

1 **INT. VENICE. 1580. HOUSE OF CALVIERRI. THRONE ROOM. DAY X**

A palatial room in a Venetian Palace. In a throne like chair sits Rosanna Calvierri, the matriarch. Imperious. Cunning. Behind her stands her son, Francesco. Poised and predatory like a ferocious dog, held at bay by its mistress. By the door stands their Steward. Thin and cruel as a whip.

Between them a tradesman, scrubbed and smart, sits nervously with his young daughter. He stands. Clears his throat.

GUIDO

Isabella is 17 now, but what prospects are there for the daughter of a boat-builder?

He's run out of words. Just desperation now. The plea.

GUIDO (CONT'D)

Signora, your school offers a chance for betterment, *escape*. There is no future for us. No future but you.

Silence from the shadows. Rosanna speaks. A rich drawl

ROSANNA

I am moved by your concern for your daughter. I believe protecting the future of one's own is a sacred duty.

GUIDO

Signora, she is my world.

ROSANNA

Then we will take your world.

Guido and Isabella gasp with shock and joy, grasp each other's hands, embrace, kiss. They've just won X Factor.

ROSANNA (CONT'D)

Say goodbye to your daughter.

Guido and Isabella stop. Stare at Rosanna.

GUIDO

Now, Signora?

ROSANNA

Why wait? Time ticks.

Guido and Isabella turn to each other. They hug awkwardly, tears run down their cheeks.

(CONTINUED)

1A CONTINUED:

1A

RORY (V.O.)

AMY! Aiiiiiiiiiiiiiiii. It's me.

CUT TO:

2 **INT. 2010. BAR. NIGHT**

2

A club/pub. The room is packed with blokes wearing 'Rory's Stag' t-shirts. Rory is at the bar, a line of drinks behind him, yelling into his mobile. He's very... refreshed.

RORY

Hello. How are you?
The reason for this call is because I haven't told you for 7 hours that I love you. WHICH IS A SCANDAL! And if we weren't getting married tomorrow, I'd ask you to marry me anyway. YES I WOULD. Because you're smashing.

Something's happening. The stags part and an enormous cake is wheeled through. About 6 foot high, all white icing and ribbons. Rory rolls his eyes, he knows what's coming...

RORY (CONT'D)

Oh blimey. Gotta go. See you tomorrow.
Wooooo! Same message on your mobile.

The others start to la3e 0 478 mIobiR See you tomorrow.

3 CONTINUED:

3

THE DOCTOR (CONT'D)

I want Rory to see it too. So I'm sending you somewhere. Together.

AMY

What, like a date?

The Doctor starts pulling levers, firing up the engines.

THE DOCTOR

Anywhere you want, any *time* you want. One condition: it has to be amazing. The Moulin Rouge in 1890! The first Olympic games! Think of it as a wedding present. Because frankly it's either this or tokens.

AMY

What do you think, Rory?

Rory says nothing. Still hunched against his pillar. The Doctor smiles understandingly. He know what this is about.

THE DOCTOR

It's a lot to take in, isn't it. Tiny box, huge room inside: *what's that about?* Let me explain...

RORY

It's another dimension.

THE DOCTOR

It's basically another dimen - what?

RORY

After what happened with Prisoner Zero, I've been reading up on all the latest scientific theories. FTL travel, parallel universes. How could a tiny box hold a huge spaceship? Gotta be a different dimension.

The Doctor's mouth open and closes a few times.

THE DOCTOR

I like the bit when someone says "It's bigger on the inside"! I always look forward to that!

The Doctor grins. He likes Rory. Claps him on the shoulder.

(CONTINUED)

THE DOCTOR (CONT'D)

Let me show you round.

RORY

Another time.

THE DOCTOR

(still grinning, just
for Rory's ears)

You're terrified, aren't you. You can't
move.

RORY

Not a muscle.

AMY

So this date. I'm kinda done with
history and running down corridors.
What about somewhere... *romantic*?

The Doctor grins. He knows just the place.

4A
AND
5

OMITTED

4A
AND
5

THE DOCTOR

Venice! Venezia! La Serenissima!
Impossible city! Preposterous city!
Founded by refugees running from Atilla
the Hun, it was just a collection of
little wooden huts in the middle of a
marsh, but became one of the most
powerful cities in the world.
Constantly being invaded, constantly
flooding, constantly beautiful. Oh you
gotta love Venice. And so many people
did! Byron, Napoleon, Casanova -

That makes him stop. Looks at his watch.

THE DOCTOR (CONT'D)

1580. That's alright. Casanova doesn't
get born for 145 years. Don't want to
run into him. I owe him a chicken.

RORY

You owe Casanova a chicken.

THE DOCTOR

Long story. We had a bet.

They turn into a side street and find themselves facing a
humourless official, dressed in drab traditional garb.

INSPECTOR

Papers, if you please. Proof of
residency and current bill of medical
inspection.

THE DOCTOR

There you go, fella.

The Doctor flashes the psychic paper, and the Inspector's
demeanour instantly changes.

INSPECTOR

I'm so sorry, your Holiness. I didn't
realise.

THE DOCTOR

No worries. Just doing your job.
(beat)
Sorry, what exactly *is* your job?

(CONTINUED)

6 CONTINUED:

6

Across the canal a group of a ten young women walk in a crocodile, carrying parasols, their faces covered by white veils. A fearsome matron leads the procession, and strolling along beside her is Francesco, wearing a wide brimmed hat.

The crowds part before them like the sea. The people craning their necks to get a better view of the girls.

But then something happens. A man rushes forward and grabs one of the girls. It's Guido, the father from the pre-titles. But he's unshaven and red-eyed. His clothes are grubby.

He grabs one of the girls and tries to drag her out of the procession. In the struggle, the girl's veil falls off. It's Isabella, his daughter. But she looks at her father as if she's never seen him before. Like she's in a trance.

This makes Guido falter for a second. But then he tugs her away and sunlight hits her face. She winces and

6A OMITTED

6A

7 EXT. VENICE. STREET. DAY 1

7

Moments later, Guido is marching along a side street. He turns a corner and almost collides with the Doctor, leaning casually against a wall.

THE DOCTOR
Who were those girls?

GUIDO
I thought everyone knew about the Calvierri girls.

THE DOCTOR
My first day here. It's Ok, I've got my medical thingy... Ah, gave it away...

Guido waves his hand - forget it.

GUIDO
You don't have the plague any more than I do.

Guido starts to stomp off. The Doctor trots after him.

THE DOCTOR
I'm guessing this is the same *Rosanna* Calvierri that's got everyone worked up about the plague.

GUIDO
With good reason. You know how many died in the last outbreak? 90,000. My wife was one of them.

THE DOCTOR
And now you've lost your daughter.

Guido stops and turns on the Doctor, a glint of fury. But the Doctor just offers him a calm, equable smile.

THE DOCTOR (CONT'D)
Parents do all sorts to get their kids into good schools. They move *house*, they change *religion*. So why are you trying to get her out?

Guido holds his gaze. His voice low, shaking with emotion.

(CONTINUED)

7 CONTINUED:

7

GUIDO

Something happens in there. Something magical, something evil. My own *daughter* didn't recognise me. And the

8 CONTINUED:

8

FRANCESCO

If it's more you want, let me take the girls into the city tonight. We could -

ROSANNA

We follow the plan. Let them come to us, let them hammer on our door and beg to be taken.

End of conversation. Rosanna sweeps into the house.

CUT TO:

9 EXT. VENICE. STREET. DAY 1

9

Amy and Rory stroll along one of the canals.

RORY

I saw you yesterday. You brought the carnations. We drank tea. When did you last see me?

AMY

It doesn't work like that, it... You lose track. A few weeks ago...? Couple of months maybe...

That winds Rory like a blow to the stomach.

RORY

And what have you been doing?

Amy puffs out her cheeks. Where does she even *start*...?

AMY

Running. And fighting. I've been scared. More scared than I thought was... But I've seen *stars*, Rory. And *monsters*, and - *real* monsters, not like you're step-mum, but -

RORY

Did you miss me?

AMY

I... I knew I'd be coming back.

RORY

That isn't an answer.

Rory sighs. Looks out over the water.

(CONTINUED)

9 CONTINUED:

9

RORY (CONT'D)

Do you... I mean, do you even *want* to
get married any more?

Amy looks away. A huge silence hangs between them.

RORY (CONT'D)

He was right. It blots out everything
else.

AMY

Rory. This is our date. Let's not do
this, not now.

Beat. Rory sighs. Then shrugs, relenting.

RORY

We're in Venice and it's 1580.

AMY

(laughing)
I KNOW!ughing)

11 **EXT. VENICE. STREET. DAY 1**

11

Rory is taking a picture of Amy with his mobile. She poses/ pulls faces. Suddenly Bianca's scream pierces the air.

RORY

What was that?

But Amy has already gone, running towards the danger. Rory blinks, frozen and bewildered. Then he chases after her.

CUT TO:

12 **EXT. VENICE. ALLEY. DAY 1**

12

A couple of women have gathered by the mouth of the alley. Still screaming, they point to something at the other end. Amy pushes through, Rory stumbling after her. They freeze.

Bianca is on the ground, her back against the wall. She's in shock. Her eyes rolling, the shoulder of her shawl red with blood. And on her neck, two perfect puncture wounds.

Francesco is standing over her. He snarls and hisses, a cornered animal, baring his needle teeth.

Amy and Rory don't know what to do. Behind them women weep.

Francesco makes a move forward and everyone flinches back a step. He grins. They're so frightened of him...

He charges and the people scatter back. He disappears into the city.

Rory crouches down next to Bianca. Clamps his hand over shai of her

16 CONTINUED:

16

16 CONTINUED: (2)

16

THE DOCTOR (CONT'D)

Pale creepy girls who don't like
sunlight and can't be seen in mirrors.

He mulls. Then a doubtful grin.

THE DOCTOR (CONT'D)

Am I thinking what I think I'm
thinking...?

(beat)

But the *city*. Why shut down the *city*?

(an idea forming)

Unless it's misdirection. Smoke... and
mirrors.

(respect)

Oh that's clever. Who thought of that?
I'd think of that. But *why*?

GIRL

Leave now, Signor. Or we shall call for
the Steward.

(a dark grin)

If you are lucky.

The girls part. The Doctor gets the message. He
saunters through, then suddenly turns on one of the
girls.

THE DOCTOR

Tell me the whole plan.

Unsurprisingly the girl says nothing.

THE DOCTOR (CONT'D)

One day that'll work...

He makes his way to the door.

THE DOCTOR (CONT'D)

Listen. Thank you so much. This whole
thing... Oh I'm thrilled. Oh this is
Christmas.

And he's gone.

CUT TO:

17 **EXT. VENICE. STREET. DAY 1**

17

The Doctor is looking for Amy and Rory where he left
them.

AMY (O.S.)

Doctor! Doctor!

(CONTINUED)

17 CONTINUED:

17

The Doctor looks up. Amy is running towards him, Rory clomping behind. The Doctor moves off quickly to meet her.

He and Amy push through the people on the street and find each other. They hug, excited.

THE DOCTOR
I just met some
Vampires!

AMY
We just saw a Vampire!

THE DOCTOR
Where did you see it? I
went to their house.

AMY
How many are there? In the
street. He attacked this
girl and - They've got a
house?

THE DOCTOR
And creepy girls and everything.

AMY
Vampires!

THE DOCTOR
In Venice!

17A EXT. GUIDO'S HOUSE. DAY 1

17A

A small first floor apartment looking over a courtyard.

CUT TO:

18 INT. GUIDO'S HOUSE. DAY 1

18

Guido spreads out a map of Venice on the table. The Doctor and Amy stand close, concentrating. Rory has plonked himself down on a little barrel - one of half a dozen, by the door.

GUIDO

As you saw, there's no clear way in, the House of Calvierri is like a fortress.

*
*

He traces a line with his finger through the school.

GUIDO (CONT'D)

But there's a tunnel underneath it, with a shaft and ladder that leads up into the house. I tried to get in once myself, but hit a trapdoor.

AMY

You need someone on the inside.

THE DOCTOR

(doesn't look up)

No.

AMY

You don't even know what I was going to say!

THE DOCTOR

That we pretend you're an applicant for the school to get you inside and tonight

AMY

Your daughter? You look about 9.

THE DOCTOR

Your brother then.

AMY

Too weird. Fiancee.

RORY

I'm not having him run around telling people *he's* your fiancee!

AMY

No, you're right.

RORY

Thank you.

AMY

I mean they've already seen the Doctor. You should do it.

RORY

Me?

AMY

Yeah, you can be my brother.

RORY

Why is *him* being your brother weird, but with *me* it's Ok?

GUIDO

(to the Doctor)

Actually I thought you were her fiancee...

THE DOCTOR

Yeah that's not helping.

RORY

This whole thing is *mental!* They're VAMPIRES, for God's sake.

THE DOCTOR

We hope.

RORY

"We hope"?

THE DOCTOR

I've met vampires. Essentially they're just humans that have been transformed.

(MORE)

(CONTINUED)

18 CONTINUED: (3)

18

THE DOCTOR (CONT'D)

So underneath, there's still a human thought process. There's logic, ritual, stuff I can deal with.

AMY

So if they're not vampires...?

THE DOCTOR

Well. Makes you wonder what can be so bad it doesn't actually *mind* us thinking it's a vampire.

CUT TO:

19 **INT. HOUSE OF CALVIERRI. THRONE ROOM. NIGHT 1**

19

Rosanna and Francesco regard Rory and Amy - both now in traditional 16th century Venetian attire - Amy in Isabella's clothes, Rory in Guido's. Rory stumbles through his spiel.

RORY

So basically both our parents are dead from getting the plague. I'm a gondola driver. So money's a bit tight. So having my sister go to your school for special people would be brilliant. Cheers.

There is a long and awkward pause.

FRANCESCO

Have we met?

RORY

I've got one of those faces.

FRANCESCO

I wasn't talking to you.

RORY

She's got the same face. Which is because she is my sister.

ROSANNA

Carlo. Explain yourself. Why have you brought me this imbecile?

STEWARD

Signora, they have references from his majesty the King of Sweden.

(CONTINUED)

19 CONTINUED:

19

ROSANNA

What?! Let me see.

Nervously Rory holds the psychic paper out to Rosanna. She snatches it out his hand and regards it for a long, nail-biting moment... then looks up at Rory and Amy and smiles.

ROSANNA (CONT'D)

Well now I can see what got my Steward so excited... What say you, Francesco? Do you like her?

FRANCESCO

(licking his lips)
Oh I do, mother. I do.

ROSANNA

Then we would be delighted to accept her. Say goodbye to your sister.

Amy grabs Rory's hand, stares into his eyes.

AMY

I'll be fine. Tell Uncle... Doctor I'll see you both really soon, Ok?

Rory just nods, too scared to speak, as the Steward starts ushering him out.

Rory turns and watches as the door closes, and Amy vanishes from sight.

CUT TO:

20 **EXT. HOUSE OF CALVIERRI. NIGHT 1**

20

The Doctor is waiting outside. After a moment, Rory emerges from the house and walks over.

THE DOCTOR

She'll be fine.

RORY

You can promise me that, can you?

Rory doesn't even stop. The Doctor looks back at the house.

22 **EXT. HOUSE OF CALVIERRI. COURTYARD. NIGHT 1**

22

The Steward marches into a courtyard, Amy stumbling behind in her borrowed shoes and skirts.

This is a different world to the opulent apartment. Bare stone walls and floors. Odd sounds in the distance, cries maybe, echoing along the halls and corridors, and for the first time Amy has a shiver of unease.

The Steward marches up the stairs. Amy follows.

The Calvierri girls are here. They appear in doorways to inspect the newcomer. Pale skin and those dark malevolent eyes.

Amy smiles, but they just stare back, watching her pass.

CUT TO:

23 **INT. HOUSE OF CALVIERRI. BEDROOM. NIGHT 1**

23

The Steward shows Amy into a beautiful bedroom. It's like something from a fairy tale. There are three beds. As Amy enters, one of the girls leaves. Another girl is sitting with her back to Amy.

STEWARD

There are clothes on the bed. Get changed and wait here.

The door closes. Amy looks around the stunning room.

AMY

Blimey. This is private education then?

The girl doesn't move. Amy moves tentatively forward.

AMY (CONT'D)

Hey. Hello. I'm Amy.

Amy sits on the end of the bed. The girl stares into nothing. She looks weary beyond measure. And there are small puncture wounds on her neck.

AMY (CONT'D)

What's your name?

ISABELLA

Isabella.

Amy's wearing the girl's dress. She lowers her voice, speaking quickly, urgently.

(CONTINUED)

AMY

Listen. We're going to get you out of here. But I need you to tell me what's going on. What is this place, what are they doing?

ISABELLA

They come at night, they gather around my bed and they take me to a room, with a chair and ... and straps. As if for a surgeon.

AMY

What happens in there?

Weakly Isabella's shakes her head. She doesn't know.

ISABELLA

I wake up here. And the sunlight burns my skin like candle wax. The person I was... my life before... it's getting so small and distant.

(but then a weak smile)

I think I had a father... I think I saw him today...

AMY

He tried to save you. I've met him, Isabella. He misses you so much.

ISABELLA

We're going to die here.

The way she says that, the simplicity and the conviction, makes Amy shudder.

CUT TO:

Guido steers a gondola through the rich black of Venice at night. The Doctor and Rory sit in the back. As Rory

24 CONTINUED:

24

GUIDO

I wouldn't do that if I were you. You never know what's down there.

CUT TO:

We start rushing through the water towards his hand.

CUT TO:

In the gondola, Rory yanks his hand back.

THE DOCTOR

What do you mean?

GUIDO

You hear stories.

CUT TO:

24A **EXT. TUNNEL ENTRANCE. NIGHT 1**

24A

They've reached a set of steps, leading to a hidden doorway -

GUIDO

We're here.

The Doctor and Rory head up the steps, Guido stays in the Gondola.

CUT TO:

25 **INT. TUNNEL. NIGHT 1**

25 CONTINUED:

25

THE DOCTOR

(sighs - *fine*)

We'd been trapped. She saw people die
around her. She was frightened, *I* was
frightened. But we survived, and the

28 CONTINUED:

28

31 **INT. HOUSE OF CALVIERRI. TRANSFORMATION ROOM. NIGHT 1** 31

As Rosanna talks, the Calvierri girls bring a chair into the middle of the room.

ROSANNA

Where are you from? Did you fall through the chasm?

FRANCESCO

This is pointless Mother. Let's just start the process on her...

ROSANNA

Hold your tongue, Francesco. I need to know what this girl is doing in a world of savages with psychic paper.

She leans in to Amy's face.

ROSANNA (CONT'D)

Who are you *with*? I scarcely believe your idiot brother sent you. *What are you doing in my school?*

The Steward is holding Amy firm. There's nothing she can do. She slumps a little in his grip. She hasn't got a choice.

AMY

Ok... Ok... I'll tell you.
(she takes a breath)
I'm from Ofsted.

Rosanna straightens up and regards Amy.

ROSANNA

Make sport of me, will you? Tease me as if I were your dog? Oh but this dog has a bite, girl.

(to the Steward)

Put her in the chair.

Rosanna smiles her smile of needle teeth. Amy just has time to scream before Rosanna falls on her neck!

CUT TO:

32 **INT. HOUSE OF CALVIERRI. BASEMENT. NIGHT 1** 32

The Doctor is sweeping the beam of UV light around the basement while Rory mutters.

(CONTINUED)

RORY

Cancel now, we lose the deposits on the
hall, the salsa band...

*

The Doctor raises his hand. Stop talking. The beam of his light has found the pile of sacking, the skeletal hand poking out from under it. He whips the cloth back. Rory gasps. We stay on their horrified faces. They're clearly looking at dried and crispy bodies.

RORY (CONT'D)

What happened to them?

THE DOCTOR

They've had all the moisture taken out
of them.

RORY

But that's what vampires do, isn't it.
They drink your blood then replace it
with their own.

THE DOCTOR

Except these people haven't just had
their blood taken, but all the water in
their entire bodies.

RORY

Why did they die? Why aren't they like
the girls in the school?

THE DOCTOR

Maybe not everyone survives the process.

Rory turns to the Doctor. His face twitching with rage.

RORY

You know what's dangerous about you?
Not that you ask people to take risks,
but you make them want to impress you.
You make it so they don't want to let
you down. You don't realise how
dangerous you make people to themselves
when you're around.

32 CONTINUED: (2)

32

They stop dead. From five of the doorways, young women emerge - in their nightdresses, posed, pale and beautiful.

THE DOCTOR
(charm itself)
Ladies.

They smile demurely. Then their heads tip back with cat-like hisses, displaying long, wicked fangs.

THE DOCTOR (CONT'D)
Rory. I am of the opinion that we should RUN.

33 OMITTED

33

CUT TO:

34 INT. HOUSE OF CALVIERRI. TRANSFORMATION ROOM. NIGHT 1

34

Amy's POV. The room swims in and out of focus. She's groggy from Rosanna's attack.

Rosanna stands back, watching her, literally licking her lips from the quick slurp of blood she just had. As she talks, Francesco and the Steward carry the groggy Amy to the heavy wooden chair. There are straps on the arms. They dump Amy in and strap her down.

ROSANNA
This is how it works. First we drink from you until you are dry.
(another lick of the lips)
You are so deliciously wet you see. Then we pour our blood into you. It rages through you like fire, changing you, until one morning you awake and your humanity is a dream now faded.

FRANCESCO
Or you die. That can happen.

AMY
And if I survive?

ROSANNA
Then there are ten thousand husbands waiting for you in the water.

AMY
Yeah, sorry. I'm kind of engaged.

(CONTINUED)

36 CONTINUED:

36

ISABELLA

It was only the beginning. They didn't
put their blood into you.

CUT TO:

37 INT. HOUSE OF CALVIERRI. CORRIDOR. NIGHT 1

37

RORY

Look!

They turn. The Calvierri girls are advancing upon them.

ROSANNA

This rescue plan, not exactly water
tight, is it.

The Doctor switches on the UV light. It casts a wide
bright purplish light that makes the women recoil and
hiss. They scatter back to avoid the beam of the lamp.
He swings it round and Rosanna and Francesco also
scramble back.

Suddenly a door behind The Doctor and Rory opens. It's
Isabella, with Amy behind her.

ISABELLA

Quickly. Through here.

They spill through, slamming the door shut after them.

ROSANNA

SEAL THE HOUSE.

CUT TO:

38 INT. HOUSE OF CALVIERRI. STONE STAIRCASE. NIGHT 1

38

The Doctor 'sonics the lock, then turns and they dive off
down the staircase.

AMY

They're not vampires!

THE DOCTOR

What?!

AMY

I saw them, I saw *her*. They're not
vampires, they're *aliens*!

THE DOCTOR

Haha! Classic!

(CONTINUED)

38 CONTINUED:

38

RORY

That's *good news*?! What is *wrong* with
you people?!

The sound of a door being smashed open behind them...

CUT TO:

38A **INT. TUNNEL. NIGHT 1**

38A

The Doctor, Amy, Rory and Isabella tear down the dark
tunnel. Isabella lagging behind...

Francesco, the Calvierri girls and guards are snapping at
their heels!

CUT TO:

39 **EXT. TUNNEL ENTRANCE. SUNRISE. MORNING 2**

39

The Doctor, Amy and Rory burst out onto the stone steps.
Amy and Rory race off to Guido, waiting in the Gondola.
But the Doctor is waiting for Isabella.

She's standing on the doorstep... looking up at the
sky...

THE DOCTOR

COME ON!

The sun is starting to rise. Red fingers of sunlight
brushing the rooftops... And a beam falls TUNNEm Bbella.

39 CONTINUED:

39

RORY

He's breathing. He's unconscious.

They look up the house. Now as cold and quiet as the grave.

CUT TO:

40 OMITTED

40

41 EXT. HOUSE OF CALVIERRI. JETTY. DAY 2

41

41 CONTINUED:

41

The water is smooth and quiet for a moment.

Then Isabella bursts to the surface again, flailing and screaming, trying to escape the clutches of whatever is dragging her under. But it's no good.. Again she is tugged sharply under the water.

Rosanna, Francesco and the girls watch impassively - the Steward winces slightly.

The water is calm and smooth again. Isabella has gone.

ROSANNA

Now, leave us.

The girls file back into the house. The Steward scurries along in their wake. Francesco lingers.

Rosanna strides forward to the edge of the canal. An attendant scurries after her, shielding her with the parasol. She crouches down and dips her hand into the water.

The water bubbles slightly. Rosanna yanks her hand back, like she's been bitten.

FRANCESCO

Mother! Change your form! Or my brothers will think they are being fed twice today!

FX: Of course. Rosanna pulls out the little control pack. It shorts - she hits it - it works. She flickers back to her true hideous form, but then flickers back into her human shape.

Forced to retreat, the water becomes still again.

ROSANNA

Not long. Not long now.

She looks at the now still canal. Yearning for the water and her children.

CUT TO:

42

42 CONTINUED: (3)

42

He turns and starts towards the door.

ROSANNA

I shouldn't be surprised. After all,
you let your own people die...

THE DOCTOR

That's... I did all I could.

ROSANNA

At the *time*, no doubt. But what of
every day, hour, minute, since?

THE DOCTOR

(measured, calm)

Things happen. The cards are dealt in a
certain way. You can't go back and
change the rules of the game because you
don't like the outcome. You mourn. You
live.

ROSANNA

A speech you have, no doubt, repeated to
yourself many times.

(calls)

Carlo!

(to the Doctor)

You're right. We're nothing alike. I
shall bend the heavens to save my race,
while you...*philosophise*.

The Steward and two Guards appears in one of the
doorways. The Doctor looks at him, then back at Rosanna.

THE DOCTOR

This ends today. I'll tear down the
house of Calvierri, stone by stone. You
know why? You didn't know Isabella's
name.

He walks to the door and exits.

CUT TO:

43 **EXT. HOUSE OF CALVIERRI. GATES. DAY 2**

43

The Doctor strides away from the school. Steward and
Guards watching him go. A look of furious resolution on
his face. They are at war now.

CUT TO:

44 **EXT. HOUSE OF CALVIERRI. COURTYARD. DAY 2**

44

Rosanna sweeps through, shouting commands to the household.

ROSANNA

Attend! The storm is coming!

FX: Now and then, her form flickers. Amy clearly damaged Rosanna's perception filter when she kicked it. She pounds the little control pack and she flickers back to her human form. Francesco trots up, bewildered.

FRANCESCO

What's wrong with your perception filter?

ROSANNA

That idiot child must have damaged it when she kicked me... Now, assemble the girls. I'm granting you your wish. We take the city tonight. But first I have a job for them.

CUT TO:

45 **INT. GUIDO'S HOUSE. DAY 2**

45

The Doctor and Guido are huddled in a corner. (Guido and Rory have returned to their normal clothes by now) The Doctor has broken the news about Isabella. He hugs Guido tight, while he silently weeps and weeps.

Amy and Rory keep a respectful distance, talk in whispers.

The Doctor stands, walks to the table, where he leans, his fists on the table, eyes closed. Amy and Rory cross quietly to him.

AMY

Doctor? What are we going to do?

As he talks, the Doctor tips Amy's head back, exposing her neck. He takes out the Sonic and shines the little green light on the jugular where Rosanna bit her, like a Doctor in A & E.

THE DOCTOR

I don't know. I can't fight her unless I know what her plan *is*.

(her neck)

You're fine.

(CONTINUED)

45 CONTINUED:

45

He takes a sweet out of his pocket and pops it in her mouth.

RORY

I don't understand. I was born in 1985.
There's no *vampires*, there's no...
Whatever they're doing, it must have failed.

THE DOCTOR

Ok firstly they're not vampires but a race of sea-dwelling aliens. Secondly, the future doesn't exist yet. Jump in the TARDIS now, go to 2010, chances are you've got a squid as Home Secretary.

He bangs his fists against his skull.

THE DOCTOR (CONT'D)

Arrggh. I need to think. Come on, brain. Thinkthinkthinkthink.

AMY

If they're fish people, it explains why they hate the sun -

THE DOCTOR

Stop talking brain thinking hush.

The Doctor clamps his hand over Amy's mouth.

RORY

It's the school thing I don't -

THE DOCTOR

Stop talking brain thinking hush.

The Doctor clamps his hand over Rory's mouth.

Guido has wandered over. Tear-streaked, but resolute.

GUIDO

I say we take the fight to -

THE DOCTOR

Ah!

The Doctor has run out of hands. He jerks his head towards Rory's hand and then to Guido's mouth.

GUIDO

What?

(CONTINUED)

THE DOCTOR

AH!

The Doctor jerks his head more frantically to Rory's hand and then to Guido's mouth. Bewildered, Rory places his hand over Guido's mouth. And that's how they stand. Like a daisy chain. Amy, Rory and Guido all eye each other over a hand, as the Doctor riffs and brainstorms.

THE DOCTOR (CONT'D)

Her planet dies so they flee through a crack in space and time and end up here. Then she closes off the city, and one by one starts changing the people into creatures like her to start a new gene pool. Got it. But then what?

Amy, Rory and Guido catch each other's eye, and shrug.

THE DOCTOR (CONT'D)

They come from the *sea*, they can't survive forever on land. So what's she going to do? Give *everyone* an umbrella? ONE BIG UMBRELLA OVER THE CITY! No, that's stupid. Forget I said that.

His face contorts with concentration, straining to expel the answer like passing a kidney stone.

THE DOCTOR (CONT'D)

Unless she's going to do something to the *environment* to make the city *habitable*. She said "I shall bend the heavens to save my race." Bend the heavens bend the heavens bend the heavens.

He's got it. There is almost an audible ping!

THE DOCTOR (CONT'D)

She's going to sink Venice.

GUIDO

She's going to sink Venice?

THE DOCTOR

And repopulate it with the girls she's transformed.

RORY

But you can't repopulate somewhere with just women. You need blokes.

(CONTINUED)

AMY
(gasps - of course)
She's got blokes.

THE DOCTOR
Where?

AMY
In the canal. She said to me, "there
are ten thousand husbands waiting in the
water".

THE DOCTOR
Only the male offspring survived the
journey here. She's got ten thousand
children swimming around the canals,
waiting for mum to make them some
compatible girlfriends. Ew. I mean,
I've been around, but really that's ...
Ew.

A crash from upstairs. Everyone looks up. The
floorboards creak. Footsteps pad across the ceiling.
Another crash.

THE DOCTOR (CONT'D)
The people upstairs are very noisy.

GUIDO
There aren't any people upstairs.

THE DOCTOR
I knew you were going to say that. Did
anyone else know he was going to say
that?

RORY
Is it the vampires?

THE DOCTOR
Like I said: Not vampires. Fish from
space.

Next to them, a window smashes. And the frame is filled
with the Calvierri girls. Savage and feral, their arms
reaching through, clawing and straining, as they hiss and
screech.

CUT TO:

Rosanna sweeps into the Throne Room. She settles herself
in her chair, like a spider in its web.

(CONTINUED)

48 CONTINUED:

48

THE DOCTOR

No! Guido! What are you doing?!

GUIDO (O.S.)

Get away from the door, Doctor!

THE DOCTOR

I'm not leaving you -

CUT TO

48A **INT. GUIDO'S HOUSE. STAIRCASE. DAY 2**

48A

Swinging the UV lamp to cut a path through the hissing girls Guido heads back up the stairs, the girls following.

GUIDO

Come on... that's it...

49 **OMITTED**

49

CUT TO:

50 **EXT. VENICE. STREET. DAY 2**

50

The Doctor hammers on the door again, fumbles around for the screwdriver.

CUT TO:

51 **INT. GUIDO'S HOUSE. DAY 2**

51

Guido stumbles across to the little barrels of gunpowder and wrenches off one of the wooden lids. Picks up a candelabra and holds it over the barrel of powder.

He closes his eyes, takes a breath, a smile...

GUIDO

Think you can steal our city, our
children...

He draws himself up to his full height, chest out...

GUIDO (CONT'D)

We... are *Venetians*.

... and plunges the lit candles into the barrel.

CUT TO:

52B OMITTED 52B
AND AND
53 53

CUT TO:

54 EXT. STREET BY CALVIERRI GATES. DAY 2 54

FX: The people of Venice have all stopped what they're doing and are looking up at the electric sky. They are bewildered and frightened, crossing themselves. It's like judgement day.

Amy and Rory push their way through the crowds.

We cut back to the view on the other side of the canal Francesco is watching Amy and Rory struggling through the terrified citizens.

They are a hundred yards away and moving quickly. There's no way Francesco could get to a bridge and head them off. He smiles, steps forward and looks down at the grey water, lapping against the bank of the canal. He takes off his hat and starts unbuttoning his cloak.

CUT TO:

55 OMITTED 55
THRU THRU
57 57

58 EXT. VENICE. STREET. DAY 2 58

Amy and Rory hurtle towards us. A figure steps into the foreground, maybe 20 yards ahead of them, and Amy and Rory stumble to a halt.

Francesco is dripping wet. He's clearly sped here through the water.

A grin of needle teeth and Francesco starts striding towards them. As if to herald his appearance, a flash of lightning and a deafening boom of thunder.

Rory has frozen, terrified. Amy clocks Rory, and places herself in front of him.

Rory blinks dumbly looks at Amy shielding him with her body as Francesco marches towards them. It's enough to snap Rory out of his shock and he bundles Amy out of the way.

(CONTINUED)

58 CONTINUED:

58

FRANCESCO

Don't squabble. I'll get to you all eventually.

Rory looks around for something to defend himself with. He snatches up two candle sticks from a pile of junk in the alley, and holds them up in the sign of the cross.

Francesco peers at them. Frowns. How... odd. Then simply sweeps his arm across and smashes them out of Rory's hands.

RORY

AMY, RUN!!!

Rory turns tail and pounds away down the bank.

RORY (CONT'D)

Come on, you freak! This way!

Francesco doesn't move - his attention split between the fleeing Rory, and Amy - still there.

He opts for Amy. He grins. Starts advancing towards her.

RORY (CONT'D)segy turps forin a broom,th.eld 3v

No, this way! Come here, you stupid great.. You... you stink of fish!

FRANCESCO

(droll, to Amy)

Well I'm hardly going to smell of cheese and biscuits.

RORY

The only thing I've seen uglier than you is... *your mum!*

Francesco's face drops. He turns.

FRANCESCO

My mother? Did you say something about... my *mother?*

[NB: Francesco avoids direct sunlight throughout this sequence, sticking to the shadows].

As Francesco strikes, and Rory reacts more out of instinct than skill - holding the broom over his head to block the blows.

Forced back by the onslaught, Rory retreats up a set of steps. He hits Francesco's perception filter. It fizzles, but Francesco stays in his human form.

Now trapped, Rory grabs some washing and leaps onto a line, sliding down with the broom between his legs like a witch!

Landing with a bump on a pile of straw, Rory ducks behind the washing line, writhing to avoid Francesco's sword as he slashes through the sheets.

Face to face again, Francesco snaps Rory's broom in half with a single blow. Armed only with a pathetic half-broom, Rory back away, looking around him for help...

58 CONTINUED: (3)

58

Amy stares at Rory. Then grabs his shirt, yanks him towards her and gives him the biggest, most passionate kiss of his life.

They break apart. Breathless and ruffled.

AMY

Now we go help the Doctor.

RORY

(shrill, befuddled)

Rightio.

CUT TO:

59 INT. HOUSE OF CALVIERRI. THRONE ROOM. DAY 2

59

Rosanna looking out over her work, satisfied. The door bursts open. Rosanna turns, looking back into the throne room. The Doctor, framed in the doorway, like the wrath of God.

ROSANNA

Shouldn't you be dead?

The Doctor races over to throne, tears open the control panel. A pound of thunder. Rosanna cocks her head to listen.

ROSANNA (CONT'D)

You're too late. The storm is nearly upon us.

The Doctor works frantically, tearing out wires and plugs, eyes blazing. Rosanna watches, oddly impressed.

ROSANNA (CONT'D)

Such determination, and just to save one city. Hard to believe this is the same man that let an entire race turn to cinders and ash.

The Doctor looks up, fixes her with furious glare.

ROSANNA (CONT'D)

I'll make you a deal. I surrender now. Kill me, torture me, it no longer matters.

The Doctor looks at her - *what?* She shrugs.

ROSANNA (CONT'D)

My ambitions were never personal.
(MORE)

(CONTINUED)

59 CONTINUED:

59

ROSANNA (CONT'D)

I simply wanted to secure the future of my kind, and I have. But I ask one thing: let me watch the city fall under the waves. Let me see my people take their new kingdom.

THE DOCTOR

The girls have gone, Rosanna.

ROSANNA

You're lying.

THE DOCTOR

Shouldn't I be dead?

For the first time, her expression is disturbed by a flicker of rage, her voice cracks.

ROSANNA

Then I...

She takes a breath, and her customary composure slips back into place. She strides towards the door.

ROSANNA (CONT'D)

Then I shall find another city and start again. Never underestimate a parent.

She strides towards the door. Another crash of thunder. A chandelier tinkles.

THE DOCTOR

Rosanna, *please*, help me. There are two hundred thousand people in this city. Men, women and children like yours. They don't deserve this.

Rosanna stops in the doorway, looks back at the Doctor.

ROSANNA

So save them.

And with that, she sweeps out of the room. There is a ferocious roar of thunder from outside.

CUT TO:

60 OMITTED
AND
60A

60
AND
60A

63 CONTINUED:

63

THE DOCTOR

Right, so one minute it's all "you make

63C CONTINUED:

63C

The Doctor flips open the ball, reaches for a switch within.

CRUNCH! Like gears being forced into reverse.

FX: DMP: There is a violent tremor and for a moment the storm seems to increase in fury. The thunder roars like a dragon. It certainly *sounds* like the end of the world...

FX: DMP: Then suddenly, the storm starts to ease. The wind drops... the rain lessens... and eventually dies. The clouds clear back.

The Doctor blinks and shivers in the beautiful sunlight, looks up at the pastel and benign blue sky.

CUT TO

63D **EXT. HOUSE OF CALVIERRI. SQUARE. DAY 2**

63D

The Doctor plods out into the square. He is soaked to the skin. Amy runs up to him, but something stops her giving him a hug - Rory? Instead she hits him on the arm.

RORY

How did you do that?

THE DOCTOR

The storm needed elements to feed on, so once the system had re-routed authority to the generator, I cut off its food supply.

AMY

You turned it off, basically.

THE DOCTOR

I didn't 'turn it off', I severed the route to its power.

AMY

By turning it off.

THE DOCTOR

Ok, two things: Firstly I just saved two hundred thousand people. Secondly... shut up!

RORY

Uh, guys, what about Rosanna?

CUT TO:

64

EXT. HOUSE OF CALVIERRI. PRIVATE JETTY. DAY 2

64

Rosanna, in a daze, comes onto the jetty. She looks up at the peaceful blue sky, then heads to the edge of the jetty.

64 CONTINUED:

64

THE DOCTOR

NO!

The water churns and bubbles furiously as Rosanna is gulped down under the surface. After a moment the water grows still... and the last of of The Sisters of the Water is gone.

CUT TO:

65 **OMITTED**

65

AND

AND

66

66

67 **EXT. VENICE. CANAL / STREET. DAY 2**

67

FX: DMP: The Doctor, Amy and Rory stroll along the canal.

AMY

So what about all the bitey fish things in the canal? We can't just leave them swimming around Venice.

THE DOCTOR

Oh we'll find them a nice suitable planet, drop 'em off there.

RORY

How do we do that?

THE DOCTOR

Remember when you were a kid and you'd win a goldfish at a funfair and they'd give you a little plastic bag to carry it home?

RORY

Yeah?

THE DOCTOR

Nothing like that. NOW THEN. What about you two?

CUT TO:

68 **EXT. VENICE STREET BY TARDIS. DAY 2.**

68

The Inspector makes a low obsequious bow as they pass.

THE DOCTOR

Next stop Leadworth Registry Office? Assuming that's how you get married in Leadworth. Maybe you just put a tourist in a Wicker Man.

(CONTINUED)

68 CONTINUED:

68

Rory looks at Amy. But she avoids his gaze. He sighs.

RORY

It's fine. Drop me back where you took me. I'll just say you've -

AMY

Stay. With us. Please. Just for a bit. I want you to stay.

Rory doesn't know what to say. He looks at the Doctor.

THE DOCTOR

Fine with me.

RORY

(beat - then a grin)
Yeah. Yeah, I'd like that.

AMY

Nice one. I'll pop the kettle on.
(beams)
Look at this. Got my spaceship, got my boys. My work here is done.

Amy disappears into the TARDIS.

RORY

We're not her 'boys'.

THE DOCTOR

Yeah we are.

RORY

Yeah we are.

Rory starts to follow her.

THE DOCTOR

Rory. Listen to that.

RORY

What? All I can hear is the city.

THE DOCTOR

Underneath that.

RORY

There isn't anything underneath it.
Just silence.

The Doctor looks around, troubled, and shuts the door.
The ancient engines grind, and the TARDIS fades away...

(CONTINUED)

68 CONTINUED: (2)

68

END TITLES