

# **DOCTOR WHO 5**

## **Episode 1**

**By**

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## **Goldenrod Revisions**

**7th October 2009**

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1	<u>OMITTED</u>	1
THRU		THRU
8		8
9	<u>EXT. AMELIA'S GARDEN -- JUNE 1996 NIGHT</u>	9

Panning round a fairly big garden. Bit neglected, overgrown, creepy. There's an old, battered garden shed, then -

Amelia's house. Like the garden, it's old, bit run down. Ordinary, but a bit spooky.

AMELIA

(V.O.)

Dear Santa. Thank you for the dolls, and pencils and the fish.

CUT TO:

10	<u>OMITTED</u>	10
THRU		THRU
13		13
14	<u>INT. AMELIA'S HOUSE - AMELIA'S BEDROOM -- 1996 NIGHT</u>	14

AMELIA, kneeling at the end of her bed, praying to Santa. Around her, a very ordinary little girls bedroom.

AMELIA

It's Easter now so I hope I didn't wake you - but honest, it's an emergency. There's a crack in my wall.

She sneaks one eye open to look at:

The wall opposite Amelia's bed. A crack runs along it. Just an ordinary hairline crack in the plaster, like you could see in any house. It runs the length of the wall, a little wider in the middle. It curves, like a crooked smile.

Closes her eye again.

AMELIA (CONT'D)

Aunt Sharon says it's just an ordinary crack, but I know it's not, cos at night there's voices. So please, please could you send someone to fix it. Or a policeman. Or ...

She's trailing off because - faintly, from outside - there's a new noise on the wind. The TARDIS! Louder and louder!

(CONTINUED)



15 CONTINUED:

15

WHAM!!

The police box doors fly open, up the way, falling outward like the flaps in the top of a jack-in-the-box. Light and smoke streams up from within (PRAC FX).

Amelia: falters back a few steps. What is this, what's happening. Frightened, but doesn't run, keeps watching.

A rope flies up from inside the box, something heavy attached to the end. It thuds into grass at Amelia's feet - she startles back. A grappling hook!

The rope tightens, the grappling hook is dragged back, catches on the TARDIS base, anchors there. The rope and hook strain and shift, taking the weight of something. Someone is climbing up!

Grunts and scuffles from within. Then a hand gripping on to the edge of the base, then another hand, and then, a face! THE DOCTOR.

His hair is soaking wet, his eyes are wild and dancing. And he's looking right at Amelia.

Amelia stares back at him. A silence.

THE DOCTOR

Can I have an apple?

Amelia: what? *What??*

THE DOCTOR (CONT'D)

All I can think about, apples. I love apples. Maybe I'm having a craving. That's new, never had cravings before.

The Doctor has pulled himself up, so he's straddling the edge of the TARDIS base. He's still in the old Doctor's clothes, but they're torn and wet through. The jacket is gone, the tie hangs loose, the shirt is in tatters: but somehow, on this new man, it works - a pirate climbing from the wreckage.

He looks down in into the TARDIS.

THE DOCTOR (CONT'D)

Whoah! Look at that!

AMELIA

Are you okay.

(CONTINUED)



15 CONTINUED: (3)

15

AMELIA

Who are you?

The Doctor is staring at his hands.

FX: his hands, glowing slightly (like Chris in The Parting Of The Ways.)

THE DOCTOR

I don't know yet. I'm still cooking.  
Does it scare you?

AMELIA

No, it just looks a bit weird.

THE DOCTOR

No, no! The crack in your wall - does  
it scare you?

AMELIA

Yes.

THE DOCTOR

Well then! No time to lose!  
(Leaps to his feet)  
I'm the Doctor! Do everything I tell  
you, don't ask stupid questions, and  
don't wander off. Follow me!

He turns and strides dramatically --

-- *crack!* straight into a tree. He drops to the ground.  
Amelia approaches. He's flat on his back, seemingly  
unconcerned.

AMELIA

You all right?

THE DOCTOR

Early days - steering's a bit off.

16 CONTINUED:

16

-- THE DOCTOR: standing just inside the opened door, like he's been led in and left - he looks out of place and lost.

AMELIA

If you're a doctor, why does your box say Police?

He takes an apple from the bowl, takes a big, chomping bite - and explosively spits it out again.

THE DOCTOR

That's disgusting, what is that??

AMELIA

An apple.

THE DOCTOR

Apples are rubbish, I hate apples!

AMELIA

You said you loved them.

THE DOCTOR

No, no, I love *yoghurt*! Yoghurt's my favourite, gimme yoghurt!

He grabs a little carton of yoghurt, rips off the foil and knocks it back --

-- spits it all out, explosive.

THE DOCTOR (CONT'D)

What was *that*??

AMELIA

Yoghurt.

THE DOCTOR

I *hate* yoghurt, it's just stuff with bits in.

AMELIA

You said it was your favourite.

THE DOCTOR

New mouth, new rules - it's like eating after cleaning your teeth, everything tastes *wroooooooooooooooooong!*

*He spasms again, jackknifing in pain, clutching his head.*

AMELIA

What is it, what's wrong with you?

(CONTINUED)

16 CONTINUED: (2)

16

He's already on his feet again,

THE DOCTOR

Wrong with *me*?? It's not my fault, why  
can't you give me any decent food??  
You're Scottish - fry something!

Now, jump cuts, *fast*...

CUT TO:

Amelia, standing on a chair at the cooker, apron on,  
frying bacon in a pan. The Doctor is watching at her  
shoulder (he has towel now, is drying himself.)

THE DOCTOR (CONT'D)

Bacon! *Love* bacon!

CUT TO:

The Doctor at the table taking a mouthful of bacon -  
spits it out.

THE DOCTOR (CONT'D)

Bacon! That's *bacon*, are you trying to  
poison me?

CUT TO:

Amelia back at the cooker, now with a pan of beans.

THE DOCTOR (CONT'D)

Ah, you see, beans! That's what it's  
all about, beans!

CUT TO:

The Doctor at the sink, spitting out the beans.

THE DOCTOR (CONT'D)

Beans are evil! Bad, bad beans!

CUT TO:

Amelia, now buttering some bread.

THE DOCTOR (CONT'D)

Bread and butter, now you're talking,  
can't go wrong with bread and butter!

CUT TO:





17 CONTINUED:

17

THE DOCTOR

That's a brilliant name. Amelia Pond,  
like a name in a fairy tale. Are we in  
Scotland, Amelia?

AMELIA

No. We had to move to England. It's  
rubbish.

THE DOCTOR

So what about your Mum and Dad then?  
Are they upstairs? Thought we'd have  
woken them by now.

AMELIA

I don't have a Mum and Dad. Just an  
Aunt.

THE DOCTOR

I don't even have an Aunt.

AMELIA

You're lucky.

THE DOCTOR

I know. So your Aunt - where is she?

AMELIA

She's out.

THE DOCTOR

And she left you all alone?

AMELIA

A

17 CONTINUED: (2)

17

On Amelia - smile has gone. Like even mentioning the crack chills her.

CUT TO:

18 INT. AMELIA'S HOUSE - AMELIA'S BEDROOM -- 1996 NIGHT 18

On the crack in the wall. The Doctor's shadow falls over it.

On THE DOCTOR as he stares thoughtfully at the crack. He licks his fingers, senses the little cold draft. Then raps on the wall with his fist.

AMELIA has appeared at the door, an apple in her hand.

THE DOCTOR

You've had some cowboys in here. Not actual cowboys. Though that can happen.

She's holding the apple out - there's a smiling face crudely cut into it.

AMELIA

I used to hate apples. So my Mum put faces on them.

THE DOCTOR

(Stuffing it in his pocket)

She sounds good, your Mum. I'll keep it for later.

(Rapping on the wall)

This wall is solid and the crack doesn't go all the way through it ... so here's a thing - where's the draft coming from?

The Doctor is now sonicating the crack. He checks his readings.

THE DOCTOR (CONT'D)

Wibbly wobbly, timey-wimey. You know what this crack is?

AMELIA

What?

THE DOCTOR

It's a crack, but I'll tell you something funny - if you knocked this wall down, the crack would stay put. Cos the crack isn't *in* the wall.

(CONTINUED)

18 CONTINUED:

18

AMELIA

Where is it then?

THE DOCTOR

Everywhere. In everything. It's a split in the skin of the world ... two parts of space and time that should never have touched, pressed together ... right here in the wall of your bedroom.

He presses his ear against the crack. Frowns.

THE DOCTOR (CONT'D)

Sometimes, can you hear ...

AMELIA

A voice. Yes.

The Doctor takes a glass of water from Amelia's bedside table, tosses the water on the floor, presses the glass to the wall and listens at it.

What he hears:

TANNOY VOICE

Warning: prisoner zero has escaped.

THE DOCTOR

Prisoner zero?

AMELIA

Prisoner zero has escaped - that's what I heard. What does it mean?

THE DOCTOR

It means that on the other side of this wall, there's a prison. And they've lost a prisoner. And do you know what that means?

AMELIA

What?

THE DOCTOR

You need a better wall.

He starts clearing stuff away from the wall.

THE DOCTOR (CONT'D)

The only way to close the breach is to open it all the way - the forces will invert and it'll snap itself shut ... or ...

(CONTINUED)

18 CONTINUED: (2)

18

AMELIA

Or what?

THE DOCTOR

(Fiddling with his  
screwdriver)

You know when grown-ups tell you everything's going to be fine, and you think they're probably lying to make you feel better?

AMELIA

Yes.

THE DOCTOR

Everything's going to be fine.

He gently moves Amelia behind him, shielding her. He raises his screwdriver, sonics.

FX: And the crack starts to *spread*. The material of the wall doesn't seem to move or shift in any way but the crack widens across it. Wider, wider, gaping on darkness --

-- just visible in the dimness, a prison cell. No details at all, just the vaguest of shapes. (We REALLY need to be unable to make out anything, not size, not shape. One stop shot of a dark field, cos we don't want that unrealistic blackness.)

And then that serene voice, distant, echoing from the Zero Prison ...

TANNOY VOICE

Warning: the Prisoner Zero has escaped.

The Doctor steps forward, curious as ever.

THE DOCTOR

Hello? Hello, is anybody -

And *SQUELCH!!*

FX: Horror shot: filling the crack: vast, quivering, liquid - *a giant eye!!* An eye the size of a wall.

FX: It looks like an ordinary human eye, but monstrous and huge. The pupil darting about, fixing on the Doctor.

AMELIA

*What is that??*

(CONTINUED)

18

21

22 CONTINUED:

22

AMELIA

What, really? A real one? You've got a real time machine??

THE DOCTOR

Not for much longer, if I can't get her stabilized. Five minute hop into the future should do it.

AMELIA

Can I come?

He's now pulled the rope through the glazing bars, tied it off round the other set of glazing bars (the windows are now linked such that if you pulled on the rope from the interior of the TARDIS, the doors would close behind you).

THE DOCTOR

Not safe in here, not yet.  
Five minutes. Gimme five minutes, I'll be right back.

AMELIA

People always say that.

The Doctor looks down at her - he smiles. A proper Doctor smile.

THE DOCTOR

Am I people? Do I even look like people. Trust me - I'm the Doctor.

And he steps backwards, dropping down into the depths of the TARDIS, the rope snaps tight and his weight slams shut the TARDIS door.

And for a moment, nothing. Then *boom!* and the great, grinding engines heave into life, and (FX) the TARDIS

rs 1 006 1 Tc ET qve into life, an Tm918 cm BT -0.0174 Tc 12 0 0 12 1



23 CONTINUED:

23

We close in on it slightly - just enough to give a tiny emphasis.

We pan with Amelia as she dashes to the wardrobe, grabs some more clothes, pan with her back to the case - over her shoulder see that the mystery door is now slightly ajar ...

She slams the case, goes racing out - past the mystery door, which we hold on. It is now fully open ...

CUT TO:

24 EXT. AMELIA'S GARDEN -- 1996 NIGHT

27 CONTINUED:

27

THE DOCTOR comes stumbling out the door, fiery light blasting round him, smoke billowing (PRAC FX). He has a hankie pressed over his mouth, and he's coughing.

THE DOCTOR

Amelia!!

He looks round wildly, urgently. And he sees the sun. Daylight - it's *hours* later!

And he's racing towards the house. He sonics the door.

THE DOCTOR (CONT'D)

Amelia, I worked out what it was. I know what I was missing. You've got to get out of there!!

CUT TO:

28 INT. AMELIA'S HOUSE - LANDING -- 2008 DAY

28

THE DOCTOR comes tearing up the stairs.

THE DOCTOR

Amelia?? Amelia, are you all right?  
Are you there?

He goes straight to the mystery door. Sonics it, checks the reading.

We change shot: POV of someone cracking open a door further along the landing - the Doctor sonicing.

THE DOCTOR (CONT'D)

Prisoner Zero is here! Do you understand me? Prisoner Zero is -

The floor creaks behind, he starts to turn -

- a super-fast shot of a cricket bat swinging towards him -  
*THUNK!*

On the Doctor, as he crashes to the floor, lies still.

CUT TO:

29 EXT. LEADWORTH HOSPITAL -- 2008 DAY

29

- an ambulance zooms past us, out of shot, revealing: a hospital. Big, gloomy Victorian building. We pan up it, to the top row of windows. (First floor)

CUT TO:

30     INT. LEADWORTH HOSPITAL - TOP FLOOR CORRIDOR -- 2008 DAY30

On the two of them, walking along. DR. RAMSDEN, fifties, kindly but at the moment a bit exasperated. RORY WILLIAMS - young, good looking, a male nurse.

CUT TO:

31     INT. LEADWORTH HOSPITAL - COMA WARD -- 2008 DAY                     31

A ward with eight beds - hi tech, all blue lighting, and beeping monitors.

The room itself - tall and fine, stately windows. Like it was something else once. Grand, grave, and silent.

The PATIENTS - all unconscious, lying there, eerily inert. Each one is hooked up to monitoring equipment at the side of the bed. The machinery sighs and beeps and clicks - otherwise the room is hushed and sombre, like a church.

Standing in the middle, looking round them: DR. RAMSDEN. He glances at RORY.

DR. RAMSDEN

So. They all called out at once, that's what you're saying. All of them, all the coma patients. You understand that these people are all comatose, don't you? They can't speak?

RORY

Yes, Dr. Ramsden.

DR. RAMSDEN

Then why are you wasting my time.

RORY

Because they called for you.

DR. RAMSDEN

*Me??*

And then, from behind him, a rasping, barely used voice:

PATIENT

Doctor.

He turns. All the patients, still inert, but whispering, mumbling ...

(CONTINUED)

31 CONTINUED:

31

PATIENTS

Doctor ... Doctor ... Doctor ...

CUT TO:

32 INT. AMELIA'S HOUSE - LANDING -- 2008 DAY

32

A blurry shot, resolving to -

THE DOCTOR, sprawled on the floor. He stirs, murmurs.

AMY

(From off)



32 CONTINUED: (2)

32

Amy is back on her radio.

AMY

Sarge, it's me again. Hurry it up, this  
guy knows something about Amelia Pond

...

CUT TO:

33

33 CONTINUED:

33

RORY

It's a camera too.

He stares at him, annoyed now - and his pager goes off.  
He checks it. As he turns to go.

DR. RAMSDEN

You need some time off. A lot of time  
off. Start *now!*

He goes.

On Rory: *so frustrated.*

CUT TO:

34 INT. AMELIA'S HOUSE - LANDING/BEDROOM 5 -- 2008 DAY

34

AMY is at the window, seemingly looking out for her back-  
up.

THE DOCTOR

I need to speak to whoever lives in this  
house *right now!*

AMY

I live here.

THE DOCTOR

But you're the police.

AMY

Yeah, and this is where I live. You got  
a problem with that??

THE DOCTOR

How many rooms?

AMY

... I'm sorry, what?

THE DOCTOR

On this floor. How many rooms on this  
floor? Count them for me now.

AMY

Why?

THE DOCTOR

Because it will change your life.

On Amy - a little freaked now. He's so deadly serious.

(CONTINUED)

34 CONTINUED:

34

AMY

Four. One, two, three, four.

She's pointed to each door in turn -

- except the one at the end of the landing - the one



34 CONTINUED: (2)

34

THE DOCTOR

The filter *stops* you noticing. Something came here a while ago, to hide. It's still hiding. And you need to uncuff me *now*.

She barely glances at him, still staring, transfixed, at the door.

AMY

I don't have the key. I lost it.

THE DOCTOR

How can you have lost it -- *stay away from that door!!*

She is stepping towards the door, reaching for the doorhandle.

THE DOCTOR (CONT'D)

Do not *touch* that door!

Her hand is on the doorhandle.

THE DOCTOR (CONT'D)

Listen to me. Do not open that -

She is already opening - slowly - the door.

THE DOCTOR (CONT'D)

Why does no one ever listen to me?? Do I just have a face that nobody listens to? Again??

On Amy: staring into the shadowed room, face set.

THE DOCTOR is flailing at the end of his chain now, frantic, clawing at the cuff.

THE DOCTOR (CONT'D)

My screwdriver, where is it?  
(Looking frantically  
round the floor)  
Silver thing, blue at the end - where did it go?

On Amy, slowly stepping into the room. Looking around.

THE DOCTOR (CONT'D)

*Stay out of there!!*

We stay with the Doctor's POV; he's too far away, can't see round the door into the room.

(CONTINUED)

34 CONTINUED: (3)

34

AMY

There's nothing here ...

THE DOCTOR

Whatever's in there, stopped you seeing the whole room. What makes you think you could see *it*?

In the room ( peeling wallpaper, old boxes, bare floorboards): on Amy, looks down, sees something.

AMY

Silver, blue at the end ... ?

THE DOCTOR

My screwdriver, yeah.

AMY

It's here.

On the Doctor: *what?* He glances at the opened door - there's a gap at the foot, just enough.

THE DOCTOR

... Must have rolled under the door.

AMY

Yeah. Must have.

Pulling out from the screwdriver: it's not lying on the floor, it's lying on a table at the far end of the room.

AMY (CONT'D)

And then it must have jumped up on the table ...

The Doctor: chilled to the bone, helpless.

THE DOCTOR

Get out of there.

AMY

But there's no one *here* ...

She takes a hesitant step towards the table --

FX: - revealing, behind her *something* hanging from the ceiling. A translucent tendril, like a giant string of drool hanging down, ending in a bunched little face, beady little eyes, and a grinning, greedy beak of a mouth, crammed with fangs. The whole thing transparent - like it's made of sluggishly flowing glass.

(CONTINUED)

34 CONTINUED: (4)

34

FX: - and as quickly as we see it, it moves out of sight again, slipping behind Amy's head. It's inches from her, moving perfectly to stay *exactly* behind her.

Amy has picked up the screwdriver, looks at it curiously. There's something sticky on it - fluid. She tries to rub it off.

THE DOCTOR

(During above)

Okay, thinking, come on. It's got perception filters - came through a tiny little crack, so it's probably a multi-form, yeah, got to be a multi-form ...

AMY

Funny looking screwdriver.

THE DOCTOR

Hilarious. *Get out of there.*

She's looking at the sticky substance on her fingers

Amy turns, looking around -

FX : - and we see the Face Tendril moving, sinuous and eerily fast, like a fish flicking through water, constantly positioning itself directly behind her head, never more than inches away from her.

- Amy looks one way, then the other -

FX: - the Face Tendril switching one way, then the other, so fast, grinning at her ear.

THE DOCTOR (CONT'D)

What is it? What are you doing?

AMY

There's nothing here, but - but ...

THE DOCTOR

Corner of your eye?

AMY

What is it?

THE DOCTOR

Don't try to see it. If it knows you've seen it, it will kill you.

FX: She turns and turns. The Face Tendril flicks and darts and grins.

(CONTINUED)

34 CONTINUED: (5)

34

Amy hesitates - then does a double-take, turning as fast as she can - and comes face to face with the tendril!!

THE DOCTOR (CONT'D)

(From off)

Don't look at it. Do ...

34 CONTINUED: (6)

34

AMY

I was pretending, it's a pretend radio.

THE DOCTOR

*But you're a policewoman!*

AMY

*I'm a kissogram!*

The Doctor: *what??*

And *wham!*

- and with shocking suddenness the door is knocked flat  
out of its frame (Pcm BT -0.0174 Tc 12 0 0 4a6Tlat

34 CONTINUED: (7)

34

... and the growl becomes a bark - but it's Barney Collins who barks. Amy stares in astonishment - the man, not the dog, barking.

AMY

What ... sorry, but *what*  
... ?

FX: The Man's face, then the Dog's face - their heads move eerily in exact unison, questing, tilting.

THE DOCTOR

It's all one creature - one creature disguised as two. Clever old multi-form - a bit of a rush job, though. Got the voice a bit muddled, did you? Mind you, where d'you get the pattern from - you'd need a psychic link, a live feed, how'd you fix that?

CUT TO:

35 INT. LEADWORTH HOSPITAL - COMA WARD -- 2008 DAY

35

On the SAME MAN, BARNEY COLLINS, comatose, in the bed. We are close in on his hands - they are shaking, very slightly.

CUT TO:

36 INT. AMELIA'S HOUSE - LANDING -- 2008 DAY

36

FX: The DOG-MAN is looking at THE DOCTOR and AMY - again the heads moving in eerie unison --

-- and they both start to shamble towards the Doctor and Amy. The Man barks again -

FX: - and he starts to open his mouth. It is crammed with glittering teeth - just like the Face Tendril we saw in the room.

AMY

What's it going to do to us?

THE DOCTOR

A bad thing, it's usually a bad thing.

(To Dog-Man)

Stay boy! Her and me, we're safe. Want to know why? She sent for back up!

AMY

I didn't send for back-up.

(CONTINUED)

36 CONTINUED:

36

THE DOCTOR

I know, that was a clever lie to save our lives.

(To the Dog-Man)

Okay, yeah, no back-up - and *that's* why we're safe. Alone we're not a threat to you. If we had back up, *then* you'd have to kill us.

And suddenly, from outside, a booming voice:

BOOMING VOICE

(V.O.)

Attention Prisoner Zero. The human residence is surrounded. Attention Prisoner Zero. The human residence is surrounded.

AMY

What's that?

THE DOCTOR

Well. That would be back-up.

(To the Dog-Man)

Okay, one more time - we *do* have back-up, and that's *definitely* why we're safe.

BOOMING VOICE

(V.O.)

Prisoner Zero will vacate the human residence, or the human residence will be incinerated.

36 CONTINUED: (2)

36

The Doctor and Amy race past the Dog-Man - who ignores them - and go clattering down the stairs ...

CUT TO:

37 EXT. AMELIA'S GARDEN -- 2008 DAY

37

THE DOCTOR and AMY come racing out of the house. The Doctor spins, sonics the door - it clicks locked.

THE DOCTOR

Kissogram??

AMY

Yeah, kissogram! What's going on?

THE DOCTOR

(Already)



37 CONTINUED:

37

THE DOCTOR (CONT'D)

37 CONTINUED: (2)

37

THE DOCTOR

This matters, this is important. *Why did you say six months??*

The door bursts open. The Dog-Man comes lumbering out.

On Amy's face - and it bursts out of her.

AMY

*Why did you say five minutes??*

And roaring to the front - her Scottish accent!!

On the Doctor: *wham!* he gets it. Oh my God!

THE DOCTOR

... what?

AMY

Come on!

THE DOCTOR

... *what?*

AMY

*Come on!!*

THE DOCTOR

*WHAT??*

Amy just grabs hold of his hand, and they're racing to the gate in the wall at the end, crashing through it.

Barking and yelping, The Dog-Man is following.

CUT TO:

38 EXT. VILLAGE STREET -- 2008 DAY

38

THE DOCTOR and AMY come racing out into:

A village street. PASSERS-BY, cars, KIDS playing - ordinary. As they run:

THE DOCTOR

You're Amelia.

AMY

You're late.

THE DOCTOR

Amelia Pond, you're the little girl -

(CONTINUED)

38 CONTINUED:

38

AMY

I'm Amelia, you're late.

THE DOCTOR

What happened?

AMY

Twelve years!

THE DOCTOR

You hit me with a cricket bat!

AMY

Twelve years!

THE DOCTOR

*A cricket bat!*

AMY

Twelve years -  
(Swings round to yell  
this right into his  
face)  
*and four psychiatrists!!*

THE DOCTOR

... four?

AMY

I kept biting them.

THE DOCTOR

Why?

AMY

They said you weren't real.

She turns to head on -

- and stops. Staring.

AMY (CONT'D)

No, what? No, come on, *what?*

The Doctor follows her look. Parked at the side of the road an ice cream van. From the speaker on the roof, is booming:

BOOMING VOICE

(V.O.)

Repeat: Prisoner Zero will vacate the human residence, or the human residence will be incinerated.

(CONTINUED)

38 CONTINUED: (2)

38

The ICE CREAM MAN has climbed out of his vehicle and is fussing over the speaker with a screwdriver.

AMY

We're being staked out ... by an ice cream van?

The Doctor races over to the Ice Cream Man.

THE DOCTOR

What's that? Why are you playing that?

ICE CREAM MAN

It's supposed to be Claire De Lune.

The Doctor reaches into the cab of the Ice Cream van, switches on the radio. The same voice, cracking from the radio, in perfect synch.

BOOMING VOICE

(V.O.)

Repeat: Prisoner Zero will vacate the human residence, or the human residence will be incinerated.

The Doctor is looking wildly up and down the street. Sees:

A WOMAN with her mobile phone. She's frowning, thumping it against her hand, clearly listening to that same message.

A JOGGER with earphones has stopped running, is trying to adjust his belt-mounted radio. That same message.

Also: the DOG-MAN has appeared at the same gate from which Amy and the Doctor emerged. Looking around, like he's starting to see the same thing.

And suddenly the Doctor is running to the nearest house, racing to the front door. He sonics it. Amy races after him -

CUT TO:

39 INT. MRS ANGELO'S LIVING ROOM -- 2008 DAY

39

MRS ANGELO - sweet old lady - is standing at the television, jabbing at the remote. We hear the same message repeating.

THE DOCTOR comes crashing into the living room.

(CONTINUED)

39 CONTINUED:

39

THE DOCTOR

Hello, sorry to burst in, we're doing a special on television faults in this area.

(Amy arrives next to him, still in her police uniform)

Also crimes. Let's have a look then ...

MRS ANGELO

I was just about to phone, it's on every channel.

The Doctor has grabbed the remote.

FX: On the screen, filling it - an enormous eye, just like we saw in Amelia's bedroom. He starts flicking round the channels. Same eye, same intoning voice.

Mrs Angelo is looking bemusedly at AMY.

MRS ANGELO (CONT'D)

Hello, Amy, dear. Are you a policewoman now?

AMY

Well - sometimes.

MRS ANGELO

I thought you were a nurse.

AMY

I can be a nurse.

MRS ANGELO

(Frowning, puzzled)

Or actually, a nun.

AMY

I dabble.

Mrs. Angelo is watching the Doctor in mounting puzzlement - he's busy sonicating her TV, causing the channels to flick round - everything shows the same.

MRS ANGELO

Amy, who's your friend?

THE DOCTOR

Who's Amy?? You were Amelia.

AMY

Yeah, now I'm Amy.

(CONTINUED)

39 CONTINUED: (2)

39

THE DOCTOR

Amelia Pond, that was a great name.

AMY

Bit fairy tale.

MRS ANGELO

(Still staring at the  
Doctor)

But I know you, don't I? I've seen you  
before.

THE DOCTOR

Not me - brand new face, first time on.  
What's wrong with fairy tale?

AMY

I grew up. You missed that.

The Doctor, now flicking faster and faster round the  
channels. All the same.

THE DOCTOR

It's everywhere. Every channel.

(Rounds on Amy)

And what sort of job's a kissogram??

AMY

I go to parties, I kiss people - with  
outfits. It's a laugh.

THE DOCTOR

You were a little girl five minutes ago.

AMY

You're worse than my aunt!

THE DOCTOR

I'm the Doctor, I'm worse than  
everybody's aunt. And that is *not* how  
I'm introducing myself.

He's now grabbed a radio from the mantelpiece, and sonics  
it. We're hearing the same announcement in different  
languages now - French, German, Chinese ...

THE DOCTOR (CONT'D)

Okay, so it's everywhere, on everything.  
They're broadcasting to the whole  
world!

He's gone to the window. Opens it, cranes out to look at  
the sky.

(CONTINUED)



39 CONTINUED: (4)

39

JEFF

Amy, it's him, isn't it? It's really  
him!

AMY

Jeff, *shut up!!*  
(Rounding on the  
Doctor)  
*Twenty minutes to what??*

THE DOCTOR

The human residence - they're not  
talking about your house, they're  
talking about the planet. Somewhere up  
there, there's a space ship - and it's  
going to incinerate the planet. Twenty  
minutes to the end of the world!

FX: On the television, closing in on the single eye  
filling the screen, as it becomes -

CUT TO:

40 OMITTED  
AND  
41



43 CONTINUED:

43

AMY

This is it.

THE DOCTOR

Is there an airport?

AMY

No.

THE DOCTOR

A nuclear power station?

AMY

No.

THE DOCTOR

Even just a little one?

AMY

No.

THE DOCTOR

Nearest city?

AMY

Gloucester - half an hour, by car.

THE DOCTOR

We don't have half an hour, do we have a car?

AMY

No.

THE DOCTOR

Well that's good! Fantastic, that is!  
Twenty minutes to save the world - and  
I've got a Post Office. And it's shut!  
*What's that??*

He's spun round and is pointing accusing at:

AMY

It's a duck pond.

THE DOCTOR

Why aren't there any ducks??

AMY

I don't know, there's never any ducks??

THE DOCTOR

*Then how do you know it's a duck pond??*

(CONTINUED)

43 CONTINUED: (2)

43

He's raging at her, like this is the most important thing in the world.

She's staring at him, closer now - his eyes are dancing and wild. Has he lost it?

AMY

43 CONTINUED: (3)

43

AMY

Are you just going to sit there?

THE DOCTOR

Why not? Why shouldn't I just sit here?

She looks at him - a little girl, for a moment, wounded, so disappointed.

AMY

Cos I waited twelve years.

He looks up at this - maybe a little stung at this. And then sees something beyond her.

THE DOCTOR

Oh, and here they come.

He's looking across the green. AMY follows his look to see PEOPLE holding their mobile phones up, photographing the sun. He leaps up, manic.

THE DOCTOR (CONT'D)

The human race! The end comes as it was always going to - down a video phone!

AMY

This isn't real, is it. This is some

43 CONTINUED: (4)

43

And we're zooming right in on his eye, and inside (stock frame animation) --

-- the village green, now held in bullet time, in the Doctor's memory. We go swooping over to all the people, with their mobile phones held up, looking at the sky. Panning along them to -

- the one man (NURSE RORY in fact) who is aiming his mobile phone, not at the sky, but something at ground level, on the other side of the green.

- *whoosh*, to the other side of the green, where we see -

- the DOG-MAN, standing there, staring at the sky, like everyone else.

- *whoosh*, back to Rory. Whooshing closer on a detail: his nurse uniform just visible beneath his jacket.

Whooshing out to -

- out from the Doctor's eye again, returning us to the present moment. He spins, looks off to see -

- the Dog-Man staring at him from across the green. The Dog-Man turns, starts to head away. The Doctor turns, looks to -

0174'D12 ther side 23 304 Tm /-372r on a detail:

43 CONTINUED: (5)

43

THE DOCTOR

... I'm sorry?

And she's reached out, taken his tie, yanked it tight around his neck.

AMY

*No!!*

And she yanks him round by the tie, and throws him against the car now parked behind him (Mr Henderson has just climbed out, the door is still open) She slams the door shut on the end of the Doctor's tie, trapping him.

THE DOCTOR

*Amy?? Amy, no, what are you doing ... !*

Amy is calmly taking the car keys from Mr Henderson.

AMY

Sorry, Mr. Henderson - official police business.

She bleeps the car, locking the Doctor in place. The Doctor is struggling frantically, trying to loosen the tie - but both the ends are trapped, and he can't.

THE DOCTOR

*Amy -- !*

MR HENDERSON

(To Amy)

I thought you were a kissogram.

AMY

I got promoted.

THE DOCTOR

*What's wrong with you?? Why do you keep locking me up??*

AMY

Who are you?

THE DOCTOR

You *know* who I am.

AMY

No, *really*, who are you?

THE DOCTOR

Look at the sky! End of the world, twenty minutes -

(CONTINUED)

43 CONTINUED: (6)

43

AMY

Well better talk quickly then!

THE DOCTOR

Are you out of your mind?? Oh, please,  
I don't need a mad person!!

AMY

This isn't mad - this is curious. Mad is  
when I take you for a spin.

(She tosses the car  
keys in her hand,

43 CONTINUED: (7)

43

And he lashes out, grabbing her wrist. The apple is still in her hand - he holds it up to her face.

THE DOCTOR (CONT'D)

Look at it. Fresh as the day you gave it to me. And you *know* it's the same one. Your first thought when it landed in your hand - it's so small.

On Amy and the Doctor - and it's like the world around them has gone away, and there's just the two of them, and this moment. Amy is staring at the apple - could it all be true?

THE DOCTOR (CONT'D)

Amy. Believe for twenty minutes.

On Amy: fighting everything inside her. Then:

She raises the zapper, beeps the car. The Doctor is freed.

AMY

What do we do?

He spins, looks. Other side of the green: Rory is now heading away.

THE DOCTOR

Stop that nurse!

And he's already racing across the green. Amy starts to follow, sees who the Doctor is racing towards, almost hesitates for a moment - then goes racing after him.

On Rory, as the Doctor comes skidding round in front of him.

THE DOCTOR (CONT'D)

The sun's going out, and you're photographing a man and a dog - why?

RORY

Amy?

Amy has skidded up behind the Doctor. Amy and Rory clearly know each other.

AMY

Hi. This is Rory, he's a ... friend.

(CONTINUED)

43 CONTINUED: (8)

43

RORY  
(Pissed off at this -  
but used to it)  
Boyfriend.

AMY  
Kind of boyfriend.

RORY  
Amy -- !

THE DOCTOR  
Man and dog, why??

Rory's eyes have gone back to the Doctor - and now he's  
staring at him.

RORY  
Oh my God, it's *him*.

AMY  
Just answer his question. Please.

RORY  
It's *him*, though. The Doctor. The  
raggedy Doctor ...

AMY  
Yeah, he came back.

RORY  
But he was a *story!* He was a game.

THE DOCTOR  
*Man and dog, why, tell me, NOW!!*

Startled, Rory almost snaps to attention.

RORY  
Sorry. Cos he can't be there. Cos he's -

RORY (CONT'D)

- in a hospital174-0.95 43549 Tm /TT3 1 Tf (Startled, R7 2t)Tj ET Q





43 CONTINUED: (10)

43

THE DOCTOR (CONT'D)

Nah, didn't think so. Well - I'm sorry,  
I really am ...

(Raising the  
screwdriver, clicking  
it repeatedly)

You had a look at this before so you  
know it's not a weapon - it's a  
screwdriver. Multi-function, though!  
Oh, the extras this thing's got - and do  
you know what I've never tried? I've  
never tried them all at once!

PRAC FX: On a phone box. All the windows smash from top  
to bottom.

The pub sign starts spinning.

And now the cars. Their engines are all revving, their  
car alarms going, the wipers wiping.

The fire engine - the ladder is extending! The fireman,  
stares in astonishment.

Panning up with the ladder: all the television aerials on  
the houses are revolving. To the church spire, the  
weather vane spinning down. The bells start chiming.

The little boy on the green - he's watching in  
astonishment as his helicopter starts rising from his  
hand, flying of its own accord.

THE DOCTOR (CONT'D)

On maximum range, definitely not good  
for it - but do you know what *is* good?  
Your friends up there will be scanning  
for non-terrestrial technology. Now  
they've got to be, what, a level 20  
civilisation? Earth - level 5.  
Leadworth - Balamory.

He holds the screwdriver aloft - proud, victorious,  
iconic.

THE DOCTOR (CONT'D)

Sonic screwdriver - level 4000, plus  
invisible ink!!

Behind him - just in the back of shot, maybe even out of  
focus - we see the fire engine now careering along the  
road, pursued by the fireman.

(CONTINUED)

43 CONTINUED: (11)

43

THE DOCTOR (CONT'D)

I think someone's gonna notice! Don't  
you?

And for a moment, it's wonderful! The Doctor,  
magnificent. The joyous chaos round the village green.  
Amy and Rory, watching the madness, laughing and

44      INT. LEADWORTH HOSPITAL - COMA WARD -- 2008 DAY      44

On the COMA PATIENT, BARNEY COLLINS - he's still shaking.  
DR. RAMSDEN is bending over.

DR. RAMSDEN  
Barney? Can you hear me, Barney?

45 CONTINUED:

45

AMY

(Ignoring Rory)

Well you're gonna have to be ready,  
aren't you?

THE DOCTOR

I know!! Don't you think I know that??

(Rounds on Rory)

Nurse-boy, gimme your phone.

RORY

(Indignant, pointing  
at the Doctor)

And how can he be real?? He was never  
real!

THE DOCTOR

(To Rory)

Phone, now, gimme!!

RORY

(Handing over his  
phone)

He was just a *game*, we were kids. You  
made me dress up as him!

45 CONTINUED: (2)

45

THE DOCTOR (CONT'D)

(To Amy)

Your friend, what was his name. Not  
him, the good looking one.

RORY

Oh, thanks.

AMY

Jeff?

45A CONTINUED:

45A

THE DOCTOR

Hello, laptop, gimme!

Jeff startles - slams shut his laptop, scrambles away from the Doctor, panicking.

JEFF

No, no, wait, hang on!

THE DOCTOR

(Snatching)

Oh, it's fine, give it here.

(Flips it open)

Blimey! Get a girlfriend, Jeff!

MRS ANGELO

(Appearing in the doorway)

What are you doing? Jeff, is he your gay friend?

JEFF

Gran, I'm *not* gay.

THE DOCTOR

He's not, you know. Right, have you got wi-if?

(Smacks his lips)

Yes, good wi-if, strong!

The Doctor at the desk now, tapping at the laptop.

THE DOCTOR (CONT'D)

Right! The Sun's gone wibbly, so right now, somewhere out there, there's gonna be a big old video conference call - all the experts in the world, panicking at once, and do you know what they need? Me!

On the screen, a window with names scrolling down it.

THE DOCTOR (CONT'D)

And here they are! All the big boys. NASA, Jodrell Bank, Tokyo Space Centre, Patrick Moore.

MRS ANGELO

Oh, I like Patrick Moore.

THE DOCTOR

I'll get you his number, but watch him, he's a devil.

(CONTINUED)

45A CONTINUED: (2)

45A

JEFF

You can't just hack in on a call like that!

THE DOCTOR

Can't I?

He slams the psychic paper against the webcam. Instantly the screen changes, splits into six webcam style headshots - a video conference. A range of colours and nationalities. One of them could be Patrick Moore - or maybe he's gone off-line at this point.

THE DOCTOR (CONT'D)

Gentlemen, hello! Yeah, I know, you should switch me off. But before you do, watch this.

(Now typing like mad)

Fermat's Theorem, the proof, and I mean the *real* one, never been seen before. Poor old Fermat, got killed in a duel before he could write it down. My fault - I slept in.

On the computer screen - we see the SIX FACES staring down at their computer screens in mounting astonishment.

THE DOCTOR (CONT'D)

Oh, and here's an oldie but goodie - why electrons have mass! And a personal favourite of mine - faster than light travel with two diagrams and a joke.

There is now a babble of voices from the computer - My God, who is this?? What's going on.

THE DOCTOR (CONT'D)

Look at your screens. Whoever I am, I'm a genius. Look at the sun - you need all the help you can get. Fellas - pay attention!

MRS ANGELO

... shall I go and make a cuppa?

CUT TO:

46  
AND  
47





48A CONTINUED:

48A

RORY  
Yeah, what am I?

\*  
\*

AMY  
You're a nurse. Which is also good.  
Now *drive!*

\*  
\*  
\*

CUT TO:

\*

49 OMITTED

49

50 EXT. LEADWORTH HOSPITAL -- 2008 DAY

50

Rory's car goes screeching up to the front door. HOSPITAL WORKERS are crowded at the door

\*

CUT TO:

51 OMITTED

51

51A INT. JEFF'S BEDROOM -- 2008 DAY

51A

THE DOCTOR and JEFF, the SIX FACES watching from the screen. (Mrs Angelo has gone.)

The Doctor, has Rory's phone out, and is tapping away at it. One of the faces from the screen pipes up.

NASA MAN  
(American accent)  
Sir, what are you doing?

THE DOCTOR  
I'm writing a computer virus. Very clever, super-fast, and a tiny bit alive, but don't let on. And why am I writing it on a phone? Never mind, you'll find out.

He's grabbed a cable and is now connecting the phone to the computer.

THE DOCTOR (CONT'D)  
Okay, I'm sending it to all your computers. Get everyone who works for you sending this everywhere. Email, text, facebook, Bebo, twitter, radar dish, whatever you've got. Any questions?

PATRICK MOORE  
Who was your lady friend?

(CONTINUED)

51A CONTINUED:

51A

THE DOCTOR

Patrick, behave!

NASA MAN

What does this virus do?

THE DOCTOR

It's a reset command, that's all, It resets counters, it gets in the wifi and resets every counter it can find - clocks, calenders, anything with a chip.

On Jeff. He's looking round. His alarm clock clicks to 00:00. Looks at his watch - the same.

THE DOCTOR (CONT'D)

But, yeah, I could be lying, why should you trust me? I'll let my best man explain. Jeff - you're my best man.

JEFF

You what??

The Doctor looks at Jeff - pure terror. He grabs him to one side, out of range of the webcam.

THE DOCTOR

Listen to me. In ten minutes you're going to be a legend. In ten minutes everyone on that screen is gonna be offering you any job you want. But first you have to be magnificent. You have to make those guys trust you and get them *working!* Jeff, this is it,

51A CONTINUED: (2)

51A

THE DOCTOR

Oh! And delete your internet history!

Slams out again.

CUT TO:

51B EXT VILLAGE STREET -- 2008 DAY

51B

THE DOCTOR comes racing out of Mrs. Angelo's. Looks around, frantic - what does he do now, where does he go??

He sees something - and his face lights up. Perfect! He dashes off towards it.

CUT TO:

52 OMITTED

52

53 INT. LEADWORTH HOSPITAL - RECEPTION AREA -- 2008 DAY

53

In the foreground, AMY on the phone. In the background, RORY is talking animatedly with OTHER NURSES and HOSPITAL WORKERS.

Rory now crossing to join her.

RORY

Something's happened up there, we can't get through.

AMY

But *what's* happened.

RORY

I don't know. No one knows. Phone him.

Amy is already tapping away at the phone.

AMY

I'm phoning him.

RORY

But how can he be real? Your imaginary friend, how can he have come back?

AMY

(Into phone)

Doctor? We're at the hospital, but we can't get through.

(Listens)

Oh!

(CONTINUED)

53 CONTINUED:

53

RORY  
What did he say?

AMY  
Look in the mirror.

Amy turns, looks in a mirror, sees -  
- herself in Police Uniform.

AMY (CONT'D)  
(Into phone)  
Gotcha!

She slaps her uniform hat back on.

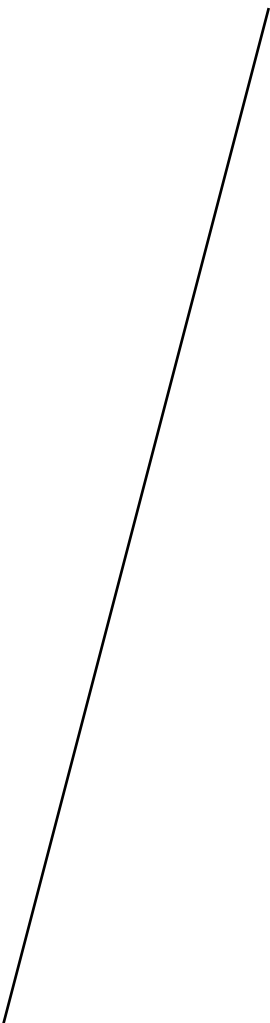
AMY (CONT'D)  
(Into phone)  
You on your way? You're gonna need a  
car.

CUT TO:

54 OMITTED

54

54A INT. FIRE ENGINE -- 20 378 Tm /TT3 1 Tf uuE ENGINE -- 20 378 Tm /TT3C



55 CONTINUED:

55

The place is trashed. Doors hanging off hinges, medical trolleys lying on their side.

MOTHER

Officer?

They turn. A terrified MOTHER, clutching TWO CHILDREN by their hands. She's shaking, traumatised.

AMY

What happened?

MOTHER

There was a man. A man with a dog. I think Dr. Ramsden's dead. And the nurses ...

Amy already has her phone out --

CUT TO:

56 EXT. ROAD -- 2008 DAY

56

The fire engine, bombing along. At the wheel -

CUT TO:

57 INT. FIRE ENGINE -- 2008 DAY

57

- THE DOCTOR, reaches for the ringing phone.

THE DOCTOR

Are you in?

CUT TO:

58 INT. LEADWORTH HOSPITAL - TOP FLOOR CORRIDOR -- 2008 DAY 58

AMY

Yeah, but so's Prisoner Zero.

THE DOCTOR

(V.O.)

Then get out again, we're too late.

But AMY isn't listening - she's staring, wide-eyed, at the MOTHER, who's still talking from out of shot.

MOTHER

(V.O)

He was so angry. He kept shouting and shouting. And that dog - the size of that dog, I swear it was rabid.

(CONTINUED)



60 CONTINUED:

60

Rory and Amy throw themselves through the door of the coma ward, slam shut the doors. They start frantically barricading - chairs, cupboards, *anything*.



62 CONTINUED:

62

Distantly, we hear a siren - a fire engine siren.  
Louder. Louder.

MOTHER (CONT'D)

Twelve years, and you never even knew I  
was there. Little Amelia Pond, waiting  
for her magic Doctor to return. But not  
this time, Amelia.

Siren: louder, LOUDER. Amy's phone bleeps. She looks at  
it - a text, one word - DUCK!

MOTHER (CONT'D)

Not this time.

Amy grabs Rory, they both duck down, and -

PRAC FX: THE WINDOW EXPLODES!

And smashing through, the end of the Fireman's ladder!

CUT TO:

63 EXT. LEADWORTH HOSPITAL -- 2008 DAY

63

The Doctor has driven the fire engine right at the  
hospital, with the ladder extended, so that it smashes  
through the top floor window, on the left, three from the  
end. THE DOCTOR is already scrambling up the ladder,  
towards the window.

CUT TO:

64 INT. LEADWORTH HOSPITAL - COMA WARD -- 2008 DAY

64

THE DOCTOR bursts through the window, drops down from the  
window.

THE DOCTOR

Right then! Hello! Am I late? No,  
three minutes to go!

(Looks at the  
Mother/Child creature)

Prisoner Zero, here we are again.  
Which one are you this time. Oh, her!

He's gone to one of the bedsides. The same WOMAN/MOTHER  
is asleep there, photographs on her bedside table. The  
same kids.

THE DOCTOR (CONT'D)

Oh, that's mean.  
(MORE)

(CONTINUED)

64 CONTINUED:

64

THE DOCTOR (CONT'D)

Nice lady, dreaming about her children -  
and you're walking about with her face  
on, ending the world. Speaking of  
which, there's still time.

MOTHER

Time for what ... Time Lord?

On the Doctor - little bit startled he's been recognised.

THE DOCTOR

Take the disguise off. They'll find you  
in a heartbeat, nobody dies.

MOTHER

I will die.

THE DOCTOR

You'll go back to prison.

MOTHER

The Atraxi will kill me this time. If I  
am to die, let there be fire.

THE DOCTOR

Okay. You came to this world by opening  
a crack in space and time. Do it again -  
just leave.

MOTHER

I did not open the crack.

THE DOCTOR

Somebody did.

The MOTHER cocksTc 12.



65 CONTINUED:

65

New York Times Square. The Clock is blinking 00:00.

Tokyo stock exchange: the board is covered in 00000000.  
Screams of dismay!

THE DOCTOR (CONT'D)

(V.O.; during above)

All over the world, quantum fast, the  
word is out. And do you know what the  
word is?

Cutting fast round more counters, more clocks,  
mileometers, microwaves, alarm clocks, mobile phones,  
oven-timers, now closing on the single oval 0.

CUT TO:

66 INT. LEADWORTH HOSPITAL - COMA WARD -- 2008 DAY

66

THE DOCTOR

The word is zero.

The MOTHER: stony-faced, knowing what's coming.

THE DOCTOR (CONT'D)

Now, me, if I was up in the sky in a  
battle ship, monitoring all earth  
communications, I'd probably take that  
as a hint. And if I was a level 20  
battle fleet, I'd be able track a simple  
old computer virus to its source in,  
what, under a minute?

The whole building is shaking - there's a terrible  
rumbling from above.

THE DOCTOR (CONT'D)

The source, by the way, is right here.

THE DOCTOR has taken the phone from his pocket, now  
tosses it in his hand.

And suddenly the room is blazing with light, like the  
whole hospital is encased in a light beam.

THE DOCTOR (CONT'D)

Oh! And I think they just found us!

RORY and AMY have raced to the window.

RORY

There's a space ship! Right up there, a  
space ship.

(CONTINUED)

66 CONTINUED:

66

FX: The ATRAXI SHIP is thundering down above the hospital.

MOTHER

The Atraxi are limited. While I'm in this form, they'll still be unable to detect me. They have tracked a phone - not *me!*

THE DOCTOR

Yeah, but this is the good bit. This is my favourite bit. Do you know what this phone is full of?

He holds it up - he's flicking through all the photographs Rory took.

THE DOCTOR (CONT'D)

Pictures of you! Every form you've learned to take, right here!

Close on the phone - the photographs flashing past on the screen, as they're uploaded.

THE DOCTOR (CONT'D)

Oh! And being uploaded about now.

The Doctor, all smugness. He tosses the phone in his hand again.

THE DOCTOR (CONT'D)

And the final score is - no TARDIS, no screwdriver, two minutes to spare! Who da man??

(Winces)

Oh, never saying *that* again!

MOTHER

Then I shall take a new form.

THE DOCTOR

Oh, stop it, you know you can't. Takes months to form that kind of psychic link.

MOTHER

And I've had *years*.

The Doctor: puzzled, what does she mean.

FX: Her eyes are glowing now - the kids eyes too. She starts to dissolve into glowing particles.

(CONTINUED)

66 CONTINUED: (2)

66

A crash from behind the Doctor - he spins! Amy is prone on the floor, unconscious.

THE DOCTOR

Amy, no. No!

He's at her side, shaking her, trying to wake her.

THE DOCTOR (CONT'D)

You've got to hold on, don't sleep.

Amy, you've got to stay awake, *please*

RORY

Doctor?

The Doctor turns to look at Prisoner Zero. And stares, uncomprehending.

Standing in place of the Mother/child creature, is a perfect reproduction of the Doctor himself! Same raggedy clothes, same everything. The OTHER DOCTOR stands there, calmly observing his other self, hands seemingly clasped behind him.

The real Doctor steps forward, looking at his doppelganger in astonishment. Finally:

THE DOCTOR

Well that's rubbish! Who's that supposed to be?

RORY

That's *you*.

THE DOCTOR

Me?? Is that what I look like?

RORY

You don't know??

THE DOCTOR

Busy day. Why me though? You're linked with her, why are you copying me?

66 CONTINUED: (3)

66

AMELIA (CONT'D)

Poor Amy Pond. Still such a child  
inside. Dreaming of the magic Doctor  
she knows will return to save her. What  
a disappointment you've been.

The Doctor looks to the sleeping Amy.

THE DOCTOR

No! She's dreaming about me, cos she  
can hear me.

He's leapt to the sleeping girl's side, now holds her  
head in his hand, pressing his fingers into her temples  
(as with Reinette in "Girl In The Fireplace" and Donna in  
"Journey's End".)

THE DOCTOR (CONT'D)

Amy, don't just hear me, *listen!*  
Remember the room, the room in your  
house you couldn't see?

On Amy: frowning slightly, like she's having a bad dream.

Flashback: the unseen door!

66 CONTINUED: (4)

66

FX: -- and suddenly there are beams of light scorching through the windows, converging on Prisoner Zero.

FX: Closer on the Face Tendril, lost in the terrible brilliance, thrashing, screaming. It looks at -

The Doctor, blasted by the light, staring in fascination.

FX: The Face Tendril, fixes the Doctor in a terrible stare. And then - and it's like a calm, still moment in the storm -speaks. (No lipsynch - this is like telepathic projection for the Doctor alone.)

PRISONER ZERO

Silence, Doctor. The Pandorica will open and silence will fall.

The Doctor, frowning. What does this mean??

PRAC FX: And *whoosh!* A terrible rush of wind, and -  
- nothing. Prisoner Zero is gone.

The Doctor dashes to the window. Rory joining him.

RORY

The sun. It's back to normal. That's good, yeah? That means it's over?

The Doctor's face: stony now. So angry.

He pulls out Rory's phone, starts stabbing at the buttons  
...

Rory is kneeling next to Amy, who is muttering, waking up. He's helping her into a sitting position.

RORY (CONT'D)

Amy? Are you okay, are you with us?

She's looking blearily at him.

AMY

What happened?

RORY

He did it. The Doctor did it!

THE DOCTOR

No. I didn't.

RORY

What are you doing?

(CONTINUED)





67 CONTINUED:

67

He's darted through a door. Amy and Rory follow -

CUT TO:

68 INT. LEADWORTH HOSPITAL - LOCKER ROOM -- 2008 DAY

68

Rows of lockers - this is a changing room, where the hospital workers change from their day clothes to their uniforms. THE DOCTOR is striding along the lockers, flinging them open. AMY and RORY, watching, bemused.

AMY

What's in here?

THE DOCTOR

I'm saving the world, I need a decent shirt. The hell with raggedy. Time to put on a show!

He's yanking clothes from lockers, glancing them over.

69 CONTINUED:

69

Closer: THE DOCTOR, AMY and RORY emerging through a door on to the flat roof (or a flat area of the roof, depending what we find.) The Doctor is now cutting a more respectable figure, but is still in his shirtsleeves. He has a couple of jackets, or coats, slung over his shoulder like he's still choosing. Poor Rory is carrying some more, pressed into service.

Amy, looking up.

AMY

So this was a good idea, was it? They were leaving.

THE DOCTOR

Leaving is good. Staying away is better.

He takes a step forward, looks up. Bellows.

THE DOCTOR (CONT'D)

Well?? Come on then. The Doctor will see you now.

FX: Something starts to materialise a few feet in front of them, forming into:

FX: Hanging in the air, like a barrage balloon, A GIANT EYE BALL: huge, white, quivering - the pupil aimed directly at them.

Rory and Amy take an involuntary step back.

The Doctor: unflinching. Unconcerned. He's now snapping on a pair of braces.

FX: A beam of light shines out from the pupil, right at the Doctor. Scans him.

Then, a voice - serene, matter of fact, almost kindly.

ATRAXI

You are not of this world.

THE DOCTOR

No. But I've put a lot of work into it. What do you think?

He's holding up a range of ties, like he's asking the Atraxi its opinion.

ATRAXI

Is this world important?

(CONTINUED)

69 CONTINUED: (2)

69

The Doctor is now sorting through the ties, trying to chose one. As he does so...

THE DOCTOR

Important? What's that mean, important?  
Six billion people live here, is that  
important. Here's a better question.  
Is this world a threat to the Atraxi?

Silence.

THE DOCTOR (CONT'D)

Come on, you're monitoring the whole  
planet - is this world a threat?

FX: Now, hanging in the air between the Doctor and the  
giant eyeball: a hologram of the Earth (we can still see  
the Doctor through it.) Overlaid on this a super-fast  
montage of peoples and places - like all the info about  
planet Earth is racing through a data bank. It barely  
takes a moment.

ATRAXI

No.

THE DOCTOR

Are the peoples of this world guilty of  
any crime by the laws of the Atraxi.

FX: Again, a similar super-fast montage. Again, it's  
over in an instant.

ATRAXI

No.

THE DOCTOR

69 CONTINUED: (3)

69

Then Patrick Troughton.

Then in rapid succession, all the Doctors faces: proper iconic portrait shots hanging in the air, slowing as we reach Chris, and then David, and then -

FX: - the Doctor is stepping through the hologram. It ripples and disperses around him: a magnificent entrance. He's put on his final choice of tie - the bow tie, of course! - and he's pulling on his tweedy jacket. The new Doctor. He's smiling, confident.

THE DOCTOR (CONT'D)

Hello. I'm the Doctor.

So confident now. Every inch the Time Lord.

THE DOCTOR (CONT'D)

Basically ... run.

FX: A moment's stillness. Then the giant eyeball shimmers out of existence.

PRAC FX: A tremendous downdraft, and FX: the space ship above starts thundering up into the skies.

On Amy and Rory, watching it go. Bit gobsmacked.

On the Doctor, also watching - and then wincing in pain. He reaches into his pocket, pulls out:

The TARDIS key. (FX) It's glowing - fiercely and rhythmically, like a signal.

On Amy, still staring.

AMY

So is that it? Is that them gone for good. Who were they?

She turns to look at the Doctor -

- and he's gone. The door, leading down into the building stands open.

CUT TO:

70 EXT. LEADWORTH HOSPITAL -- 2008 DAY

70

THE DOCTOR comes battering out the doors, running at full tilt. He races down the steps and away.

CUT TO:



74 CONTINUED:

74

Then, as she steps towards it --

-- the grind of ancient engines. (PRAC FX) The wind whips, the trees thrash, and (FX) the TARDIS fades away.

On Amy: devastated. Feet scuff to a halt behind her. But she doesn't even look round at Rory ...

SLOW DISSOLVE TO:

75 EXT. AMELIA'S GARDEN -- JUNE 1996 DAWN

75

The same garden, years before (1996).

And there's LITTLE AMELIA sitting, on her case, waiting.

Closer on her. She's shivering, she's been sitting there all night. And her head is bowed, and she already knows: he's not coming back. And then:

The grind of ancient engines. Her head snaps up -

- and this movement becomes -

CUT TO:

76 INT. AMY'S BEDROOM -- JUNE 2010 NIGHT

76

- AMY startling awake. Sitting up now, confused - cos part of the dream was real. From outside, the wheezing and grinding of the TARDIS

Amy scrambles out of bed, goes to the window, looks out -

And in the garden below her window, magical in the moonlight, stands the TARDIS.

She stares at it for a moment, like she can't quite believe it's real - then, still in her nightie, dashes for the door.

CUT TO:

77 EXT. AMY'S GARDEN -- 2010 NIGHT

77

AMY is approaching the TARDIS. THE DOCTOR is outside it now (the doors are shut) and he's fussing round it, maybe giving the odd polish with a rag - proud owner of a new car.

THE DOCTOR  
Sorry about running off earlier. Brand  
new TARDIS, bit exciting.  
(MORE)

(CONTINUED)

77 CONTINUED:

77

THE DOCTOR (CONT'D)

Just had a quick hop to the moon and  
back to run her in - she's ready for the  
big stuff now.

Amy is staring at him, almost shocked.

AMY

It's you. You came back.



77 CONTINUED: (2)

77

THE DOCTOR

It means ... well, it means ... come with me.

AMY

Where?

THE DOCTOR

Where-ever you like.

He steps to one side, gestures her towards the TARDIS. But she doesn't move, looks at him curiously.

AMY

All that stuff that happened, the space ships, the hospital, Prisoner Zero ...

THE DOCTOR

Oh don't worry. That's just the beginning, there's loads more ...

AMY

Yeah, but all those things, those amazing things, all that stuff ...

(Fixes him with such look)

- *that was two years ago!!*

The Doctor's face: oh! Considers. Swallows.

THE DOCTOR

Oops!

AMY

Yeah.

THE DOCTOR

So that's ...

AMY

Fourteen years.

THE DOCTOR

Fourteen years since fish custard. Amy Pond, the girl who waited. You've waited long enough.

Amy is looking to the TARDIS doors.

AMY

When I was a kid ... you said there was a swimming pool. And a library. And the swimming pool was *in* the library.

(CONTINUED)

77 CONTINUED: (3)

77

THE DOCTOR

Yeah - not sure where it's got to now,  
it'll turn up. So! Coming?

AMY

... no!

THE DOCTOR

You wanted to come fourteen years ago.

AMY

I grew up.

THE DOCTOR

Oh, don't worry - I'll soon fix that.

And he raises a hand, and snaps his fingers -

- and the police box doors crack slightly open. Blazing  
light streams from inside.

On Amy, the light spilling over her face, a girl in a  
dream. She steps slowly forward ...

CUT TO:

78 INT. TARDIS -- 2010 NIGHT

78

-- into:

The new control room. Roughly the same layout, the big  
central console, the roundels - but brand, gleaming new!  
And huge. So huge.

AMY just stands there staring. And staring. And  
staring.

THE DOCTOR is coming in, closing the doors, heading to  
the console.

He looks at Amy. She's just staring, speechless. So  
wide-eyed, a child again.

THE DOCTOR

Well? Anything you want to say? Any  
passing remarks. I've heard them all.

She finally finds her voice.

AMY

... I'm in my nightie.

The Doctor smiles.

(CONTINUED)

78 CONTINUED:

78

THE DOCTOR

Oh, don't worry. Plenty of clothes in the wardrobe. And possibly a swimming pool.

(Fussing round the controls)

So! All of time and space, everything that ever happened or ever will - where d'you want to start?

AMY

You're so sure I'm coming.

THE DOCTOR

Yeah, I am.

AMY

Why?

THE DOCTOR

Cos you're the Scottish girl in the English village. And I know how that feels.

AMY

Oh, do you??

THE DOCTOR

All these years living here, most of your life...and you've still got that accent. Yeah. You're coming.

On her face. Damn it, he's right. *Damn it!!*

AMY

... can you get me back for tomorrow morning?

THE DOCTOR

It's a time machine - I can get you back for five minutes ago. Why, what's tomorrow?

AMY

Nothing. Nothing, just ... you know, stuff.

THE DOCTOR

Well then! Back in time for stuff!

He's turned to the controls, notices something. He plucks the brand NEW SONIC SCREWDRIVER from its charging slot on the console.

(CONTINUED)

78 CONTINUED: (2)

78

THE DOCTOR (CONT'D)

Oh! A new one, lovely.

(Pats the console)

Thanks, dear!

AMY

Why me?

THE DOCTOR

Why not?

AMY

No, seriously? You're asking me to run away with you in the middle of the night. It's a fair question. Why me?

THE DOCTOR

I dunno. Fun. Do I have to have a reason?

AMY

People always have a reason.

THE DOCTOR

Do I look like people?

AMY

Yes.

On the Doctor: oh, she's tricky. Bit trickier than normal.

THE DOCTOR

Been knocking around on my own for a while. My choice, but I've started talking to myself. All the time, it's giving me earache.

AMY

You're lonely. That's it? Just that?

THE DOCTOR

Just that. Promise.

She looks hard at him, shrewd.

AMY

Okay.

As she says this she turns away - leaving us with a shot of a wall-mounted scanner.

(CONTINUED)

78 CONTINUED: (3)

78

Blipping across it, like a reading on an oscilloscope, is a streak of light in the exact shape of the crooked smile crack in the wall of Amelia's bedroom.

The Doctor glances at it, doesn't react - just presses a button, killing the scanner before Amy can see it. He knows what he's doing. He has an agenda.

THE DOCTOR

So you okay then? Cos this place,  
sometimes it can make people feel a bit,  
you know ...

AMY

I'm fine. It's just ...  
(she's looking round,  
absolute child-like  
wonder)

It's all true. There's a whole world in  
here, just like you said ... I thought  
... I started to think maybe you were  
just a madman with a box.

The Doctor grins at her.

THE DOCTOR

