You told me to -

MARIA
It's not him. Not any more. It's
the... thing.

(CONTINUED)

MACKINTOSH

Oh.

(showing him the empty
carrier bags)

Spoons. He told me spoons. Save
the world with spoons.

The Doctor laughs.

THE DOCTOR

And he thought that would work.
The reflection trick. Well, it
might have done before. Back when
I was more powerful than I am
today. But my own reflection,
now? Not enough to destroy me,
religious man. Only enough to
make me wince at best. It's all
about survival now.

(looking at MARIA)

And we can't all survive.

Mackintosh frowns, then scrabbles in his pocket.

MACKINTOSH

Hold on -

He takes out his phone and frowns.

MACKINTOSH

'Incoming signal?' Eh?

The Doctor holds out a hand.

THE DOCTOR

Here. Give that here. To me.

Mackintosh makes his way over to the Doctor and slowly
hands over the phone.

The Doctor looks. Mackintosh has turned the front-facing
camera on, and the Mara catches its own reflection.

MACKINTOSH

The Doctor said a wince is all we
need.

The Doctor winces, and falls to the floor. The huge,
serpentine MARA appears floating in the air, heading
towards the children -

But they're all looking into the spoons, at their own
reflections.

The Mara turns, mid-air. Looks at Maria.

The Doctor lifts his head. He knows.

(CONTINUED)

THE DOCTOR

No. No -

It's too late. The Mara dives towards Maria and enters her mind.

And Maria smiles. Because, in a way, she's won.

CUT TO:

45 INT. THE DARKNESS - N/A

MARIA is not scared. She stands courageously. And she is not scared because she knows one thing.

CUT TO:

46 EXT. BEACH - NIGHT

MARIA talks to the being in her own mind.

MARIA

I'm going to have to starve you.

THE DOCTOR shakes his head and stands up.

THE DOCTOR

No.

MACKINTOSH

What on Earth is happening?

THE DOCTOR

She isn't scared. The Mara needs fear - that's what it thrives on, feasts on. Her lack of fear gives her strength. Strength that she can use to keep the Mara trapped in her mind.

MACKINTOSH

But - isn't that a good thing?

THE DOCTOR

But there's only one reason why she isn't scared.

Maria smiles faintly and takes the sealed envelope from her jacket pocket.

MACKINTOSH

What reason?

(CONTINUED)

MARIA
Because I know I die today.

CUT TO:

47 INT. THE DARKNESS - N/A

MARIA is surrounded by PEOPLE IN WHITE, who all stare at her blankly.

MARIA
So you can't do anything to scare
me. Because I accept my own fate.

They start to flicker away. They're starving.

CUT TO:

48 EXT. BEACH - NIGHT

THE DOCTOR rushes over to MARIA and grabs her by the shoulders.

THE DOCTOR
We can find another way. Maria,
please.

The MARA briefly talks through her:

MARIA
She is killing me. But I can take
her down with me.

THE DOCTOR
No. Please. Please.

MARIA
(holding THE DOCTOR's head)
I'm not scared. I'm not scared.

THE DOCTOR
No. Don't do this, Mara. Don't do
this to me. Have mercy.

MACKINTOSH clasps a hand to his mouth.

THE DOCTOR
Please, have mercy. Just this
once.

MARIA
You said it yourself, Doctor.
It's a being of hate and malice.
It's not going to let its
executioner walk away from the
execution.

(CONTINUED)

THE DOCTOR
I don't want you to go.

She kisses his forehead.

MARIA
I'm not scared. And I'm not in
pain.

THE DOCTOR
I don't care. Please, Mara. Let
her go. Just do that. Look -

He kneels.

THE DOCTOR
I'm on my knees. The last of the
Time Lords, and I'm on my knees.
Maria, let it go. I can dispose
of it.

MARIA
But it'll keep coming back,
spreading more and more hatred
throughout the universe.

He wants them both to let go of one another, but it's a
dying argument.

THE DOCTOR
I'm begging you. Mara, let her
live.
(through tears)
Please.

CUT TO:

49 INT. THE DARKNESS - N/A

MARIA weeps quietly. The PEOPLE IN WHITE are a blur - all
shouting, screaming and flickering in and out of
existence.

PEOPLE IN WHITE
We will take you down! We have no
mercy!

CUT TO:

50 EXT. BEACH - NIGHT

MARIA kneels and presses her forehead against THE
DOCTOR'S.

MACKINTOSH rounds up the dazed CHILDREN and takes them
home. Away from this scene.

(CONTINUED)

Maria gently presses the card into the Doctor's hand.

THE DOCTOR

I'll go back. I can rewrite it. I
can rewrite it all.

MARIA

You know you can't. That card is
already a fixed point. It's
already all happened. You'll tear
a hole in time.

THE DOCTOR

I don't care.

MARIA

I do.

THE DOCTOR

I'd rip the entire Universe
apart.

MARIA

You don't mean that -

THE DOCTOR

I do.

MARIA

You don't.

THE DOCTOR

I just don't want you to go.

MARIA

I know. I know you don't. And I
don't want to go. But not
everything's fair.

The Doctor can only shout - shout at the Universe for
doing this to him.

MARIA

I just wanted to say thank you.

THE DOCTOR

For what?

MARIA

Space, time, being my friend.
Being my best friend. Showing me
that no life is mundane or
unimportant. Teaching me about
things I never knew even existed.

(CONTINUED)

THE DOCTOR

You're welcome - of course you
are, Maria, you're my dearest
friend. I don't want to lose you
-

MARIA

Stop waffling, there isn't time.
(through tears, yet smiling)
I'm not in pain.

THE DOCTOR

Good.

MARIA

And I'm not afraid.

She hugs him. Repeats it in his ear.

MARIA

I am not afraid.

The Doctor can't say anything.

MARIA

And my lack of fear has saved the
world.

She winces and falls. She's nearly gone.

MARIA

I'm not afraid.

Her eyes close. It is peaceful. She is gone.

She and the Mara are dead. The Doctor stands.

No sound except the lapping of the cold waves.

FADE TO:

51 INT. SHIP - NIGHT

We're in the small SHIP that the MARA called upon. A MAN
sits in a small room, looking at various screens and
readings. He is facing away from us.

MAN

No life signs. Call it off. Go
back.

OTHER MAN

(through speakers)
Are you sure?

(CONTINUED)

MAN

I'm sure.

The camera PANS ROUND so we see the man's face.

It is NEWMAN TOKA ('The Eleven Doctors').

CUT TO:

52 INT. TARDIS - N/A

THE DOCTOR just sits. He's not hopping around like he usually does.

He sits with his chin in his hand, staring blankly. He is wide eyed - almost as if he's not there.

He rubs his face and sighs. Looks around. It's lonely without her. Quiet.

He stands up and walks over to the TARDIS console. Flicks just one switch.

CUT TO:

53 EXT. STREET - NIGHT

CAPTION: ONE YEAR LATER

The TARDIS dematerialises in the middle of a quiet, frosty street.

A sign reads FOGMARSH STREET. THE DOCTOR walks out of the TARDIS and over to one house in particular.

The lights are out. He is hesitant. He rings the doorbell.

Nothing at first. Then an upstairs light comes on. Then a downstairs light. Then the hall light.

The door slowly opens. The Doctor smiles, a little tearful.

THE DOCTOR

Merry Christmas, Pamela.

PAMELA is tired but surprised - and happy - to see him. But she notices something's wrong.

PAMELA

Merry Christmas yourself. Are you alright?

He looks away, nodding.

(CONTINUED)

PAMELA
Hey, come here.

She hugs him. He hugs back. Holding on in case she too just disappears.

PAMELA
Come in. Come on. I'll put the
kettle on.

She brings him into the house and closes the door.

And he is crying.

END OF EPISODE