

DOCTOR WHO 2

Episode 5

By

0A INT. INDUSTRIAL SPACE - DAY 9

0A

Darkness, shadows. A factory-like space, metal, workbenches, glimpsed all around. But -

SCHUNK!, a bank of white arc lights, stacked on top of each other, 6ft tall, comes on. Throwing into silhouette -

A CYBERMAN. Though its shadowed shape is completely black, no detail visible; its outline is even partially obscured by the brightness of the lights behind it.

A SCIENTIST in white coat approaches it, wary. DR KENDRICK is mid-40s, in awe of this creation.

DR KENDRICK

The prototype has passed every test, sir. It's working.

Behind, a wheelchair glides out of shadow: JOHN LUMIC.

LUMIC

I hardly think 'working' is the correct phrase. That would apply only to machines.

DR KENDRICK

I'm sorry, I should say... it's alive.

LUMIC

Can it hear me?

DR KENDRICK

It might still be in shock. Bear in mind, the brain has been welded to the exoskeleton.

LUMIC

Skin of metal. A body that will never age or die. I envy it.

Lumic glides forward.

LUMIC (CONT'D)

Do you know me?

(silence)

Answer. Do you know me?

A blue light shines from where the figure's mouth must be.

CYBERMAN

You are John Lumic.

(CONTINUED)

0A CONTINUED:

0A

LUMIC
(grins, delighted)
My child.

Lumic reverses. Kendrick steps in, so that he's now got his back to the Cyberman.

LUMIC (CONT'D)
Mark this day, Dr Kendrick, we are
blessed.

DR KENDRICK
Well, it's not quite over yet, sir, we
have to get Geneva's approval.
Technically, this is a new form of life,
and that contravenes the Bio-Convention,
they'd have to ratify this.

LUMIC
And they will refuse me.

DR KENDRICK
Nonetheless, we have to tell them.

LUMIC
And if I don't?

DR KENDRICK
Then... I'm sorry, sir, but it's my
duty. I'd have to inform them.

LUMIC
But how will you do that, from beyond
the grave?

DR KENDRICK
(nTj -00s yge sifrom be.o61D546 Tm /TT5 1 Tf (DR KENDRICK

0A CONTINUED: (2)

0A

LUMIC (CONT'D)
 Inform all staff, we have a new
 destination. Set sail for Great
 Britain!

CUT TO:

1 EXT. FX TIME VORTEX - DAY 9

1

The TARDIS in flight, tumbling through the red vortex...

CUT TO:

2 INT. TARDIS - DAY 9

2

The TARDIS in gentle motion, THE DOCTOR & ROSE on one
 side of the console, laughing, swapping tales. MICKEY's
 on the other side, holding a button down; feeling a bit
 left out.

THE DOCTOR

..and d'you remember, the way she looked
 at you? Then she opens her mouth and
 fire comes out!

ROSE

I thought I was gonna get frazzled!

THE DOCTOR

One minute she's standing there, next
 minute, rooaaaaar!

MICKEY

Where was that then, what happened?

THE DOCTOR

Oh, this planet, thing, asteroid, long
 story, you had to be there, um... what
 are you doing that for?

MICKEY

Cos you told me to.

THE DOCTOR

When was that?

MICKEY

About half an hour ago.

THE DOCTOR

You've been holding that button down for
 half an hour?

(CONTINUED)

2 CONTINUED: 2

MICKEY

Yep.

THE DOCTOR

Um... You can let go now.

Mickey lets go. Rose dying to laugh.

MICKEY

How long's it been since I could've stopped?

THE DOCTOR

Ten minutes. Twenty. Twenty nine.

MICKEY

You just forgot me!

THE DOCTOR

No no no, I was... calibrating, I know exactly what I'm doing -

PRAC FX: the console explodes - !

CUT TO:

3 EXT. FX TIME VORTEX/VOID - DAY 9 3

The time vortex suddenly RIPS AWAY -

- and the TARDIS soars into a GREY VOID, flecked with specks of black - sheer emptiness, the Tardis tumbling wildly -

CUT TO:

4 INT. TARDIS - DAY 9 4

Lights dipping, pulsing - the room bucking and swaying -

ROSE

- what's happened - ?

THE DOCTOR

The time vortex. It's gone. That's impossible. It's just gone - !

CUT TO:

5 EXT. FX VOID - DAY 9 5

The TARDIS falls, falls, falls through the emptiness -

CUT TO:

6 INT. TARDIS - DAY 9

6

THE DOCTOR

Brace yourselves! We're gonna cra-

WHUMPH! The entire room seems to tilt 90 degrees to the left, and then rocks back to the horizontal. And six oxygen masks unravel from the roof, like an aircraft!

The Doctor, ROSE, MICKEY on the floor, dazed.

THE DOCTOR (CONT'D)

Everyone all right? Rose, Mickey, talk to me, you all right?

ROSE

Yeah.

THE DOCTOR

Mickey?

MICKEY

I'm fine, I'm okay, sorry, yeah.

Standing, looking up, the Doctor horrified (this on the Doctor & Rose, lose sight of Mickey, who's moving round...)

THE DOCTOR

The Time Rotor. It's broken. She's dead, the Tardis is dead.

He flicks switches; nothing.

ROSE

But you can fix it.

THE DOCTOR

6 CONTINUED:

6

THE DOCTOR

(dark, solemn)

We fell out of the Vortex. Through the Void. Into nothingness. We're not anywhere, Rose. We're in some sort of no-place. The Silent Realm. The Lost Dimension.

MICKEY

Otherwise known as London.

They turn - he's at the door, sunlight pouring through.

MICKEY (CONT'D)

Come and have a look. 'The Silent Realm!' Man, you are so cheesy.

Mickey heads out -

CUT TO:

7 EXT. EMBANKMENT - DAY 9

7

MICKEY saunters out, THE DOCTOR & ROSE following.

MICKEY

London, England, Earth! Hold on -

Picks Evening Standard out of a bin ('ROYAL BIGAMY SHOCK').

MICKEY (CONT'D)

The first of February. This year. Not exactly far flung, is it?

THE DOCTOR

So this is London?

MICKEY

Yup.

THE DOCTOR

Your city?

MICKEY

That's the one.

THE DOCTOR

Just as we left it?

MICKEY

Bang on.

(CONTINUED)

7 CONTINUED:

7

THE DOCTOR

And that includes the zeppelins?

Mickey & Rose look up:

FX: a huge, majestic ZEPPELIN, going overhead.

MICKEY

What the hell..?

And they clear - if, say, they've been underneath some trees, or anything that obstructs a clear POV - into an area where they can see the full expanse.

FX: LONDON, with ZEPPELINS, dotted across the city. Some stationary, with mooring ropes running down to the ground.

ROSE

...but that's beautiful.

MICKEY

Okay, so it's London, with... a big International Zeppelin Festival.

THE DOCTOR

(grim)

This isn't your world.

MICKEY

But if the date's the same... It's parallel, right? Am I right? Like a parallel Earth? Where they've got zeppelins, yeah? Am I right? I'm right, aren't I?

THE DOCTOR

Must be.

ROSE

So, like, a parallel world, where...

MICKEY

Oh c'mon, you've seen it on films, it's like an alternative to our world, everything's the same, but a little bit different, like, I dunno, traffic lights are blue, and Tony Blair never got elected -

ROSE

- and he's still alive.

(CONTINUED)

7 CONTINUED: (2)

7

Mickey, the Doctor, turn, follow Rose's eyeline -

Their POV: covering one side of a bus-stop, a poster for *New Cherry Lite VITEX*. With PETE TYLER - smarter than he was, though somehow, always a bit dishevelled - holding a bottle, thumbs-up to CAMERA. Slogan, '*Trust me on this!*'

ROSE (CONT'D)

My dad. It's a parallel world and my father's still alive.

CUT TO OPENING TITLES

CUT TO:

8 EXT. EMBANKMENT - DAY 9

8

THE DOCTOR, ROSE & MICKEY face the poster.

THE DOCTOR

Don't look at it, Rose. Don't even think about it. It's not your world.

ROSE

But it's my dad. And he's -

She reaches out to touch him -

FX: the poster moves! Simple, not far off 2005 technology, Pete just shifting position, thumbs up, saying, '*Trust me on this!*', then freezing back in its original position.

ROSE (CONT'D)

Oh that's weird. But he's real...

She reaches out again, FX: repeat, '*Trust me on this!*'

ROSE (CONT'D)

And he's a success. He was always planning those daft little schemes, health food drinks and stuff, everyone said they were useless. But he did it. Vitex, it worked.

MICKEY

New Cherry Lite.

THE DOCTOR

Rose. If you ever trusted me, then listen to me now. Stop looking at him.

(CONTINUED)

8 CONTINUED:

8

ROSE

But I could go and see him.

THE DOCTOR

Look at me. Rose! *Look at me.* Your father's dead, he died when you were six months old, that's not your Pete, that's a Pete. And for all we know he's got his own Jackie. His own Rose. His own daughter, who's someone else, but not you. You've got to leave him alone, d'you understand? You can't see him. Not ever.

FX: slow track in to the POSTER. Which clicks on to an automatic repeat. 'Trust me on this!/Trust me on this!/Trust me on this!' On the image of Pete...

MIX TO:

9 EXT. TYLERS' HOUSE - DAY 9

9

PETE TYLER steps out of a posh, black car. He's clutching a simple bunch of flowers, heads inside.

As he goes in, reveal the ext. house, in all its finery.

CUT TO:

10 INT. TYLERS' HOUSE, DOWNSTAIRS AREA - DAY 9

10

A downstairs hall, living room, windows looking out on to

10 CONTINUED:

10

PETE

What have I done now?

JACKIE

Have a look!

She leads him into the main room: a posh banner across the main room, elegant writing, HAPPY 40TH BIRTHDAY.

PETE

What's wrong with that?

JACKIE

Forty! It says forty!

PETE

But you are forty.

JACKIE

I don't want the whole world telling, do I?

PETE

But you're having a party! Tonight!

JACKIE

My 39th! My official biography says I was born on the same day as Cuba Gooding

10 CONTINUED: (2)

10

JACKIE (CONT'D)

(to Pete)

Look, you didn't even notice, did you?
Got sent round, special delivery,
birthday present from from Mr Lumic,
latest model -

And she turns her head. She wears - and everyone wears,
including Pete - a bluetooth-type ear attachment, on both
sides of the head, on each ear. But Jackie's are
gleaming.

JACKIE (CONT'D)

Solid platinum. Says on the box, they
pick up signals from Venezuela.

PETE

Why would you want signals from
Venezuela?

JACKIE

Well I don't know, but now I can find
out!

(looks round)

Oh for God's sake, where is she? Rose!
She needs a good bath before tonight, or
she's gonna be honking - Rose, come to
mummy, come on!

And a little TERRIER comes scampering in, to Jackie.

JACKIE (CONT'D)

There you are my darling, ohhh, my
little Rose, ooza good girl? Yes!

Sound of a mobile ringing, Pete touches his earpiece
(they act as personal communicators, people talk to the
air).

PETE

Mr Lumic! Jackie was just saying
thanks, that's very kind of you.

CUT TO:

11 OMITTED

11

12 INT. ZEPPELIN, FLIGHT DECK - DAY 9

12

INTERCUT with PETE, in the TYLERS' HOUSE.

12 CONTINUED: (2)

12

LUMIC (CONT'D)
 Captain. Set the flight to automatic,
 then if could leave me. Thank you.

A 'sir' from the Captain, he stabs a button, then he and other CREW exit.

As they go, Lumic whirrs his wheelchair over to a terminal.

LUMIC (CONT'D)
 Voiceprint, access: John Lumic.

Details scroll across screen, encrypted codes, etc.

LUMIC (CONT'D)
 Initiate Ear Pod override.
 Subject: Jacqueline Tyler.

CUT TO:

13 INT. TYLERS' HOUSE, BEDROOM - DAY 9

13

Nice, luxurious bedroom. JACKIE still in her dressing gown, sitting in front of a mirror, doing her make up.

CAMERA creeping in...

CUT TO:

14 INT. ZEPPELIN, FLIGHT DECK - DAY 9

14

INTERCUT with TYLERS' HOUSE, JACKIE in the BEDROOM.

CU LUMIC, intense, loving the technology:

LUMIC
 Activate.

JACKIE freezes. No big show, just a simple stillness and blankness, staring straight ahead, but unseeing; the make-up falls out of her hand, and...

FX: her Ear Pods extend. A fine, steel tube extends, like a radio aerial - horizontally out a little from each ear, then branching up 90 degrees and extending upwards, and then, at the top of the head, branching 90 degrees inwards, so the two tubes almost meet. In other words, it is the exact shape, a prototype of, a Cyberman's ear-handles.

[NB: FX for the metal-unfolding, but a PRAC head-attachment for all other shots?]

(CONTINUED)

14 CONTINUED:

14

LUMIC (CONT'D)
Download. Tyler Residence. February

16 EXT. DERELICT AREA - DAY 9

16

A rough, squalid area, backing on to derelict buildings. 5 HOMELESS in b/g, round a brazier (the only people not wearing Bluetooths). Foreground, one man, MORRIS. Only 30, but long term homeless, though with a dignity about him. He's picking through a bin bag, when -

That loud beep-beep-beep of a huge lorry, reversing. Morris looks round - all look round -

The PANTECHNICON is reversing into the space, stops. MR CRANE walks alongside it, calls out - he's quite a showman -

MR CRANE

Ladies and gents. Beg your attention!
Christmas has come early! Come and get
it!

He bangs the side of the pantechnicon -

The back doors open. (If needed, MEN - Lumic's GUARDS - appear to let down a ramp, all fast, with military precision.) The inside of the truck is SHINING WHITE. Steam wafting out. A glimpse of stainless steel compartments inside - like industrial kitchen units. Food!

MR CRANE (CONT'D)

Just smell that, comrades!
Burgers and chips! Sausage and beans!
Chicken and pork and hot sweet tea, come
and get it! All for free! All from
charity!

The HOMELESS hurry towards the van, Morris about to join them, but - a fierce whisper -

JAKE

Don't go!

JAKE SIMMONDS is 20, bit punky, with a CAMCORDER; he's hidden by the derelict building, not wanting to be seen.

MORRIS

But there's food.

JAKE

They're lying.

(CONTINUED)

16 CONTINUED:

16

MORRIS

Easy for you to say. When did you last
starve?

During this, Morris torn between Jake, and his POV of the
homeless walking up the ramp, Mr Crane helping them up -

MR CRANE

All you can eat! Free
of charge! Don't stand
there dawdling, stuff
your face with
pastries, pies and
pasties - hot tomato
soup, isn't that the

16 CONTINUED: (2)

16

CU CAMCORDER SHOT of Mr Crane, as he turns round, calmly, deliberately... and talks right to CAMERA:

MR CRANE (CONT'D)

And as for you, sunshine.

Jake lowers the camcorder, horrified.

MR CRANE (CONT'D)

Who ya gonna show that to? Newspapers?
Television? Police?

(big smile)

We own them all.

And Jake's terrified, runs away, over the rubble.

CUT TO:

17 INT. TARDIS - DAY 9

17

Dark, light coming only from the roof, daylight filtering through the dome. THE DOCTOR at the console, desperate, nothing working. MICKEY comes in. The Doctor stays busy.

THE DOCTOR

I told you to keep an eye on her.

MICKEY

She's all right.

THE DOCTOR

If she goes wandering off... A
parallel world, it's like a gingerbread
house. All those temptations, calling
her way.

MICKEY

So it's just Rose, then? There's
nothing out there to tempt me?

THE DOCTOR

Well... I don't know, I can't worry
about everything! If I could just get
this thing to - !

Gives the console a kick. Then silence.

MICKEY

Did that help?

THE DOCTOR

Yes.

(CONTINUED)

17 CONTINUED:

17

MICKEY

Did that hurt?

THE DOCTOR

Yes. Ow.

MICKEY

What's wrong with it, anyway?

THE DOCTOR

We're not meant to be here. The Tardis draws its power out of the universe, but... wrong universe. Like diesel in a petrol engine.

MICKEY

But I've seen the comics, people go hopping from one alternative world to another. It's easy!

THE DOCTOR

Not in real life.

He sits down, sad, Mickey listening, sympathetic; more like mates than they've ever been before.

THE DOCTOR (CONT'D)

Used to be easy. When the Time Lords kept their eye on everything, you could pop between realities, home in time for tea. Then they died. And they took so much with them. The walls of reality closed. The worlds were sealed. Everything became that bit less kind.

MICKEY

Then how did we get here?

THE DOCTOR

I don't know. Accident. Should've been impossible, now we're trapped.

(pause)

...what's that?

MICKEY

What?

THE DOCTOR

That, there, is that a reflection?

Through the floor-grilles, buried deep; a tiny light. The Doctor throws himself on to the floor, frantic! Starts pulling up a floor grille, heaving away -

(CONTINUED)

17 CONTINUED: (2)

17

THE DOCTOR (CONT'D)

19 CONTINUED:

19

THE DOCTOR

Not yet, but...

Climbs out, on to floor-level, cupping the precious diamond.

THE DOCTOR (CONT'D)

I need to charge it up.

MICKEY

We could go outside, lash it up to the National Grid -

THE DOCTOR

Wrong sort of energy, it's got to come from our universe.

21 CONTINUED:

21

MICKEY

It's going out, is that all right?

THE DOCTOR

It's on a recharging cycle. Should loop round and power back up and be ready to take us home in, ooh... twenty four hours.

MICKEY

So that gives us twenty four hours in a parallel world.

THE DOCTOR

Shore leave. So long as we keep our heads down, easy, no problem, let's go and tell her.

The Doctor heads off - beat, on Mickey, who then follows, but already with his own agenda...

CUT TO:

22 EXT. EMBANKMENT - DAY 9

22

THE DOCTOR walking along, with the diamond, MICKEY following, seeing ROSE, with her back to them.

THE DOCTOR

There you are! It's all right, no applause, I fixed it, we've got twenty four hours and then we're flying back to reality... what is it?

Stopping dead - and he just puts the diamond in his pocket - cos ROSE turns to face him, mobile in hand. And she's been crying; though now, she's strong.

ROSE

My phone connected, there's this Cybus network, it finds your phone. And it gave me internet access.

THE DOCTOR

Rose, whatever it says, this is the wrong world -

ROSE

I don't exist.

THE DOCTOR

What d'you mean?

(CONTINUED)

22 CONTINUED:

22

ROSE

There's no Rose Tyler. I was never
born. There's my dad, Pete, and there's

23 CONTINUED: (2)

23

PETE

Well, he's, uh... sharp, I'd say, sharp as ever. Very clever man. Brilliant, in fact.

THE PRESIDENT

Then you don't think he's insane?

PETE

Um. No. Not the word I would've used, no.

THE PRESIDENT

I see.

(frosty pause)

Is there food tonight?

PETE

Canapes.

THE PRESIDENT

No one does proper food any more.

A shout of 'sir!' from one of the groundsmen

FX: the zeppelin now still, with the staircase leading up to an open door.

Pete indicates, 'after you.' The President walks ahead...

FX: WIDE SHOT, Pete, the President and his two advisers head for the stairs, the zeppelin looming above them.

CUT TO:

24 OMITTED

24

AND

AND

25

25

26 EXT. RUN DOWN STREETS - DAY 9

26

MICKEY walking along. The old streets are much rougher, in this world. An old, burnt-out car. Sirens, far-off. A roadblock - nothing huge, just a barrier, sandbags, some barbed wire. Two bored (but armed) SOLDIERS on duty.

MICKEY

Am I all right to go past..?

(CONTINUED)

26 CONTINUED:

26

SOLDIER

No bother, yeah, curfew doesn't start till ten.

MICKEY

There's a curfew?

SOLDIER

Course there is. Where've you been living, mate? Up there with the toffs?

FX: the ZEPPELINS above the streets, though far-off.

MICKEY

I wish. See ya.

And he keeps walking; this world gives him the creeps.

On Mickey, walking, bring in Rose's next speech as v/o...

MIX TO:

27 EXT. SHOPPING STREET - DAY 9

27

ROSE & THE DOCTOR walking along. PEOPLE going to and fro, all around - all sorts of folk, businessmen, shoppers, including a BIG ISSUE SELLER.

ROSE

...Mickey's mum died when he was six, his dad hung around for a bit, but then he wandered off. Mickey was brought up by his Gran. Just... such a great woman, y'know? God, she used to slap him! But then she died, she just tripped and fell downstairs. About five years ago. I was still in school.

THE DOCTOR

I never knew.

ROSE

You never asked.

THE DOCTOR

You never said.

ROSE

That's Mickey, I s'pose, we just... take him for granted. D'you think she's alive? His gran?

(CONTINUED)

27 CONTINUED:

27

THE DOCTOR

Could be. Like I said, parallel world,
gingerbread house, we need to get out,
as fast as we can -

And suddenly, all the PEOPLE in the street stops dead.
As with Jackie in sc.13/14, not too dramatic, not frozen
mid-stride, they just halt, stand still, and stare ahead,
blank.

ROSE

What are they doing..?

THE DOCTOR

They've stopped, they've all just...

He goes close to a man, studies him.

THE DOCTOR (CONT'D)

It's those ear-pieces. Like, bluetooth
attachments, but everyone's connected
together...

Rose has heard a bleep from her phone, gets it out,
puzzled -

ROSE

It's on my phone, it's automatic, look,
it's downloading - is that what they're
all getting?

On the mobile screen. *CYBUS INDUSTRIES, DAILY DOWNLOAD:*
and a third line of text which keeps changing: *News*, then
International News, then *Sport*, then *Weather*, then *TV*
schedules, then *Lottery numbers* -

The Doctor joins her, to study the phone screen.

ROSE (CONT'D)

News... International news... Sport...
Weather...

THE DOCTOR

They get it direct. Downloaded right
into their heads.

ROSE

TV schedules... Lottery numbers...

THE DOCTOR

Everyone shares the same information.
The Daily Download, published by Cybus
Industries.

On screen: *Joke*

And all the standing-still PEOPLE laugh!

(CONTINUED)

27 CONTINUED: (2)

27

On screen: *Download ends.*

And all the people click back to normal, go on their way. Now the Doctor & Rose are the ones standing still, unnerved. The Doctor takes the phone off Rose. As he reads the screen, clicking buttons:

THE DOCTOR (CONT'D)

You lot, you're obsessed, you'll do anything for the latest upgrade.

ROSE

Oy, they're not my lot - different world, remember?

THE DOCTOR

It's not so far off your world, this place is only parallel. Ohh, and look at that -

(of the phone)

Cybus Industries. Owners of just about every company in Britain, including... Vitex. Mr Pete Tyler's very well connected.

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28 CONTINUED:

28

RITA-ANNE
...is that you?

MICKEY
It's me. I came home.

RITA-ANNE
Ricky!

MICKEY
It's Mickey.

RITA-ANNE
I know my own grandson's name, it's
Ricky, now come here -

MICKEY hugs RITA-ANNE tight.

MICKEY
Okay. I'm Ricky. Course I am. Ricky,
that's me.

Then she gives him a good thump on the arm!

RITA-ANNE
You stupid boy!

MICKEY
Oy!

RITA-ANNE
Where've you been?

MICKEY
Stop hitting me!

RITA-ANNE
It's been days and days, I keep hearing
all these stories, people disappearing
off the street -
(of her Ear Pods)
There's not a word on the official
download, but there's all these rumours
and whispers, I thought they'd gone and
disappeared you.

MICKEY
(looking past her)
You've still got that carpet. That
carpet on the stairs, I told you to get
it fixed, you're gonna fall and break
your neck.

(CONTINUED)

28 CONTINUED: (2)

28

RITA-ANNE

Well you get it fixed for me!

MICKEY

(upset, now)

Yeah. I should've done. Way back.
Guess I'm kind of useless, yeah?

RITA-ANNE

Now, I never said that.

MICKEY

I am though. I'm sorry, Gran. I'm so
sorry.

RITA-ANNE

Don't talk like that, d'you know what
you need? Nice sit down and a cup of
tea. You got time?

MICKEY

For you? I've got all the time in the
world.

A WHITE VAN appears in b/g, heading down the street...

RITA-ANNE

Oh, you say that, but you're all talk,
it's those new friends of yours, I don't
trust them.

MICKEY

What friends are they?

RITA-ANNE

Don't pretend you don't know. You've
been seen, Mrs Chan told me. Driving
about, all helter-skelter, in that van.

MICKEY

What van's that then..?

As RITA-ANNE turns back into the house -

RITA-ANNE

You know full well, don't play games
with me, now get inside...

- the WHITE VAN does a screeching emergency stop, back
doors fly open, JAKE jumps out, grabs MICKEY, pulls him
inside -

(CONTINUED)

28 CONTINUED: (3)

28

JAKE

Been looking for you everywhere -!

Then the doors wham shut, and the VAN screeches off.

RITA-ANNE

Ricky..?

CUT TO:

29 INT. PREACHERS' VAN - DAY 9

29

MICKEY on the floor; JAKE SIMMONDS at his side, with MRS MOORE in front, driving - she's 45, but tough and feisty. Both are dressed in black outfits with lots of pockets; a sort of uniform but with individual variations.

JAKE

Ricky, you were the one who told us - don't contact your family, cos it puts them in danger.

MICKEY

Yeah. Ricky said that. Course I did, yeah, okay. Just testing.

JAKE

(of the camcorder)

I saw them, I taped them, they went round Blackfriar's, gathering up the homeless like the Child Catcher, they took about four dozen.

MRS MOORE

The vans were hired out to a company called International Electromatics, but I did a protocol search, turns out that's a dummy company, established by, guess who?

MICKEY

I don't know, who?

JAKE/MRS MOORE

Cybus Industries!

JAKE

Now we've got evidence!

MRS MOORE

Bad news is, they've arrested Thin Jimmy. So that just leaves you.

MICKEY

Leaves me what?

(CONTINUED)

29 CONTINUED:

29

JAKE SIMMONDS

The number one. Top of the list.
London's most wanted.

MICKEY

...okay. Cool.
(pause)
Say that again.

CL 0 1 0 500 cm B'

33 CONTINUED:

33

MR CRANE (CONT'D)
Been testing the system, sir.
(taps a Bluetooth)
Grafted on a treat, they have. With a
little persuasion. If you'd care to
observe, sir...

He stands back, operates the remote.

MR CRANE (CONT'D)
Turn left.

All the homeless turn left.

MR CRANE (CONT'D)
Aaaand, back to the right.

All turn right again.

LUMIC
Are you having fun, Mr Crane?

MR CRANE
Not at all, sir, it's just... well, it's
irresistible.

LUMIC
Then resist. And start the Upgrade.

MR CRANE
Did we get permission?

LUMIC
I am governed by greater laws, old
friend. The right of a man to survive.
Now begin.

Screen fizzes off, blank, gone.

Crane faces the homeless, uses the remote:

MR CRANE
And, forward march.

The homeless walk forward...

They walk, single file, out through the door. Mr Crane
uses an intercom -

MR CRANE (CONT'D)
Start the machines!

Beyond the door, there's the flare of SPARKS, and the
whine of terrible, metal machinery.

(CONTINUED)

33 CONTINUED: (2)

33

The HOMELESS keep walking out, into certain death. From off, a human scream, as though the conditioning breaks down at the last moment -

MR CRANE (CONT'D)
 (on the intercom)
 Let's cover up that noise! Tommo!
 Give's track nineteen.

Music: The Lion Sleeps Tonight. The old 60s version (or a cover). Echoing, like the radio playing in any busy workplace, sounding somehow lost and sad. As it plays...

Morris is the last, blank faced, walking away, towards the light and the noise...

Mr Crane swaying to the tune...

MIX TO:

34 INT. CYBERFACTORY CORRIDORS - DAY 9

34

The music playing. Empty corridors. Mix between corridor after corridor, getting wider, pulling away...

MIX TO:

35 EXT. CYBERFACTORY - NIGHT 9

35

Battersea; this becomes our transition to NIGHT, as the CAMERA pulls away, revealing the whole nightmare factory, steam and smoke rising, the old song haunting and echoing away into the distance; the CAMERA gently withdrawing from the horror...

CUT TO:

36 EXT. RUN DOWN STREETS - NIGHT 9

36

36 CONTINUED:

36

MICKEY

You've got guns.

JAKE

Ricky, you gave 'em to us.

MICKEY

I know!

As an organised unit, they quietly open the front door, and slink inside, MICKEY at the rear, scared.

CUT TO:

37 INT. PREACHERS' HOUSE - CONTINUOUS

37

Edging down the hallway, JAKE & MRS MOORE at the front, MICKEY behind, they hear the sounds of - is it cooking? And *whistling?* - coming from the kitchen. JAKE counts down 'three, two, one' on his fingers, then pulls a fist meaning 'go!' The GANG burst in, fill the kitchen doorway, guns pointing at -

RICKY. Mickey's double on this world. Stirring a pan of soup, but now shocked -

RICKY

What the hell are you doing?

JAKE

But... what are you doing there?!

RICKY

What am I doing here? What am I doing there???

And he indicates MICKEY. Jake & Mrs Moore swing round, turn their guns on him! He puts his hand sup, helpless.

MICKEY

I can explain. I think. Actually, no I can't.

CUT TO:

38 EXT. TYLERS' HOUSE - NIGHT 9

38

Big gates, a driveway leading up to the house. SECURITY GUARDS out front, just allowing a LIMO inside.

Standing a distance away, THE DOCTOR & ROSE.

(CONTINUED)

38 CONTINUED:

38

39 CONTINUED:

39

THE DOCTOR

She's carrying the salmon pinwheels.

ROSE

Oh, that's Lucy, is it?

THE DOCTOR

Lucy says, that's the President of Great Britain.

Across the room: THE PRESIDENT, with ADVISERS, chatting.

ROSE

What, they've got a President, not a Prime Minister?

THE DOCTOR

Seems so.

ROSE

Or maybe Lucy's just thick.

Then they turn, hearing -

PETE

'Scuse me, thank you, if I could have your attention. Thank you!

PETE's come down the stairs, stands at the mouth of the room - raised up a few steps? - to make his announcement, the whole room turning to him, falling quiet.

But much of this off CU Rose. Amazed. Seeing her father.

PETE (CONT'D)

I'd like to thank you all for coming, on this special occasion. This, uh... 39th.

(thumbs up)

Trust me on this.

Laughter, a few thumbs up, from the men.

PETE (CONT'D)

But without any further ado, here she is, the birthday girl, my lovely wife, Jackie Tyler.

JACKIE comes through - looking truly gorgeous. Applause from GUESTS, she takes Pete's hand, smiles, gives little waves to mates, as an official PHOTOGRAPHER snaps away.

(CONTINUED)

39 CONTINUED: (2)

39

On Rose. Her heart soaring, her heart breaking.

JACKIE

Now then, I'm not giving a speech,
that's what my parties are famous for -
no work, no politics, just a few good
mates and black market whisky, pardon
me, Mr President!

(laughter)

Get on with it! Enjoy!

She walks into the room with Pete, guests surround her.

Rose & the Doctor's POV. Jackie & Pete. Quiet, sad:

THE DOCTOR

You can't stay. Even if there was some
way of telling them.

ROSE

Course I can't. I've still got mum at
home, my real mum, I couldn't leave her,
could I? It's just...

(beat)

They've got each other. Mum's got no
one.

THE DOCTOR

She's got you. Those two haven't. All
these different worlds and none of them
gets it right.

Their POV: Jackie stoops down, the TERRIER runs up to
her.

JACKIE

Rose! Here she is, here's my little
Rose, hello Rosie, ooza good girl?

On the Doctor & Rose; she's thunderstruck.

Pause. The Doctor weighs the moment, careful,
sensitive...

Then, to hell with it, he laughs!

CUT TO:

40 INT. PREACHERS' HOUSE, KITCHEN - DAY 9

40

(FX where necessary, to DOUBLE MICKEY/RICKY.)

(CONTINUED)

40 CONTINUED:

40

ON MICKEY'S CLOTHES, piled up on the floor. ON MICKEY, tied to a chair, wearing only his boxers, as the PREACHERS gather round. MRS MOORE's on her laptop. JAKE with a hand-scanner, waving it over Mickey:

JAKE

40 CONTINUED: (2)

40

MICKEY
From your kitchen?

RICKY
Got a problem with that?

MICKEY
No. Good kitchen.

The lap top bleeps.

MRS MOORE
It's an upload from Gemini.

MICKEY
Who's Gemini?

MRS MOORE
The vans are back. Moving into
Battersea.
Looks like Gemini was right, Lumic's
finally making a move.

RICKY
And we're right behind him. Pack up,
we're leaving.

JAKE
(of Mickey)
What about him?

Ricky shoves a bundle of black clothes at Mickey.

RICKY
He can wear these.

MICKEY
What for?

RICKY
You're coming with us, you idiot. Cos
if they start shooting, I could do with
a double. You're taking the first
bullet.

CUT TO:

41 EXT. CYBERFACTORY, YARD - NIGHT 9

41

A floodlit yard, all walls & barbed wire, though shot
tight. FOREGROUND: the march of metal feet, the glint of
steel. MEN - some sort of soldier - are marching up
ramps, into the PANTECHNICON. Though keep these men
hidden for now.

(CONTINUED)

42 CONTINUED:

42

And the white van revs up, pulls out, follows.

CUT TO:

43 INT. PREACHERS' VAN - NIGHT 9

43

MICKEY in the back with JAKE & MRS MOORE. They're stripping down their guns, reassembling them, like experts.

Mickey out of his depth...

44 CONTINUED:

44

PETE

For her. Still, she's happy.

ROSE

Should be, it's a great party.

PETE

D'you think?

Rose (still holding tray) manages one thumbs-up.

ROSE

'You can trust me!'

PETE

Yeah, um. It's...

(thumbs up)

'Trust me on this!'

ROSE

That's it, sorry. Yeah. So, how long have you two been married?

PETE

Twenty years.

ROSE

And... no kids, or..?

PETE

Kept putting it off. She said it would spoil her figure.

ROSE

Not too late, she's only forty.

PETE

Thirty nine.

ROSE

(laughs)

All right then, thirty nine.

PETE

Still too late. I moved out last month. We're gonna keep it quiet, though. Bad for business.

(small laugh)

Why am I telling you all this? We haven't met before, have we?

ROSE

That's what you said last time.

He laughs, thinks that's just a joke. But looking...

(CONTINUED)

44 CONTINUED: (2)

44

PETE
You just seem sort of...

ROSE
What?

PETE
Dunno. You seem sort of... *right*.

Hold the pause. The look. Then a sudden big smile:

PETE (CONT'D)
Steven, how's things, how's it going at
Torchwood?

And he walks off to greet a colleague, Rose forgotten,
like a waitress. Left alone, it shows; the strain on
her.

CUT TO:

45 OMITTED
THRU
49

45
THRU
49

51 EXT. TYLERS' GROUNDS - NIGHT 9

51

The perimeter of the grounds, a wall, with the security
lights on, full blast. The PANTECHNICON has pulled up51

52 CONTINUED: 52

MICKEY
But... we've got to get in there!

CUT TO:

53 EXT. TYLERS' GROUNDS - NIGHT 9 53

RICKY & JAKE, still watching.

RICKY
That's what I said, now shut it,
duplicate - what are they doing -?

Lumic's MEN are lowering down the back doors.

Wham! as the ramp hits the ground. And then the trudge,
trudge, trudge of heavy steel boots...

Ricky & Jake stare. Horrified.

RICKY (CONT'D)
What the hell are they..?

CUT TO:

53A INT. TYLERS' HOUSE, DOWNSTAIRS AREA #2 - NIGHT 9 53A

THE DOCTOR in darkness, studying the computer screen.

On screen: the Cybus film from sc.30 starts to play...
The Doctor getting more worried, beginning to guess...

CUT TO:

54 INT. TYLERS' HOUSE, DOWNSTAIRS AREA - NIGHT 9 54

ROSE on duty, but can't help noticing -

JACKIE, sitting outside, on her own. Rose sneaks out.

CUT TO:

55 EXT. TYLERS' HOUSE - NIGHT 9 55

JACKIE sitting alone, just on a stone step. ROSE
approaches cautiously. Ahead: long, elegant, empty
lawns, in darkness.

ROSE
Mrs Tyler. Is there anything I can get
you..?

JACKIE
The last twenty years back.

ROSE
I could manage a glass of champagne. Or
a nice cup of tea.

(CONTINUED)

55 CONTINUED: (2) 55

Rose stands, watching. Dazzled by the lights.
Curious...

And way off in the distance, long shadows, cast by the
headlights, begin to fall across the lawn. Figures.
Men. Tall men. Walking, slowly. Marching. Towards the
house. Shadows getting closer and closer...

CUT TO:

55A INT. TYLERS' HOUSE, DOWNSTAIRS AREA #2 - NIGHT 9 55A

The Cybus film still on screen. And as the ear-handles
on the animation start to unfold...

THE DOCTOR, horrified, realising:

THE DOCTOR
Cybus. Cybus!

And he runs out of the room -

CUT TO:

56 OMITTED 56

57 EXT. TYLERS' HOUSE - NIGHT 9 57

The shadows get closer. The MEN marching across the lawn
are stark silhouettes. Slowly, closer and closer...

ROSE unnerved, now. She slips back into the room.

CUT TO:

58 INT. TYLERS' HOUSE, DOWNSTAIRS AREA - NIGHT 9 58

ROSE slips back in, looks round...

Just as THE DOCTOR hurries in, on the other side of the
room, sees her. He indicates, come here, but she
indicates, no, come and see this -

The Doctor makes his way round to Rose, agitated,
hurrying past GUESTS. As he reaches her, she indicates -
look outside. It's all reflections, the Doctor has to
cup his hands to the glass and press his face up, to peer
through.

OUTSIDE: the SILHOUETTES. Close. Feet away. Marching
up to the window. The ear-handles.

And the Doctor is horrified. Hushed, though they're
surrounded by the noise of the party, all around:

THE DOCTOR
It's happening again.

ROSE
What d'you mean?

(CONTINUED)

58 CONTINUED:

58

The Doctor stepping back, in fear.

THE DOCTOR
I've seen them before.

ROSE
But what are they?!

THE DOCTOR
Cybermen.

SMASH! - the French windows shatter -

SMASH! - another set -

SMASH! - another set - glass flying -

THE CYBERMEN enter the room. Tall, steel giants. Impassive metal faces. Hints of Art deco in their design. Cyberman after Cyberman after Cyberman, as many as possible.

The Doctor grabs Rose, they step back, and all guests shrink into the centre, the Cybermen ringing the edge of the room. They stay there, surveying with electronic eyes.

Silence. All very still. And then, almost absurdly, the telephone-ring of an Ear Pod. Knowing - dreading - what to expect, the President lifts his hand to his earpiece.

THE PRESIDENT
Mr Lumic.

CUT TO:

58A INT. CYBERFACTORY, CONTROL CENTRE - NIGHT 9

58A

LUMIC sits at the centre of his Cyberfactory. Though he stares into space as he talks, to the distance; already victorious.

LUMIC
Mr President. I suppose a remark about crashing the party would be appropriate, at this point.

Lumic cont. in following scene:

CUT TO:

58B INT. TYLERS' HOUSE, DOWNSTAIRS AREA - NIGHT 9

58B

INTERCUT with LUMIC in the CYBERFACTORY, CONTROL CENTRE.

(CONTINUED)

58B CONTINUED:

58B

ALL surrounded by CYBERMEN. (Only the President can hear Lumic, with his hand to his earpiece, though everyone nevertheless watches as they communicate.)

THE PRESIDENT

I forbade this.

LUMIC

But these are my children, sir. Would you deny my family?

ROSE

What are they? Robots?

THE DOCTOR

Worse than that.

THE PRESIDENT

(so sad)

...who were they?

LUMIC

It doesn't matter.

THE PRESIDENT

Who were these people?

ROSE

They're people?

THE DOCTOR

They were. Till they had all their humanity taken away. That's a living brain jammed inside a cybernetic body. With a heart of steel, all emotions removed.

ROSE

But... why no emotions?

THE DOCTOR

Because it hurts.

THE PRESIDENT

I demand to know, Lumic, these people, *who were they?*

LUMIC

They were spare.
They were no one, they were homeless and wretched and useless, until I saved them, and elevated them, and gave them
(MORE)

(CONTINUED)

58B CONTINUED: (2)

58B

LUMIC (CONT'D)
life eternal. Now I leave you in their
capable hands; good night, sir. Good
night, Mr President.

Lumic clicks off his communications.

And in the Tylers', a CYBERMAN steps forward, talks, the
slot of its mouth illuminating as it does so:

CYBERMAN
We have been upgraded.

All disturbed by the strange, flat voice.

THE DOCTOR
...into what?

CYBERMAN
The next level of mankind. We are Human
Point Two. Every citizen will receive a
free upgrade; you will become like us.

The President steps forward. He faces the Cyberman,
rising to the moment, brave, compassionate.

THE PRESIDENT
I'm sorry. I'm so sorry for what's been
done to you. But listen to me. This
experiment ends, tonight.

CYBERMAN
Upgrading is compulsory.

THE PRESIDENT
And if I refuse?

THE DOCTOR
Don't -

THE PRESIDENT
What if I refuse?

THE DOCTOR
I'm telling you, don't -

THE PRESIDENT
What happens if I refuse?

CYBERMAN
Then you are not compatible.

THE PRESIDENT
And what happens then?

(CONTINUED)

58B CONTINUED: (3)

58B

CYBERMAN

You will be deleted.

In one, fluid movement, the Cyberman lifts up his hand, places it on the President's shoulder, in a pinch (NB, NOT throttling the neck; clearly a shoulder-pinch)-

FX: ELECTRICITY sizzles around the President's head, and he screams, as he dies -

Panic! GUESTS scream, run, reach out, flurries of action, a blur, wiping foreground -

FX: CYBERMAN grabs MALE GUEST, electricity sizzles -

FX: CYBERMAN grabs FEMALE GUEST, electricity sizzles -

FX: a COUPLE huddle together in fear, a CYBERMAN neck-pinches one of them, the electricity bolts across both -

PETE's looking round - people pushing past him - yelling -

PETE

Jackie? Jackie - ?

- a glimpse of Jackie, running out of the room with others -

CUT TO the Doctor & Rose, desperate -

THE DOCTOR

There's nothing we can do -

And he shoves Rose out of the French windows -

CUT TO:

59 EXT. TYLERS' HOUSE - NIGHT 9

59

THE DOCTOR & ROSE run out -

- they run out on to the lawn, look back -

The windows of the downstairs are flashing and flickering, with the awful sound of screams and sizzling. Desperate:

ROSE

But my mum's in there -

THE DOCTOR

She's not your mother, come on -

(CONTINUED)

59 CONTINUED:

59

He grabs her hand, they run, round the corner of the house -

CYBERMEN! The Doctor & Rose run back -

CUT TO:

60 INT. TYLERS' HOUSE, DOWNSTAIRS AREA - NIGHT 9

60

FX: FOREGROUND, A CYBERMAN HAND in a neck-pinch, ELECTRICITY sizzling, GUEST screaming - b/g, JACKIE, horrified -

- she runs through the house -

61 CONTINUED:

61

ROSE
Who's that - ?

They halt -

More SILHOUETTES are coming towards them, from the
direction of the headlights - though it's a blur, all

61 CONTINUED: (2)

61

MICKEY

But - ! There was another van - there's
more of them, they're coming -

They look round -

SILHOUETTES OF CYBERMEN, marching from the headlights.

From the house - CYBERMEN, marching towards them.

ROSE

We're surrounded.

The Doctor takes control, strong.

THE DOCTOR

Put the guns down. Bullets won't stop
them.

Jake fires off two shots -

THE DOCTOR (CONT'D)

You! Stop shooting! Now!

With such authority, that Jake does.

THE DOCTOR (CONT'D)

We surrender.
(to the others)
Hands up.

The Doctor, Rose, Pete, Mickey, Ricky, Jake, all slowly
lift their hands in surrender, in a little gang, as the
Cybermen approach. A platoon of them; 15 from one way,
15 from another, forming a circle.

And the Cybermen stop.

THE DOCTOR (CONT'D)

There's no need to damage us. We're
good stock. We volunteer for the
upgrade programme. Take us to be
processed.

CYBERMAN

You are rogue elements.

THE DOCTOR

But we surrender.

CYBERMAN

You are incompatible.

(CONTINUED)

61 CONTINUED: (3)

61

THE DOCTOR
But this is a surrender.

CYBERMAN
You will be deleted.

THE DOCTOR
But we're surrendering! Listen to me!
We surrender!

CYBERMAN
You are inferior. Therefore, your
information is redundant. You will be
subject to maximum deletion.

And the Cyberman holds out one arm -

All the CYBERMEN lift up one arm. Deadly hands reaching
out.

And the whole circle begins to advance.

On the Doctor, Rose, Mickey, Pete, Ricky, Jake,
terrified, trapped.

CYBERMAN (CONT'D)
Delete.

END OF EPISODE FIVE