

Musings of a Time Lord

by

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EXT. COSMIC SHORES OF THE UNIVERSE - NO DISCERNIBLE TIME
FRAME - 3RD

TWO are walking on a BEACH, yet not like the beaches we know on our world. THE TWO ARE STANDING ON THE SHORES OF GALLIFREY.

That which would be similar to the sea of Earth, is rather a sea of GLISTENING SILVER SHARDS travelling as far as the eye can see, an ocean of TIME SHARDS.

The two step onto a glass platform.

One looks to be a MALE, seemingly about SIX FEET ONE TALL, wearing a burgundy cloak.

He is clearly of ALIEN ORIGIN, yet humanoid in a general sense, with a standard complexion, similar to that of a British Citizen (White British).

However his eyes consist of DARK GREEN IRISES against a WHITE SCLERA. His ears are big and make his head look small.

He has SHORT BLACK HAIR, making him look almost like a human convict.

The OTHER with him is a FEMALE. She looks very human and she is about FIVE FEET ELEVEN TALL, wearing a purple dress.

Her countenance is like that of an angel. She is the embodiment of beauty in one of its purest forms.

THE TWO WALK ALONG THE SEA OF TIME.

The female seems to be showing the male figure around like a museum guide taking a potential investor on an exhibition.

The male figure nods as she points out different eras and explains the situations happening.

The MALE FIGURE'S DEMEANOR is like that of a MILITARY GENERAL, serious, disciplined, and attentive.

As they walk along the splinters of time, THEY COME ACROSS PRESENT DAY EARTH.

FEMALE

This is 21st Century Earth,
bristling with life and many
advancements in technology. They
are still children compared to us.

The female gestures with her hand indicating the pioneers of modern day Earth, including many undiscovered pioneers.

The FEMALE ZOOMS IN on one of the PIONEERS, the one known to us as PROFESSOR STEPHEN HAWKING (RIP).

FEMALE (CONT'D)

There are relatively advanced humans living in this era, this human for example studies basic time travel.

The male figure nods and makes an observation. He's looking at another Human.

MALE FIGURE

I see that there's another human teeming with pioneering ideas.

He's looking towards John Smith.

MALE FIGURE (CONT'D)

He looks strangely familiar to me, yet I do not know why.

FEMALE

Yes, I was about to show you him.

MALE FIGURE

Show me.

The FEMALE GESTURES with her hand and ZOOMS OUT, then they TAKE A STEP TOWARDS JOHN SMITH.

EXT. SPLINTER OF TIME ABOVE JOHN SMITH - CONTINUOUS - 3RD

THEY ZOOM IN ON JOHN SMITH. Now it looks as if they are LOOKING AT HIM THROUGH A MIRROR, somehow seeing him doing his work in his study.

The male figure looks keenly at him.

MALE FIGURE

Why Missy? Why?

(beat)

He has something very wrong with him. Why does he have a small blue box within his study? Tell me why?

MISSY

It is true. He is you, further in your future and the small box is a Type 40 Time Travel Capsule. He is stranded on Earth and has hidden himself as an English Professor.

THE MALE FIGURE'S EYES DART ACROSS HIS CHEST with rapid eye movements akin to that of the phenomenon known as REM sleep.

MALE FIGURE

That was responsible of him.

His vision scours the Blue Box and John Smith's chest, OBSERVING.

A SERIES OF IMAGES SEEM TO PLAY OVER HIS EYES, billions of images, reflecting on his dark green irises.

In that moment, the male figure looked through all of the history of John Smith, and understood him a million times over.

MALE FIGURE (CONT'D)

I have just looked through time, observed his history. He is a good man. He is protecting the planet, protecting it from alien invasions.

The male figure waves his hand---

EXT. LONDON - ST PAULS CATHEDRAL - DAY - 3RD

And the two are looking out of a window at St Pauls Cathedral, an army of metal men appear from the big brown doors. The people run in fear of the army and standing directly center is John Smith.

Missy has a cheerful look on her face, clearly pleased with the display.

MALE FIGURE

Cybermen. He protects their lives, and they don't understand it. They even revel in their fear.

MISSY

It is not so uncommon for alien species to kill this species on this planet. It happens frequently and he happens to always win.

MALE FIGURE

Yes I see he has no fear against the Cybermen, he is definitely me, but this species...

He gestures with his hand in seeming annoyance. Missy answers his muted question.

MISSY

They call themselves Homo Sapiens. They are primitve against Cybermen and Daleks.

The male figure nods in comprehension.

MALE FIGURE

The species, Homo Sapiens, are defenceless against these invasions. I see it all.

He waves his hand again.

EXT. WALES - OPEN-PIT QUARRY SITE - DAY -3RD

They are looking at a quarry site, guarded by daleks. There's an explosion, rock shrapnel shoot in all directions. The prisoners later go to mine the limestone.

MALE FIGURE

They are forced to butcher the planet without allowing it to naturally morph itself, throwing the bedrock out of balance.

The male figure waves his hand again.

EXT. THAMES ESTUARY - NIGHT - 3RD

They are once again looking at an offshore oil drill in the thames estuary.

The lights of the Drilling station light up the sea, whirring sounds of oil going up tubes, breaking the peaceful silence of the night.

MALE FIGURE

Sea devils and cybermen are sucking dry the life blood of the planet.

He waves his hand again.

EXT. USA - UTAH - DAY - 3RD

They are looking through a television screen at a GHETTO NEIGHBOURHOOD IN UTAH. A group of Zygons disguised as men are playing a card game, gambling.

There's some sort of misunderstanding, a heated ARGUMENT erupts between TWO MEN. The argument escalates into a fight, during the fight, ONE DRAWS A KNIFE AND KILLS THE OTHER.

MALE FIGURE

Zygons are destructive beings-- self-destructive beings.

The male figure has a look of disdain as he watches others try to restrain the murderer.

Missy has a cheerful look but also waves her hand.

EXT. LONDON - EAST END - DAY - 3RD

The scene switches to TWO POOR ORPHANED CHILDREN (a boy and a girl) walking through the east end streets of London.

MISSY

They are also full of compassion...

Missy and the male figure are stood on the sidewalk, unseen by the numerous people walking by. They watch.

The children stop, looking tired. They sit down on the sidewalk.

They are dirty and seem to be wearing rags for clothing. A woman sitting in an SUV, in traffic sees the kids sitting on the sidewalk looking sad and hungry.

She watches them for a long moment, tears welling up in her eyes. She asks the driver to stop the car. She gets out of the car, walks over to the kids and hands over to them pieces of chocolate. She then ushers them into her car.

MISSY (CONT'D)

The woman saw little children in misery, and she took the initiative to take them out of that misery into her own haven.

Missy waves her hand again.

INT. MANSION - DINING ROOM - DAY -3RD

They next appear in a LARGE MANSION of a house. The children are clean, wearing better clothing, eating good food.

Here, the two beings are seen in the corner of the room, unseen by John Smith and the humans.

The woman and John Smith smile at them as they eagerly dig into their food.

The male figure watches them, without any indication of anger or remorse or even forgiveness. His visage seems to be blank, devoid of any emotion, only observing for the present moment.

MISSY (V.O.)

The woman caters for them as if they were her own offspring.

Missy waves her hand again.

EXT. LONDON - COLLEGE - GRADUATION DAY - YEARS LATER - 3RD

The two beings stood at the back.

THE TWO CHILDREN ARE NOW GROWN UP, in their early twenties, at their graduation in an esteemed British College. They take pictures with their pseudo-mother.

THERE'S A FLASH.

SWITCH TO:

INT. HOSPITAL - DAY - YEARS LATER - 3RD

The two beings are at the back of the room.

The two young adults and their adopted father are besides their adopted mother on her DEATHBED. The two are crying and John Smith stands there, emotionless as the woman takes her final breath and passes away.

MISSY (V.O.)

These children inherit a great fortune from their mother after she passes away.

FLASH FORWARD TO:

EXT. LONDON - EAST END - DAY - 3RD

The two young adults stand with hundreds of children and take a picture for their foundation.

MISSY (V.O.)

These two set up a foundation to find orphaned children walking the streets of London. They gave them an education and set up a fund to fund these children until the end of their College education.

They finish taking the picture and break up. The two young adults now take another picture, being embraced in an overwhelming hug from the children, with the same blue box from before in the background.

MALE FIGURE (V.O.)

You know what I am Missy. I see it all. The moment you showed me this man, I sensed the grave imbalance and opened my eyes within to see everything he has done to this planet and I see it all. You cannot sway me with these petty nuances of compassion.

There's a SNAP OF FINGERS.

EXT. LONDON - EAST END - ESTATES - DAY - 3RD

The two beings can now be seen stood by one of the poor neighbourhoods of London. The scene is disheartening.

Families are being driven from their homes.

DEMOLITION MACHINES are rolling over the buildings, destroying people's homes. Women and children cry out, wailing, as men force them out of their homes. The very same blue box sits on a street corner within the view of the two beings.

MALE FIGURE

Do you see that? He watches as their homes are being destroyed.

(MORE)

MALE FIGURE (cont'd)

They have no compensation plan, and no relocation plan. They are being driven to become homeless and poorer than they already are.

The MALE FIGURE WAVES HIS HAND and ZOOMS IN ON A MAN sitting in a truck, watching the demolition from afar with binoculars.

MALE FIGURE (CONT'D)

This man here David, is one of the beneficiaries of the foundation set up by your compassionate sapiens. Here he is, creating a worse condition for others--- one of these children could have been him in another timeline, but he has no such sentimentality.

Missy watches and blinks in happiness. The male figure waves his hand again.

INT. APARTMENT - NIGHT - 3RD

They are now in a room, in some sort of suite. The room is filled with about two hundred people, they are having a party. John Smith makes an appearance.

Many individuals are busy smoking pot, others sniffing cocaine and other drugs.

A man throws up onto the floor into the middle of the room. Others voice out their disgust and move away from him.

Another person strokes out onto the floor, OD'ing on the drugs.

There's loud music in the room, but the male figure is still audible.

MALE FIGURE

You see, there he is, watching them be very self-destructive.

Missy sighs loudly and shakes her head.

MISSY

No, these are the lost few. There are others who are dedicated to the preservation of life.

She too waves her hand.

EXT. SCOTLAND, LOCH NESS - DAY - 3RD

They are stood on the shore of the Loch Ness in Scotland.

A BABY MEGALADON SHARK HAS WASHED UP ONTO THE SHORE. The shark's mother can be seen moving through the sea, making STRANGE NOISES, as if it was wailing.

The baby shark seems to be sick, making strange moaning noises.

A GROUP OF PEOPLE INCLUDING JOHN SMITH on the shore notice the dying shark. THEY QUICKLY TAKE ACTION.

They rally together to find buckets, running to the sea, filling it with salt water and throwing it over the shark.

MISSY

You see those Sapiens, they can choose to ignore the large life form, yet they do what they can to help it.

A team of veterinaries come there carrying health equipment.

MISSY (CONT'D)

That is a team of experts. They do whatever they can to save the large life form.

They give the shark a bunch of injections. They quickly organize to get the baby shark back into the sea.

LATER

FLASH FORWARD to the SHARK IN THE SEA, dancing around its mother, in a flurry of slow yet excited movements.

The mother shark waves its fin which seems to be a sign of thanksgiving.

The people on the beach pat each other on the back, clapping for one another. MISSY IS SMILING, clapping softly for the humans.

THE MALE FIGURE SNAPS HIS FINGERS.

THE SCENE PAUSES.

He waves his hand. They are now STANDING BEFORE THE DOCTOR AND THE MASTER, TWO BEST FRIENDS.

MALE FIGURE

You see these two... The Doctor and The Master. They are best friends.

He waves his hand---

INT. WAREHOUSE - NIGHT - 3RD

They are in a warehouse. The Master is on his knees, bleeding out. The Doctor drops his sword, falling to his knees to cradle the master, yelling "REGENERATE!", crying

with The Master in his arms. MISSY SHEDS A TEAR to this imagery.

The male figure waves his hand again.

INT. 10 DOWNING STREET - LONDON - DAY - YEARS LATER - 3RD

The Doctor looks the same and The Master has a new face, they are fighting.

They are in the Prime Minister's study. The Doctor throws a punch, then The Master throws one back.

THE DOCTOR

How could you do that to Humanity?!

I hate you!!

HE GRABS a couple of LETTER OPENERS and THROWS IT AT HIM, he dodges them. He throws another.

THE MASTER

Stop that! Are you fucking

insane?!!

The Master dodges the second, he looks behind him to see the letter opener rebound on the wall.

When he turns his head back forward, ANOTHER LETTER OPENER FLIES INTO HIS NECK, HE'S TOO SLOW.

The letter opener smashes into his throat, PIERCING HIS NECK, PIERCING THE CAROTID ARTERY. He bleeds out profusely.

The Doctor's look of anger suddenly turns to regret and shock as The Master drops to the ground, dying.

Missy is now tearing up.

MALE FIGURE

They loved each other as brothers

with both their hearts, now they

hate each other... To death.

The male figure waves his hand again.

EXT. SOMEWHERE IN THE MIDDLE EAST - DAY - 3RD

They are stood next to the tardis.

The male figure waves his hand again. A GROUP OF TERRORISTS are FILMING A BEHEADING.

The terrorist leader speaks out in angry tones, then quickly raises his machete and REMOVES THE VICTIM'S HEAD.

EXT. SOMEWHERE IN THE MIDDLE EAST - DAY - 3RD

He waves his hand again, there's a momentary glimpse of the brutal war between a terrorist group and an unnamed military

faction. Bullets are flying. The Doctor stands on the front lines.

MALE FIGURE

He was there fighting with them. Self-destructive beings. Even their technology is detrimental to their biology. They are so inherently self-destructive that even their creations, their manipulations of the energies made available to them inevitably leads to their destruction.

He waves his hand again.

EXT. NEW YORK CITY - TIMES SQUARE - DAY - 3RD

They find themselves watching The Doctor in Times Square.

They watch as The Doctor moves among the many people rushing to work.

MALE FIGURE

He moves among them as if he's a ghost. They have engrossed themselves in an economic regime which creates a great divide between the powerful (rich) and the weak (poor). They go to jobs they hate, yet have no choice but to do work. Their societal systems so deeply flawed, it drives some to suicide and he cannot intervene.

Missy says nothing, knowing that what he speaks is true.

MALE FIGURE (CONT'D)

Now let's shift perceptions.

HE SWIPES HIS HANDS TOGETHER, and now all the waves become visible.

EVERY WAVE ON THE ELECTROMAGNETIC SPECTRUM CAN BE SEEN BY THE TWO BEINGS, REPRESENTED BY A GREAT VARIETY OF COLOURS.

MALE FIGURE (CONT'D)

They found a way to communicate using the diverse iterations of light, yet they know not balance, so they bombard their organic forms with the alien energies they do not fully understand. He even carries a form of this communication.

People are talking on their phones, their tablets, I-watches, others using the internet in coffee houses, others driving cars emitting unseen alien radiation from the engines. The Doctor can be seen using a tablet to talk to

his former companion who is pregnant.

MALE FIGURE (CONT'D)

The wave forms are everywhere
around them magnified and inculcated
into their very lives.

The MALE FIGURE POINTS AT A BUILDING, the BUILDING suddenly
RUSHES TOWARDS THEM. They enter into the BUILDING--

INT. NEW YORK CITY - APARTMENT - CONTINUOUS - 3RD

They are in an apartment, looking upon a pregnant woman.
She's skyping and drinking coffee.

She's talking to The Doctor.

THE DOCTOR

(from laptop)

Oh how are you doing?

PREGNANT LADY

I am very fine Doctor. The baby's
fine, everything's fine. I just get
a little bored sometimes, you know.

THE DOCTOR

(from laptop)

Amy, are you sure that coffee is
Decaf?

The male figure and Missy are walking through the apartment,
the two are oblivious to their presence.

MALE FIGURE

Look at all the multiple
wavelengths dancing in this
diminutive room.

He gestures with his hand, indicating radio waves, Wi-Fi,
cell phone waves, TV waves, seemingly coming from all
directions.

Missy walks towards Amy and observes her pregnancy.

MISSY

Her child...

A tear drop streaks Missy's face, she wipes it away.

There's a DING sound as a microwave completes heating food.
Amy excuses herself and goes over to the microwave to
collect her food.

MALE FIGURE

That machine, the energy it uses to
prepare the food is out of balance.
It harms not just her body but her
unborn offspring.

The male figure snaps his fingers.

INT. NEW YORK CITY - HOSPITAL - DAY - YEARS LATER - 3RD

They are in a hospital. A nine-year-old girl is in a hospital bed, head shaved, receiving chemotherapy. Amy and The Doctor are by the child's side. They both look sorrowful.

MALE FIGURE

Because of all that imbalance now
the child has---

MISSY

(cuts in)

(tone of anguish)

Leukemia... Stage IV.

MALE FIGURE

The child will die in pain, because
of her species' grave ignorance and
misunderstanding of the energies of
this reality. Not even he can save
her.

Missy waves her hand---

EXT. GALLIFREY - SPLINTERS OF TIME - CONTINUOUS - 3RD

They are back on Gallifrey. She closes her eyes in anguish.

MISSY

I understand your point Theta
Sigma, but there's still hope for
the Homo Sapiens. They will evolve,
become better. They have clearly
evolved over the centuries, matured
their primitive energies. They were
barbarians at their early stages,
but now they have grown, the
barbarism is significantly less.

(beat)

Did you not see that when you
looked through time and observed
their history? I mean your future
self will continue to save them.

THETA SIGMA

If you still think there's hope for
the Sapiens then you don't
understand my point and that man
isn't me, Missy. Allow me to
elaborate.

HE SNAPS HIS FINGERS.

EXT. FRANCE - WORLD WAR II - DAY - 3RD

THE TWO STAND ON A STREET.

They are in France, there's a great gun battle going between opposing sides in a dilapidated city. Bullets rip through people, killing some in the most ungraceful of ways.

THETA SIGMA (V.O.)

This is the second great war, famously called World War II. They take each other's lives without second thought. Lives destroyed over petty misunderstandings between small groups of Homo Sapiens. The Doctor is nowhere to be seen.

SWITCH TO:

EXT. LONDON - THE BLITZ - NIGHT - 3RD

The imagery switches that of the BLITZ.

The Germans are DROPPING BOMBS upon the city, CIVILIANS ARE RUNNING FOR THEIR LIVES, screaming in confusion.

A MOTHER IS RUNNING WITH HER TWO CHILDREN.

A BOMB hits ahead, an explosion, the SHRAPNEL RIPS THROUGH THE LIMBS OF THE MOTHER AND ONE CHILD.

They lay there on the ground, ONE OF THE KIDS DEAD. The remaining mother and child lay there in shock and pain, the child crying out in excruciating pain.

The ground shakes as more explosions ring around them from the other bombs.

In the distance, a sound of familiarity FADES AWAY into the flames.

THERE'S A SNAP.

EXT. GALLIFREY - SPLINTERS OF TIME - 3RD

We're back on Gallifrey with the two beings.

MISSY

(tone of anguish)

I already know about the World Wars, you don't need to remind me of the pain.

There's anguish in Missy's tone, and she does not look at Theta Sigma, her head lowered.

THETA SIGMA

You need to understand my point.
This species, these Homo Sapiens,
(MORE)

THETA SIGMA (cont'd)
 they are overly self-destructive,
 and that destructive tendency is
 slowly killing the planet.

There's a pause as Missy says nothing.

THETA SIGMA (CONT'D)
 Now let me show you what did it for
 me. Let me show you what made me
 sure that this species must be
 saved.

Missy suddenly looks up at him in shock. Theta Sigma waves
 his hand---

EXT. WORLD WAR II EVENT - HIROSHIMA - DAY - 3RD

They are stood on a street in Hiroshima. They see in the
 distance A BOMB FALLING FROM A PLANE.

MISSY
 I told you I've seen this already I
 don't need you to remind me of this
 pain.

She snaps her fingers, but TO HER SURPRISE NOTHING HAPPENS,
 they're still stood on a street corner in Hiroshima.

THE BOMB HITS, there's a bright flash of light, and a GREAT
 EXPLOSION WASHES OVER THE CITY.

People around them try to outrun the hell racing for them
 but are soon engulfed in a heat beyond their imagination.

The characteristic mushroom cloud of a nuclear bomb can now
 be seen towering above the clouds.

A blue box materialises, but The Doctor is too late.

THETA SIGMA
 Within seconds, 75,000 lives are
 lost. A demonstration of strength
 from a rival nation... And the
 innocent women and children paid
 for it with their lives.

Missy closes her eyes, tears streaming down her face.

MISSY
 (whispers in anguish)
 Please stop this.

Theta Sigma swipes his hand as if swiping a picture on a
 phone, the scene switches to---

EXT. WORLD WAR II EVENT - HIROSHIMA - AFTERMATH - DAY - 3RD

The aftermath of the explosion. The city has become desolate, buried in ash.

THETA SIGMA

Now let us go to the eye of the explosion.

Sigma blinks and now they're both standing in a HUGE CRATER.

THETA SIGMA (CONT'D)

Missy, I entreat you to subdue your sentiments and observe.

He walks towards the very center of the crater. Missy follows him. Theta Sigma stops a couple of feet from the center of the crater. Missy comes to stand beside him.

THETA SIGMA (CONT'D)

Do you see it?

Missy shakes her head.

MISSY

See what?

THETA SIGMA

The primary source of all the radiation, the radiation which killed 140,000 more people months after the explosion.

Missy makes a face.

MISSY

I can sense the twisted energies within the vicinity but I can't see it.

THETA SIGMA

Shift your perceptions continuously, you will see it.

MISSY'S EYES SHIFT IN COLOUR UNTIL IT RESTS ON ONE. She gasps.

MISSY

Oh no!

THETA SIGMA

Yes, Missy. This is the true source of all the radiation around us.

FROM MISSY'S POV, she sees a line, a horizontal line about 20 feet long. It looks like a zigzag line, blinking rapidly in and out of focus, looking gravely dark and grey at the same time.

MISSY

It's a rip.

She says as she walks along the line, observing it, looking surprised.

THETA SIGMA

Yes, it's a crack in space-- not just any crack. It is a tear in the fabric of reality itself, and not even in the traditional sense.

(more)

When those human fools tampered with splitting matter, they broke one of the fundamental rules of this Reality Crucible. They cracked the essence of this reality and broke into the Anti-Reality, the Anti-Space, they broke into the Void. A reality which is the very antithesis of everything that is. This is why even after the explosion everything exposed to the energy of the Anti-Reality simply withers away and dies.

Missy stares at him in shock.

MISSY

We have to close it. This is too dangerous.

THETA SIGMA

No, you don't have to try anything. It is merely a wound in the fabric of the universe. In time, it will heal itself.

Missy looks at him, not looking reassured.

THETA SIGMA (CONT'D)

This is what you needed to see. This nuclear explosion has been repeated multiple times across human history in the name of tests and wars. This very event which allowed the Anti-Energy to taste blood, caused ripples across time, both into the past and the future. The Homo Sapiens have been touched by Omega. They will continue to engage in destructive tendencies across time, creating technology with only greater destructive power. They will even come close to extinction at certain points in their future, but enough will survive to allow them to grow and evolve.

Missy nods.

MISSY

That was their purpose... To see
the way in which they evolved.

(more)

The manner in which they changed.
Evolution has many paths it can
take.

Theta Sigma continues as if he never heard what she said.

THETA SIGMA

You need to understand that the
Homo Sapiens will continue to
evolve, with greater destructive
tendencies until they inevitably
destroy this universe. The
destruction will be so unparalleled
that it will create a doorway for
Omega to enter into our Reality
Crucible. This will subsequently
lead to a Great War with the Higher
Beings across multiple timelines,
across multiple histories, across
multiple planes of existence...

Missy looks overwhelmed, her hands trembling.

MISSY

(tone of trepidation)

A War of such immense proportions,
a War devoid of Time. There could
be no end to it.

THETA SIGMA

Or there could be only one end to
it. All of the Reality Crucible
exterminated, all life forms, both
lower and higher, in every
universe, in every plane of
existence, would simply cease to
exist---become nothing.

Missy has a look of dread, shaking her head. Then she snaps
her fingers.

EXT. GALLIFREY - SPLINTERS OF TIME - CONTINUOUS - 3RD

They are back on Gallifrey. Missy sighs deeply.

MISSY

What you just said is beyond
petrifying... But we must consult
with Rassilon. You cannot just
incite the genocide of a species
under the protection of the CIA.

THETA SIGMA

Okay then take me to Rassilon.

MISSY

However, you should know that I still do not believe in your solution. Genocide is not necessarily a viable solution to averting an event by Omega. It may very well be what he wants. We must consult with the High Council and explore other options.

Theta Sigma shakes his head in exasperation.

THETA SIGMA

Schlizh! You are stubborn.

He pauses for a moment.

THETA SIGMA (CONT'D)

Alright take me to the High Council.

With furrowed eyebrows Missy snaps her fingers. THE TWO BEINGS DEMATERIALISE off the Splinters of Time.

CUT TO BLACK:

FADE OUT

TO BE CONTINUED...