

DOCTOR WHO 2

Episode 5

By

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0A INT. INDUSTRIAL SPACE - DAY 9

0A

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

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

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

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

DR KENDRICK

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

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

LUMIC

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

DR KENDRICK

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

LUMIC

Can it hear me?

DR KENDRICK

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

LUMIC

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

Lumic glides forward.

LUMIC (CONT'D)

Do you know me?

(silence)

Answer. Do you know me?

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

CYBERMAN

You are John Lumic.

(CONTINUED)

0A CONTINUED:

0A

LUMIC
(grins, delighted)
My child.

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

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

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

LUMIC
And they will refuse me.

DR KENDRICK
Nonetheless, we have to tell them.

LUMIC
And if I don't?

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

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

DR KENDRICK
(nervous laugh)
I don't quite understand.

LUMIC
Kill him.

Kendrick turns, horrified -

A Cyber-hand reaches out, pinches his shoulder -

FX: ELECTRICITY zapping Kendrick, who drops dead.

CU Lumic, staring, victorious, announcing:

LUMIC (CONT'D)
Captain!
(MORE)

(CONTINUED)

0A CONTINUED: (2)

0A

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

CUT TO:

1 EXT. FX TIME VORTEX - DAY 9

1

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

CUT TO:

2 INT. TARDIS - DAY 9

2

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

THE DOCTOR

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

ROSE

I thought I was gonna get frazzled!

THE DOCTOR

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

MICKEY

Where was that then, what happened?

THE DOCTOR

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

MICKEY

Cos you told me to.

THE DOCTOR

When was that?

MICKEY

About half an hour ago.

THE DOCTOR

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

(CONTINUED)

2 CONTINUED:

2

MICKEY

Yep.

THE DOCTOR

Um.... You can let go now.

Mickey lets go. Rose dying to laugh.

MICKEY

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

THE DOCTOR

Ten minutes. Twenty. Twenty nine.

MICKEY

You just forgot me!

THE DOCTOR

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

PRAC FX: the console explodes - !

CUT TO:

3 EXT. FX TIME VORTEX/VOID - DAY 9

3

The time vortex suddenly RIPS AWAY -

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

CUT TO:

4 INT. TARDIS - DAY 9

4

Lights dipping, pulsing - the room bucking and swaying -

ROSE

- what's happened - ?

THE DOCTOR

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

CUT TO:

5 EXT. FX VOID - DAY 9

5

The TARDIS falls, falls, falls through the emptiness -

CUT TO:

6

INT. TARDIS - DAY 9

6

THE DOCTOR

Brace yourselves! We're gonna cra-

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

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

THE DOCTOR (CONT'D)

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

ROSE

Yeah.

THE DOCTOR

Mickey?

MICKEY

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

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

THE DOCTOR

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

He flicks switches; nothing.

ROSE

But you can fix it.

THE DOCTOR

There's nothing to fix, it's perished.
The last Tardis in the universe.
Extinct.

ROSE

But... we can get help, yeah?

THE DOCTOR

Where from?

ROSE

We've landed, we must be somewhere.

(CONTINUED)

6 CONTINUED:

6

THE DOCTOR

(dark, solemn)

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

MICKEY

Otherwise known as London.

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

MICKEY (CONT'D)

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

Mickey heads out -

CUT TO:

7 EXT. EMBANKMENT - DAY 9

7

MICKEY saunters out, THE DOCTOR & ROSE following.

MICKEY

London, England, Earth! Hold on -

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

MICKEY (CONT'D)

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

THE DOCTOR

So this is London?

MICKEY

Yup.

THE DOCTOR

Your city?

MICKEY

That's the one.

THE DOCTOR

Just as we left it?

MICKEY

Bang on.

(CONTINUED)

7 CONTINUED:

7

THE DOCTOR
And that includes the zeppelins?

Mickey & Rose look up:

FX: a huge, majestic ZEPPELIN, going overhead.

MICKEY
What the hell..?

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

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

ROSE
...but that's beautiful.

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

THE DOCTOR
(grim)
This isn't your world.

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

THE DOCTOR
Must be.

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

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

ROSE
- and he's still alive.

(CONTINUED)

7 CONTINUED: (2)

7

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

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

ROSE (CONT'D)

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

CUT TO OPENING TITLES

CUT TO:

8 EXT. EMBANKMENT - DAY 9

8

THE DOCTOR, ROSE & MICKEY face the poster.

THE DOCTOR

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

ROSE

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

She reaches out to touch him -

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

ROSE (CONT'D)

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

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

ROSE (CONT'D)

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

MICKEY

New Cherry Lite.

THE DOCTOR

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

(CONTINUED)

8 CONTINUED:

8

ROSE

But I could go and see him.

THE DOCTOR

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

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

MIX TO:

9 EXT. TYLERS' HOUSE - DAY 9

9

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

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

CUT TO:

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

10

A downstairs hall, living room, windows looking out on to the grounds - as open and wide as possible. Classy decor - for the rich, it's an Art Deco world. DECORATORS arranging flowers, floor being cleaned, etc, preparations underway.

PETE

Hello? Sweetheart? Only me.

And JACKIE walks in, in her dressing gown. She's now wealthy - but don't overdo it, nothing grotesque.

JACKIE

Oh, the bad penny, was this your idea?
Don't deny it, it's got your
fingerprints all over.

(thumbs up)

'Trust me on this!' Oh, I can trust
you, all right. Trust you to cock it
up!

(CONTINUED)

10 CONTINUED:

10

PETE
What have I done now?

JACKIE
Have a look!

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

PETE
What's wrong with that?

JACKIE
Forty! It says forty!

PETE
But you are forty.

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

PETE
But you're having a party! Tonight!

JACKIE
My 39th! My official biography says I was born on the same day as Cuba Gooding Junior, and that makes me 39, thank you very much -
(calls off)
Rose! Rose, come here!

PETE
(gives flowers)
These are from the girls in the office, happy birthday.

JACKIE
I've got hand-sculpted arrangements by Veronica of Reykjavik, and your secretary stopped off at a garage, I don't think so. And how is Booki?

PETE
She's fine.

JACKIE
I bet she is. And if you're giving out presents, where's my zeppelin? Everyone else has got one -
(calls)
Rose! Come on! Rose!
(MORE)

(CONTINUED)

10 CONTINUED: (2)

10

JACKIE (CONT'D)

(to Pete)

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

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

JACKIE (CONT'D)

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

PETE

Why would you want signals from
 Venezuela?

JACKIE

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

(looks round)

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

And a little TERRIER comes scampering in, to Jackie.

JACKIE (CONT'D)

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

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

PETE

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

CUT TO:

11 OMITTED

11

12 INT. ZEPPELIN, FLIGHT DECK - DAY 9

12

INTERCUT with PETE, in the TYLERS' HOUSE.

The flight deck, staffed by CREW, also acts as a
 boardroom, table & chairs, display screen at one end.

(CONTINUED)

12 CONTINUED:

12

That Art Deco feel. Windows sloping out; they're under the belly of the airship. Very slight motion throughout, cables swaying.

A 60 y/o MAN IN A WHEELCHAIR. JOHN LUMIC. The chair houses a fearsome life-support system - not too sci-fi, still part of the real world; oxygen tanks, ventilator. He takes off his oxygen mask to talk. A cold glint in his eye, he's a hard bastard.

LUMIC

Those Ear Pods are hand made. Tell her to take care.

PETE

Course I will, yes, um, I don't suppose you're joining us tonight? For the party? We'd be honoured.

LUMIC

The world below can party, some of us have work to do. The President has called the meeting forward.

PETE

Oh, right, that's good... is that good?

LUMIC

He's promised a decision. I'm flying in now, we should be at the airstrip by five o'clock.

PETE

Right, um, I just promised the wife I'd help out -

LUMIC

If the President of Great Britain can make this meeting, then so can you.

PETE

I dunno, he's not married to Jackie -

LUMIC

Five o'clock, Mr Tyler. A famous day!

Pete goes to reply, but there's a click, hum, the communication ended. On Pete: damn!

CUT TO LUMIC. His chair turns to face forward.

(CONTINUED)

12 CONTINUED: (2)

12

LUMIC (CONT'D)

Captain. Set the flight to automatic,
then if could leave me. Thank you.

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

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

LUMIC (CONT'D)

Voiceprint, access: John Lumic.

Details scroll across screen, encrypted codes, etc.

LUMIC (CONT'D)

Initiate Ear Pod override.
Subject: Jacqueline Tyler.

CUT TO:

13 INT. TYLERS' HOUSE, BEDROOM - DAY 9

13

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

CAMERA creeping in...

CUT TO:

14 INT. ZEPPELIN, FLIGHT DECK - DAY 9

14

INTERCUT with TYLERS' HOUSE, JACKIE in the BEDROOM.

CU LUMIC, intense, loving the technology:

LUMIC

Activate.

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

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

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

(CONTINUED)

14 CONTINUED:

14

LUMIC (CONT'D)

Download. Tyler Residence. February the first. Give me security arrangements for tonight, passwords, encryption services.

His screen is scrolling with information.

FX: Jackie staring ahead, unaware, just a delicate crackle of BLUE ELECTRICITY along the earpiece extensions.

LUMIC (CONT'D)

And... restore.

FX: Jackie's extensions fold back in on themselves, gone.

LUMIC (CONT'D)

Thank you, Mrs Tyler.

Jackie blinks. Then thinks nothing of it, shakes it off, wonders why she dropped her make-up, gets back to it.

LUMIC (CONT'D)

Activate picturelink. Mr Crane?

A face appears on the terminal: MR CRANE, 50, a shaven-headed, mocking-smiled EAST END THUG in a smart suit.

CUT TO:

15

INT. PANTECHNICON/EXT. DERELICT STREET - DAY 9

15

Run-down brickwork b/g. MR CRANE in the driver's cab, passenger seat, of a big motorway pantechnicon.

FX(?) LUMIC's face on a small dashboard terminal.

LUMIC

Events are moving faster than I anticipated. I need... extra staff.

MR CRANE

Very good, sir. I shall go on a recruitment drive.

(to the driver)

Back her up.

CUT TO EXT. STREET, CU ON the huge wheels reversing....

CUT TO:

16

EXT. DERELICT AREA - DAY 9

16

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

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

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

MR CRANE

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

He bangs the side of the pantechnicon -

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

MR CRANE (CONT'D)

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

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

JAKE

Don't go!

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

MORRIS

But there's food.

JAKE

They're lying.

(CONTINUED)

16 CONTINUED:

16

MORRIS

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

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

MR CRANE

All you can eat! Free of charge! Don't stand there dawdling, stuff your face with pastries, pies and pasties - hot tomato soup, isn't that the best three words in the whole of the English language, hot tomato soup! All for you! Hurry up though! Charity can't sleep, we'll be moving on soon, come and get it while it's hot!

JAKE SIMMONDS

All those people, disappearing off the streets, it's been going on for months, it's them, it's that lot. They're taking you away.

MORRIS

What for?

JAKE SIMMONDS

Experiments.

Morris looks from Jake, to the lorry, anguished. Then:

MORRIS

...I'm so hungry.

And Morris runs, runs across the rubble, to the van -

MR CRANE

Thaaat's it, kind sir, get in there and fill your chops! Feast yourself brother, feast yourself.

Morris heads up the ramp. Inside, in the whiteness, the others can be seen, scooping up handfuls of chips.

Jake, still hidden, lifts the camcorder, tapes this. INTERCUT with his handheld zooming-in-and-out footage.

Mr Crane loses the smile. Bangs on the side of the van.

MR CRANE (CONT'D)

Take 'em away.

The doors slam shut, fast - *wham, wham, wham* - a glimpse of horror from Morris, realising, too late, then he's gone -

CU wheels - the exhaust - the pantechnicon roars away. Bangs and cries for help from inside...

(CONTINUED)

16 CONTINUED: (2)

16

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

MR CRANE (CONT'D)
And as for you, sunshine.

Jake lowers the camcorder, horrified.

MR CRANE (CONT'D)
Who ya gonna show that to? Newspapers?
Television? Police?
(big smile)
We own them all.

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

CUT TO:

17 INT. TARDIS - DAY 9

17

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

THE DOCTOR
I told you to keep an eye on her.

MICKEY
She's all right.

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

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

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

Gives the console a kick. Then silence.

MICKEY
Did that help?

THE DOCTOR
Yes.

(CONTINUED)

17 CONTINUED:

17

MICKEY

Did that hurt?

THE DOCTOR

Yes. Ow.

MICKEY

What's wrong with it, anyway?

THE DOCTOR

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

MICKEY

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

THE DOCTOR

Not in real life.

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

THE DOCTOR (CONT'D)

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

MICKEY

Then how did we get here?

THE DOCTOR

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

(pause)

...what's that?

MICKEY

What?

THE DOCTOR

That, there, is that a reflection?

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

(CONTINUED)

17 CONTINUED: (2)

17

THE DOCTOR (CONT'D)

It's a light! Is it? Is that a light?
 I think that's a light, that's all we
 need, we've got power! Mickey! We've
 got power!

CUT TO:

18 EXT. EMBANKMENT - DAY 9

18

FX: ROSE sitting on a bench, wistful, looking out at the London skyline, with ZEPPELINS. She looks up -

FX: CYBUS INDUSTRIES ZEPPELIN, with logo, glides over head.

Rose's phone bleeps. Puzzled, she gets it out.

On screen: *CYBUS NETWORK. WELCOME! Free trial period*

On the mobile screen:

CUT TO:

18A INT. NEWS STUDIO - DAY

18A

NETWORK NEWS (channel ident to be cleared). A NEWSREADER, to CAMERA:

NEWSREADER

- and it's good news for Great Britain, as John Lumic returns to the country of his birth. Mr Lumic, the inventor of High Content Metal, has denied allegations of ill-health -

CUT TO CU LUMIC (can be shot on the sc.0A location, though tight, with no detail in b/g). He's facing an OOV interviewer:

LUMIC

We're all just flesh and blood, but the brain is what makes us human. And my mind is more creative than ever!

CUT BACK TO STUDIO.

NEWSREADER

The latest invention from John Lumic's Cybus Industries has been the ferro-skin-synthesis, a means of applying metal prosthetics to human flesh.

(MORE)

(CONTINUED)

18A CONTINUED:

18A

NEWSREADER (CONT'D)

With shares in Cybus Industries doubling in price, Mr Lumic has pledged more support for the homeless in New South America. At the same time, the government has announced that the numbers of homeless on the streets of London has reached a record low. In other news. The Torchwood Institute has published a study claiming that male fertility rates are declining, while the average lifespan throughout the West is decreasing. The so-called Barren Earth Scenario has sent shockwaves throughout the scientific community...

CUT TO:

18B EXT. EMBANKMENT - DAY 9

18B

Rose looks up, to the zeppelin, getting the Cybus link - and then - sudden idea! - she realises she can use this...

CUT TO:

19 INT. TARDIS - DAY 9

19

THE DOCTOR now buried in the floor, throwing out wires and panels. MICKEY kneeling at floor level, bemused.

THE DOCTOR

Ohhhh yes. It's alive!

The Doctor's found the light. It's a two-inch diameter diamond, glowing a soft green - it's wired into the machinery, though the Doctor carefully lifts it free.

MICKEY

What is it..?

THE DOCTOR

It's nothing, it's tiny, it's one of those insignificant little power cells that no one ever bothers about... and it's clinging on to life! It's got one little ounce of reality, tucked away inside.

MICKEY

Enough to get us home?

(CONTINUED)

19 CONTINUED:

19

THE DOCTOR
Not yet, but...

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

THE DOCTOR (CONT'D)
I need to charge it up.

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

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

MICKEY
But we haven't got anything.

THE DOCTOR
There's me.

MICKEY
...what d'you mean?

And the Doctor holds the diamond close. Simply breathes on it, gently, like a magician.

Softly, it glows, so bright. Both grinning, illuminated:

THE DOCTOR
I just gave away ten years of my life.
Worth every second.

CUT TO:

20 EXT. EMBANKMENT - DAY 9

20

ROSE studying her phone intently.

On screen: she's got an internet function, and there's a SEARCH box. She's typed in Peter Tyler...

SLOW TRACK IN to CU Rose. As she realises the truth...

CUT TO:

21 INT. TARDIS - DAY 9

21

THE DOCTOR, holding the diamond, though it starts to fade.

(CONTINUED)

21 CONTINUED:

21

MICKEY

It's going out, is that all right?

THE DOCTOR

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

MICKEY

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

THE DOCTOR

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

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

CUT TO:

22 EXT. EMBANKMENT - DAY 9

22

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

THE DOCTOR

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

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

ROSE

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

THE DOCTOR

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

ROSE

I don't exist.

THE DOCTOR

What d'you mean?

(CONTINUED)

22 CONTINUED:

22

ROSE

There's no Rose Tyler. I was never born. There's my dad, Pete, and there's Jackie, he still married mum. But they never had kids.

THE DOCTOR

Give me that phone.

ROSE

They're rich, they've got a house and cars and things, they've got everything they want, but they haven't got me.

She takes a step away.

ROSE (CONT'D)

I've got to see them.

THE DOCTOR

You can't.

She stops, though she's torn, wanting to walk away.

ROSE

I just want to see them.

THE DOCTOR

I can't let you.

ROSE

You said, twenty four hours.

THE DOCTOR

You can't become their daughter, that's not the way it works, Mickey, tell her - Mickey - ?

And Mickey is walking away! The opposite direction to Rose. The Doctor is literally stuck in the middle. And during the following, Rose & Mickey keep walking away, sort of backwards, talking back to the Doctor, centre, as the distance between all three widens.

MICKEY

Twenty four hours, yeah?

THE DOCTOR

Where are you going?

MICKEY

I can do what I want.

(CONTINUED)

22 CONTINUED: (2)

22

ROSE
(of the phone)
It's got the address and everything,

THE DOCTOR
Stay where you are! Both of you! Rose,
come back! Mickey! Come back here!
Right now!

ROSE
I just want to see them.

MICKEY
I've got things to see an' all.

THE DOCTOR
Like what?!

MICKEY
Yeah, well you don't know anything about
me, do you? It's all about Rose. I'm
just the spare part.

ROSE
I'm sorry, but I've got to -

And, crying, she breaks into a run -

The Doctor looks back at Mickey, despairing.

MICKEY
Go on then. There's no choice. You can
only chase after one of us, and it's
never gonna be me. Is it?

THE DOCTOR
Back here. In twenty four hours.

MICKEY
If I haven't found something better.

And the Doctor has to do it -

He runs, away from Mickey. Following Rose. Which is no
surprise to Mickey, but all the same, it hits him in the
guts. He's actually upset, as he turns and runs away.

CUT TO:

23 EXT. AIRSTRIP - DAY 9

23

FX: the CYBUS INDUSTRIES ZEPPELIN above, close, just
lowering down on its final descent....

(CONTINUED)

23 CONTINUED:

23

Ground level: a wide stretch of tarmac, hangars in the b/g. PETE stands waiting, as FOUR GROUNDSMEN - in Cybus uniform - wheel out an aircraft-style staircase (or, if it can't wheel, they're fixing it in place).

All this going on as THE PRESIDENT (he's 50, clever, weary) & ADVISERS leave a black limo, stride over the tarmac.

THE PRESIDENT

Mr Tyler, what's the matter, couldn't wait until tonight?

PETE

Mr President. Honoured. I'm on the fast track programme, Cybus Industries bought up my company, I'm part of the firm, now.

THE PRESIDENT

Some people say they've bought my government.

PETE

Oh, I've never heard anyone say that. Never. Not a soul.

(awkward, thumbs up)

Trust me on this.

THE PRESIDENT

I tried your drink, that Vitex stuff. It tasted like pop.

PETE

Well. It is pop.

THE PRESIDENT

You made money by selling health drinks to a sick world. Not quite the ordinary joe you'd appear to be, are you?

(looks up)

He does like to keep us waiting.

FX: LOW ANGLE, above Pete & the President, the zeppelin still inching down, closer and closer, almost docked.

THE PRESIDENT (CONT'D)

But tell me. You've had a chance to observe John Lumic, more than most. What's your opinion?

(CONTINUED)

23 CONTINUED: (2)

23

PETE

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

THE PRESIDENT

Then you don't think he's insane?

PETE

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

THE PRESIDENT

I see.

(frosty pause)

Is there food tonight?

PETE

Canapes.

THE PRESIDENT

No one does proper food any more.

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

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

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

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

CUT TO:

24 OMITTED

24

AND

AND

25

25

26 EXT. RUN DOWN STREETS - DAY 9

26

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

MICKEY

Am I all right to go past..?

(CONTINUED)

26 CONTINUED:

26

SOLDIER

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

MICKEY

There's a curfew?

SOLDIER

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

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

MICKEY

I wish. See ya.

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

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

MIX TO:

27 EXT. SHOPPING STREET - DAY 9

27

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

ROSE

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

THE DOCTOR

I never knew.

ROSE

You never asked.

THE DOCTOR

You never said.

ROSE

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

(CONTINUED)

27 CONTINUED:

27

THE DOCTOR

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

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

ROSE

What are they doing..?

THE DOCTOR

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

He goes close to a man, studies him.

THE DOCTOR (CONT'D)

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

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

ROSE

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

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

The Doctor joins her, to study the phone screen.

ROSE (CONT'D)

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

THE DOCTOR

They get it direct. Downloaded right into their heads.

ROSE

TV schedules... Lottery numbers...

THE DOCTOR

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

On screen: *Joke*

And all the standing-still PEOPLE laugh!

(CONTINUED)

27 CONTINUED: (2)

27

On screen: *Download ends.*

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

THE DOCTOR (CONT'D)
You lot, you're obsessed, you'll do anything for the latest upgrade.

ROSE

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

THE DOCTOR

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

(of the phone)

Cybus Industries. Owners of just about every company in Britain, including...

Vitex. Mr Pete Tyler's very well connected.

(smiles)

Okay. I give up. Let's go and see him!

CUT TO:

28 EXT. RUN DOWN STREETS - DAY 9

28

A plain, terraced street. MICKEY approaches a door. He's frying with excitement, dread, as he rings the door bell.

RITA-ANNE OOV

Who's that there..?

He can't talk, overwhelmed, as the door opens. And there she is. Alive. RITA-ANNE's 65, blind, with dark glasses, white stick (and Ear Pods). And Mickey's just staring.

RITA-ANNE

Who is it? I know you're there. Shame on you, tricking an old lady, I've got nothing worth stealing. And don't think I'm gonna disappear, you're not gonna take me!

MICKEY

Hi.

(CONTINUED)

28 CONTINUED:

28

RITA-ANNE
...is that you?

MICKEY
It's me. I came home.

RITA-ANNE
Ricky!

MICKEY
It's Mickey.

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

MICKEY hugs RITA-ANNE tight.

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

Then she gives him a good thump on the arm!

RITA-ANNE
You stupid boy!

MICKEY
Oy!

RITA-ANNE
Where've you been?

MICKEY
Stop hitting me!

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

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

(CONTINUED)

28 CONTINUED: (2)

28

RITA-ANNE

Well you get it fixed for me!

MICKEY

(upset, now)

Yeah. I should've done. Way back.

Guess I'm kind of useless, yeah?

RITA-ANNE

Now, I never said that.

MICKEY

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

RITA-ANNE

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

MICKEY

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

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

RITA-ANNE

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

MICKEY

What friends are they?

RITA-ANNE

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

MICKEY

What van's that then..?

As RITA-ANNE turns back into the house -

RITA-ANNE

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

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

(CONTINUED)

28 CONTINUED: (3)

28

JAKE
Been looking for you everywhere -!

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

RITA-ANNE
Ricky..?

CUT TO:

29 INT. PREACHERS' VAN - DAY 9

29

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

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

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

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

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

MICKEY
I don't know, who?

JAKE/MRS MOORE
Cybus Industries!

JAKE
Now we've got evidence!

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

MICKEY
Leaves me what?

(CONTINUED)

29 CONTINUED:

29

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

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

CUT TO:

30 INT. ZEPPELIN, FLIGHT DECK - DAY 9

30

A FILM plays on the screen. Lights low, faces in the dark: PETE, THE PRESIDENT, his ADVISERS; and JOHN LUMIC, his chair like a throne (no CREW in b/g).

On screen: images illustrating Lumic's prerecorded V/O. Modern, hi tech pictures of the brain, cross sections of the cerebellum, drugs, the skull; finally, the two dotted Cyber-handles extending, as before, but more 'real' and scientific, not 1950's-style graphics.

LUMIC V/O
 The most precious thing on this Earth is the human brain. And yet, we allow it to die. But now, Cybus Industries has perfected a way of sustaining the brain indefinitely. The mind can live on, suspended within a cradle of copyrighted chemicals. And the latest advances in synapse research allow cyberkinetic impulses to be bonded onto a metal exoskeleton, a durable human form, with greater strength, added longevity, and free from the weakness of mere flesh. Science has at last created immortality. Illness, age and disease will be things of the past. This is the Ultimate Upgrade. The next step for Mankind. Our greatest step into Cyberspace -

On screen, an illustration of a human head. In simple animation, Ear Pod extensions come out, up 90 degrees, then in at the top, just forming Cyberman handles, when -

MR PRESIDENT
 I'm sorry, could we stop there?

Film freezes, lights up.

(CONTINUED)

30 CONTINUED:

30

THE PRESIDENT

I don't need the pitch, I think we all know know what this Ultimate Upgrade entails. And I'm here to tell you, John...

(pause)

The answer is no. My government does not give you permission. And I think no government ever will.

LUMIC

I've prepared a paper for the Ethical Committee -

THE PRESIDENT

Oh come on! It's not just unethical, it's obscene.

LUMIC

Mr President. If I might make a personal plea. I am dying, sir.

MR PRESIDENT

I'm aware of that. And I'm sorry.

LUMIC

Without this project, you have condemned me. My inventions have advanced this whole planet; would you have that perish?

THE PRESIDENT

You're a fine businessman, John. But you're not God.

(pause)

I'm really very sorry. But I think we should end it there.

(to Pete)

Mr Tyler, I'll see you tonight. I think we could all do with a drink.

(a final nod to)

Mr Lumic.

The President and advisers leave. Pete's left, awkward.

PETE

Still. It's not the only country in the world, there's always New Germany, they're still looking for investment -

LUMIC

This is the homeland. My birthplace.
(MORE)

(CONTINUED)

30 CONTINUED: (2)

30

LUMIC (CONT'D)

(pause)

You may leave.

PETE

Thank you, sir.

As Pete turns to go -

LUMIC

And Peter. Do enjoy the party.

PETE

Yes sir. Thank you, sir.

Pete goes. Lumin sits in silence. Dark, brooding, all alone... And then he calls out to the air -

LUMIC

Mr Crane!

FX(?): terminal screen flickers, MR CRANE appears.

MR CRANE

Ready and waiting, sir.

CUT TO:

31 OMITTED

31

AND

AND

32

32

33 INT. CYBERFACTORY, CONTROL CENTRE - DAY 9

33

INTERCUT with LUMIC in the ZEPPELIN FLIGHT DECK.

MR CRANE facing a small monitor, LUMIC on screen.

LUMIC

Did the override work?

MR CRANE

Needs a bit of fine tuning, we weren't exactly delicate, given the rush. But yes. All working.

Still referring to the screen, he strolls over - there are black-suited GUARDS in b/g, but Mr Crane's heading for the HOMELESS. Two dozen of them, in a line, including MORRIS. All blank, staring ahead, and all are now wearing Bluetooth attachemtns.

Mr Crane is holding a simple remote control.

(CONTINUED)

33 CONTINUED:

33

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

He stands back, operates the remote.

MR CRANE (CONT'D)
Turn left.

All the homeless turn left.

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

All turn right again.

LUMIC
Are you having fun, Mr Crane?

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

LUMIC
Then resist. And start the Upgrade.

MR CRANE
Did we get permission?

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

Screen fizzes off, blank, gone.

Crane faces the homeless, uses the remote:

MR CRANE
And, forward march.

The homeless walk forward...

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

MR CRANE (CONT'D)
Start the machines!

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

(CONTINUED)

33 CONTINUED: (2)

33

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

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

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

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

Mr Crane swaying to the tune...

MIX TO:

34 INT. CYBERFACTORY CORRIDORS - DAY 9

34

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

MIX TO:

35 EXT. CYBERFACTORY - NIGHT 9

35

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

CUT TO:

36 EXT. RUN DOWN STREETS - NIGHT 9

36

The WHITE VAN pulls up outside an end-of-terrace house. But as MICKEY, JAKE and MRS MOORE get out, JAKE is already on the alert - a light on, inside the building .

JAKE
Did you leave the light on?

MRS MOORE
I turned everything off.

JAKE
Then we've got visitors.

As one, they reach into pockets & pull out hand weapons.

(CONTINUED)

36 CONTINUED:

36

MICKEY
You've got guns.

JAKE
Ricky, you gave 'em to us.

MICKEY
I know!

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

CUT TO:

37 INT. PREACHERS' HOUSE - CONTINUOUS

37

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

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

RICKY
What the hell are you doing?

JAKE
But... what are you doing there?!

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

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

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

CUT TO:

38 EXT. TYLERS' HOUSE - NIGHT 9

38

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

Standing a distance away, THE DOCTOR & ROSE.

(CONTINUED)

38 CONTINUED:

38

THE DOCTOR

They've got guests.

ROSE

I should've guessed, February the first.
 Mum's birthday. Even in a parallel
 universe, she still loves a party.

THE DOCTOR

Given Pete Tyler's guest list, I
 wouldn't mind a look. And there's one
 guaranteed way of getting inside -

He holds up the psychic paper.

THE DOCTOR (CONT'D)

Who d'you want to be?

CUT TO:

39

INT. TYLERS' HOUSE, DOWNSTAIRS AREA - NIGHT 9

39

A formation of WAITERS and WAITRESSES sweep forward,
 passing CAMERA, all in black, women with white aprons,
 all carrying trays with canapes, and coming through
 last...

THE DOCTOR & ROSE. Waiter & waitress. Rose mutters:

ROSE

We could've been anyone.

THE DOCTOR

It got us in, didn't it?

And they walk forward - the party in full swing (NB, no
 banner now), GUESTS in their finery - classy stuff - all
 standing about. Chat, laughter, good spirits. As the
 Doctor & Rose walk through, carrying trays, sotto:

ROSE

You're in charge of the psychic paper,
 we could've been guests. Celebrities.
 Sir Doctor and Dame Rose. And we end up
 serving, I did enough of this back home!

THE DOCTOR

If you want to know what's going on,
 work in the kitchen. According to Lucy,
 that man over there -

ROSE

Who's Lucy?

(CONTINUED)

39 CONTINUED:

39

THE DOCTOR
She's carrying the salmon pinwheels.

ROSE
Oh, that's Lucy, is it?

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

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

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

THE DOCTOR
Seems so.

ROSE
Or maybe Lucy's just thick.

Then they turn, hearing -

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

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

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

PETE (CONT'D)
I'd like to thank you all for coming, on this special occasion. This, uh...
39th.
(thumbs up)
Trust me on this.

Laughter, a few thumbs up, from the men.

PETE (CONT'D)
But without any further ado, here she is, the birthday girl, my lovely wife, Jackie Tyler.

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

(CONTINUED)

39 CONTINUED: (2)

39

On Rose. Her heart soaring, her heart breaking.

JACKIE

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

(laughter)

Get on with it! Enjoy!

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

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

THE DOCTOR

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

ROSE

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

(beat)

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

THE DOCTOR

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

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

JACKIE

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

On the Doctor & Rose; she's thunderstruck.

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

Then, to hell with it, he laughs!

CUT TO:

40 INT. PREACHERS' HOUSE, KITCHEN - DAY 9

40

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

(CONTINUED)

40 CONTINUED:

40

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

JAKE

He's clean. No bugs.

RICKY

But this is off the scale, he's flesh and blood. How's that happen?

MRS MOORE

Well, it could be that Cybus Industries have perfected the science of human cloning. Or, your father had a bike.

RICKY

And your name's Mickey? Not Ricky?

MICKEY

Mickey. And my dad was Jackson Smith, yeah? Used to work at the key cutter's on Clifton Parade, went to Spain, never came back.

RICKY

But that's my dad. We're brothers?

JAKE

Be fair, what else is it gonna be?

RICKY

I dunno, but...

(goes close)

He doesn't just look like me. He's exactly the same. There's something else going on...

MICKEY

So tell me. Who are you lot?

RICKY

We're the Preachers. As in 'Gospel Truth'. D'you see? No Ear Pods. Rest of the world downloads from Cybus Industries, but we've got freedom. You're talking to London's most wanted. Target number one is Lumic. We're gonna bring him down.

(CONTINUED)

40 CONTINUED: (2)

40

MICKEY
From your kitchen?

RICKY
Got a problem with that?

MICKEY
No. Good kitchen.

The lap top bleeps.

MRS MOORE
It's an upload from Gemini.

MICKEY
Who's Gemini?

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

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

JAKE
(of Mickey)
What about him?

Ricky shoves a bundle of black clothes at Mickey.

RICKY
He can wear these.

MICKEY
What for?

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

CUT TO:

41 EXT. CYBERFACTORY, YARD - NIGHT 9

41

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

(CONTINUED)

41 CONTINUED:

41

CUT TO MR CRANE. On a long lens, the marching MEN just a grey metal blur behind him, going into a second pantechnicon. Crane's surveying the operation, but less cocky now, unnerved. He walks over to a GUARD.

MR CRANE

Stop staring.

GUARD

But... what are they, sir?

MR CRANE

I'm told, they are the future. Ain't technology wonderful? Go on, get to the cab, start her up.

The guard runs off. A ring - Crane touches his earpiece -

LUMIC OOV

Mr Crane. Are we mobile?

MR CRANE

Just about to hit the road, sir. And yourself?

LUMIC OOV

I am arriving, Mr Crane. Prepare the Factory.

Mr Crane looks up -

FX: the CYBUS INDUSTRIES ZEPPELIN is overhead.

LUMIC OOV (CONT'D)

Now send them forth, Mr Crane. Let the good work begin.

CUT TO - *slam - slam - slam - !* The pantechnicon back-doors closing. Mr Crane bangs on the side of the vans.

Wheels scorch, the lorries move away.

WIDE SHOT of the yard, now empty except for Crane & staff, the pantechnicon thundering out...

CUT TO:

42 EXT. CITY STREETS - NIGHT 9

42

The PANTECHNICON thunders past.

In a side street: the WHITE VAN. RICKY up front.

(CONTINUED)

42 CONTINUED:

42

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

CUT TO:

43 INT. PREACHERS' VAN - NIGHT 9

43

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

Mickey out of his depth...

CUT TO:

43A INT. TYLERS' HOUSE, DOWNSTAIRS AREA #2 - NIGHT 9

43A

THE DOCTOR sneaks away from the party, puts down his tray. In another room - quiet, dark, not being used for the party, though with the sound of the guests still bleeding through - he finds a computer terminal.

In his element now, he sits down, types.

On screen: the CYBUS logo.

The Doctor delighted, typing fast, hacking away...

CUT TO:

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

44

JACKIE's in her element, laughing, flirting with GUESTS.

CUT TO ROSE, watching Jackie from a distance; Rose standing to the side, wistful (though still holding her tray), so lost in thought that she doesn't notice the approach of:

PETE

I remember her twenty first, pint of cider in the George.

She's flustered, contains it, offers:

ROSE

Sorry sir, champagne?

PETE

Might as well, I'm paying.

ROSE

Big night for you.

(CONTINUED)

44 CONTINUED:

44

PETE
For her. Still, she's happy.

ROSE
Should be, it's a great party.

PETE
D'you think?

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

ROSE
'You can trust me!'

PETE
Yeah, um. It's...
(thumbs up)
'Trust me on this!'

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

PETE
Twenty years.

ROSE
And... no kids, or..?

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

ROSE
Not too late, she's only forty.

PETE
Thirty nine.

ROSE
(laughs)
All right then, thirty nine.

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

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

ROSE
That's what you said last time.

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

(CONTINUED)

44 CONTINUED: (2)

44

PETE

You just seem sort of...

ROSE

What?

PETE

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

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

PETE (CONT'D)

Steven, how's things, how's it going at
Torchwood?And he walks off to greet a colleague, Rose forgotten,
like a waitress. Left alone, it shows; the strain on
her.

CUT TO:

45 OMITTED
THRU
4945
THRU
4951 EXT. TYLERS' GROUNDS - NIGHT 9

51

The perimeter of the grounds, a wall, with the security
lights on, full blast. The PANTECHNICON has pulled up,
and Lumic's staff are moving round, to undo the back
doors.CUT TO a good distance away, RICKY & JAKE watching, Ricky
on a walkie-talkie.

RICKY

Dunno what they're doing, but this must
be the target. Big house, fair bit of
money. We've got to find a way to get
in there.

CUT TO:

52 INT. PREACHERS' VAN - NIGHT 9

52

MICKEY with MRS MOORE in the van, parked nearby; she's on
her laptop, Mickey with the walkie talkie.

MRS MOORE

I've identified the address, it belongs
to Peter Tyler, the Vitex millionaire.

MICKEY

Pete Tyler...?

MRS MOORE

He's listed as one of Lumic's henchmen,
a traitor to the state.

(CONTINUED)

52 CONTINUED:

52

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

CUT TO:

53 EXT. TYLERS' GROUNDS - NIGHT 9

53

RICKY & JAKE, still watching.

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

Lumic's MEN are lowering down the back doors.

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

Ricky & Jake stare. Horrified.

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

CUT TO:

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

53A

THE DOCTOR in darkness, studying the computer screen.

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

CUT TO:

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

54

ROSE on duty, but can't help noticing -

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

CUT TO:

55 EXT. TYLERS' HOUSE - NIGHT 9

55

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

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

JACKIE
The last twenty years back.

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

(CONTINUED)

55 CONTINUED:

55

JACKIE
Oh, that'd do me.

They laugh, and Rose uses that, to sit beside her.

ROSE
My mum loves that. End of a long night out, she never goes straight to bed, she always stays up, just to have that last cup of tea.

JACKIE
I'm the same.

ROSE
Two sugars.

JACKIE
And me! Pete always says...
(beat)
Well, never mind him.

ROSE
I was talking to him earlier. He's a nice man. Y'know, a bit... Bit of a jack the lad, I s'pose, even if he has got money. But he's a good bloke. Better than most. He's worth a second chance.

Hold, both looking at each other. Then:

JACKIE
Are you commenting on my marriage?

And suddenly, she's as cold as ice.

ROSE
No, I was just saying...

JACKIE
Who the hell d'you think you are?
You're staff. Nothing but staff, you're the serving girl, for God's sake! And you're certainly not getting paid.
Don't you dare talk to me -

And Jackie storms off inside. On Rose, defeated; this strange, strange world. And then...

CHUNK! The garden lights up. Headlights, blazing way off at the perimeter, on full. Casting long shadows of trees and hedges. Far off, the sound of engines.

(CONTINUED)

55 CONTINUED: (2)

55

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

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

CUT TO:

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

55A

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

THE DOCTOR, horrified, realising:

THE DOCTOR
Cybus. *Cybus!*

And he runs out of the room -

CUT TO:

56 OMITTED

56

57 EXT. TYLERS' HOUSE - NIGHT 9

57

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

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

CUT TO:

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

58

ROSE slips back in, looks round...

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

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

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

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

THE DOCTOR
It's happening again.

ROSE
What d'you mean?

(CONTINUED)

58 CONTINUED:

58

The Doctor stepping back, in fear.

THE DOCTOR
I've seen them before.

ROSE
But what are they?!

THE DOCTOR
Cybermen.

SMASH! - the French windows shatter -

SMASH! - another set -

SMASH! - another set - glass flying -

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

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

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

THE PRESIDENT
Mr Lumic.

CUT TO:

58A INT. CYBERFACTORY, CONTROL CENTRE - NIGHT 9

58A

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

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

Lumic cont. in following scene:

CUT TO:

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

58B

INTERCUT with LUMIC in the CYBERFACTORY, CONTROL CENTRE.

(CONTINUED)

58B CONTINUED:

58B

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

THE PRESIDENT
I forbade this.

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

ROSE
What are they? Robots?

THE DOCTOR
Worse than that.

THE PRESIDENT
(so sad)
...who were they?

LUMIC
It doesn't matter.

THE PRESIDENT
Who were these people?

ROSE
They're people?

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

ROSE
But... why no emotions?

THE DOCTOR
Because it hurts.

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

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

(CONTINUED)

58B CONTINUED: (2)

58B

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

Lumic clicks off his communications.

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

CYBERMAN
We have been upgraded.

All disturbed by the strange, flat voice.

THE DOCTOR
...into what?

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

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

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

CYBERMAN
Upgrading is compulsory.

THE PRESIDENT
And if I refuse?

THE DOCTOR
Don't -

THE PRESIDENT
What if I refuse?

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

THE PRESIDENT
What happens if I refuse?

CYBERMAN
Then you are not compatible.

THE PRESIDENT
And what happens then?

(CONTINUED)

58B CONTINUED: (3)

58B

CYBERMAN
 You will be deleted.

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

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

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

FX: CYBERMAN grabs MALE GUEST, electricity sizzles -

FX: CYBERMAN grabs FEMALE GUEST, electricity sizzles -

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

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

PETE
 Jackie? Jackie - ?

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

CUT TO the Doctor & Rose, desperate -

THE DOCTOR
 There's nothing we can do -

And he shoves Rose out of the French windows -

CUT TO:

59 EXT. TYLERS' HOUSE - NIGHT 9

59

THE DOCTOR & ROSE run out -

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

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

ROSE
 But my mum's in there -

THE DOCTOR
 She's not your mother, come on -

(CONTINUED)

59 CONTINUED:

59

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

CYBERMEN! The Doctor & Rose run back -

CUT TO:

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

60

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

- she runs through the house -

- there's a cupboard, tiny, cramped, full of mops and stuff - she throws herself in, closes the door, crouches on the floor, hiding, crying -

CUT TO:

61 EXT. TYLERS' HOUSE - NIGHT 9

61

PETE runs out of the windows, a hunted man -

THE DOCTOR & ROSE are just running across the lawn, away from the house, towards the floodlights -

THE DOCTOR

Pete! This way!

Pete looks round -

CYBERMEN coming round the left of the house -

CYBERMEN coming round the right of the house -

And Pete runs, towards the Doctor & Rose.

(This lawn needs a good distance! That, or extensive grounds.) The Doctor & Rose, running, as Pete joins them -

THE DOCTOR (CONT'D)

Is there a way out?

PETE

The side gate - but who are you, how d'you know so much - ?

THE DOCTOR

You'd never believe it in a million years -

(CONTINUED)

61 CONTINUED:

61

ROSE
Who's that - ?

They halt -

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

And a silhouette resolves into RICKY! JAKE with him. Ricky shouts at Rose -

RICKY
Get behind me!

And Ricky & Jake kneel, fire. The CYBERMEN are a distance back, the zing of bullets hitting.

RICKY (CONT'D)
Is it working?
(stands)
Did it stop them?

THE DOCTOR
Don't count on it.

ROSE
Oh my God, look at you! I thought I'd never see you again.

And she gives him a hug.

RICKY
Yeah, no offence, sweetheart, but who the hell are you?

ROSE
What?

MICKEY
Rose!

And MICKEY comes running up! Frantic -

MICKEY (CONT'D)
That's not me, that's like, that's the other one -

THE DOCTOR
Oh, as if things weren't bad enough, two Mickeys!

RICKY
It's Ricky.

(CONTINUED)

61 CONTINUED: (2)

61

MICKEY

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

They look round -

SILHOUETTES OF CYBERMEN, marching from the headlights.

From the house - CYBERMEN, marching towards them.

ROSE

We're surrounded.

The Doctor takes control, strong.

THE DOCTOR

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

Jake fires off two shots -

THE DOCTOR (CONT'D)

You! Stop shooting! Now!

With such authority, that Jake does.

THE DOCTOR (CONT'D)

We surrender.

(to the others)

Hands up.

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

And the Cybermen stop.

THE DOCTOR (CONT'D)

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

CYBERMAN

You are rogue elements.

THE DOCTOR

But we surrender.

CYBERMAN

You are incompatible.

(CONTINUED)

61 CONTINUED: (3)

61

THE DOCTOR
But this is a surrender.

CYBERMAN
You will be deleted.

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

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

And the Cyberman holds out one arm -

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

And the whole circle begins to advance.

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

CYBERMAN (CONT'D)
Delete.

END OF EPISODE FIVE