

DOCTOR WHO 5

Episode 2

By

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Blue Revisions

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1 SPACE

1

FX: A blaze of stars, panning down to a space ship! Huge, battered, industrial - more oil refinery than Enterprise. It's not stream-lined, it's chunky, cumbersome, an unwieldy construction of many, linked units, like a set of massive tower blocks bolted together. (NB. In all shots, we stay ABOVE the ship, never seeing below.)

FX: Cutting closer on a detail. A connecting walk-way between two "tower blocks". Through the windows we see man on bicycle heading along - a tiny figure against the stars, this ship is We pan with the cyclist for a moment, coming to one of the tower blocks rearing up over us, a cliff of scored and tarnished steel. In massive letters, flaking a little with age: SURREY. Still panning, losing this tower block, now seeing other stretching back in linked series. YORKSHIRE. DEVON & CORNWALL. LONDON.

Under this, the most ordinary sound in the world - the ringing of a school bell.

CUT TO:

2 INT. CLASSROOM - DAY

2

A lofty, old-fashioned classroom - posters, wooden desks, books (no computers.) It's all a little battered and tattered. Everything on this vessel looks grand, but now threadbare - like a faded old seafront hotel.

Tracking to the back of the class, discovering:

TIMMY WINTERS. Like all the kids, about eleven or twelve. And he's scared, sitting tight in his seat, on the verge of tears.

Timmy's POV. The other kids are lined up single-file at the teacher's desk (we can't see the teacher from this angle.) As each one approaches the desk, we hear the Teacher's voice - deep, melodious, a bit artificial -

VOICE

Well done, Jane.
 (Child dismissed)
Well done, Alfie.

On Timmy: still sitting, so scared.

(CONTINUED)

5 CONTINUED:

5

TIMMY

Why are you going down? No you're going
the wrong way!

The whole lift shaking now, Timmy gripping on to the
walls.

Now, next the grille a screen flickers on - a sweet
little girl, talking straight to camera.

POEM GIRL

A horse and a man,
Above, below
One has a plan
But both must go

TIMMY has thrown himself at the manual lift controls,
next to the grille, hammering them with his fist.

TIMMY

(Screaming)

Help!

The lift has juddered to a halt, right at the
bottom of the shaft. Timmy freezing now, more scared
than ever - Poem Girl chirping on.

POEM GIRL

Mile after mile
Above, beneath
One has a smile
But one has teeth

The Smiler's head revolves to reveal a third
face. Demonic, red eyes, a snarling, fanged mouth. And
suddenly the Smiler is lit from below with fiery orange
light. Panning down to:

FX: The floor is sliding back revealing a furnace like
glow.

FX: Timmy - the floor sliding away beneath his feet,
scrabbling to stay on it, no hope -

Now closing in on the Poem Girl -

POEM GIRL (CONT'D)

The man above
Might say hello
Expect no love
From the beast below

From off: Timmy's falling, fading scream, into:

(CONTINUED)

6B CONTINUED:

6B

THE DOCTOR

An important thing. In fact, Thing One.
We are observers . That's the one
rule I've always stuck to, in all my
travels - I never get involved in the
affairs of other peoples or planets, oh,
that's interesting!

His eyes on the screen, once again showing the street
scene outside the TARDIS. He turns a control, zooming in
on something.

AMY

So, we're like a wildlife documentary,
yeah? Cos if they see like a wounded
little cub, or something, they can't
save it, they've just got to keep
filming, let it die.

On the screen, we now see what the Doctor zoomed in on.
Mandy, from the top of the show. She's sitting
somewhere, crying her eyes out.

AMY (CONT'D)

That's got to be hard, I don't think I
could do that. Don't you find that
hard, being all, like, detached and
cold.

On the screen, a hand lands on Mandy's shoulder, turning
her round. It's the Doctor, now kneeling to her, trying
to comfort her.

On Amy: what?

AMY (CONT'D)

Doctor!!

The Doctor has gone from the TARDIS, the door still
stands open.

She looks back to the screen.

Mandy, is pulling away from the Doctor, heading off. The
Doctor turns, waves to Amy, gestures to her -

Amy:

Then she turns and races to the doors!

CUT TO:

7 CONTINUED:

7

AMY

Is it the bicycles? Bit unusual on a space ship, bicycles.

THE DOCTOR

Says the girl in the nightie.

AMY

Oh my God, I'm in my nightie!

THE DOCTOR

Your nightie's fine. You're in a different culture, a different world, a different - people will just assume you're a loony. Now come on, look around you! Actually

Amy's looking - it's a street market on a space ship, but it all looks ordinary. People are dressed simply and basically, but with all the normal variety of a street scene, from the rich to the poor. So many "British" touches - red post box, bunting - almost like a tourist theme park of the UK. She's looking up now, seeing --

FX: -- now looking up into an vast atrium - balconies, gantries, stretching up and up. Again, not spacey - all rusted and old, like we're looking up into the hull of a old ship. Domestic touches everywhere, lives being led. Lines of washing strung across the huge space - they're all moving slowly, drawn along on motorised pulleys.

AMY

Didn't expect space to be so ... fish and chips.

THE DOCTOR

Life on a giant star ship, back to basics. Bicycles, washing lines, wind-up streetlamps!

They're walking past a street lamp. One of the Winders - same costume as the old man in the Vator - is patiently turning his key in a slot in the side of the lamp.

THE DOCTOR (CONT'D)

But look closer! Secrets and shadows! Lives led in fear. Society bent out of shape, on the brink of collapse. A police state! Excuse me.

He's talking to a couple sitting outside a cafe - he's taken a glass of water from their table.

(CONTINUED)

12 CONTINUED: 12

HAWTHORNE (CONT'D)
London block, Oxford Street. A man.

CUT TO:

13 INT. LIZ'S BEDROOM - DAY 13

LIZ
Did he do the thing?

HAWTHORNE
(V.O.)
Apparently.

LIZ
I'll have a look on the monitors.

As she gets to her feet, she picks something up off the floor - a porcelain face mask. A stylized woman's face, beautiful with full red lips on an eerie white face. It's clearly very old, the surface crazed with tiny hairline cracks.

As Liz goes we hold on her feet, as she picks her way past -

- a glass of water! The floor is covered in dozens of half-full glasses of water!

CUT TO:

14 INT. LONDON CONCOURSE - DAY 14

A man waiting near the lifts (vators). The Doctor is seating himself on one of a number of benches, Amy joining him. He's looking at -

Mandy: seated on another bench, a little distance away - tear-streaked, pale, so anxious.

AMY
One little girl, crying. So?

THE DOCTOR
Crying . Children cry cos they want attention, cos they're hurt or afraid. When they cry , it's cos they just can't stop. Any parent knows that.

AMY
Are you a parent?

(CONTINUED)

14 CONTINUED:

14

THE DOCTOR

Hundreds of parents walking past this spot, and not one of them's asking her what's wrong.

Amy, now watching the passers-by - he's right, they're ignoring her.

THE DOCTOR (CONT'D)

Which means they already know and it's something they don't talk about. Secrets! They're not helping her, so it's something they're afraid of. Shadows! Whatever they're afraid of, it's nowhere to be seen - which means it's everywhere. Police state!

AMY

Blimey! What's it like in your brain?

THE DOCTOR

A great big rollercoaster, packed full of geniuses, all going She's leaving, follow her.

Amy looks round. Mandy's on her feet, heading away into the crowds.

AMY

Where'd she go?

THE DOCTOR

Deck 207, Apple Sesame block, Dwelling 54A. You're looking for Mandy Tanner.

Amy looks at him - wha? The Doctor hands her a little plastic folder, about the size of a wallet.

THE DOCTOR (CONT'D)

THE DOCTOR

(Still not looking)

They're . Everything else here is all battered and filthy, look at this place - but no one's laid a finger on those booths.

Not a footprint within two feet of any of them, look. Ask Mandy - why are people scared of the things in the booths?

Amy, looking: he's right. Blimey, when did he notice all that?

AMY

Why don't ask her?

THE DOCTOR

I just bumped into her four times in under a minute - she thinks I'm a stalker with a balance problem. Enough talking, off you go!

AMY

No, hang on, what do I do? I don't know what I'm doing here, I'm not even dressed!!

*
*

THE DOCTOR

I could take you back to Leadworth. It's this or Leadworth, what d'you think. Let's see, what will Amy Pond choose?

Amy's face sets. Damn him! He gives her his cheeky grin.

THE DOCTOR (CONT'D)

Gotcha!

(Turns to go)

Meet me back here in half an hour.

AMY

What are you going to do?

THE DOCTOR

What I always do. Stay out of trouble - badly.

He's already heading away. Amy, calling after him:

AMY

So is this how it works, Doctor?

(MORE)

(CONTINUED)

14 CONTINUED: (3)

14

AMY (CONT'D)

You never interfere in the affairs of other peoples or planets - unless there's children crying?

The Doctor, turning - for a beat it seems like he's irritated with all the questions. Then he just answers her with a simple:

THE DOCTOR

Yes.

And off he goes.

On Amy - trying hard not to be completely charmed. Failing.

*

Then turns, looks around. How's she going to do this...

*

On the wall, a big sign. LEVEL 207. Below it, smaller: Dwellings 1 - 500. Braces herself, and off she goes.

*

On the Doctor, heading through the market place, now coming to a halt. He pretends to have a casual glance round, sees -

Peter. He's at a stall, pretending to take a interest in something.

The Doctor: got him!

CUT TO:

15 OMITTED

15

16 INT. LONDON STREET/ALLEYWAY - DAY

16

A narrower street/corridor. Amy heading along it, checks the wallet against one of the street signs. Where is she, is she lost?

MANDY

(From off)

You're following me. Saw you watching me at the marketplace.

Amy turns. Mandy is leaning against the opposite wall, watching her. Arms folded, face cold - suddenly older than her years.

Amy: a little freaked. She's been rumbled.

AMY

You dropped this.

(CONTINUED)

16 CONTINUED: (2)

16

Amy is prowling round the tent, trying to find another way in - but it's like it's sealed to the front.

MANDY

Look at the Smiler. It's warning you.

AMY

Yeah, what are those things.

MANDY

Everyone knows about the Smilers. Are you barmy?

AMY

Look at me!

(Looks to the tent)

What's in here? What's so scary about a hole. Something under the road?

She's kneeling at the tent entrance now - there's a big old clunky padlock sealing the flaps shut.

MANDY

No92 cm BT -0.0174 Tc 7y?

18 CONTINUED:

18

AMY

Nothing. It's just ... I'm getting married. Funny how things slips your mind!

MANDY

Married??

AMY

Yeah, shut up, married. Really actually married. Almost definitely.

MANDY

When?

AMY

Well. It's kind of weird. A long time ago, tomorrow morning.

(a beat:reflects, a little haunted)

Wonder what I did.

The padlock springs open in Amy's hand. Ends her reveries instantly.

AMY (CONT'D)

Result! Coming?

MANDY

No!

AMY

Suit yourself.

She swallows hard, readies herself to enter the shadowy interior ... moves forward ...

CUT TO:

19 INT. WORK-TENT - DAY

19

Dim, eerie. Only the street light filtering through the canvas of the tent. There's a scatter of equipment, and in the centre of the tent ... what?

There's an eruption through the floor and extending up from it ... In the flickering dimness we can see something thrusting up through the floor - a root? A cable? The top part of it hangs limply down, so that the thing forms a rough question mark shape.

CUT TO:

20 INT. LONDON STREET/ALLEYWAY - DAY

20

Mandy at the tape barrier, watching, anxious, still can't tear herself away.

MANDY

Are you all right? What's in there?

CUT TO:

21 INT. WORK-TENT - DAY

21

Amy, now sorting among the equipment. A torch. She lifts it, tries to click it on. Nothing. There's a winding key in the side of it. She starts turning it. Slowly the torch starts faltering on...

FX: ... and caught in the beam as it intensifies, clearer, clearer... It's not a root or a cable. It's organic, but segmented - a sequence of carapaced joints, tapering to a point. The torch beam intensifies. Not a point - a gleaming sting!

Amy stares - it's now clear what she's looking at. The tail of a giant scorpion thrusting through a hole in the floor!

AMY

Oh my God...

FX: Amy, approaching the tail, now right under the gleaming sting a few feet above her head.

22 CONTINUED:

22

On Amy, looking round in confusion. She sees -
Mandy, behind the tape, watching fearfully.

AMY

There's ... there's a thing in there ...

The Lead Winder steps forward, raises his fist - a jet of smoke from his ring, right in Amy's face. She staggers, falls, as the screen swims into darkness...

CUT TO:

23 INT. LONDON BACK STREET - DAY

23

Peter and then the Doctor, heading along. (Again these are basically corridors, but they're dressed to look like back streets - bins, fire-escapes, old locked doors.)

THE DOCTOR

Love your get up. Very monk. Are you a monk?

PETER

I'm a Winder. I have taken an oath of loyalty to the mechanisms of this vessel.

THE DOCTOR

You've taken an oath to wind up the streetlamps?

Peter has come to a halt now gestures to:

The other end of the alleyway. A tall, elegant figure, standing, waiting. A woman in a cape and hood. Her face is masked - the same porcelain mask we saw with Liz Ten. This is her.

She gestures briefly. Peter nods, and heads off into the night.

Now, just the Doctor and Liz standing opposite ends of the alley. A beat, then the Doctor starts approaching - a casual stroll.

THE DOCTOR (CONT'D)

Who are you?

LIZ

Who am I? Who are , mate!

(CONTINUED)

THE DOCTOR

Oh, just a visitor, passing through.
From Starship ... Belgium. What are you
doing there?

He is looking at a control panel on the wall next to her.
It has been opened, and wires are hanging out.

LIZ

Shuttle lanes have been closed for fifty
years, how'd you get through
immigration?

THE DOCTOR

I know a guy who does a thing.
(Examining the panel)
Seriously what are you doing, that's
probably dangerous.

LIZ

And where did you park the TARDIS?

On the Doctor: wha-? Staring at her now, those eyes
behind that mask ... !

LIZ (CONT'D)

Been watching you on the monitors - it's
unmistakably you. I've been wondering
if you'd come to visit us, some day.

THE DOCTOR

... sorry, hello? Do I know you?

LIZ

Well you ruddy well ought to, mate. But
never mind that. What do you think of
this.

She gestures to the panel. The Doctor doesn't even look,
keeps his eyes on her.

THE DOCTOR

Parallel Power exchanger. Translates
the energy from the main drives to the
capture drives on the rest of the ship.

LIZ

And?

THE DOCTOR

And who are you?

(CONTINUED)

23 CONTINUED: (2)

23

LIZ

It doesn't matter, this does, look at
it

Finally the Doctor turns to look at the panel.

THE DOCTOR

Okay. What am I looking

LIZ

An impossible truth in a glass of water.

CUT TO:

23A INT. WAITING AREA OUTSIDE VOTING BOOTH - DAY

23A

We're close on a wall-mounted monitor, just like the one
we saw in the Vator. It's Poem Girl again.

POEM GIRL

Obey your fears,
And secrets keep,
Don't think of the tears,
You'll one day weep,
Down underneath,
There's a feast below,
In the dark are the teeth,
Of the beast below.

We'll pan off this (losing the voice too.)

On MANDY, sitting on a bench, outside a booth clearly
marked VOTING BOOTH. Kicking her legs, little bit bored.

Closing in on the booth. There's a little sign, like on
a toilet cubicle. It is set to OCCUPIED.

CUT TO:

24 INT. VOTING CUBICLE - DAY

24

Close on Amy, her eyes flickering open to see -

- a Smiler, in its booth, leering down. Amy startles,
scrambles backwards, away from it - but it just sits
there dormant.

Amy: collecting her wits now, looking round. Small,
plain room. Just the Smiler, and on the opposite wall,
a chair and a desk, and monitor sitting on the desk. No
door, no clear way out.

The Smiler speaks (as before, a calm melodious voice, no
lipsynch obviously.)

(CONTINUED)

24 CONTINUED:

24

SMILER VOICE

Welcome to voting cubicle 330C. Please leave this installation as you would wish to find it.

AMY

Hello? Who's that?

SMILER VOICE

You are here because you have expressed curiosity about the inner workings of Starship UK. The United Kingdom recognises the right to know of all its citizens. A presentation concerning the history of Starship UK will begin shortly.

Amy - a little woozy, little confused - slips into the chair. The monitor blinks on - a Union Jack screensaver.

She's looking at the desk now. On one side of the monitor is a large round button, marked simply PROTEST. On the other side, another round button, this one marked FORGET.

CUT TO:

25 INT. LONDON BACK STREET - DAY

25

The Doctor, still examining the unit, now squatting on the floor. Liz is turning to him, a little communicator in her hand (everything Liz has is sleeker and more modern than you usually see on this ship.)

LIZ

Your little pal - we've got a fix on her, if you're interested. She's safe.

She tosses her little communicator on to the deck next to the Doctor. He glances at it.

Close on the screen. There's a map, and a little red dot blinking on it.

THE DOCTOR

How'd you know I had a pal?

LIZ

Oh, I'm very good.

THE DOCTOR

But shy?

(MORE)

(CONTINUED)

25 CONTINUED:

25

THE DOCTOR (CONT'D)

Or have you got one of those really big spots on your nose, a really huge, glow-in-the-dark, hurty, one. A proper Rudolph -

He's interrupted by Liz's mask landing in his lap. He looks up.

Liz Ten, looking down at him. She's young and very beautiful.

THE DOCTOR (CONT'D)

Ah! I was right then.

LIZ

I'm Liz. Liz Ten, and yeah, you know who I am.

CUT TO:

26 INT. VOTING BOOTH - DAY

26

Amy, slumped in the chair, waiting. Abruptly the screensaver clears.

SMILER VOICE

Please remain still. Your identity is being verified on our electoral roll.

A light flickers above her chair, she's being scanned...

AMY

Yeah, this may not work...

On the screen, scrolling one line at a time:

NAME: AMELIA JESSICA POND

PLACE OF BIRTH: INVERNESS

AGE: 1,308

AMY (CONT'D)

Shut up!

MARITAL STATUS:

The cursor just winks for a moment. Amy tenses. What?? She's gonna find out... Then the words:

INFORMATION UNAVAILABLE.

(CONTINUED)

26 CONTINUED:

26

CUT TO:

27 INT. LONDON BACK STREET - DAY

27

The Doctor, still working at the panel. Impatient, Liz bends to look at what he's doing.

LIZ

Figured it out yet, it's staring you in the face.

THE DOCTOR

Figured out It's just a Power Exchanger, there's nothing to -
(Stops, breaks off,
stares)

No! No, that's ridiculous.

He's grabbed his screwdriver, is now sonicng the cables.

LIZ

Weird, isn't it. So obvious you look right through it.

The cable he's sonicng flies apart - there's nothing inside it, it's just empty tubing.

THE DOCTOR

It's not connected up. It's not doing anything, it's a fake, it's ...

LIZ

Scenery! That's all, scenery. And I'll save you some time. Every exchanger on this ship is exactly the same. This ship has no power. It's never had any power. That's why there's no vibration on deck, That's why the water stays still in the glass - there's no engine. This ship is a fake.

THE DOCTOR

But we're in deep space. That's proper, actual space out there!

LIZ

Yes. We are really travelling, through real, proper, actual space ... in a fake space ship.

The Doctor his eyes still on the stars.

(CONTINUED)

27 CONTINUED:

27

THE DOCTOR

But how?

He's gone back to the exchanger, is sonicing it.

LIZ

Dunno. It's a mystery. But now that you're here, I bet it doesn't stay a mystery for long!

THE DOCTOR

You've got a lot of confidence in me - where does that come from?

No answer. Looks round. She's gone! Where? Looks round. No sign. Glancing around he sees:

The little communicator she tossed on the deck for him. He picks it up - the little red light is still winking. Amy! With a last look around, he starts to head away ...

... and as he does, a figure slips from the shadows. Liz Ten is following him...

CUT TO:

28 INT. VOTING BOOTH - DAY

28

MORGAN (CONT'D)

If you choose to accept the situation - and we hope that you will - then press the Forget button. All the information I am about to give you, will be erased from your memory. You will continue to enjoy the safety and amenities of Starship UK, unburdened by the knowledge of what has been done to save you.

Amy looks down. A little unit built into the table, a big red record button.

MORGAN (CONT'D)

Citizen, you are about to make an important choice. Make it calmly, with judgement, and without anger. Here, then, is the truth about Starship UK and the price that has been paid for the safety of the British people. May God have mercy on our souls.

On Amy, bracing herself - cos clearly this is gonna be bad! And then -

- a blip, a flicker, a dizzy, spinning moment -

- she staggers, almost falls. But hang on, she was sitting a moment ago!

What,

She looks round, disorientated. She's now standing at the desk where she was sitting, and her hand is now pressed on -

- oh my God!

Her hand is now pressed on the FORGET button. She snatches her hand away. What's happened?? Her face,

MANDY (CONT'D)

Everyone chooses the Forget button.

THE DOCTOR

Did you?

MANDY

I'm not eligible to vote yet, I'm twelve. Any time after you're sixteen, you're allowed to see the film, and make your choice. And then once every five years.

THE DOCTOR

And once every five years, everyone

AMY

Liar.

He looks at her sharply.

AMY (CONT'D)

You said ' came first!" We?

The Doctor: oh, she's quick. Buries himself in work, now sonics the desk. Maybe flips open a panel which causes -

The Smiler has clunked round to Frown. Amy glances at it, the Doctor ignores it.

THE DOCTOR

Can't access the movie, but the buttons are working. How stupid is that - I can vote but I can't .

AMY

So there are other Time Lords, yeah?

Silence from the Doctor, still working. Then he straightens up, his examination finished. And he's reached a big decision.

THE DOCTOR

No. There were, but there aren't, just me now. Long story, there was a bad day, bad stuff happened - and you know what? I'd love to forget it all, every last bit of it, but I don't, not ever. Cos is what I do - every time, every day, every second,

He puts his hand to the PROTEST button.

THE DOCTOR (CONT'D)

Hold tight - we're bringing down the government!

And he raises his fist and slams it down on the button.

The booth slams shut, blocking off Mandy outside. The Smiler behind the Doctor and Amy - Straight to the red-eyed, fanged face. And suddenly (as in the pre-titles) the face is lit from below in a fiery red light. The floor is sliding back... (possibly repeated shot from pre-title scene.)

The Doctor looks to Amy, takes her hand, grins.

(CONTINUED)

29 CONTINUED: (3)

29

THE DOCTOR (CONT'D)

Say

CUT TO:

30 INT. WAITING AREA OUTSIDE VOTING BOOTH - DAY

30

Mandy, at the slammed shut door. She slams her hand on it - what's Above her hand on the door, the little sign reading OCCUPIED. It clicks to: EMPTY.

Mandy steps back, so afraid for her new friends, and almost bumps into -

- she startles, turns, screams -

The cape, the porcelain mask - it's Liz Ten. She's already stepping forward to comfort her.

LIZ

It's all right, love - it's only me.

She's pulling her mask off as she speaks.

On Mandy: her jaw goes slack.

Liz is tapping away at her little communicator (identical to the one she gave the Doctor.)

LIZ (CONT'D)

Yeah, it's me, don't worry about it. Now let's see what happened to our mates...

Close on the little screen. A schematic of part of Starship UK - and a red dot blinking. It's descending rapidly. From the device we hear the Doctor and Amy:

CUT TO:

31 OMITTED

31

32 INT. STAR WHALE MOUTH - DAY

32

Darkness - just the faintest glimmer of red. The end of the 'flume' curves almost to the horizontal at the exit point, which is a big, rusty, circular ring, set in a wall of - what? It's so dark - the only light comes from LEDs set round the ring - but what we can see suggests an uneven surface, moist, organic.

The Doctor, then Amy, come shooting out into the darkness, tumbling over and over into -

(CONTINUED)

- a rubbish heap? Rotting food, sloops, every kind of organic refuse.

For a moment they lie coughing, choking, recovering. The Doctor is first on his feet, sonicing. They are in pretty much total darkness - almost a dark field. The floor seems to undulate slightly beneath their feet, causing them to stagger, as they clamber to their feet. From all around, squelching, gurgling, and deep, rhythmic

THE DOCTOR

High speed air cannon - lousy way to travel.

AMY

Where are we?

THE DOCTOR

Six feet hundred feet down, twenty miles laterally. Puts us at the heart of the ship. I'd say Lancashire.

The Doctor has switched his sonic to a pencil beam, flashing the beam around. Look up at the ceiling.

THE DOCTOR (CONT'D)

So what's this then? A cave? Can't be a cave. like a cave.

AMY

It's a rubbish dump. It's

THE DOCTOR

(Look around, thinking so hard)

Yeah, but only food refuse - organic ...

(Looking up at the rings in the ceiling again)

Coming through feeder tubes from all over the ship...

AMY

(Staggering again)

The floor's all squidgy. Like a water bed.

THE DOCTOR

Feeding though?

Amy is on her knees, pulling back some of the refuse, finding the actual surface ...

(CONTINUED)

AMY

It's sort of rubbery, feel it. All wet and slimy...

During above, on the Doctor: his eyes in realising.

THE DOCTOR

It's not a floor, it's a -

Hesitates - this isn't going to go down well.

AMY

It's a what?

THE DOCTOR

Okay. The next word is kind of the scary word. You probably want to take a moment, get yourself in a calm place, go ...

AMY

What is the floor??

THE DOCTOR

It's not a floor -

Gulps, readies himself, looks around undulating, rubbish-strewn surface ...

THE DOCTOR (CONT'D)

- it's a tongue.

AMY

... a tongue?

THE DOCTOR

Yeah, a tongue - a great big tongue ...

AMY

... this is a ?? This whole place is a mouth?? We're in a

THE DOCTOR

Yeah, but on the plus side - roomy!

AMY

How do we get out?

THE DOCTOR

(Flashing his torchbeam around)

How big is this beastie, it's gorgeous! Blimey, if this is just the mouth, I'd love to see the stomach -

(CONTINUED)

32 CONTINUED: (3)

32

A beat - they both look at each other, thinking about that. A big gurgling rumble, the floor flexes under their feet again ...

THE DOCTOR (CONT'D)

Though not right now...

AMY

Doctor,

The Doctor is flashing his screwdriver round the place. On the case now, looking for a way out.

THE DOCTOR

Okay! It's being fed through surgically implanted feeder tubes, so the normal entrance is -

FX: - picked out by the torchbeam, some distance away from them: massive teeth, like interlocking stalactites and stalagmites.

THE DOCTOR (CONT'D)

- closed for businessT -0.0174 Tc 12 0 0 12 2d through surgic

32 CONTINUED: (4)

32

THE DOCTOR

I'm vibrating the chemoreceptors. If
it's chemoreceptors. Please have
chemoreceptors!

AMY

Chemo ?

THE DOCTOR

The eject button.

AMY

How does a mouth have an eject button??

THE DOCTOR

Think about it.

A moment's silence - everything seems to settle - then
most terrible, gurgling, rushing, roar coming from the
darkness - a giant vomiting sound!

AMY

Oh my God!

THE DOCTOR

Right then. This isn't going to be big
on dignity.

FX: A shot over their shoulders - out of the darkness, a
storm of filthy water is boiling towards them.

CUT TO:

33 INT. LOWER LEVEL GANTRY - DAY

33

On Liz Ten as she rounds a corner (no longer wearing her
mask). A lighting effect from behind suggesting she's
just exited a Vator. She's clearly on the lower decks -
functional, filthy, all greasy floors and hanging chains.
There is rumbling from nearby, the same dreadful gurgling
we heard in the mouth. She hears it - checks her device.
From it we hear:

THE DOCTOR

(V.O.; radio distort)

Amy? Amy are you all right?

THE DOCTOR

(From off)

There's nothing broken, there's no sign of concussion, and yes, you are covered in sick.

Amy, looking round - a cylindrical room like a giant pipe, blocked off at both ends, mostly in shadows. The Doctor is working at a door panel, sonic-ing. Keeps working as he talks.

AMY

Where are we?

THE DOCTOR

Overspill pipe, at a guess.

AMY

It stinks.

THE DOCTOR

That's not the pipe.

AMY

Oh!

(Sniffs her own clothes)

Can we get out?

THE DOCTOR

One door, one door switch, one condition.

He stands clear of the door revealing -

- in the very centre of it a round button, marked FORGET. Identical to the one we saw in the Voting Booth.

THE DOCTOR (CONT'D)

We forget everything we saw.

- soft chime - the button and illuminates, and -

The Doctor and Amy look round. The lights have come on illumining the far wall - two Smilers now grinning at them from their booths.

THE DOCTOR (CONT'D)

That's the carrot. Here's the stick.

The Doctor just steps forward, addressing the Smilers.

(CONTINUED)

35 CONTINUED: (2)

35

THE DOCTOR (CONT'D)

There's a creature living at the heart
of this ship. What's it doing there?

Click click
Frowns.

Both the heads revolve from Smiles to

THE DOCTOR (CONT'D)

No, that's not gonna work on me.
So come on - big old beast below decks
and everyone who protests gets shoved
down its throat, is that how it works?

Click click

Click click

Liz sweeps between them, goes to the felled Smilers, checking each one in turn.

LIZ (CONT'D)

S'okay, they're only androids.
 Extension of the ship's security system.
 You must be Amy -
 (Extends her hand to
 Amy)
 Liz. Liz Ten.

AMY

Hi.

LIZ

Lovely hair, Amy, shame about the sick.
 You know Mandy, yeah? She's very brave.

Mandy is waiting at the door, bit boggled. She gives a timid little nod.

THE DOCTOR

How did you find us?

LIZ

(Tossing her
 communicator in her
 hand)

Stuck my gizmo on you, been listening
 in. Nice moves on the hurl escape.

She turns to the control consoles, examining them, checking readouts.

LIZ (CONT'D)

So! What's the big fella doing here?

THE DOCTOR

You're over sixteen, you've .
 Whatever this is, you've to
 forget about it.

LIZ

Nope. Never forgot, never voted. Not
 technically a British subject.

THE DOCTOR

Then who and what are you? And how do
 you know me?

LIZ

You're a bit hard to miss, love.
 (MORE)

(CONTINUED)

35 CONTINUED: (4)

35

LIZ (CONT'D)

Mysterious stranger, MO consistent with higher alien intelligence, the hair of an idiot... I've been brought up on the stories, my whole family has.

THE DOCTOR

Your family?

She's walking past one of the prone Smilers. It twitches slightly. Alive!!

LIZ

They're repairing - doesn't take them long, let's move!

They all dash for the exit.

CUT TO:

36 INT. OVERSPILL PIPE DOOR - NIGHT

36

Darkened corridor, again all rust and rivets. At intervals, picked out in pools of light, Smiler booths. Liz slams the door.

LIZ

Sonic it!

The Doctor and Amy: a glance. This girl knows her stuff. He sonics the door, it clunks. Liz is already tearing down the corridor - they race after her. We hold on the Smiler Booths - click click They swing open - one Smiler is already rising to follow...

CUT TO:

37 INT. LOWER LEVEL CORRIDOR (NEXT SECTION, REDRESS OF FIRST) - DAY

On Liz, as she leads the way, talking as she goes.

LIZ

The Doctor. Old drinking buddy of Henry 12! Tea and scones with Liz Two.

Again we, we hold for a tiny beat on one of the booths, as they pass it. Click, click,

LIZ (CONT'D)

Vicky was a bit on the fence about you, wasn't she - knighted exiled you on the same day! And so much for the Virgin Queen, you bad, bad boy.

(CONTINUED)

37 CONTINUED:

37

On the Doctor: getting it. Oh my God ... !

THE DOCTOR

Liz Ten...

LIZ

Liz Ten, yeah. Elizabeth the tenth.
And

Liz has spun round, drawing two guns, like Lara Croft-

The Doctor, Amy, and Mandy duck down -

- the corridor behind them, grinning Smilers advancing
from the shadows -

On Liz.

The Smilers , crashing to the floor, sparking and
exploding.

On Liz - relaxing as the last of them fall. Smiles,
looks down at the Doctor (the others are now crouched at
her feet - just to avoid the gunfire, but the effect is
of groveling courtiers.)

LIZ (CONT'D)

I'm the bloody Queen, mate.

She spins the guns round her fingers, slams them into the
holsters.

LIZ (CONT'D)

Basically, I rule.

CUT TO:

38 INT. STING CORRIDOR - DAY

38

Liz coming round the corner, leading the Doctor, Amy and
Mandy through -

LIZ

There's a high speed Vator through here,
we can get back to my gaff.

The Doctor and Amy have come to a dead halt, staring at:

FX: Again the view along the side corridor, the stings
thrusting out of the vents, thrashing and chittering.

LIZ (CONT'D)

Oh, yeah, there's these things. Any
ideas?

(CONTINUED)

38 CONTINUED:

38

AMY

Doctor, I saw one of these up top.
There was a hole in the road, like it
had burst through - like a root.

The Doctor staring at the stings. He takes a reading from
his sonic.

THE DOCTOR

(As he works)

Exactly like a root. It's all one
creature - the same one we were inside,
reaching out. It must be growing
through the mechanisms of the entire
ship...

LIZ

What, like an infestation? And
someone's helping it. Feeding it.
Feeding subjects to it.

(Heading to the door
now)

Come on - we've got to keep moving!

Liz and Mandy have headed along to where the Vator is.

AMY

Doctor?

He doesn't turn, his voice is low and grave.

Close on the Doctor. Pale, rocked - he's seen something
dreadful.

THE DOCTOR

Oh, Amy. We should never have come
here.

CUT TO:

39 INT. OBSERVATION DECK - DAY

39

Hawthorne is watching the above scene on his monitors.
He sighs, clicks a switch, leans to the microphone.

HAWTHORNE

Winder division one. Ten has penetratem /TT3 1 Tf (INT. OBS)

39 CONTINUED:

39

HAWTHORNE (CONT'D)

God save the Queen.

CUT TO:

40 INT. BUCKINGHAM PALACE CORRIDOR - DAY

40

Liz lead the way out into a corridor - wide, spacious, grand.

THE DOCTOR

Buckingham Palace, yeah?

LIZ

We brought it along, Good for tourism.

CUT TO:

41 INT. LIZ'S BEDROOM - DAY

41

Panning up from all the glasses of water, to Liz sitting cross-legged, among them. The Doctor is pacing, and examining Liz's mask.

On the other side of the room, Amy is bleakly inspecting her hair in the mirror, all crust and matted. Mandy watches.

AMY

Look at me, the night before. My Aunt says your wedding day's the day you grow up - and I've got my hair full of alien sick.

On the Doctor and Liz.

THE DOCTOR

Why all the glasses?

LIZ

To remind me, every single day, that my government is up to something, and it's my duty to find out what.

THE DOCTOR

A Queen going undercover to investigate her own Kingdom!

LIZ

Secrets are being kept from me, I don't have a choice. Ten years I've been at this, my entire reign - you've achieved more in one afternoon. I knew you would if I pointed you in the right direction.

(CONTINUED)

THE DOCTOR
(Still examining the
mask)

How old were you when you came to the
throne?

LIZ
40. Why?

AMY
What, you're 50 now? No way!.

LIZ
They slowed my body clock - keeps me
looking like the stamps

THE DOCTOR
(of the mask)
And you always wear this in public.

LIZ
Undercover's not easy when you're me -
the autographs, the bunting.

THE DOCTOR
Air-balanced porcelain. Stays on by
itself cos it's perfectly sculpted to
your face.

LIZ
Yeah, so what?

THE DOCTOR
Oh, Liz. So everything.

The door bursts open. Marching in: Winders. Four of
them, they form a rough circle round the room's
occupants.

LIZ
What are you doing? How you come
in here! Peter, what is this?

The lead Winder - a young man, Peter.

PETER
Ma'am, you have expressed interest in
the interior workings of Starship UK.
You will come with us now.

LIZ
Really, will I? Why would I do that?

(CONTINUED)

41 CONTINUED: (2)

41

FX: Click click His head revolves inside his hood - and the fanged and snarling face of a Smiler revolves to the front.

AMY

Doctor ... how can they be Smilers?

THE DOCTOR

Half Smiler, half human - that's taking an oath.

Looking round them now. All the Winders now show the fanged and snarling face.

PETER

You will come with us now.

LIZ

Whatever you creatures are I'm still your Queen. On whose authority is this thing done?

PETER/SMILER

The highest authority, Ma'am.

LIZ

I the highest authority.

PETER/SMILER

Yes, ma'am. We must go now, Ma'am.

LIZ

Where?

PETER

(To Liz)

The tower, ma'am.

CUT TO:

42 OMITTED

42

42A INT. THE TOWER OF LONDON - DAY

42A

FX: The Tower of London. Much as we know it, but transplanted to a vast hanger of a Space Ship deck. Gantries connect the upper floors it to the main body of ship. We are looking at it from where the river should be - in place of the river there is a suspended walkway leading through the gates into the grounds of the Tower.

The Doctor, Amy, Liz and two demonic winders are emerging from a Vator, looking up at the astonishing sight.

(CONTINUED)

42A CONTINUED:

42A

LIZ
Traitors Gate.
(To The Winder/Smilers)
Pick a spike, boys.

CUT TO:

43 INT. THE TOWER OF LONDON/OBSERVATION DECK - DAY

43

The Doctor, Amy, Liz, Mandy - now just two Smilers marching them through an iron door.

They start descending a stone staircase. On the Doctor, looking around, taking it all in...

A huge stone chamber - a dungeon! Along one wall, a bank of monitors, Hawthorne sitting at them. (This is the observation deck, where we've seen him before.) At the four corners of the room, there are raised square structures, with grilles across the top of them.

In the center of the room is a much larger circular hole - a shallow pit, a few inches deep.

At the bottom of it, a pink, quivering mass. Above this pit, a probe extends down from the ceiling, lights glowing inside it. It is aimed right at the mass in the pit.

There a couple of Demonic Smiler/Winders working at equipment, and at various points in the room, children. They're wearing rags, performing menial tasks - cleaning things, fetching and carrying.

As the Doctor and party enter, they pass one of the grilled square structures. Amy glances down it -

AMY
Doctor!

FX: He follows her look. Below the grill we see a mass of stings, seething and chittering, clanging against the metal.

LIZ
Where are we? What is this place?

THE DOCTOR
The lowest point of Starship UK. The
dungeon!

Liz is looking round, now sees:

(CONTINUED)

Hawthorne. He's at his bank of monitors and now stands as the party approaches.

HAWTHORNE

Ma'am.

LIZ

Hawthorne! So this is where you hid yourself away. I think you have some explaining to do.

THE DOCTOR

Yeah, cos children down here, what's that about?

HAWTHORNE

Protesters and citizens of limited value are fed to the beast. For some reason, it won't eat the children. You're the first adults it's spared, you're very lucky.

THE DOCTOR

Yeah, look at us - torture chamber of the Tower of London. Lucky, lucky, lucky. .

The Doctor has strolled over to the circular pit.

THE DOCTOR (CONT'D)

Except it's not a torture chamber any more, is it. Well, except it .
Except it . Depends on your angle.

Liz has joined the Doctor at the pit

LIZ

What's

THE DOCTOR

Well, like I say, depends on your angle. It's either the exposed pain centre of big fella's brain, being tortured relentlessly...

LIZ

Or?

THE DOCTOR

Or it's the gas pedal. The accelerator. Starship UK's go-faster button!

LIZ

I don't understand.

(CONTINUED)

THE DOCTOR

Don't you? Try a little bit, go on.
The space ship that could never fly? No
vibration on deck? This creature, this
poor, trapped, terrified creature - it's
not infesting you, it's not ...
(Now, with every ounce
of his rage and
passion)

...
And this place, down here, is
where you hurt it, where you it,
day after day, just to keep it moving
...

Liz: pale, truly horrified.

THE DOCTOR (CONT'D)

Tell you what. Normally it's above the
range of human hearing, but seeing as
I'm soniced up -

The Doctor strides over to one of the square structures,
rips the grill from the top of it. Instantly a single
sting erupts from the structure, thrashes about. The
Doctor raises the sonic, aims at the sting.

THE DOCTOR (CONT'D)

This is the sound none of you want to
hear.

He sonics. And then the most terrifying, rending,
screeching noise. A sobbing, moaning, scream of endless
terrible pain - on and on and on.

Cutting round their faces. Horror.

LIZ

Stop it! Please, stop it.

The Doctor clicks his screwdriver. Silence.

A terrible moment in the room. Liz recovering, Hawthorne
waiting, Mandy, terrified, the Doctor grim as death.
Amy, next to the Doctor, quiet, almost tearful.

Liz, towering with rage, has turned to Hawthorne.

LIZ (CONT'D)

Who did this?

HAWTHORNE

We act on instructions from the highest
authority.

(CONTINUED)

43 CONTINUED: (3)

43

LIZ

So I keep hearing. But I the highest
authority. Head of State, right over
here, babes, and this is me, standing
here, telling you, The creature
will be released

(Silence - no one

LIZ ON SCREEN (CONT'D)

The Earth was burning, our sun had turned on us, and every other nation had fled to the skies. Britain stood alone, without the funds or the resources to escape. Our children screamed as the skies grew hotter and our shelters failed. And then it came, like a miracle. The last of the star whales. We trapped it, we built our ship around it, and we rode on its back to safety.

Liz, watching this, tears streaming.

LIZ ON SCREEN (CONT'D)

If you wish our voyage to continue, you must press the Forget button. Be again the heart of this nation, untainted. If not, press the other button.

Liz's hand has already faltered to ABDICATE.

LIZ ON SCREEN (CONT'D)

Your reign will end, the Star Whale will be released - and this ship will disintegrate. Our children will scream again and then be silent forever. I hope I keep the strength to make the right decision.

The screen goes dark. Terrible silence in the room.

AMY

...I voted for this? Why would I do that?

THE DOCTOR

Because you knew if we stayed here, I'd be faced with an impossible choice. Humanity or the alien. You took it on yourself to save me from that.

(looks at her - cold
now, and under that
so angry)

And that was . You don't ever decide what I need to know.

AMY

I don't even remember doing it!

THE DOCTOR

You did it. That's what counts.

(CONTINUED)

AMY

. . . I'm sorry.

THE DOCTOR

I don't care. When I'm done here, you're going home.

He's walking away from her now. On Amy so upset, so hurt.

AMY

Why? Because I made a mistake?? One mistake - I don't even remember doing it.

THE DOCTOR

Yeah. I know. You're only human.
(Looks round them all
so disgusted)
Aren't you all.

On Amy: a world of pain. She's

The Doctor has turned his back, is now working at the controls.

LIZ

What are you doing.

THE DOCTOR

The worst thing I'll ever do. I'm gonna pass a massive electrical charge through the Star Whale's brain. Should knock out all its higher functions, leave it a vegetable. The ship will still fly, but the whale won't feel it.

AMY

That'll be like killing it.

He turns to her. Hollow, desperate - nine hundred years old, now you see it.

THE DOCTOR

Three options. One, I let the Star Whale continue in unendurable agony for

43 CONTINUED: (7)

43

LIZ

There must be something we can do, some
other way -

The Doctor doesn't even turn, but his voice is full of
anger.

THE DOCTOR

This will take about an hour. During
that time,

He's turned on them raging. The fury of the Time Lord.

THE DOCTOR (CONT'D)

Nobody human has anything to say to me
today!

CUT TO:

44 INT. THE TOWER OF LONDON/OBSERVATION DECK - DAY

44

Some time later. We pan from the Doctor, working
furiously at a complicated lash-up to Amy, Liz and Mandy,
sitting on the floor watching him.

Amy, watching the Doctor. Miserable, so sorry...

MANDY

Timmy!

Mandy is scrambling to her feet. She races across the
room to -

Timmy (the little boy from the beginning.)

MANDY (CONT'D)

You made it, you're okay!

On Amy, watching. Slight smile. At least there's some
good news.

On Timmy, looking a bit blank.

MANDY (CONT'D)

It's me. Mandy.

TIMMY

I'm not supposed to talk to people...

MANDY

But it's ok now, it's going to be okay.

(CONTINUED)

44 CONTINUED:

44

TIMMY

You left me. In the Vator, on my own,
you left me.

MANDY

I know. I'm sorry, I'm so sorry.

And she's hugging him now.

On Amy. Frowning now, alarmed - because:

FX: Timmy and Mandy are standing right next to the
Scorpion tail as it juts through the floor. And it's

44 CONTINUED: (2)

44

HAWTHORNE

For some reason, it won't eat the
children -

44 CONTINUED: (3)

44

The Doctor across the room, looking at her - what's she on about.

Amy is grabbing Liz by the arm, dragging her to the control console.

AMY (CONT'D)

Sorry, your majesty - gonna need a hand.

And she takes Liz's hand and starts to slam it down on the ABDICATE button.

THE DOCTOR

Amy, no! No!!!!

Too late! For a moment - nothing. Then, a terrible, rending grinding. All the lights in the ceiling probe above the pit die.

And The whole room lurches and shifts. Everyone goes flying. There's a dreadful, unearthly howling...

CUT TO:

45 INT. LONDON CONCOURSE - DAY

45

It's like an earthquake. Stalls collapsing, people falling, screaming.

CUT TO:

46 EXT. SPACE

46

FX: Starship UK, the whole unwieldy mass of it, seems to lurch, judder. And on and on the dreadful howling goes...

CUT TO:

47 INT. THE TOWER OF LONDON/OBSERVATION DECK - DAY

47

Several minutes later.

The room has been trashed - but still now. Staggering to his feet: the Doctor. Looks round. There's Amy doing the same - Liz, Mandy and Timmy... Hawthorne is at the controls, examining them.

THE DOCTOR

Amy ... what have you done?

AMY

I think, nothing at all.

(MORE)

(CONTINUED)

HAWTHORNE

(At the console)

Faster again! This is the fastest we've
ever been, this is incredible.

Amy joins Liz at the side of the Pit, both looking down
at the creature.

AMY

What if you were really old, and really
kind - and alone. Your whole race dead,
no future - what couldn't you do then?
If you were that old, and that kind, and
the very of your kind ... you
couldn't just stand there and watch
children cry.

48 CONTINUED:

48

THE DOCTOR

For the rest of their lives. Oh, the
songs they'll write! Never mind them,
big day tomorrow.

AMY

...sorry, what?

48 CONTINUED: (2)

48

The Doctor is already heading into the TARDIS.

CUT TO:

49 INT. TARDIS - DAY

49

The phone on the console, ringing.

AMY
People you?

THE DOCTOR
(Busy at the console)
It's a phone box. Would you mind?

AMY
(Answering phone)
Hello? Sorry, who? No, seriously,
(To the Doctor)
Says he's the Prime Minister. First the
Queen, now the Prime Minister, get
about, don't you?

THE DOCTOR
Which Prime Minister?

AMY
(Into phone)
Which Prime Minister?
(To the Doctor)
The British one.

THE DOCTOR
Which British one?

AMY
(Into phone)
Which British one?

Her eyes go wide. She holds the phone out to the Doctor.

AMY (CONT'D)
Winston Churchill for you.

The Doctor takes the phone.

THE DOCTOR
Hello, dear, what's up?

CUT TO:

50 INT. WAR ROOMS - CHURCHILL'S OFFICE - NIGHT 50

Churchill on the phone, cigar in mouth. Nicotine walls, maps, distantly the thunder of the Blitz.

CHURCHILL

Tricky situation, Doctor. Potentially very dangerous. I think I'm going to need you.

He glances off. On the wall of his office, sliding into place - the shadow of an

CUT TO:

51 INT. TARDIS - DAY 51

THE DOCTOR

Don't worry about a thing, Prime Minister - we're on our way!

CUT TO:

51A INT. LONDON CONCOURSE 51A

The engines roar, the TARDIS dematerialises. We pan round the concourse (still a bit messed up, people recovering.)

Over this the voice of the Poem Girl.

POEM GIRL

bT3 1 Tf (POEM GIRL2 ET Q q 1 I 0oS)) q 1 nI3Ro.e/09/09

52 CONTINUED:

52

POEM GIRL (CONT'D)

We all depend
On the beast below

FX: Now we're cutting closer on a detail on the battered,
tarnished hull -

FX: - sliding past us, the crooked smile crack from Amy's
bedroom wall!

END CREDITS