

DOCTOR WHO 2

Episode 8

By

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SHOOTING SCRIPT

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A small, dark space, packed with crates.

The TARDIS materializes; something strange, strained about its engines; it flickers uneasily as it fades into view.

THE DOCTOR and ROSE step out, mid-conversation.

THE DOCTOR

(touches the Tardis)

...something was wrong, though. She's sort of queasy. Indigestion. Like she didn't want to land.

ROSE

If you think there's gonna be trouble, we could always get back inside and go somewhere else.

Look between them. Then they laugh! No way!

THE DOCTOR

I think we've landed inside a cupboard.
Here we go...

During that, he turns the central wheel on a big, heavy, airlock-type door. The door hisses open - these are big strong, physical doors, not easy sci-fi ones. With every opening and closing, a calm computer voice: '*Open Door 16.*' They step through...

CUT TO:

A metal gantry, bit shaky, with handrails, surrounded by the base's typical wall - huge, heavy sheets of polythene, translucent, but tough at the same time - all bolted and stitched together; huge bolts, thick rope stitches.

Rose closes the door behind them - '*Close Door 16.*' The whole corridor's rattling. Like wild seas outside.

THE DOCTOR

Some sort of base. Moon base, sea base, space base... They build these things out of kits.

ROSE

Glad we're indoors. Sounds like a storm out there.

(CONTINUED)

2 CONTINUED:

2

They reach another door, the Doctor turns the wheel, opens.

THE DOCTOR

Human design, you've got a thing about kits. This place was put together like a flatpack wardrobe, only bigger. And easier.

'Open Door 17', and they step through...

CUT TO:

3 **INT. BASE - HABITATION AREA 3 - NIGHT 14**

3

A large space - again, the walls all bolted together. Packing crates, oxygen tanks, etc. This section also contains a basic canteen of tables, chairs, hotplates. Huge 3 on one wall. Rose closes, 'Close Door 17'.

THE DOCTOR

It's a Sanctuary Base! Deep space exploration, we've gone way out. And listen to that. Underneath. Someone's drilling.

ROSE

Welcome to Hell.

THE DOCTOR

Oh, it's not that bad.

ROSE

No, over there.

ROSE points at the far wall, where someone has graffiti'd those exact words.

THE DOCTOR

Hold on. What does that say?

He goes closer, because scribbled underneath, many columns of a strange language, felt-penned on to the wall.

THE DOCTOR (CONT'D)

That's weird. Won't translate.

ROSE

But... I thought the Tardis translated everything, writing as well. I should see English.

(CONTINUED)

3 CONTINUED:

3

THE DOCTOR

Exactly. And if that's not working,
then it means... this writing's old,
very old. Impossibly old.

(steps away, chilled)

We should find out who's in charge -

Goes to a new door - turns the wheel -

THE DOCTOR (CONT'D)

We've gone beyond the reach of the
Tardis's knowledge. Not a good move.
And if someone's looking where they
shouldn't be looking -

'Open Door 20' - and -

3 CREATURES are standing there. The OOD; tall, bald,
albinos, dressed in simple one-piece suit. White gloves.
All more or less identical. Male, but somehow sexless.
Eyes white and cloudy, like cataracts. No mouth;
instead, painfully red fleshy fronds hang down, like an
anemone.

From where the mouth would be, a thin white wire comes
out, reaching to a white ball, tennis-ball sized, which
each Ood holds out in front, like a weapon. The ball
lights up when they talk. Voices unnaturally calm,
polite.

THE DOCTOR (CONT'D)

Oh, right, hello, sorry, I was just
saying, nice base!

OOD

We must feed.

THE DOCTOR

You've got to what?

OOD

We must feed.

ROSE

I think they mean us.

The Ood step forward - the Doctor & Rose run back the way
they came - but it's already opening, 'Open Door 17,'
revealing 3 more Ood, stepping forward, saying:

OOD

We must feed -

(CONTINUED)

3 CONTINUED: (2)

3

The Doctor & Rose run to a third door - but 'Open Door 19' - 3 more Ood advancing -

OOD (CONT'D)

We must feed -

The Ood come from all sides - not fast, they're eerily elegant - as the Doctor & Rose back away centre, the Doctor with his sonic, Rose picking up a chair, ready to fight them off -

On the Ood, advancing, walking so calmly -

OOD (CONT'D)

We must feed. We must feed. We must feed. We must feed...

CUT TO:

OPENING TITLES

4 **INT. BASE - HABITATION AREA 3 - NIGHT 14**

4

The OOD advancing...

OOD

We must feed...

The lead Ood looks at its hand-ball, taps it.

OOD (CONT'D)

...you, if you are hungry.

THE DOCTOR

...sorry?

OOD

We apologise, the electromagnetics have interfered with speech systems. Would you like some refreshment?

THE DOCTOR

Um, not for me, thanks.

ROSE

Have you got any coffee?

OOD

We have only Protein One, Protein Two, or Protein Three.

ROSE

What does Protein One taste like?

(CONTINUED)

4

CONTINUED:

4

OOD

Milk.

ROSE

...and, Protein Two?

OOD

Salt.

ROSE

Protein Three?

OOD

Sugar.

ROSE

Well, I'll have a cup of One with just a little bit of Three, tiny bit, thank you.

The Ood gives a little bow, hangs up its hand-ball (it hooks neatly on to a breast pocket) and heads off. A SECOND OOD stands forward, though all have the same voice:

OOD 2

We will have to charge payment to your designation codes.

THE DOCTOR

We haven't got one.

OOD 2

That is impossible.

THE DOCTOR

Well, that's us, impossible.

OOD 2

With apologies, but this must be reported.

THE DOCTOR

Ohh, d'you have to - ?

The Ood talks into its wrist-comm:

OOD 2

We regret, we have unauthorised humans in Habitation Three.

(CONTINUED)

4 CONTINUED: (2)

4

THE DOCTOR

That's a bit harsh, unauthorised, why don't you just call us visitors? No, tell you what, *guests*, guests is good. Or, how about, friends you just haven't met yet.

'Open Door 20,' - two ARMED GUARDS arrive, then JEFFERSON, Security Chief, 40's. He's staggered to see them -

JEFFERSON

But... What the hell? How did they..?
What?! Who are you?!

OOD 2

These are friends you just haven't met yet.

Jefferson knocks its hand-ball aside.

JEFFERSON

That's enough out of you!

ROSE

Oy! There's no need for that!

Jefferson on his wrist-comms.

JEFFERSON

Captain. You're not gonna believe this. We've got people, out of nowhere, I mean, real people, I mean, two, living people, standing here, right in front of me.

ZACK OOV

Don't be stupid, that's impossible.

JEFFERSON

I suggest telling them that.

ROSE

But you're a sort of space-base, you must have visitors, now and then, it can't be that impossible.

JEFFERSON

D'you mean... you don't know where you are?

THE DOCTOR

No idea. More fun, that way!

(CONTINUED)

4 CONTINUED: (3)

4

A WOMAN's voice comes over the communication system.

IDA OOV

Stand by, everyone, buckle down, we have incoming. And it's a big one! Quake point five on its way.

Klaxons sound. A tremor shakes the room.

JEFFERSON

Come with me. Quickly!

CUT TO:

5 **INT. BASE - WALKWAY #2 - NIGHT 14**

5

JEFFERSON hurries THE DOCTOR and ROSE down another walkway, GUARDS walking behind them.

The tremor builds, There's the grinding and aching of thick metal, like the hull of a submarine under pressure.

PRAC FX: electrics spark - the lights flicker.

JEFFERSON

Keep moving!

CUT TO:

6 **INT. BASE - COMMAND CENTRE - NIGHT 14**

6

Alarms still sounding, red lights flashing.

A dark HQ-type room, desks around a central hub. Functional, prefabricated. The crew assembled. Trapped on this base, there's a lack of formality, and a gallows humour. They wear a basic white t-shirt & jeans, all with chunky metal wrist-comms devices; they have a utility belt around the waist and also strapped diagonally across the torso; in effect, they look like workmen.

ZACK, 30, tall, a natural leader; IDA, mid-30s, feisty; DANNY, early 20s, nervous; SCOOTI, female, 20, cheeky; and TOBY, late 20s, glasses, a scientist.

And around the room, standing, still and polite, OOD.

'Open Door 1.' JEFFERSON is the oldest one on the crew, and only one in a distinct uniform - Chief of Security - as he leads THE DOCTOR & ROSE in (the 2 guards following, one closing the door, 'Close Door 1'). All amazed:

(CONTINUED)

6

CONTINUED:

6

ZACK

Oh my God, you meant it.

SCOOTI

People. Look at that! Real people!

THE DOCTOR

That's us! Hooray!

ROSE

Definitely real! My name's Rose, Rose Tyler, and this is the Doctor -

DANNY

No way, come on, the oxygen must be offline, we're hallucinating, they can't be...

He goes up to them, touches them -

DANNY (CONT'D)

No, they're real, they're really real, you can touch them - !

ZACK

Come on, we're in the middle of an alert, Danny, strap up, the quake's coming in, thirty seconds to impact!

Danny runs back to his seat; all the desks have handrails, and there are similar rails all around the room. Each rail has a leather strap & metal buckle attached - everyone else has already got a wrist strapped in, only the Captain and Danny now running to buckle up.

ZACK (CONT'D)

Sorry, you two, whoever you are, we haven't got spares, you'll just have to hold on tight.

ROSE

Hold on to what?

ZACK

I don't care, anything, just hold on - Ood, are you fixed?

The Ood by the walls have wrist straps tied to wall-rails; one Ood holds his wrist up to demonstrate.

OOD

Your kindness in the emergency is much appreciated.

(CONTINUED)

6 CONTINUED: (2)

6

During this, the Doctor & Rose go to the handrail on an empty desk, grab hold.

THE DOCTOR
What's this planet called, anyway?

IDA
Now don't be stupid, it hasn't got a name, how could it have a name? You *really* don't know, do you?

ZACK
Aaaand, impact!

Wham! The room shudders like crazy! Massive camera shake, things go flying. The Doctor & Rose cling on like mad.

Calms a little.

THE DOCTOR
Well. That wasn't so -

Whaaaap! Like the floor's bucking, walls shuddering.

PRAC FX: computer panels explode! Then more! Then more!

PRAC FX: pipes burst open - ! Steam blasts out -

PRAC FX: tiles clatter down from the ceiling. Metal floor panels lift up and shake -

The Doctor & Rose clinging on!

And then... slowly...

It stops. Relief:

ZACK
Okay. That's it. Everyone all right?
Speak to me, Ida? Danny? Toby?
Scooti? Jefferson?

Each met with 'Yeah', 'I'm fine,' 'No damage,' etc.
Jefferson gets busy with a fire extinguisher, sprays the PRAC FX still-sparking wires in b/g. Ood copy him.

THE DOCTOR
We're fine, thanks, fine. Don't worry about us.

(CONTINUED)

6 CONTINUED: (3)

6

ZACK

Surface caved in, I deflected it onto
Storage 5 through 8, we've lost them
completely. Toby, go and check the
rocket-link.

TOBY

That's not my department.

ZACK

Just, do as I say, yeah?

Toby sighs, heads out - *'Open Door 1' -*

The roof rattles, the moan of wind outside, Rose looks
up.

ROSE

Never mind the earthquake, that's hell
of a storm. What is it, a hurricane?

SCOOTI

You need an atmosphere to have a
hurricane. There's no air out there.
Complete vacuum.

ROSE

Then what's shaking the roof?

IDA

You're not kidding. You've got no idea.
Well. Introductions! FYI, as they said
in olden days, I'm Ida Scott, Science
Officer -

Proper CU on each of them, a nod; the team.

IDA (CONT'D)

Zachary Cross Flane, Acting Captain,
sir! You've met Mr Jefferson, Head of
Security - Danny Bartock, Ethics
Committee -

DANNY

Not as boring as it sounds -

IDA

- the man who just went out, that's Toby
Zed, Archaeology - this is Scooti
Manista, Trainee Maintenance, and
this... This is home.

(CONTINUED)

6

CONTINUED: (4)

6

She pulls a big, heavy lever. A huge grinding noise starts. Warning klaxons sound.

ZACK

Brace yourselves. The sight of it drives some people mad.

THE DOCTOR and ROSE exchange glances. What could it be?

FX: the roof is opening, two wide shutters sliding apart over a wide glass skylight...

FX (& CUT TO THROUGHOUT SCENE): above them, filling the night, is the enormous swell of a pitch-black circle, around which a million shades of light and gas swirl, bend and billow, twisting into its outer rim.

All looking up, in awe. Despite the darkness, lights from the dying stars plays down on them, softly. Hushed, scared:

ROSE

That's... that's a Black Hole.

THE DOCTOR

But that's impossible...

ZACK

I did warn you.

THE DOCTOR

We're standing underneath a Black Hole...

IDA

In orbit.

THE DOCTOR

We can't be.

IDA

We're in orbit.

THE DOCTOR

But we can't be.

IDA

This lump of rock is suspended in perpetual geostationary orbit around the Black Hole. Without falling in. Discuss.

(CONTINUED)

6

CONTINUED: (5)

6

ROSE

And... that's bad, yeah?

THE DOCTOR

Bad doesn't cover it. A Black Hole's a dead star, it collapses in on itself, in and in and in, until the matter's so dense and tight, it starts to pull everything else in too. Nothing in the universe can escape it. Light, gravity, time, everything gets pulled inside. And crushed.

ROSE

So... there can't be an orbit? We should be pulled right in?

THE DOCTOR

We should be dead.

IDA

And yet. Here we are. Beyond the laws of physics. Welcome on board.

The place rattles again, shudders, as -

FX: obscuring the Black Hole slightly, gaseous clouds (closer to the roof, just metres above) race across -

ROSE

But if there's no atmosphere out there, what's that?

IDA

Gas clouds. Stars breaking up. We get whole solar systems being ripped apart above our heads, before they fall into that thing.

ROSE

So... bit worse than a storm, then.

IDA

Just a bit.

ROSE

Just a bit, yeah.

And around them, the room gives a good rattle...

CUT TO:

7 **EXT. FX SHOT BASE - NIGHT 14**

7

FX SHOTS of the base. A number of domes and linking tubes/corridors, cradled in a rocky landscape. To one side: the rocket in which they travelled. An old-fashioned, tall, slim rocket, with fins, parked upright. It's connected to the base by a tubeway.

Wind hurtles across the surface. In the sky: the Black Hole. Consuming everything.

CUT TO:

8 **INT. BASE - WALKWAY #2 - NIGHT 14**

8

The corridor rattling, shuddering, the low moan of the wind. TOBY's walking along, carrying charts.

A big shudder, he steadies himself. Walks on, when -

VOICE

Toby?

Soft, gentle, wise, male, a whisper, from behind - he turns -

Lights flicker, for a second, but... There's no one there.

TOBY

Who's that? Danny..?

Nothing. Just the sound of the wind, the rattling of the walls. Spooked, Toby walks on.

CUT TO:

9 **INT. BASE - COMMAND CENTRE - NIGHT 14**

9

'Open Door 1', TOBY enters -

He crosses to join THE DOCTOR, ROSE, ZACK, IDA, JEFFERSON, huddled around the central hub (Toby hands his charts to Zack, just normal paperwork). SCOOTI & DANNY are separate, sitting at desks in b/g, as juniors. Centre, on display:

FX: HOLOGRAM (MULTIPLE SHOTS THROUGHOUT), shining in mid-air, a wire-frame graphic; a big circle representing the Black Hole. All underlit by the projection. Spooky, like telling a ghost story:

ZACK

That's the Black Hole, officially designated K 37 Gem 5.

(CONTINUED)

9

CONTINUED:

9

IDA

In the scriptures of the Veltino, this planet's called Krop Tor - the bitter pill. The Black Hole's supposed to be a mighty demon who was tricked into devouring the planet only to spit it out because it was poison.

ROSE

The bitter pill. I like that.

THE DOCTOR

We're so far out. Lost in the drifts of the universe. How did you even get here?

ZACK

We flew in, d'you see - ?

Zack taps the desk controls -

FX: HOLOGRAM zooms in, losing the Black Hole, zooming in on a dot in its orbit, the dot enlarging to become this planet - again, wire-frame. But the planet has with a twister-like funnel spiralling out of it. (If possible, this entire image rotates as they study it.)

ZACK (CONT'D)

This planet's generating a gravity field - we don't know how, we've got no idea - but it's kept in constant balance against the Black Hole. And the field extends out, there, as a funnel, a distinct gravity funnel, reaching out into clear space. That was our way in.

ROSE

You flew down that thing? Like a rollercoaster.

ZACK

By rights, the ship should've been torn apart. We lost the Captain, that's what put me in charge.

IDA

And you're doing a good job.

ZACK

Yeah, well. Needs must.

(CONTINUED)

9

CONTINUED: (2)

9

DANNY
(calls across)
But if that gravity funnel closes,
there's no way out.

SCOOTI
Oh, we have fun, speculating about that.

DANNY
Yeah, that's the word, fun.

THE DOCTOR
But that field would take phenomenal
amounts of power - not just big, but off
the scale - can I - ?

Takes a calculator off Ida. As he works, feverish, and
Ida feeds him numbers, coordinates in b/g -

An Ood hands Rose an espresso-sized cup of water.

OOD
Your refreshment.

ROSE
Oh yeah, thanks. Thank you! I'm sorry,
what was your name..?

OOD
We have no titles.

And the Ood simply walks away. Rose follows, taking her
away from the centre, to Scooti & Danny in b/g.

ROSE
Um. What are they called?

DANNY
Oh come on! Where've you been living?
Everyone's got one!

ROSE
Well, not me. So what are they?

DANNY
They're the Ood.

ROSE
The Ood?

DANNY
The Ood.

(CONTINUED)

9

CONTINUED: (3)

9

ROSE

Well. That's Ood.

DANNY

Very Ood. But handy! They work the mineshaft, all the drilling and stuff, supervision and maintenance, they're born for it. Basic slave race.

ROSE

You've got slaves?

SCOOTI

Ohh, don't you start! She's like that lot, the Friends of the Ood.

ROSE

Well maybe I am, yeah. Since when did humans need slaves?

DANNY

It's their choice, the Ood offer themselves, they want to serve. If you don't give them orders, they just pine away and die.

ROSE

Seriously?

(to an Ood)

You like being ordered about?

OOD

It is all we crave.

ROSE

But... why's that then?

OOD

We have nothing else in life.

ROSE

Yeah, well. I used to think like that. Long time ago.

The Doctor's got a result - Rose goes back to the centre -

THE DOCTOR

There we go! D'you see? To generate that gravity field, and the funnel, you need a power source with an inverted self-extrapolating reflex of six to the power of six every six seconds.

(CONTINUED)

9

CONTINUED: (4)

9

ROSE

That's all the sixes.

THE DOCTOR

And, it's impossible.

ZACK

It took us two years to work that out.

THE DOCTOR

I'm very good.

IDA

But that's why we're here. The power source is ten miles below, through solid rock. Point Zero. We're drilling down to find it.

At a point on the wire-frame planet; a blip of red.

ZACK

It's giving off readings of over ninety Stats on the Blazen Scale.

IDA

It could revolutionise modern science. Fuel the Empire.

THE DOCTOR

Or start a war.

TOBY

(grim)

It's buried beneath us. In the darkness. Waiting.

ROSE

What's your job? Chief dramatist?

(Only the Doctor smiles at that; no matter how dangerous, they still love it, these two.)

TOBY

Whatever it is, down there, it's not a natural phenomenon. This planet once supported life, aeons ago, before the Human Race had even learnt to walk.

THE DOCTOR

I saw that lettering, written on the wall, did you do that?

(CONTINUED)

9

CONTINUED: (5)

9

TOBY

Copied it from the fragments we've found, unearthed by the drilling. But I can't translate it.

THE DOCTOR

Neither can I. And that's saying something.

TOBY

There was some form of civilisation. They buried something. And now it's reaching out. Calling us in.

THE DOCTOR

And you came.

IDA

How could we not?

FX: the projection switches off, everyone stands back, coming out of the spell. The Doctor loving it.

THE DOCTOR

So when it comes right down to it, why did you come here? Why did you do that? Why?? I'll tell you why! *Because it was there!* Brilliant! 'Scuse me, Zack, wasn't it?

ZACK

That's me.

THE DOCTOR

Just stand there, cos I'm going to hug you, is that all right?

ZACK

Um. Suppose so.

THE DOCTOR

Here we go. Coming in.

The Doctor gives him a hug.

THE DOCTOR (CONT'D)

Human beings. You are amazing.

Steps out of the hug.

THE DOCTOR (CONT'D)

Thank you.

(CONTINUED)

9 CONTINUED: (6)

9

ZACK

Not at all.

THE DOCTOR

But apart from that, you're completely mad! You should pack your bags, get back on that ship and fly for your lives!

IDA

You're hardly one to talk. And how the hell did you get here?

THE DOCTOR

I've got this ship, it's hard to explain, it just sort of... appears.

ROSE

We can show you, we parked just down the corridor from - what was it called, Habitation Area 3..?

ZACK

D'you mean Storage Six?

THE DOCTOR

It was a bit of a cupboard, yeah...
(uh-oh)

Storage Six? But you said... You said Storage Five to Eight were...

Horrified! He belts out of the room -

CUT TO:

10 **INT. BASE - WALKWAY #2 - NIGHT 14**

10

THE DOCTOR runs down the corridor, ROSE following -

ROSE

What is it, what's wrong?

The Doctor exasperated with the slowness of the wheel, the door, '*Open Door Two...*'

THE DOCTOR

C'mon c'mon c'mon c'mon c'mon -!

CUT TO:

11 **INT. BASE - HABITATION AREA 3 - NIGHT 14**

11

THE DOCTOR races across the space, ROSE following - to the door through which they first came - again, the wheel, the door, 'Open Door 17' -

THE DOCTOR
Oh these doors, *come on!*

And they run through -

CUT TO:

12 **INT. BASE - WALKWAY #1 - NIGHT 14**

12

THE DOCTOR & ROSE run down the walkway - it's rattling more than ever, smoke rising from the floor - to the very first door they used. The Doctor turns the wheel, but -

'Door 16 out of commission. This area is unsafe, repeat, this area is unsafe.' Under this, heaving at the wheel:

THE DOCTOR
- it can't be, can't be, can't be -

ROSE
What's wrong? What is it? Doctor, the Tardis is in there, what's happened?

The Doctor stops. Gives up. Bleak.

THE DOCTOR
The Tardis has gone.

And he opens a panel on the door, revealing a central window/porthole, Rose moves forward to look through...

FX: through the window, the rocky surface of the planet, windstorms sweeping across, the Black Hole in the sky.

THE DOCTOR (CONT'D)
The earthquake. This section collapsed.

ROSE
But... it's got to be out there somewhere.

THE DOCTOR
Look down.

She goes right up against the glass, looks down.

FX: below, a crevasse. A deep, black, endless pit.

CUT TO:

13

INT. BASE - COMMAND CENTRE - NIGHT 14

13

THE DOCTOR & ROSE with ZACK & IDA. The Doctor all frantic energy, the others grouped around the central hub:

FX: hologram, the wireframe planet.

THE DOCTOR

- the ground gave way, my Tardis must've fallen down, right into the heart of the planet, but you've got robot drills, heading the same way -

ZACK

We can't divert the drilling -

THE DOCTOR

But I need my ship! It's all I've got! Literally, the only thing!

ZACK

(strong)

Doctor, we've only got the resources to dig one, central shaft, down to the power source, and that's it. No diversions, no distractions, no exceptions. Your machine is lost. All I can do is offer you is a lift, if we ever get to leave this place. And that's the end of it.

Zack walks off.

IDA

I'll put you on the duty roster. We need someone in the laundry.

Ida goes. The Doctor & Rose left alone.

THE DOCTOR

I've trapped you here.

ROSE

Don't worry about me.

The roof rattles.

ROSE (CONT'D)

Okay. We're on a planet that shouldn't exist, underneath a Black Hole, with no way out. Changed my mind. Worry about me.

(CONTINUED)

13 CONTINUED: 13

Both scared, lost - they've never been in this situation before - they give each other a hug.

And the base rattles around them.

CUT TO:

14 **EXT. FX SHOT BASE - NIGHT 14** 14

FX WIDE SHOT, the domes, the rocks, the terrifying sky. Over this, the computer: *'Entering night shift. Your chosen track for transition is Ravel's Bolero.'*

Ravel's Bolero links sc.15-18, images of the base at work.

CUT TO:

15 **INT. BASE - BORE ROOM - NIGHT 14** 15

Music carries over:

FX: WIDE SHOT DMP of huge, clunky drilling machinery built into the roof.

Below (no FX), the room is a series of metal walkways, with the same nuts-and-bolts walls. Dark. The walkways are built around a central SHAFT, cables disappearing down. Also, banks of machines - some solid metal, painted a chipped yellow, like industrial machinery; some computer banks, with readouts of the drilling below.

JEFFERSON walks through, but the point of this is to see THE OOD at work. Real, physical labour - one swilling a bucket of water over hot machinery; one scrubbing the floor; two carrying a bulky drill-head, etc.

CUT TO:

16 **EXT. PLANET SURFACE - NIGHT 14** 16

Music carries over:

WIDE SHOT, rocks, severe cliff-faces, with a powerful wind sweeping smoke across the surface. Two SPACE-SUITED FIGURES stand in the hostile landscape; a thick section of piping extends out this far, and they're carrying out maintenance.

CU the two figures, faces illuminated inside the space-suit bowl-helmets. It's IDA and SCOOTI. They've successfully bolted a loose panel onto the pipe. Ida gives Scooti the thumbs-up, big smile. Mission complete.

(CONTINUED)

16 CONTINUED: 16

FX: REVERSE WIDE SHOT, two tiny figures, trudging back home, through the wind, set against the domes of the Base.

CUT TO:

17 **INT. BASE - WALKWAY #3 - NIGHT 14** 17

Music carries over:

OOD after OOD after OOD after OOD walks through an open doorway. DANNY stands on duty, ticking them off on a clipboard. Just routine.

CUT TO:

18 **INT. BASE - TOBY'S ROOM - NIGHT 14** 18

Music carries over:

TOBY at work. This room's full of archaeological papers, charts. Toby's got a tray of rubble, from the mining, and is just snapping on latex gloves to reach into the tray.

In amongst the stones - a fragment of pottery. With the same strange writing on it.

Toby sits at his desk. He's got a magnifying glass on an adjustable arm, swings it across to study the fragment.

All very intense. The room dark. A shudder from outside, wind rattling through... Ravel's Bolero abruptly clicks off. Silence. Just a glance up from Toby.

Then he keeps working, staring, intent, and then...

VOICE

Toby?

Toby spins round. No one there.

He shrugs it off. Gets back to studying the artefact. Picks up a second fragment, which he found previously, puts them together. The lettering seems to match up, but -

VOICE (CONT'D)

I can see you.

He spins round, fast, scared -

No one there.

(CONTINUED)

18 CONTINUED:

18

TOBY

Danny, is that you? Not funny, all right? Dan?

He goes to the door.

EXT CORRIDOR: (normal corridors outside living & work quarters - though everywhere's packed with crates & stuff).

TOBY (CONT'D)

I'm trying to work. Daniel? If that's you, then just stop it, okay?

Silence. Gust of wind, lights flicker, go back on.

Toby's spooked. Sits back down. Goes back to work...

CUT TO:

19 **INT. BASE - HABITATION AREA 3 - NIGHT 14**

19

THE DOCTOR's studying the same lettering, felt-penned on the wall. Glasses on, scribbling notes, absorbed.

THE OOD are serving from the canteen area, scooping glop out of metal trays. In b/g, DANNY, IDA, JEFFERSON eating, but subdued. SCOOTI's just taking her meal, as ROSE queues up, with a simple billy-can.

SCOOTI

Help yourself, just, don't have the green one. Or the blue.

Scooti heads off...

ROSE

Um. Bit of that, thanks.

The Ood - one hand with a ladle, other hand holding the hand-ball - slops big grey beans onto her tray.

OOD

Would you like sauce with that?

ROSE

I'll have a go, yeah.

The Ood splashes black soy sauce onto the beans.

ROSE (CONT'D)

Thanks. I did that job once, I was a dinner lady.

(MORE)

(CONTINUED)

19 CONTINUED:

19

ROSE (CONT'D)

Not that I'm calling you a lady.
Although, I don't know, you might be.
Um. D'you actually get paid though, do
they give you money?

OOD

The Beast and his armies shall rise from
the Pit to make war against God.

ROSE

...I'm sorry?

The Ood taps its hand-ball, like it's faulty.

OOD

Apologies. I said, I hope you enjoy
your meal.

ROSE

...yeah.

CUT TO:

20 **INT. BASE - COMMAND CENTRE - NIGHT 14**

20

Lights low. ZACK alone, on duty, at the central hub.
Tapping away at the computer, the report coming back:
'Drillhead now at Point 16.' He presses a button -

FX: the hologram of the wire-frame planet appears. A
shaft running down it, the mine shaft.

'Drillhead speed increasing.'

ZACK

Keep pressure at sixty.

And he turns away, to check an instrument behind him -

FX: the wireframe planet flickers, blinks, becomes THE
FACE OF THE BEAST - still wire-frame - suddenly baring
its fangs and snarling, audible -

Zack hears it, turns round sharply -

FX: the hologram blinks off, gone, dead.

Just the rattle of the wind.

CUT TO:

21 **INT. BASE - WALKWAY #2 - NIGHT 14**

21

DANNY spins the wheel on a door - 'Open Door 3', and as it opens, Danny mimics, mocking, bored -

DANNY
'Open Door 3.'

He steps through, and as he spins the wheel to close it -

DANNY (CONT'D)
'Close Door 3.'

'He is awake.'

DANNY (CONT'D)
Eh? What did you say?

'He is awake.'

DANNY (CONT'D)
He's what, who is? Computer? Report
fault, computer?

Danny thumps the door. Back to normal: 'Close Door 3.'

Danny puzzled, but walks on.

CUT TO:

22 **INT. BASE - TOBY'S ROOM - NIGHT 14**

22

TOBY studying the magnifying glass, faithfully copying the letters, and then -

VOICE
Toby?

Toby stiffens. Terrified. Staring ahead, not behind. Sensing, behind him... Shadow. Pure blackness. But... is it moving..? Slowly, encroaching..?

And the voice stays so calm, so ancient...

VOICE (CONT'D)
Don't turn around.

TOBY
Dan..? That's not Dan...

VOICE
Don't look at me.

TOBY
...who are you?

(CONTINUED)

22 CONTINUED:

22

VOICE

I have so many names.

TOBY

If I could -

He makes a small gesture, to turn and look -

VOICE

If you look at me, you will die.

TOBY

But who are you?

VOICE

I'm behind you, Toby. I'm right behind you. Don't look. Don't look at me. One look and you will die. I'm reaching out, Toby... I'm so close... Don't turn around... Ohh, I can touch you...

And Toby suddenly spins round - !

Nothing there.

Toby really shaken now, breathing hard, as he turns back round again. He's going mad. Recovers, a little.

Then he looks down.

Throughout that, he was clutching two pieces of pottery. He's still holding them, but now...

They're blank. The writing has gone.

Suddenly, frantic, he's ripping off his latex gloves and -

The strange writing is now on his palms, like a tattoo.

TOBY

No... no... no...

TOBY's POV: his hands scrabbling for a mirror - he finds one, turns it to face him. And he sees his own reflection -

The strange writing is now all over his face.

Toby's horrified - staggers back - then shaking, shuddering, in pain, and as his eyes roll up into his head -

He collapses.

(CONTINUED)

22 CONTINUED: (2)

22

CUT TO:

23 **INT. BASE - HABITATION AREA 3 - NIGHT 14**

23

The wall lights flicker. IDA's eating, with SCOOTI, JEFFERSON & the two GUARDS. Seeing the flicker, on comms:

IDA

Zack, we got a problem?

ZACK OOV

No more than usual. We've just got the Scarlet System burning up. Might be worth a look.

Ida crosses to a wall control, calls across to THE DOCTOR & ROSE, who are sitting apart, with billy-cans.

IDA

You might want to see this. Moment in history.

FX: the roof slides open...

The Doctor & Rose look up, still in awe, as do the others.

FX: the Black Hole, its colossal might.

IDA (CONT'D)

There, on the edge, that red cloud.

FX: (AND CUT TO THROUGHOUT) in amongst the swirling gases, a reddish plume is streaking into the pitch black centre.

IDA (CONT'D)

That used to be the Scarlet System. Home to the Pallushi. A mighty civilisation, spanning a billion years, disappearing, forever. Their planets and suns, consumed.

FX: the distant cloud streaking into nothingness.

IDA (CONT'D)

Ladies and gentlemen, we have witnessed its passing -

She's going to close the roof, but -

(CONTINUED)

23 CONTINUED:

23

THE DOCTOR

No, could you leave it open? Just for a bit? I won't go mad, I promise.

IDA

How would you know? Scooti, check the lockdown, Jefferson, sign off the airlock seals for me.

Others head off, leaving the Doctor & Rose alone, with:

FX: the view above. (CUT TO THROUGHOUT)

Both quiet, intimate.

ROSE

I've seen films and things, they say Black Holes are like gateways to another universe.

THE DOCTOR

Not that one. It just... eats.

ROSE

Long way from home.

THE DOCTOR

(points up)

Go that way. Turn right. Keep going for, oh, five hundred years. And then you'll reach the Earth.

ROSE

(of her mobile)

No signal. First time we've gone out of range. Mind you, even if I could... what would I tell her?

A good pause.

ROSE (CONT'D)

Can you build another Tardis?

THE DOCTOR

They were grown, not built. And with my home planet gone... We're kind of stuck.

ROSE

Well. Could be worse. This lot said they'd give us a lift.

THE DOCTOR

And then what?

(CONTINUED)

23 CONTINUED: (2)

23

ROSE

I dunno. Find a planet. Get a job.
Earn some money. Live a life. Same as
the rest of the universe.

THE DOCTOR

I'd have to settle down. Get a house or
something. A proper house. With doors
and things. And carpets. Me! Living
in a house!

(starting to laugh)

Now *that*. That's terrifying!

ROSE

You'd have to get a mortgage!

THE DOCTOR

No!

ROSE

Oh yes!

THE DOCTOR

I'm dying. That's it, I'm dying, it's
all over.

ROSE

What about me? I'd have to get one,
too! Well, I dunno, could be the same
one, we could both...

(suddenly awkward)

I dunno, share. Or not. Whatever. I
dunno. All sorts of...

THE DOCTOR

Anyway!

ROSE

We'll see.

And the awkwardness has made them both serious, now:

THE DOCTOR

I promised Jackie, I would always take
you back home.

ROSE

Everyone leaves home, in the end.

THE DOCTOR

Not to end up stuck here.

(CONTINUED)

23 CONTINUED: (3)

23

ROSE
Yeah, but. Stuck with you. That's not
so bad.

THE DOCTOR
Yeah?

ROSE
Yeah.

And then, her mobile rings!

Both stare at it. Impossible! The ring seems loud,
insistent, shrill. CU the screen, just one word:
UNKNOWN. Rose takes a deep breath; lifts it up, presses
receive -

VOICE
He is awake -

And pure instinct makes Rose jerk, in terror, throw the
phone across the floor -

CUT TO:

24 **INT. BASE - TOBY'S ROOM - NIGHT 14**

24

TOBY lying on the floor. Head down, unconscious. He
stirs... Then suddenly he lifts his head, fast,
breathing in as though taking his first ever breath -

CU Toby. The lettering tattooed all over his face. Dark
shadows under his eyes. And he reveals bad, yellowing
teeth as he grins. A terrible, deathly smile.

CUT TO:

25 **INT. BASE - OOD HOLDING PEN - NIGHT 14**

25

The basic shape of the Habitation Area, but empty,
minimalist. Centre, the OOD sit on benches, in a circle.
Patient, unmoving, just staring into space, heads bowed a
little. Off-duty. A walkway runs around the edge of the
room, raised, so the Ood are below, in a pen. DANNY's
down there, walking among the Ood, with a clipboard.

DANNY
Unit 7 gamma 5?

OOD
Present, thank you.

(CONTINUED)

25 CONTINUED:

25

DANNY

You want to smarten up that tunic.
(moves on)
Unit 7 gamma 6?

OOD 2

Present, thank you.

'Open Door 9' - THE DOCTOR & ROSE step in, big smile -

THE DOCTOR

Evening!

ROSE

Only us!

Rose closes the door behind them, 'Close Door 9,' Danny heads up to the walkway (which includes a desk & chairs).

DANNY

The mysterious couple. How are you then, settling in?

THE DOCTOR

Yeah, sorry, straight to business, the Ood, how do they communicate? I mean, with each other?

They all gather round the desk, the Doctor looking at readings throughout this, taking in masses of information.

DANNY

Oh, just empathys, there's a low-level telepathic field connecting them. Not that it does them much good, they're basically a herd race. Like cattle.

THE DOCTOR

This telepathic field, can it pick up messages?

ROSE

Cos, I was having dinner, and one of the Ood, it said something... well, odd.

DANNY

An odd Ood.

ROSE

And then I got something else on my, um, communicator-thing -

(CONTINUED)

25 CONTINUED: (2)

25

DANNY

Well, be fair, we've got whole star systems burning up around us, there's all sorts of stray transmissions. Probably nothing.

THE DOCTOR

So the Ood take your orders, why..?

DANNY

Because we paid for them.

THE DOCTOR

What if someone else gave an order?

DANNY

Like who?

THE DOCTOR

Just someone, anyone.

DANNY

Well they couldn't, they're indented to us.

THE DOCTOR

What if it was a telepathic order?

DANNY

No, they're still indented.

THE DOCTOR

What if the telepathic order was strong enough to overwhelm them?

DANNY

Well... it's never happened, there's millions of Ood, spread across the Human Systems, working for all of us, and it's never happened once.

THE DOCTOR

It's impossible.

DANNY

Yep.

THE DOCTOR

So's this planet.

DANNY

Look, if there was something wrong, it would show - we monitor the telepathic
(MORE)

(CONTINUED)

25 CONTINUED: (3)

25

DANNY (CONT'D)
field, it's the only way to look after
them, they're so stupid, they don't even
tell us when they're ill.

THE DOCTOR
Monitor the field... that's this
thing..?

The Doctor pressing buttons -

DANNY
Yeah, but like I said, it's low-level
telepathy, they only register Basic 5.

On screen: a wavelength, like a soundwave. Reading,
Basic 5. But the 5 shoots up, the numbers counting up
rapidly, Basic 5,6,7,10,20,30... The Doctor, Danny,
Rose, unnerved:

THE DOCTOR
That's not 5. 10... 20... They've gone
up to Basic 30.

DANNY
But... they can't...

ROSE
Doctor, the Ood -

He looks up. All the Ood are now staring at them.
Impassive, unmoving. But staring. Hushed:

ROSE (CONT'D)
What does Basic 30 mean?

DANNY
It means they're shouting. Screaming.
Inside their heads.

THE DOCTOR
Or something is shouting at them.

DANNY
But... where's it coming from, what's it
saying? What did it say to you?

ROSE
Something about the Beast and the Pit.

DANNY
What about your communicator, what did
that say?

(CONTINUED)

25 CONTINUED: (4)

25

ROSE

'He is awake.'

ALL THE OOD

And you will worship him.

All said in perfect unison - ood still unmoving, calm.
Staring. But the Doctor, Rose and Danny freaked out.

DANNY

What the hell..?

The Doctor moves forward, looks down into the pen.

THE DOCTOR

He is awake.

ALL THE OOD

And you will worship him.

THE DOCTOR

Worship who?

(silence)

Who's talking to you? Who is it?

The Ood just stare, their silence even more unnerving.

CUT TO:

26 **INT. BASE - TOBY'S ROOM - NIGHT 14**

26

Empty now, as SCOOTI comes round the corner, carrying
files -

SCOOTI

Toby, I've got your expenditure -

She sees it's empty. Oh well. She goes in, to leave the
paperwork, and as she lays the files out on his desk -

In the distance, faint: '*Open Door 41.*' Pause, then,
'*Close Door 41.*' Beat, then it registers - it can't be -
!

SCOOTI (CONT'D)

Forty one - ?!

And she runs out -

CUT TO:

27

INT. BASE - WALKWAY WITH AIRLOCK - NIGHT 14

27

'Open Door 40', the door opens, Scooti steps on to the walkway, pulls the door shut - 'Close Door 40.'

Ahead of her: as other walkways, a metal gantry surrounded by the prefabricated structures of the Base. But this walkway runs past a central door, heavier and more thick-set than the others; a heavy-duty well-sealed airlock.

SCOOTI goes to the airlock -

SCOOTI
Computer, did you open and close Door
41?

'Confirmed.'

SCOOTI (CONT'D)
But... that's the airlock, why would you
open the airlock? It's the night shift,
we're not allowed outside, has someone
gone out?

'Confirmed.'

SCOOTI (CONT'D)
But who was it?

'Cannot confirm.'

SCOOTI (CONT'D)
Okay... Right, hold on, I know: tell
me whose space suit has been logged out.

'No space suit has been logged out.'

SCOOTI (CONT'D)
But... you're not making sense, you
can't go outside without...
(on comms)
Zack, I think we've got a breakdown on
Door 41, it's saying that someone's gone
outside, onto the planet's surface.
Zack? Zack?

Just the hiss of static.

SCOOTI (CONT'D)
Computer, trace fault.

'There is no fault.'

(CONTINUED)

27 CONTINUED:

27

SCOOTI (CONT'D)

(angry)

Tell me. Who went through that door?

'He is awake.'

SCOOTI (CONT'D)

What?

'He is awake.'

SCOOTI (CONT'D)

What's that supposed to mean?

'He bathes in the black sun.'

And now, fearful, with every instinct crawling, Scooti goes to a wall-control. Pulls down a lever.

FX: a panel in the wall rises - it's a large viewing window. Revealing, outside:

CUT TO:

28 **EXT. PLANET'S SURFACE - NIGHT 14**

28

FX: SET INTO SC.27 WINDOW. Intercut with SCOOTI, INT. WALKWAY WITH AIRLOCK.

WIDE SHOT, as sc.16. The wild, bleak surface, all rock. Drifts of smoke race across the night, driven by powerful winds. And standing there, in the middle of the desolation, like a God of the Storm, his back to the window...

TOBY.

And slowly, to SCOOTI's horror, he turns round. To look at her. He's standing outside with no space suit, in the vacuum, in the storm, and somehow alive.

And as he turns, she sees the tattoos on his face; his head is slightly tilted to one side. Like a broken neck. Shadows under his eyes. Yellow teeth. And a terrible, deathly smile.

SCOOTI

Toby...? But... there's no air, there's no...

And he lifts his arm.

(CONTINUED)

28 CONTINUED:

28

With one hand, like calling a child, he is beckoning to her. Come out, come out, come out...

Scooti stares, mesmerised.

He beckons, come out, come out...

Scooti lifts one arm, as though reaching out to touch him across the distance, entranced...

Come out, come out...

Her hand reaches towards the glass...

Come out...

Then she snaps out of it - backing away in horror -

SCOOTI (CONT'D)

No. Stop it! You can't be...

Then Toby clenches his hand into a fist -

FX: the glass window splinters. One, big fracture -

The corridor starts to rattle - a wind suddenly sweeping through - Scooti runs for the door (the internal door) - turns the wheel, terrified - but the door won't open -

SCOOTI (CONT'D)

Open Door 40!

(screams)

Open Door 40!! Open Door 40!!!

PRAC FX: glass shatters out, towards the planet's surface -

CUT TO:

29 **INT. BASE - OOD HOLDING PEN - NIGHT 14**

29

THE DOCTOR & ROSE down in the OOD pen - the Ood are still calm, impassive - and the Doctor's just holding the sonic screwdriver up to an Ood's eyes, when -

Whumph! The whole room shakes - alarms sound -

PRAC FX: sparks from the work-desk -

'Emergency, hull breach, emergency, hull breach - '

DANNY

(frantic)

What section?

(CONTINUED)

29 CONTINUED: 29

'Evacuate sections 11 to 13'

CUT TO:

30 **INT. BASE - COMMAND CENTRE - NIGHT 14** 30

The room shuddering. ZACK on the comms, urgent -

ZACK

Everyone, evacuate 11 to 13, we've got a
breach - the Base is open, repeat, the
Base is open - !

CUT TO:

31 **INT. BASE - WALKWAY #3 - NIGHT 14** 31

Alarms, walls shaking - a massive wind blasting through -
JEFFERSON races along, then IDA and the 2 GUARDS, running
for their lives -

CUT TO:

32 **INT. BASE - HABITATION AREA 3 - NIGHT 14** 32

Alarms, shaking, THE DOCTOR, ROSE & DANNY run across -
heave at the door, 'Open Door 20' -

As they open the door, the wind blasts through - they
battle on, through the door -

CUT TO:

33 **INT. BASE - COMMAND CENTRE - NIGHT 14** 33

PRAC FX: computers sparking in b/g.

Shaking, alarms, ZACK slamming controls, yelling -

ZACK

I can't contain the oxygen field, we're
gonna lose it - !

CUT TO:

34 **INT. BASE - WALKWAY #3 - NIGHT 14** 34

Alarms, shaking, rattling, a fearsome wind -

PRAC FX steam, bursting up through the floor, fierce -

JEFFERSON is holding the door open, with all his might -

'Close Door 38, close door 38, close Door 38 - '

(CONTINUED)

34 CONTINUED:

34

JEFFERSON

Come *onnnn!*

And IDA runs through - then the two GUARDS - exhausted -

JEFFERSON (CONT'D)

And you, sunshine, come on - !

And he reaches through -

His hand grasps another hand -

And he pulls through -

TOBY. But a normal Toby again, though he looks pale, frightened, lost - he collapses to the floor, shivering -

Jefferson swings the door shut, *whap!*

And with that *whap*, everything's calm again. The wind stops, alarms stop, the shaking subsides. '*Breach sealed.*'

All shaken, heaving for breath, as THE DOCTOR, ROSE & DANNY run from the opposite way -

THE DOCTOR

Everyone all right? What happened, what was it?

JEFFERSON

Hull breach. We were open to the elements. Two more minutes, and we'd have been inspecting that Black Hole at close quarters.

THE DOCTOR

But there wasn't a quake. What caused it..?

CUT TO:

35 **INT. BASE - COMMAND CENTRE - LATER - NIGHT 14**

35

All calm again. ZACK on the intercom:

ZACK

We've lost sections 11 to 13. Everyone all right? Jefferson? Report!

CUT TO:

36 **INT. BASE - WALKWAY #3 - NIGHT 14**

36

All still catching their breaths.

JEFFERSON

We've got everyone except Scooti.

(on comms)

Scooti? Report to me. Scooti Manista,
this is an order, report back.

CUT TO:

37 **INT. BASE - COMMAND CENTRE - NIGHT 14**

37

FX: a hologram wire-frame of the BASE. With one red
blip.

ZACK

She's all right, I've picked up her
biochip, she's in Habitation 3. Better
go and check, if she's not responding,
she might be unconscious.

(sits, exhausted)

But how about that? We survived!

CUT TO:

38 **INT. BASE - WALKWAY #3 - NIGHT 14**

38

JEFFERSON, IDA, GUARDS & DANNY heading off -

JEFFERSON

Habitation 3, come on. And I don't
often say this, but I think we could all
do with a drink.

But THE DOCTOR & ROSE are crouching down with TOBY. He's
upset, weak.

TOBY

...I don't know, I was working, and
then... I can't remember. All that
noise. The room was falling apart.
There was no air...

ROSE

Come on, up you get, come and have some
Protein One.

THE DOCTOR

You've gone native.

ROSE

Hey, don't knock it, it's nice, Protein
One. With a bit of Three.

(CONTINUED)

38 CONTINUED: 38

This, on Toby, as they help him to stand. He looks at his hands - which are now clean - confused, not even sure what he's looking for...

CUT TO:

39 **INT. BASE - HABITATION AREA 3 - NIGHT 14** 39

'Open Door 20,' THE DOCTOR, ROSE & TOBY step through. 'Close Door 20.' But they find DANNY, looking round, IDA on her comms, agitated, and JEFFERSON turns to them -

JEFFERSON
There's no sign of her,
but the biochip says
she's in this area,
Toby, were you with
her? Did you see
Scooti?

IDA
(in b/g)
Check Habitation 4, Scooti,
are you there? Habitation
5? Scooti, please respond.
If you can hear this, please
respond. Habitation 6?

TOBY
...no, I don't think
so, no.

'Open Door 17,' the 2 GUARDS come through, 'Close Door 17,' to Jefferson, 'No sign of her, sir.'

JEFFERSON
(on comms)
Zack, we've got a problem, Scooti's
still missing -

ZACK OOV
But it says Habitation 3 -

JEFFERSON
That's where I am, and I'm telling you,
she's not here.

But during this, the Doctor is walking forward. Looking up. Gently:

THE DOCTOR
I've found her.

All look up.

FX: the roof is still open. The Black Hole, far away. And floating, above the glass, outside, in the vacuum, SCOOTI. Dead. Suspended, like someone underwater.

FX: closer on her. Somehow beautiful.

(CONTINUED)

39 CONTINUED:

39

The Doctor, Rose, Ida, Jefferson, Danny, Toby, 2 guards,
all looking up. Quiet, so sad.

ROSE

...oh my God.

THE DOCTOR

I'm sorry. I'm so sorry.

JEFFERSON

(gently, on comms)

Captain. Report Officer Scootori
Manista P.K.D. Deceased, 43 kay 2 point
1.

IDA

She was twenty. Twenty years old.

FX: gases rush past, and Scooti's body is gently borne
away into the sky, towards the Black Hole, dwindling
away, into the distance.

Ida's upset, goes to the roof control, presses it.

HIGH ANGLE on those below, as the light from the shutters
closes on them. Jefferson is upright, dignified, a
military man. A funeral lament:

JEFFERSON

For how should man die better/Than
facing fearful odds/For the ashes of his
father/And the temples of his Gods.

And the light closes, the roof is shut.

Silence.

All stand there, helpless. Rose walks, sits, defeated.
Hold the moment.

And then... *real* silence. Everyone alert. Throughout,
there's been a deep hum underneath the Base, a constant
presence. One of those noises you only become aware of,
when it stops. And now, it dies away. Chilled:

IDA

...it's stopped.

ROSE

What was that, what was it?

THE DOCTOR

The drill.

(CONTINUED)

39 CONTINUED: (2)

39

IDA
We've stopped drilling. We've done it.
Point Zero. We're there.

CUT TO:

40 **INT. BASE - COMMAND CENTRE - NIGHT 14**

40

THE DOCTOR, ROSE, ZACK, IDA gathered around the central hub. JEFFERSON & DANNY in b/g. OOD on duty, unmoving.

FX: (AND CUT TO THROUGHOUT) hologram, the wireframe planet, a red line indicating the mineshaft.

ZACK
Doesn't make sense, it's way ahead of
schedule, it's like the rock just sort
of... gave way.

IDA
We've got to go down.

ZACK
I think we should be cautious...

THE DOCTOR
Have we got an audio link with the drill
head?

ZACK
Well, no. It's a mineshaft on a dead
planet, what's there to listen to?

THE DOCTOR
(holds up sonic)
Harmless. Promise. Don't mind me.

And he sonics at the computer, lifts up a panel. As he
gets busy with wires:

IDA
Scooti worked in Engineering. She
welded half that drillhead together,
what would she say now? Come on, Zack.
People died to get us here, don't
abandon them now.

DANNY edges forward, mutters, quiet:

DANNY
Zack, about the Ood, I think we should
contain them in the pen -

(CONTINUED)

40 CONTINUED:

40

ZACK

We need them on the mineshaft -
(angry)

What am I whispering for? They're just
Ood, for God's sake! And you can start
calling me sir.

ROSE

You should listen to him. Sir.
Something's wrong with the Ood.

ZACK

...all right, we need three. Three Ood
on the mineshaft. Rest of them, lock
them up.

Danny heads off. The Doctor's wrapped two wires together -

THE DOCTOR

There we go! The drill's got automatic
receptors, I just woke them up. Let's
have a listen -

He presses a button.

Boom-boom, boom-boom, boom-boom...

A deep, low, terrible noise. A heartbeat. A huge,
echoing heartbeat, filling the room. Never stopping.
With dread:

ROSE

That's coming from... down there..?

IDA

But there's no air. No light.
Nothing's been down there for millions
of years.

THE DOCTOR

(grim)

Captain. We're going down.

CUT TO:

41 **INT. BASE - BORE ROOM - NIGHT 14**

41

Action! Busy, loud, urgent, steam and smoke from the
machines, OOD crossing to and fro, carrying equipment,
DANNY with a clipboard, hurrying across, shouting out -

(CONTINUED)

41 CONTINUED:

41

DANNY

Unit 5 beta 1, 5 beta 2, back to the
pen, we're only having three on duty,
fast as you can -

And as he ushers obedient Ood away, with one GUARD, go
past him to find JEFFERSON calling out -

JEFFERSON

This will be designated Condition Red, I
repeat, all staff will designate this
Condition Red...

Go past him, to find TOBY, with Rose. The only two who
are quiet, Toby still shaken, scared -

TOBY

I can't go down there, I can't...

ROSE

It's all right, you don't have to, they
can't make you...

Go past them, to find ZACK, yelling out -

ZACK

Stability confirmed, Jefferson, I need
you to keep an eye on temperatures, Ida,
how are we doing?

Up a level to find IDA, space-suited (without helmet)
standing by the LIFT. It's more of a CAPSULE, small,
compact, big enough for two people. Made out of that
bulldozer/fork-lift-truck dirty-yellow-metal. Suspended
on cables, leading up, out of the top of frame.

IDA

Capsule established, all systems
functioning! The mineshaft is go!
Bring systems online, now - !

PAN UP from her, as she looks up -

FX SHOT: the machinery in the roof, hulking metal devices
with a HUGE spool of cable attached to the lift. As
CAMERA pans up, red lights activate all over the
machines.

CUT TO - THE DOCTOR! On floor level, all zipped up in a
space suit, no helmet.

(CONTINUED)

41 CONTINUED: (2)

41

THE DOCTOR
Reporting as volunteer for expeditionary
force, sir!

ZACK
Doctor, this is breaking every single
protocol, we don't even know who you are -

THE DOCTOR
Yes, but you trust me, don't you? Go
on, look me in the eye. Yes you do. I
can see it. Trust.

ZACK
I should be going down.

The Doctor's quieter, kind:

THE DOCTOR
The Captain doesn't lead the mission.
He stays here, in charge. That's the
job.

ZACK
Not much good at it, am I?

But the Doctor's right. Zack turns, storms out, yelling -

ZACK (CONT'D)
Positions! We're going down in two!
Everyone, positions!

Klaxon sounds, yellow lights flash.

CUT TO:

42 **INT. BASE - OOD HOLDING PEN - NIGHT 14**

42

The sound of klaxons, and the urgency, carry over.

SPLIT SCREEN MULTIPLICATION OF OOD, as many as possible
now in the pen, the benches full, the rest standing in
ranks, still unmoving, patient.

DANNY on the walkway, with one GUARD, giving
instructions.

DANNY
You will remain here. No command can
override this. Have you got that? My
instructions only.

(CONTINUED)

42 CONTINUED:

42

Behind him, on the computer terminal: the field monitor is still running. And the number is creeping up, slowly. Basic 35, 36, 37, 38, 39...

CUT TO:

43 **INT. BASE - BORE ROOM - NIGHT 14**

43

IDA up by the lift - helmet on, now. JEFFERSON, one Guard and 3 OOD working in b/g, smoke, steam, klaxons, but centre, THE DOCTOR & ROSE together. Quiet in the chaos. The Doctor twisting the valves on his suit.

THE DOCTOR
Oxygen. Nitrobalance. Gravity. Ages since I wore one of these.

ROSE
I want that spacesuit back in one piece, got that?

THE DOCTOR
Yes, sir.

As he puts on the helmet - flicking a final catch, which makes it *hissss* shut -

ROSE
S'funny, cos I get spoilt with you. I thought space travel was all, sort of... Tardises and whizzing about and Captain Jack, y'know, like it's fun. But it's not, is it? It's tough.

His voice now radio'd from inside the helmet:

THE DOCTOR
I'll see you later.

ROSE
Not if I see you first.

And she lifts up, plants a kiss on the glass visor.

As the Doctor turns, heads for the lift -

TOBY's now on the floor, huddled in a corner. Getting more upset, anxious. And looking at his hands, as though something should be there...

CUT TO:

44 INT. BASE - COMMAND CENTRE - NIGHT 14

44

ZACK at the central hub. On comms:

ZACK
Capsule active. Counting down, in ten,
nine, eight...

CUT TO:

45 INT. BASE - BORE ROOM - NIGHT 14

45

THE DOCTOR & IDA stand in the lift-capsule. Ida's carrying a football-sized white globe on a metal handle, and she hands a second globe to the Doctor. Then Ida reaches for the door -

Below, JEFFERSON gives her a brave, formal salute.

Ida closes the door, it gives a *hissss*, sealed.

(PRAC? CAMERA MOVE?) The capsule begins to descend... (or cut round this to see it as:)

CUT TO:

46 INT. FX SHOT MINESHAFT - NIGHT 14

46

FX: TOP SHOT of the dirty-yellow capsule descending on its cable, through a round tunnel of rock.

CUT TO:

47 INT. CAPSULE - NIGHT 14

47

THE DOCTOR & IDA, packed into the tiny, windowless space.

It's not an easy journey, the capsule shaking, jolting...

CUT TO:

48 INT. BASE - COMMAND CENTRE - NIGHT 14

48

FX SHOT: HOLOGRAM FOREGROUND, wireframe planet, with a white dot - the capsule - descending down the shaft.

Behind the image, ZACK, watching, tense.

CUT TO:

49 INT. BASE - BORE ROOM - NIGHT 14

49

(Klaxons have stopped throughout the base, now). ROSE watching a computer screen - the same display as sc.48,

(CONTINUED)

49 CONTINUED: 49

wireframe planet & white dot, though not a hologram, just on screen. CU Rose, watching, tense...

CUT TO:

50 **INT. BASE - COMMAND CENTRE - NIGHT 14** 50

CU ZACK, quiet, on comms:

ZACK

You've gone beyond the oxygen field.
You're on your own.

CUT TO:

51 **INT. CAPSULE - NIGHT 14** 51

THE DOCTOR & IDA breathe in deep inside their helmets, just to prove that it's fine. Both smile, though nervously.

CUT TO:

52 **INT. BASE - BORE ROOM - NIGHT 14** 52

ROSE, watching the screen, has got a hand-held comms.

ROSE

Don't forget to breathe. Breathing is good.

ZACK OOV

Rose, stay off the comms.

ROSE

No chance.

CUT TO:

53 **INT. CAPSULE - NIGHT 14** 53

Sudden jolt, a big one, the capsule rocked - the Doctor & Ida stumbling - but the capsule keeps going.

And now, the heartbeat sound begins to creep in...

CUT TO:

54 **INT. FX SHOT MINESHAFT - NIGHT 14** 54

FX: TOP SHOT, capsule ploughing down, down, down, with the heartbeat getting louder and louder...

CUT TO:

55 **INT. BASE - OOD HOLDING PEN - NIGHT 14**

55

The heartbeat creeps into this room, also...

SPLIT SCREEN MULTIPLICATION OF OOD. And all, as one, slowly, calmly turn their heads to look at DANNY.

DANNY and the GUARD, standing on the walkway. Disturbed.

CUT TO:

56 **INT. BASE - BORE ROOM - NIGHT 14**

56

ROSE watching the screen, the white dot almost at bottom -

Chunk, whine - the Bore Room machines stop dead, the room gives a good shake, walls rattling, then stopping -

ROSE

Doctor? Doctor, you all right?

CUT TO:

57 **INT. BASE - COMMAND CENTRE - NIGHT 14**

57

CU ZACK, on comms, worried:

ZACK

Ida. Report to me. Ida. Report to me.

Ida? Report! Doctor?

Silence, then...

THE DOCTOR OOV

It's all right. We've made it.

CUT TO:

58 **EXT. THE CAVERN, CAPSULE AREA - NIGHT 14**

58

(Though technically INT., but...)

Close on THE DOCTOR & IDA as they step out of the capsule. Walk forward. The sound of their breathing, in the suits. Darkness, faces lit by internal helmet lights...

WIDE SHOT. The capsule - with cables running up - is set against a sheer rock wall. The Doctor & Ida walk forward, brandishing powerful torches. Shafts of light lancing across a huge space; the size of an open quarry, glimpses of endless tracts of rock, slate, rubble.

And all the time, now, the heartbeat...

(CONTINUED)

58 CONTINUED:

58

ROSE OOV

What's it like down there?

THE DOCTOR

Hard to tell. Some sort of cave.
Cavern. Massive.

IDA

This should help, gravity globe -

She's still carrying her white globe-and-handle. She gives it a good swing, and with all her strength, throws it up -

FX: WIDE SHOT, the Doctor & Ida small figures in the darkness, as the globe defies gravity, goes way beyond Ida's swing, gently travelling up, up, up...

FX: GLOBE. As it stops, hovers, and shines, bright white!

CU the Doctor & Ida, staring up. Illuminated from above. And they look on in amazement.

FX: WIDE SHOT, still very dark, with the Doctor & Ida staring up. But the shining GLOBE, now hovering far above, casts a steep light on the inside of the cavern. Above the rock at ground level, this place is carved. Mighty, vast stone statues, like the temples at Karnak. Lining the huge space. Statues of strange, noble beasts.

FX: the impassive stone faces.

IDA (CONT'D)

That's... Oh my God. That's beautiful.

THE DOCTOR

Rose, you can tell Toby. We've found his civilisation.

CUT TO:

59 **INT. BASE - BORE ROOM - NIGHT 14**

59

ROSE grinning, delighted - JEFFERSON and GUARD now at her side - calls over to TOBY.

ROSE

Hey, Toby, sounds like you've got plenty of work.

TOBY sits a good distance away. Facing away from them. just his back, as he nods vigorously, mutters.

(CONTINUED)

59 CONTINUED:

59

TOBY
Good, good, good...

CUT TO:

60 **INT. BASE - COMMAND CENTRE - NIGHT**

60

ZACK
Concentrate now, people, keep on the
Mission. Ida, what about the power
source?

CUT TO:

61 **EXT. THE CAVERN - NIGHT**

61

THE DOCTOR & IDA, as she consults her wrist-comms.

IDA
We're close, energy signature indicates
north north-west. You getting pictures
up there?

ZACK OOV
Too much interference. We're in your
hands.

IDA
Well, we've come this far. No turning
back.

THE DOCTOR
Oh did you have to? 'No turning back,'
that's almost as bad as 'Nothing can
possibly go wrong.' Or 'It's gonna be
the best Christmas Walford's ever had.'

Pause.

IDA
Have you finished?

THE DOCTOR
I've finished.

And they head off...

FX WIDE SHOT, the carvings looking down from above, the
Doctor & Ida so small, as they head across the cavern.

CUT TO:

62 INT. BASE - OOD HOLDING PEN - NIGHT 14

INTERCUT WITH

63 INT. BASE - COMMAND CENTRE - NIGHT 14

INTERCUT WITH

64 INT. BASE - BORE ROOM - NIGHT 14

DANNY at the desk, on comms, worried.

DANNY

Captain, sir, there's something happening, with the Ood.

THE OOD are still staring up, impassive, the GUARD on the walkway, nervous. In the COMMAND CENTRE, ZACK on comms:

ZACK

What are they doing?

DANNY

They're just staring at me. I've told them to stop, but they won't.

ZACK

Danny, you're a big boy, I think you can take being stared at.

On Danny's terminal: Basic 100.

DANNY

But the telepathic field, sir, it's at Basic 100. I've checked, but there isn't a fault, it's definitely one hundred.

ZACK

But that's impossible.

ROSE listening to all this, JEFFERSON at her side.

ROSE

What does Basic 100 mean?

DANNY

They should be dead.

JEFFERSON

Basic 100 is braindeath.

ZACK

But they're safe? They're not actually moving?

(CONTINUED)

64 CONTINUED:

64

DANNY

No, sir.

ZACK

Keep watching them. And you, Jefferson,
keep a guard on the Ood.

Jefferson nods to the Guard -

JEFFERSON

Officer. At arms.

ROSE

You can't fire guns in here, what if you
hit the wall?

JEFFERSON

It's Firing Stock 15, only impacts upon
organics - now guard them, keep watch!

The Guard readies his gun. The 3 OOD in the Bore Room
stand separately. Perfectly calm. Just staring.

THE DOCTOR

Everything all right up there?

ROSE/ZACK/DANNY

Yeah!/Fine!/Great!

CUT TO:

65 **INT. THE CAVERN, SEAL AREA - NIGHT 14**

65

FX WIDE SHOT. THE DOCTOR & IDA two small figures,
standing at the edge of the SEAL. It's a flat, huge,
ancient-metal-bronze circle, like a massive trapdoor;
diameter as big as possible. And it's covered with the
strange writing.

FX HIGH ANGLE (AND REPEAT), the Doctor & Ida looking down
at the expanse of the floor.

THE DOCTOR

We've found something. It's like
bronze, like, some sort of seal, or...
I've got a nasty feeling, the word might
be 'trapdoor'. Not a good word,
trapdoor. Never met a trapdoor I liked.

IDA

It's covered with those symbols.

(CONTINUED)

65 CONTINUED:

65

ZACK OOV
D'you think it opens?

THE DOCTOR
That's what trapdoors tend to do.

IDA
Trapdoor doesn't do it justice. It's massive, Zack, about [size?] in diameter.

ZACK OOV
Any way of opening it?

IDA
Don't know. Can't see any sort of mechanism.

THE DOCTOR
I suppose that's the writing. It would tell us what to do. The letters that defy translation.

ZACK OOV
Toby, did you get anywhere with decoding it?

CUT TO:

66 **INT. BASE - BORE ROOM - NIGHT 14**

66

ROSE & JEFFERSON at the comms, Rose calls across -

ROSE
Toby? They need to know, that lettering, does it make any sort of sense?

On TOBY; sitting on the floor, back to CAMERA. Though he now lifts his head upright. Calm:

TOBY
I know what it says.

ROSE
Then tell them!

JEFFERSON
When did you work that out?

ROSE
Doesn't matter, just tell them!

(CONTINUED)

66 CONTINUED:

66

TOBY

These are the words of the Beast.

He turns round. His expression deathly again; and his face is now tattooed once more with the black symbols.

Rose, Jefferson and the GUARD horrified -

TOBY (CONT'D)

And he has woken. He is the heart that beats in the darkness, the blood that will never cease. And now he will rise.

Jefferson pulls out his gun - the Guard turns his gun on Toby also -

JEFFERSON

Officer, you will stand down. Stand down!

CUT TO:

67 **INT. THE CAVERN, SEAL AREA - NIGHT 14**

67

THE DOCTOR & IDA alarmed, they can hear all this on comms -

THE DOCTOR

What is it, what's he done, what's happening? Rose? What going on?

CUT TO:

68 **INT. BASE - COMMAND CENTRE - NIGHT 14**

68

ZACK urgent, on comms -

ZACK

Jefferson, report! Report!

CUT TO:

69 **INT. BASE - BORE ROOM - NIGHT 14**

69

ROSE staring at TOBY, scared, on comms, as JEFFERSON & GUARD take a step forward, guns raised - (b/g, comms, the Doctor, Zack, Danny OOV saying 'What's going on?' etc, and throughout, THE OOD, standing, staring) - panic rising -

(CONTINUED)

69 CONTINUED:

69

ROSE
He's got that writing,
those symbols, on his
face, it's all over him -

JEFFERSON
Officer, you have
compromised security, you
will stand down and confine
yourself, immediately - !

TOBY's standing there, gently stretching, flexing, as
though enjoying the freedom of this body. Voice calm,
leisurely:

TOBY
Mr Jefferson. Tell me, sir. Did your
wife ever forgive you..?

Jefferson shaken to the core.

JEFFERSON
...I don't know what you mean.

TOBY
Let me tell you a secret. She never
did.

Jefferson trembling, for a second. Then reasserts
himself:

JEFFERSON
Officer! You will stand down and be
confined!

TOBY
Or what?

JEFFERSON
Under the strictures of Condition Red,
I'm authorised to shoot you.

TOBY
But how many can you kill?

And Toby arches back his head, cries out -

FX: the black symbols on his face turn to smoke, and
stream out into the air, leaving his face -

Rose, Jefferson, Guard, step back horrified -

FX: the streams of black smoke pour into the eyes of the
three Ood - they tense up, as it races into them -

FX: CU one Ood, the smoke pouring into its eyes -

(CONTINUED)

69 CONTINUED: (2)

69

Toby looks round, shocked - his face clean, though he's in pain, lost - a glimpse that he's human again -

Then Toby slams down to the floor, unconscious -

CU Ood. And its eyes are now a deep red. (And all OOD eyes now stay that way.)

CUT TO:

70 **INT. BASE - OOD HOLDING PEN - NIGHT 14**

70

SPLIT SCREEN MULTIPLICATION, ALL THE OOD. Eyes, deep red.

They all have their hand-balls raised, all now permanently illuminated.

ALL THE OOD
We are the Legion of the Beast.

CUT TO:

71 **INT. THE CAVERN, SEAL AREA - NIGHT**

71

THE DOCTOR frantic -

THE DOCTOR
Rose, what is it, Rose - ?
(to IDA)
I'm going back up -

He starts to hurry across the rubble -

CUT TO:

72 **INT. BASE - COMMAND CENTRE - NIGHT 14**

72

ZACK furious -

ZACK
Report! Report! Someone report!

CUT TO:

73 **INT. BASE - BORE ROOM - NIGHT 14**

73

TOBY unconscious on the floor, the three OOD still standing still, but eyes now permanently a deep red. Though the Ood don't move, ROSE, JEFFERSON & GUARD back away, scared:

(CONTINUED)

73 CONTINUED:

73

ROSE
(on comms)
- it's the Ood, there
was this smoke, it's
got into them, Doctor,
I don't know what it
is, it's like they're
possessed -

JEFFERSON
(on comms)
Sir, we have contamination
of the livestock, something
is controlling the Ood, they
won't listen to us -

And throughout this, IN UNISON, so calm and precise:

THREE OOD
The Legion shall be many, and the Legion
shall be few. We shall stand as
sentinels for his awakening to herald
his arrival in this world.

CUT TO:

74 **INT. BASE - OOD HOLDING PEN - NIGHT 14**

74

SPLIT SCREEN MULTIPLICATION SHOT, ALL THE OOD, all
speaking in unison. All standing still.

Except for one. Who calmly advances up the steps towards
the raised gantry. DANNY & GUARD freaked out, the Guard
with his gun raised:

ALL THE OOD
He has woven himself through the fabric
of your life, since the dawn of time;
some may call him Abbadon, some may call
him Krop Tor, some may call him Satan or
Lucifer or the King of Despair, the
Deathless Prince, the Bringer of Night.

FX: suddenly, the hand-ball shoots out of the advancing
Ood's hand -

- the wire, attached to the hand-ball, running from the
Ood's mouth, spools out, fast -

With the hand-ball fixed on the Guard's forehead, he
screams, judders, in pain, -

CUT TO DANNY, backing away, terrified -

CUT TO the Guard's uniform, slapping to the floor, filled
only with a wet, thick, jellylike soup, all that remains
of him -

CUT TO:

75 **INT. BASE - BORE ROOM - NIGHT 14**

75

ROSE, JEFFERSON, GUARD, backed away -

THREE OOD

And these are the words that shall set
him free:

The Ood now talk with the VOICE from sc.18 & 22 overlaid:

THREE OOD & VOICE

I am become manifest. I shall walk in
the light. And my legions will swarm
across the worlds.

CUT TO:

76 **INT. BASE - OOD HOLDING PEN - NIGHT 14**

76

SPLIT SCREEN MULTIPLICATION SHOT, ALL THE OOD -

ALL THE OOD & VOICE

The time of the new is passed, and I
shall rise, as the Old One restored, and
sanctified in blood -

DANNY backing away from the advancing OOD - he turns,
legs it out of the room - !

CUT TO:

77 **INT. THE CAVERN, SEAL AREA - NIGHT 14**

77

THE DOCTOR'S trying to run - with difficulty, in his
space suit - when the whole place shudders - he stumbles,
dust cascading down -

IDA

Doctor! It's opening!

FX SHOT: HIGH ANGLE on the metal circle, as sections of
it begin to fold into itself, with only pitch black
below.

CUT TO:

78 **INT. BASE - COMMAND CENTRE - NIGHT 14**

78

The room shuddering violently - ZACK yells on comms -

ZACK

- were moving! The whole thing's
moving, the planet's moving - !

The grind of gears - he looks up -

(CONTINUED)

78 CONTINUED: 78

FX: the roof is opening again, the Black Hole beyond -

CUT TO:

79 **INT. THE CAVERN, SEAL AREA - NIGHT 14** 79

The whole place shaking, as THE DOCTOR runs back to IDA -

FX SHOT: the metal circle keeps folding away, with the grind of ancient levers -

CUT TO:

80 **INT. BASE - BORE ROOM - NIGHT 14** 80

ROSE, JEFFERSON, GUARD, facing the three chanting OOD -

THREE OOD & VOICE

I am the sin, and the temptation, and
the desire. I am the pain and the loss
and the death of hope -

CUT TO:

81 **INT. THE CAVERN, SEAL AREA - NIGHT 14** 81

THE DOCTOR & IDA holding their ground as the place shudders -

FX: the metal circle folding away, almost gone, the darkness beneath -

CUT TO:

82 **INT. BASE - COMMAND CENTRE - NIGHT 14** 82

Shaking, shuddering, ZACK yelling -

ZACK

- the gravity field, it's going! We're
losing orbit! We're gonna fall into the
Black Hole - !

FX: the open roof-window, the Black Hole beyond...

CUT TO:

83 **INT. BASE - BORE ROOM - NIGHT 14** 83

ROSE, JEFFERSON, GUARD, and the THREE OOD -

THREE OOD & VOICE

I have been imprisoned for eternity, but
no more.

(CONTINUED)

83 CONTINUED:

83

CUT TO:

84 **INT. THE CAVERN, SEAL AREA - NIGHT 14**

84

Cavern shaking, THE DOCTOR & IDA awestruck -

FX SHOT: the last of the metal grinds away. Now, just the gaping black maw of the Pit.

The VOICE and the OOD carry over:

ALL THE OOD & VOICE OOV
The Pit is open. And I am free.

On the Doctor. Staring into Hell.

END OF EPISODE EIGHT