

DOCTOR WHO

Episode 5

By

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PINK REVISIONS

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1 INT. LINDY'S BEDROOM - DAY

1

LINDY wakes up.

LINDY PEPPER-BEAN is 19, blonde, slim, smiling, in NIGHTCLOTHES, simple white VEST & LEGGINGS. SUNLIGHT through the windows. WHITE sheets. Blissful. It's Earth Colony FINETIME in the Year Diamond Top Five-6, and all is well.

She stares up at the ceiling, and...

LINDY

Dot.

She OPENS HER HAND - clasped in a FIST all night - and THE DOT flies up. Then it stops, hovers in the air, about 10 INCHES ABOVE HER FACE. It's a floating TINY SILVER BEAD.

LINDY (CONT'D)

And, Bubble.

And the Dot PROJECTS.

Lindy's HEAD, lying down, is surrounded by a HEMISPHERE of FLOATING SCREENS. 10 INCH radius around her. Each screen is 4" across, 3" down, with no depth; wafer-thin TRANSLUCENT FLOATING VIDEOS - with GAPS between each screen of a few inches, so all are separate, not joined at the edges - forming a complete hemisphere. And the SCREENS can move; all in a constant, gentle REVOLVE, following the curve around Lindy's head (when screens reach Lindy's shoulders, or chest, or the pillows, they simply fade into the surface).

And inside each screen, a PERSON. It's like Facebook or Twitter or Instagram, except the people are BROADCASTING LIVE, and endlessly, all talking to their own DOT. Always.

There are PEOPLE waving hello! People drinking coffee. People laughing. People playing keyboards and singing songs. Trying on clothes. Anything, 100s of them.

(SOME PANELS are INERT. Blank grey, with just the user's NAME and their PHOTO. This goes unremarked. For now.)

From Lindy's POV, inside the HEMISPHERE OF SCREENS, selected SCREENS float forward, coming into FOCUS CLOSER, just 8" away, in front of her. People on her FRIENDS LIST. As they come forward, their NAMES APPEAR on-screen, shine, fade.

The DOT stays OUTSIDE the sphere, hovering in front of Lindy.

SCREENS showing HER FRIENDS float past, overlapping. NB, MORE SCREENS than those listed here, DOZENS OF PEOPLE saying 'Hi!' sliding past. And the morning parade begins:

COOPER MERCY slides in; 19, female, smiley, happy.

COOPER MERCY
Hi there Lindy! It's such a super
day! You look so good, baby!

LINDY
Oh Cooper, you're so kind.

COOPER MERCY
Kindness all day long!

Cooper floats on, going back to the hemisphere, as HARRY TENDENCY, 21, glasses, male, super-cool swot, floats forward.

HARRY TENDENCY
Good morning to you! Another day!

HARRY out, HOOCHY PIE in, female, 22, redhead, hilarious.

HOOCHY PIE
Don't lie in bed, Lindy girl, hup
hup hup, today is TOASTY!

Hoochy out, VALERIE NOOK in, 21, weary, all vocal fry.

VALERIE NOOK
Oh this day is already too much,
I'm so tired of this, babes.

Valerie out, BLAKE VERY-BLUE in, 21, gay, highly sculpted.

BLAKE VERY-BLUE
I heard from Lucien, he said he's
so sorry, he said he made a mistake
and it turns out that woman was her
sister, I was laughing so hard!

LINDY
Hey, where's Jimbo? He wakes up
first, Jimbo? Jimbo Fennell? Jim?

BLAKE OUT, SCREEN whooshes in, but it's an INSERT PANEL. Just
the words *Jimbo Fennell* & PHOTO, a freckly lad, 22. Strange.

LINDY (CONT'D)
Come on, Jimbo, wake up!

Jimbo BUMPED OUT by GOTHIC PAUL'S SCREEN, 20, Goth, worried.

GOTHIC PAUL
Have you heard from Mabel? And
Neve? It's like they disappeared,
I tried to link but they're gone -

But Gothic Paul's BUMPED OUT by Hoochy Pie, zipping back in:

HOOCHY PIE
 Lindy babes, you lie there much
 longer, your BLOOD is going to
 POOL, I said get UP!

And Hoochy Pie produces a TOY TRUMPET, blows a TUNE!

Lindy sits up.

Her APARTMENT: simple, wood and white, very Swedish. It's the future, but calm; the Human Race has long since decided it likes coffee, chairs, beds, normal stuff. Just simple.

As she sits up, the HEMISPHERE rises with her, to become a COMPLETE GLOBE of SCREENS, a BUBBLE floating around her head, 360°. Always gently revolving LEFT to RIGHT. NB, the DOT stays outside the sphere, ahead, projecting back at Lindy's head. LINDY'S HEAD stays at the CENTRE of the BUBBLE, with the SCREENS revolving around her head with a radius of 10" on all sides. And because there are GAPS between the floating screens, Lindy can still be seen within her globe from the outside. Though HER focus is never on the outside, she's internalised, always looking at the screens.

FROM THE OUTSIDE: the BACKS of the SCREENS are BLANK. So the people on-screen are always LOOKING IN, at Lindy. There is no sense of them being able to see out into the world.

So: everyone is in their own Bubble. Which means, when visible on-screen, they should have their own Bubble-screens revolving 360° around the back of their head. But that would look too cluttered. For us, for Lindy, for everyone. So each screen FILTERS OUT the REVOLVING SCREENS behind everyone's head, so everyone's on-screen-self appears against a plain, blank colour, all different colours, nice & simple.

And how does Lindy manage to walk anywhere? Like this:

Now, as she walks to her BATHROOM, the DOT, floating ahead, outside the BUBBLE, leads the way, almost like a light guiding her. And WITHIN THE BUBBLE, in Lindy's EYELINE, a RED ARROW floats. As the arrow changes direction, LEFT, RIGHT or FORWARD, a FAINT VOICE says the direction. So now, as Lindy stands, turns right, walks ahead, turns left into the bathroom, the arrow changes: RIGHT, then FORWARD, then LEFT, then FORWARD, VOICE saying discreetly 'Turn right. Forward. Turn left. Forward.' Lindy follows the directions and watches her screens at the same time, it's second nature.

NB, all INTERIOR DOORWAYS in Finetime have NO DOORS. So Lindy & anyone can walk through, following Arrows, unimpeded.

DURING THE WALK TO THE BATHROOM, inside the BUBBLE:

WEATHERMAN WILL's SCREEN floats forward. He's 25, handsome, with a MAP of a SIMPLE CITY, a GRID. Symbols: SUNSHINE.

WEATHERMAN WILL

And the Weather Report says, it's another glorious day in Finetime... in theory! Not gonna lie, we've got a little bit of trouble with the weather satellites, those bad boys. But we'll get that fixed as soon as we can. Have I ever let you down? Have a fine time in Finetime! And remember, the sun clicks off at 18.26.

Into the bathroom...

CUT TO:

1A INT. LINDY'S BATHROOM - DAY

1A

...into the BATHROOM. Again, SIMPLE, PLAIN, white tiles. As Lindy reaches the SINK, the ARROW POINTS RIGHT, VOICE, 'Turn right,' so she turns to face the sink, then the ARROW becomes a CIRCLE, VOICE says 'Stop.'

LINDY

Do I need to pee?

DR PEE, handsome, 25, white coat & HEAD-MIRROR, floats in:

DR PEE

Urine content is zero for the third day in a row, well done, Lindy. Remember: don't waste the day with daily waste.

She picks up a TOOTHLIGHT - the SCREENS make way for her hands, parting like a shoal of fish. The toothlight's a WHITE STICK, simply SHINES ULTRAVIOLET LIGHT on her TEETH.

DURING THIS; 17 y/o female ROTTERDAM TWINS float in, excited, both together within ONE SCREEN -

TWIN 1

Oh my days, have you seen, have you seen?! He's made a new post! Oh Lindy, you've gotta see it, he's so beautiful! If I ever met him, I would simply die!

TWIN 2

Can't breathe. Cannot breathe. He. Is. Amazing. He's wearing this nail varnish and I swear it's the colour of my eyes, he chose me! He loves me, Lindy!

LINDY

Oh wow...

And still TOOTHLIGHTING, she LIFTS a FINGER. Flicks!

Her flick makes the BUBBLE SPIN, FAST, the SCREENS whirling until she POINTS, finding the SCREEN for RICKY SEPTEMBER.

He's 25. Like those TikTok boys who are handsome and ostensibly feminine - earring, nail varnish, lip gloss, pearls - but using that femininity to draw young girls in. Miming to songs. Their mimes are strangely muttered, indifferent; it's all about the fact that he's shy & flirty. (EG, search Nils Kuesel.) Ricky's miming to Bombalurina's Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini.

Lindy, still lighting her teeth, ADORES him.

LINDY (CONT'D)

Oh my goodness.

With RICKY'S SCREEN CENTRE, others come forward to SURROUND HIM: ROTTERDAM TWINS, crying; COOPER MERCY singing along; HOOCHY PIE & trumpet; BLAKE VERY-BLUE fancying Ricky so much, he's licking his hand. Happy, until a NEW SCREEN slides in:

It's THE DOCTOR!

He's IN FRONT OF all the screens, urgent:

THE DOCTOR

You don't know me but my name is the Doctor. And your life is in danger, okay? There are creatures out there. In the real world. There are monsters. And they're coming to get you.

Lindy's annoyed! Presses the bottom of the Doctor's SCREEN.

A BIG RED X appears. With an ALARM NOISE: *Blaart!*

THE DOCTOR (CONT'D)

No, Lindy, don't - !

But the Doctor's screen SHRINKS, VANISHES, GONE!

LINDY

Blocked.

SONG & SINGERS come forward, FULL VOLUME, Lindy happy, uses her toothlight as MIC, to MIME. 'Itsy Bitsy Teeny!'

CUT TO TITLES.

CUT TO:

2	OMITTED	2
3	OMITTED	3
4	OMITTED	4
5	OMITTED	5
6	OMITTED	6
7	OMITTED	7
8	OMITTED	8
8A	EXT. FINETIME - DAY	8A

HUGE AERIAL shot of the mini-city of Finetime. Tower blocks actually spell out FINETIME. Below them, plazas, and formal grids of roads & alleys. At the edge of the picture, a FOREST, the city surrounded by dense, knotted woodland.

Coming closer down, to find...

CUT TO:

9	EXT. STREETS OF FINETIME - DAY	9
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WIDE, HIGH SHOT of a PEDESTRIANISED STREET, lined with BLOCKS, PLAZAS in between. But it's quiet. Strangely empty. Only THREE PEOPLE separately walking along - but if there's something wrong, they're oblivious, all in their own BUBBLE, their GLOBE OF SCREENS gently turning around their heads.

Coming down CLOSE on LINDY PEPPER-BEAN. Being an influencer.

LINDY

...my trews are a cotton derivative! And my shoes are retro-buffed, I love them so much, the t-shirt is a classic design from the year five-dash-five, I adore it.

CUT TO INSIDE Lindy's BUBBLE.

ARROW & VOICE saying 'Forward,' SCREENS float past & comment:

LINDY (CONT'D) And the thread has been sourced from refurb so I'm not depleting any of Finetime's resources, I'm so careful about that, and I have the same in lilac, teal and summer green, it's so soft! I know I shouldn't say this, but I look so cute!	BLAKE VERY-BLUE Oh you look so beautiful, Lindy!
	VALERIE NOOK I wish I could look like you.
	HOOCHY PIE I'm gonna buy that, I'm gonna buy one hundred! You are influencing me HARD, girl! (toots on trumpet)

The VOICE get STRONGER, URGENT, Arrows point: 'Turn right, turn left, forward 2 steps, turn left, turn right. Forward.'

CUT TO OUTSIDE: LOW ANGLE behind LINDY walking AWAY FROM CAMERA as she obeys her Arrows. REVEALING she was told these steps to avoid the LEGS sticking out on to the PAVEMENT.

The legs of a DEAD BODY. Which Lindy, bubbled, didn't see.

As Lindy walks off, the LEGS are pulled out of shot, the body being dragged away. The sound of an OPEN THROAT, *hukukukukuk*.

Like something FEEDING.

CUT TO:

10

INT. WORK OFFICE - DAY

10

A simple OFFICE. All bare and Swedish. Three rows of WOODEN DESKS with STOOLS, and a central AISLE, 6 desks in total. But no big wide shot yet - for now, CLOSE ON LINDY, reaching her DESK and STOOL, BACK LEFT. WINDOWS to her LEFT overlooking the Finetime Blocks. Her own little corner.

INSIDE Lindy's BUBBLE, as she sits:

LINDY Oh it's so unfair, now I've got to work, Finetime never told us how boring it would be!
--

REVOLVING SCREENS agree with her, FRIENDS float forward, including ALAN K SULLIVAN, 22, handsome jock, cheery.

COOPER MERCY Boring!

HARRY TENDENCY Boring!

BLAK
Borinnggg!

ALAN K SULLIVAN
I like it!

LINDY
Oh you are so well behaved, Alan!

ALAN K SULLIVAN
No, we are helping the community to
make Finetime the Number One Centre
for substack processing... oh who
am I kidding?! Boring!!

All laughing! And Lindy HOLDS OUT HER HANDS.

She puts them down, flat, on a WHITE PANEL built into the DESKS. The PANEL now shines WHITE. And that's it, that's work. Lindy just sits there, hands on the panel.

INSIDE THE BUBBLE. All the OTHERS also at desks, hands out.

COOPER MERCY
All this work, it chaps my hands.
I get very bad hand-chapping.

LINDY
Isn't chapping a funny word?

HARRY TENDENCY

COOPER MERCY
I love that word!

ALAN K SULLIVAN
Chap chap chap!

BLAKE VERY-BLUE
I get chapping *everywhere!*

As they LAUGH, GOTHIC PAUL floats forward, spoiling it.

GOTHIC PAUL
I'm serious, Lindy. Now there's no
sign of Zackary! Like he's
disappeared. So I went to ask
Rooster, but he's gone -

LINDY
- oh you're no fun!

And with both her hands on the PANEL, she dismisses GOTHIC PAUL with a SWIPE of her HEAD - whoosh, his screen flies off -

= but in slides a NEW SCREEN =

And it's RUBY! (She's been revolving past ever since Sc.1.)
Her background, a PLAIN YELLOW WALL. She's polite, formal.

RUBY

Hi there, Lindy, I'm just doing a system check of behalf of Finetime Enterprises, d'you mind if I ask you a few questions?

Lindy is hostile. So rude to strangers.

LINDY

Who are you?

RUBY

My name's Ruby Sunday. Hi!

LINDY

You're not on my Friends List.

RUBY

I know, but please? Everyone else keeps turning me down, super-please, Lindy? I love that top.

LINDY

Okay. What do you want to know?

RUBY

Thank you! Can you tell me. What are you doing right now?

LINDY

Oh my life, you're stupid!

RUBY

Yes, let's say I'm stupid. I know nothing. So what are you doing?

LINDY

This is work.

RUBY

And work is..?

LINDY

Oh my gasp. Child. Work is data processing, we clean up substack information and send it back to the Homeworld. Do you approve?

RUBY

That's great. And everyone does this? The whole city?

LINDY

How stupid can you..?! We all work, two hours a day. Two long hours! So we get the rest of the day free, isn't it obvious?

RUBY

And you work in an office of six?

LINDY

That is correct.

RUBY

Who are the six?

LINDY

Oh come on!

(huffs)

Okay, I work with Danny and Vista Jay, they're brother and sister, plus, Molly Champion, Sandy Brook and Bertie Lester.

RUBY

And... where are they?

Lindy pauses. The first, tiny inkling of trouble.

LINDY

They're at work. It's work time.

RUBY

So they're in the same room as you?

LINDY

Yes! Danny and Vista Jay sit at the front. Next row back, in front of me, Molly Champion and Sandy Brook. Bertie and I at the back.

RUBY

And... are they there?

LINDY

Are they where?

RUBY

At their desks.

LINDY

How should I know?

RUBY

You're in the same room.

LINDY

What am I supposed to do? Look?!

RUBY

Well. Yes.

LINDY

You are so ridiculous. If you want to talk to Danny Jay, you can talk to him on here. Danny?

A SCREEN whizzes in, alongside RUBY'S. But it's INSERT, just the words *Danny Jay* and a PHOTO, a nice, smiley lad, 21.

LINDY (CONT'D)

Danny? Are you there?

RUBY

So where is he?

LINDY

Danny? Danny Jay? Hello?

Danny's SCREEN whizzes away, gone.

RUBY

But technically. He's in the same room. He's sitting two rows in front of you, isn't he?

LINDY

He must be!

RUBY

You could always see if he's there. With your own eyes. I mean, you could lower your Bubble.

LINDY

Lower it? You mean turn it off?

RUBY

For a second.

LINDY

You are so offensive.

Lindy does that SWIPE of the HEAD again - RUBY'S SCREEN ZOOMS AWAY, and GOTHIC PAUL'S SCREEN slides IN -

GOTHIC PAUL

- I'm not kidding, Olive has disappeared, and Kipper, and no one's heard from Alannah -

- but RUBY'S SCREEN has gone WHOOSH, a complete 360°, zooms back in, bumps GOTHIC PAUL'S SCREEN, OUT. Lindy outraged!

LINDY

I slid you!

RUBY

I promise I will leave you alone.
If you could just look. At the
four desks in front of you.

LINDY

I am not. Lowering. My Bubble.

RUBY

Okay, can you stay inside and look
beyond it? Can you do that?

LINDY

I can do whatever I want.

RUBY

Then. Could you try?

And there's enough doubt, for Lindy to agree. She LOOKS UP.

Her POV: all the SCREENS, gentle revolving in her eyeline.
But then she SHIFTS FOCUS. Looks outside. Through the GAPS.
Foreground SCREENS BLUR, and the office SHARPENS into FOCUS.

Four DESKS in front of her. All EMPTY.

RUBY (CONT'D)

What can you see?

LINDY

There's no one there.

RUBY

Okay. That's fine. Thank you.

Lindy's FOCUS reverts, on to her foreground SCREENS.

LINDY

...where are they?

RUBY

That's why I asked.

LINDY

They can't not be there. We all
have to work. That's what we do.
We work. And then we play.

RUBY

Okay, now this is going to be tough. But I'm here. I'm with you, Lindy. Because according to the chart. Bertie Lester sits next to you. To your right. Bertie sits about ten feet away.

LINDY

Yes.

RUBY

Is he there?

LINDY

Who cares?!

RUBY

Lindy. I want you to be very careful. And look. To your right.

And Lindy is scared now.

As she slowly turns her head.

To her RIGHT...

LINDY'S POV: THE SCREENS, gently revolving. But then Lindy throws FOCUS, F/G SCREENS BLUR, she looks at the ROOM BEYOND.

And sees...

What?

...what?!

What is that?

With the out-of-focus SCREENS obscuring FOREGROUND, behind them, 10 feet away at BERTIE'S DESK is... well, is that him? But. There is a SHAPE. Taller than him. OVER him.

Hkkkkukukuhuk.

Lindy looks front, fast! FOCUS on SCREENS & RUBY. Scared.

LINDY

I'd like to get back to work now.

RUBY

What did you see?

LINDY

I need to get back to work.

RUBY

Lindy. What did you see?

LINDY

I don't know.

RUBY

Okay, but I'm stuck, outside
Finetime, I can't see in. If you
could just lower your Bubble. Turn
off the Dot. And look. Just for a
second. Then come back inside, and
tell me what's out there.

LINDY

I'd rather get back to work.

RUBY

I know, and I'm sorry. But we
really need to know. What you're
sitting next to.

Hkkkukukuk.

On Lindy. Breathing hard. And then...

LINDY

Bubble down, Dot off.

And HER SCREENS fall away into THIN AIR, the DOT falls down,
clatters down on to her DESK, between her HANDS.

Lindy's looking FORWARD. Amazed. She never does this! Open
air. Exposed. No screens. The real world. It's startling.
She's still got her HANDS on the PANEL - it doesn't even
occur to her to move them, she's at work! - and she stares
right ahead, catching her breath, not daring to move, but...

She's got to look.

Slowly.

She turns her head.

To her right.

To see...

What's happened to Bertie Lester.

Half of him is still there. His LOWER HALF. His UPPER HALF
is being sucked up into...

A BIG, SLOW, MASSIVE BEAST. Like a 7ft SLUG has reared up, BEHIND HIM, to tower OVER HIM and INGEST HIM. It looks like a huge TARDIGRADE, maybe part-giant-WOODLOUSE. But it opens at the front like a VENUS FLY-TRAP, with jagged TEETH/SPINES/CILIA along the edges of the join. Inside, it's not the green of a plant, it's RED and muscular, like an open THROAT.

It's looming above and curled over Bertie. Hoicking his body UP, into itself, through a gap halfway down that open-throat interior. Like he's going into its stomach standing up.

It makes an awful, drooling, swallowing *hkkkukukuk* noise.

But it's slow. And... blind? It seems to have no eyes. Though the teeth-spines-cilia RIPPLE, feeling the air. But it doesn't react to Lindy. It just feeds.

Lindy. Staring.

The horror.

And she's frozen to the spot. She genuinely cannot comprehend. She never sees the real world, and now the real world is *this*. In shock, she looks forward again, WHISPERS:

LINDY (CONT'D)
Dot and Bubble.

The DOT FLIES UP, hovers, projects SCREENS. RUBY waiting.

RUBY
Lindy, it's okay, I'm here, can you tell me what you saw?

But Lindy's in denial. In shock. With her hands still on the PANEL, she uses her head to SWIPE PAST, Ruby being whizzed out, SCREENS flying by - first DR PEE -

DR PEE
- I'm sorry, but your need to urinate has sky-rocketed!
- HEAD-FLICK - HOOCHY PIE on the TRUMPET - then COOPER MERCY -

COOPER MERCY
- so here's a plan, after work, we can all plug into Aqua Marina -
(looks left)
- what is that noise - ?

- GONE, then finally RICKY SEPTEMBER. Lindy lets him STAY.

Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini. And it soothes Lindy. The pretty boy and his silly song.

She mutters along - quietly, a whimper, so the THING can't hear. Though she's so desperate, she just wants to cry.

Itsy Bitsy Teeny Weeny...

But RUBY'S SCREEN gently slides in; she's got more control over her screen. She bobs alongside Ricky. Kind and sad.

RUBY

Lindy.

Lindy mutters along to the song.

RUBY (CONT'D)

Lindy. I'm sorry. But if I'm right, I think you saw some kind of... thing. But I've got a friend. He knows how to deal with it, I promise. Here he is.

THE DOCTOR floats in, DISLODGING Ricky September, who sails off. The Doctor against a PLAIN BLUE WALL, and RUBY'S SCREEN STAYS, floating alongside him. Ruby's not pleased to see the Doctor, though they all stay in QUIET VOICES:

LINDY

Oh just... leave me alone, will you?! This is getting ridiculous.

THE DOCTOR

I know. But come on, love. We need to get you out of there.

LINDY

Is that thing... something to do with you?

THE DOCTOR

No, I'm trying to find out what it is, but first things first, I'm here to save you. Okay? So I want you to stand up. And walk out. But without the Bubble.

LINDY

I can't do that.

THE DOCTOR

You need to lower the Bubble. Because there are more of them.

LINDY

More?!

THE DOCTOR

I think so. It's not just your office. And I don't think your Dot-system can see them. If you walk using those arrows, you could stroll right into one of those things. And get swallowed alive.

Lindy sobs!

RUBY

Doctor!

THE DOCTOR

Truth!

RUBY

Okay, but... Lindy. Trust him. I learnt that a while back and it's saved my life. So many times.

THE DOCTOR

Bubble down. Dot off. Walk out.

RUBY

You can do it. Bubble down.

Lindy takes a deep breath.

LINDY

Bubble down.

And the SCREENS DROP.

LINDY (CONT'D)

Dot off.

And Lindy reaches out, the DOT falls into her HAND.

And she LOOKS RIGHT.

The horror of it. The reality. BERTIE LESTER is hoicking up further into the THING. Though it pays her no attention. Digesting. *Hukkukuhuhuh.* But next, Lindy thinks, is me.

She's got to walk. Ahead of her, THREE ROWS OF DESKS, central AISLE. With an AISLE on her left side, between her and the window. On the FRONT WALL: a DOORWAY. Leading out.

Deep breath. Lindy stands.

Naturally, she steps LEFT, into the WINDOW AISLE, as far away from the THING as possible. Then she WALKS FORWARD...

Except she *doesn't*. She walks in a DIAGONAL, RIGHT, INTO THE DESKS. Like she's blind. She's not, but she somehow, willfully, consciously does it. The desks are lightweight wood, SCRAPE the floor - noise! She's terrified, it'll hear!

She FREEZES. Stares at the THING. It ignores her.

But how does she get out? She is puzzled. By her own actions. Okay, so she moves a STOOL out of her way. Puts it to her RIGHT. Deep breath. And then she walks... RIGHT, INTO THE STOOL she just moved! What?! It scrapes, noise, freeze! Stares at the THING, it ignores her, but TERROR.

Lindy isn't blind.

Lindy, without the arrows, *does not know how to walk*.

She REVERSES. Into scattered furniture. Scrape! Freeze!

And she's desperate, so hopeless, so useless, she whimpers:

LINDY (CONT'D)
Dot, bubble.

She opens her FIST, DOT flies up, instantly PROJECTS THE BUBBLE. And despite her fear, she's a bit happier.

The DOCTOR & RUBY'S SCREENS zoom in. WHISPERED, INTENSE:

RUBY
Did you do it? Are you out?

LINDY
I don't know how to walk.

RUBY
...what d'you mean?

LINDY
I don't know how to walk without
the arrows.

RUBY
You don't know how to walk...?

LINDY
Without the arrows.

THE DOCTOR
You don't know how to walk without
the arrows?!

LINDY

That's what I said *now shut up!* I
hate you, I hate you, I hate you!

Silence.

Okay. So Ruby & the Doctor allow her a moment. And Lindy recovers. Looks RIGHT. She THROWS FOCUS:

Beyond the Bubble, she sees the THING, still digesting.

She REVERTS FOCUS, inside the Bubble. And now she's calmer:

LINDY (CONT'D)

Exit please.

And the ARROWS APPEAR inside her Bubble. 'One step left. Two steps forward. Turn right. Turn left. Forward.' And Lindy does this calmly, the one-step-two-step negotiating a STOOL, reaching the CENTRAL AISLE, heading for the OPEN DOOR.

And it's calm, it's fine, she's out, she's done it - !

CUT TO:

11 INT. CORRIDOR & ELEVATOR, WORK OFFICE - DAY 11

Plain, simple corridor. LINDY in her BUBBLE, walks out.

INSIDE her BUBBLE: ARROWS, 'Turn right. Forward.'

OUTSIDE her BUBBLE: she turns RIGHT, walks down the corridor, to a LIFT. ARROWS: 'Stop. Turn left. Call elevator.'

LINDY

Elevator, down, to ground floor.

Lift goes ping! Summoned. Rising: G, 1, 2, 3, 4, 5, 6...

INT. BUBBLE, as Lindy waits, THE DOCTOR & RUBY face her.

LINDY (CONT'D)

You see? The arrows work.

THE DOCTOR

Okay, that's good, you're amazing.
I swear to the sky, you're doing
really, really well.

LINDY

Oh condescending much?

Ping! Floor 10, the LIFT ARRIVES.

DOORS OPEN.

ARROWS: 'Forward.'

Except, seen from OUTSIDE the Bubble: the LIFT is FULL OF ONE OF THE THINGS! A huge-slug-Venus-fly-trap REARING UP in the LIFT DOORWAY, but Lindy obeys the arrows, steps TOWARDS IT - even as she hears the *hukkkukuhuh*, she CANNOT STOP -

- and as she steps forward, and the THING lurches forward, Lindy's DOT PUSHED over the top of her head, to the BACK OF HER HEAD, but KEEPS PROJECTING, so the BUBBLE SCREENS PART like a shoal of fish in front of Lindy, as the THING LOOMS INTO Lindy's space, inches away from her FACE!

LINDY FREEZES, ARROWS glitching, insisting, 'Forward/Forward/Forward.' The SCREENS are still being projected by the DOT BEHIND Lindy's head, including the Doctor and Ruby - so now they can SEE WHAT LINDY SEES - both SCARED, YELLING - Ruby in particular, HORRIFIED, trying to save Lindy's life, freaking out now she's actually SEEING one of the things!

RUBY

Lindy, Lindy, stop stop stop
stop, run run run run RUN!!

THE DOCTOR

Not forward, not forward, go
back, move move move move!!

But Lindy's helpless. Crying.

Staring up at her death.

The Thing's teeth-spines-cilia waving, *hukkkukukuhuh*.

But then...

The thing slowly TURNS... To its RIGHT.

It slopes away. Ignoring her. Like she doesn't even exist.

(The rearing-up-front-half of the Thing curves down to a slug-like TAIL, trailing behind it for maybe a metre or more. It moves, like a slug, with the bottom of its body against the floor acting like a slug's 'foot,' pulling it forward.)

Lindy's DOT floats FRONT again, SCREENS resume their standard BUBBLE SHAPE. DR PEE zooms in:

DR PEE

I think this message might be a
little too late.

Dr Pee zooms out, THE DOCTOR & RUBY slide in:

THE DOCTOR

It ignored you, why did it do that?
What did you do? That's two of
them now, just letting you go -

RUBY

- Lindy, get in the lift!

THE DOCTOR

Yeah yeah yeah, lift lift lift.

ARROWS: 'Forward, stop, turn 180.' Lindy, still shaken, wide eyed, gets in the LIFT.

CUT TO:

11A INT. LIFT - DAY

11A

LINDY steps in, turns 180°, 'Ground floor.' Lift descending:

THE DOCTOR

Lindy, just think. Is there anything different about you? It might be a perfume. Or your blood type. Or. Just. Something different to Bertie Lester...

LINDY

Police.

The Doctor & Ruby's SCREENS sink back, POLICE SCREEN comes in, a GRAPHIC saying 'Finetime Police.' AUTOMATED VOICE:

POLICE VOICE

All lines are busy, we regret we cannot help you at this time.

LINDY

But I need the police.

(voice repeats)

But I really need the police.

There's been a murder. There was a murder ten feet to my right!

(voice repeats. Quiet:)

Please will someone help me?

Police SCREEN out, The Doctor & Ruby back in. Kind:

RUBY

That's why we're here. We're going to get you out, I promise.

ELEVATOR: 'Foyer.' ARROWS: 'Forward.' Lindy walks out...

RUBY (CONT'D)
Careful, careful, careful...

CUT TO:

12 INT. FOYER, WORK OFFICE - DAY

12

Plain, airy, marbled space. But peaceful, calm, EMPTY.
Phew. LINDY, in her BUBBLE, steps out of the lift, ARROWS
saying 'Forward, stop.' And she stops.

LINDY
What do I do now..?

RUBY
Let's go out to the street, is that
okay? One step at a time.

ARROWS: 'Turn right. Forward.' Lindy turns right, goes
forward, walking through an OPEN-DOORWAY-NO-DOOR, into...

CUT TO:

13 EXT. STREETS OF FINETIME - DAY

13

LINDY, in her BUBBLE, steps out into the STREET.

RUBY
And could you stop there?

She nods, ARROW VOICE: 'Stop,' and she STOPS.

THE DOCTOR
Now, Lindy. I know you don't like
lowering the Bubble. And I get
that, I know, I understand. But we
need to find out. What it's like.
Outside. Full 360. And you're the
only one who can tell us. Could
you just lower the Bubble, just for
ten teeny-tiny seconds..?

LINDY
I'm not a child.

THE DOCTOR
Sorry. But could you? Please?

Lindy's getting a bit braver. Deep breath:

LINDY
Bubble down, Dot off.

SCREENS vanish, the DOT drops into her FIST. And Lindy sees:

It's a plain, clean, long street. Almost featureless. Pedestrianised. Apartment BLOCKS. Maybe a PLAZA. And in the sky above, the HUGE PLANET of the HOMeworld.

Ordinary streets. And yet it's a NIGHTMARE.

A JOGGER with BUBBLE jogs past... straight into a CREATURE!

200 YARDS away. A WOMAN being EATEN. Hoick. *Hukkkukuhuh.*

300 YARDS, opposite way. A 23 y/o MAN is being EATEN, FEET FIRST. So his top half is on the FLOOR, on his back, he's reaching out, ALIVE, helpless, as he's hoicked up, *hukkukuuhuhuh.* (No Bubble, his Dot's off.)

MAN

Help me. Oh my stars. Help me.
Help me! Please! Help me!

And SCHWUP!, he's pulled IN, GONE, and the Venus-fly-trap MOUTH CLOSES completely; he's a bulge in a boa's throat.

Lindy breathing hard. Looks around.

Dotted here and there: THINGS, all a good distance away. Reared up, those spine-teeth-cilia waving, just... WAITING.

OPPOSITE SIDE OF THE ROAD: a WOMAN in a BUBBLE walks past.

LINDY

Hey. Be careful. Watch out!

The woman's oblivious, as ahead of her, a THING slopes out of a DOORWAY, rears up, she's heading right for it...

But the woman WALKS PAST IT. Like Lindy, ignored.

Further off, one way, MAN walking in BUBBLE. Further off, the other way, two WOMEN walking in a BUBBLE. Untroubled.

A SCREAM! Lindy looks up.

FIRST STOREY WINDOW: A WOMAN, no Bubble, banging on the glass. But a THING rears up behind her. Folds its entire FLY-TRAP MOUTH around her. She's swallowed whole.

It's so strange. Horrible things and ordinary things, all happening at once. In the open air. The calmness of it.

LINDY (CONT'D)

Dot, and Bubble.

She throws the DOT UP, it HOVERS, the BUBBLE EXPANDS.

LINDY (CONT'D)
Hiding place, please.

ARROWS: give DIRECTIONS, taking Lindy to an ALCOVE.

CUT TO:

13A EXT. ALCOVE - DAY

13A

LINDY huddles down (when her head's against a WALL, her BUBBLE sinks into the surface like with her pillows in Sc.1).

Lindy sad, alone. Gently, the Doctor & Ruby float in, bob.

At last, a proper conversation between these three.

RUBY
Hi there.

THE DOCTOR
Hello.

RUBY
Sorry.

Lindy just shrugs. Ruby's so kind.

RUBY (CONT'D)
I know. This is terrible. I
really know, believe me, I've seen
some things. But we just can't
reach you, Lindy. We're trying,
but we can't.

THE DOCTOR
And we might not have much time.
Can you tell us? What's it like,
on the street, what did you see?

LINDY
They're everywhere. Those things.
But there was this girl, she walked
past, it ignored her, but then this
other girl, she got eaten alive.

THE DOCTOR
It's *some* of you! Some of you get
eaten, some of you don't, maybe
it's your diet, or your height, or
something in your DNA. And why
can't the Dot see those things?

LINDY

They must be from the Wild Woods.

RUBY

What d'you mean?

LINDY

We're told. From Day One. Never touch the Wild Woods.

Lindy BRINGS UP a SCREEN. An IMAGE OF WILD, KNOTTED WOODS.

LINDY (CONT'D)

The whole of Finetime is surrounded by this woodland-forest-thing, it's like really... natural. But we have forcefields. We're sealed off! How did they get inside?

THE DOCTOR

Um. Dunno. Your security is crazy-tight, it's blocked me, I'm stuck outside the city. So how would great big bugs sneak in..?

RUBY

Lindy, d'you mind if I ask? What is Finetime? How does it work?

LINDY

Oh jiminy, you're stupid. We come here. From the Homeworld. No stinky old folk, just people age 17 to 27 - well, if you can afford it, obviously, I mean! Pff! Not just anyone.

RUBY

So you're the rich kids?

LINDY

I should hope so!

RUBY

I thought you were like office drones. But that's why you only work two hours a day. So the rest of the time...

LINDY

We party.

RUBY

It's Love Island: the Planet.

LINDY
Mummy paid for it all.

And she brings up a SCREEN for the Doctor & Ruby to see -

CUT TO:

13B INT. BLANK BACKGROUND - DAY

13B

LINDY'S MUM to camera, a videomessage from home. But this is the RECURRING WOMAN, Mrs Merridew from Special 2, Woman from Christmas, Gina Scalzi from Ep.1, the Ambulance from Ep.3. Now, she's a nice, neat, posh suburban mother.

LINDY'S MUM
We miss you so much, darling. But I'd pay for the whole moon to make you happy. Just look up at the sky and wave to us! On the Homeworld! Happy Finetime, Lindy-Loo! And don't forget, you're only a Bubble away. Dot!

A DOT FLIES up, and MUM'S HEAD is surrounded by a BUBBLE.

CUT TO:

13C EXT. ALCOVE - DAY

13C

THE DOCTOR and RUBY studying Sc. 13B, puzzled:

THE DOCTOR
Who's that..?

LINDY
I told you, it's mummy.

RUBY
Hold on, I've seen her before.

THE DOCTOR
She's like... She's the face of the Ambulance, on Kastarion 3.

RUBY
No, I've seen her somewhere else...

LINDY
Are you both in the same room?

Ruby & the Doctor have been GLANCING ACROSS at each other.

THE DOCTOR (CONT'D)

He WHIRRS the SONIC, the Sc.13B SCREEN shrinks down and zips INTO HIS SCREEN, and it's GONE, like he's stored it.

LINDY
But you are. You're in the same
room. You're together.

THE DOCTOR

And RUNS ACROSS to JOIN RUBY against her YELLOW WALL. WAVES, then runs back to his own SCREEN, his BLUE WALL background.

LINDY
You lied to me. This is like a
conspiracy. Who are you?!

RUBY

LINDY
(at the Doctor)
You. I blocked you! Didn't I
block you? I knew it, I did! I
thought you just looked the same,
but you're... how did you do that?

THE DOCTOR
(holds up sonic)
Unblocked, love.

LINDY
You can't unblock, there is no such
thing as unblocking, that's
breaking all the rules! Oh my hazy
days, why am I even speaking to you
two? You're criminals! I've got
proper friends -
(suddenly strong)
Guys, guys, Close Friends, Priority
One, initiate group chat NOW!

THE Doctor & Ruby's screens SINK BACK, not lost, still there -
- and HARRY TENDENCY, HOOCHY PIE, GOTHIC PAUL, the ROTTERDAM
TWINS, BLAKE VERY-BLUE, ALAN K SULLIVAN'S SCREENS plus OTHER
CLOSE FRIENDS glide in, form a big, floaty RECTANGLE. It's a
floating ZOOM.

But some screens are INERT, just a PHOTO & NAME for *Cooper Mercy, Valerie Nook, and others never seen, Jimbo Fennell, Archie Arthur, Bobbie Luck, Scooty Draper.*

But for the normal screens, it's a BABBLE!

HARRY TENDENCY

You can't Priority One! That is unheard of! In work time?!

HOOCHY PIE

You are gonna be disciplined for this, baby girl!

(plays trumpet)

That is your requiem, toots!

GOTHIC PAUL

Oh we need Priority One, I'm so glad you did that, Lindy.

TWIN 1

Priority One! That's so exciting! Is Priority One real?

TWIN 2

Oh my blood, I'm working, you cannot do this to me!

BLAKE VERY-BLUE

You did not override us!

ALAN K SULLIVAN

Lindy, not funny, seriously, we could be given extra hours-

LINDY

And, MUTE!

They all mute!

They keep talking, but slowly, shut up. Grumpy. Respecting her, as Lindy takes control. She is, slowly, growing up.

LINDY (CONT'D)

Guys. Sorry not sorry, this is much more important. And I have evidence. Just look at my Close Friends, look how many are missing. Jimbo. And Bobbie. Oh my God, where's Cooper? She was here five minutes ago, Cooper? Can you hear me? Cooper Mercy?

Cooper's INERT SCREEN gives a CHIME, but stays dead.

LINDY (CONT'D)

Cooper Mercy was my best friend.

ALL MUTE SCREENS say: I thought I was your best friend!

LINDY (CONT'D)

And Valerie? Has she gone?
Calling Valerie Nook?

VALERIE's SCREEN chimes, stays dead.

GOTHIC PAUL has his hand up, 'Can I speak?'

LINDY (CONT'D)

Unmute Gothic Paul.

GOTHIC PAUL

Guys. I've been try to say.
People have been disappearing.
Stewie Bloom, when did you last see
him? Rooster Jacket. Lucy and
Joseph. And I have not seen
Kirstie Bookkeeper since last week.

LINDY

That's the weird thing. Some of us
get eaten. And some of us don't.

ALL THE MUTE SCREENS: What? Eh? Pardon?!

GOTHIC PAUL

I'm sorry? Some of us get what?

LINDY

Eaten.

GOTHIC PAUL

What d'you mean, eaten?

LINDY

Eaten alive. There are things out
there. In the real world. And I
swear, they are eating us alive.

GOTHIC PAUL

(laughs)

Oh for land's sake, Lindy! Don't
be so silly, even I wouldn't say
that. Just cos someone goes off-
Bubble does not mean they're dead -

And then Gothic Paul GETS EATEN.

It's so FAST! A THING LOOMS into his SCREEN, so CLOSE, the
whole Venus-fly-trap MOUTH OPEN, and closing around him!

GOTHIC PAUL (CONT'D)

Oh my God, what is it? What is it?
Oh my God IT'S EATING ME!!

LINDY

Mute!

He mutes! ALL THE MUTE SCREENS horrified! 'What the hell?!"
'What is that thing?!" Blake Very-Blue SCREAMING.

And it's horrible. All in silence, the fleshy mouth goes up,
up, up to Gothic Paul's NECK. Just his head calling out,
help me, help me! One hand reaching out to his DOT-CAMERA.

LINDY (CONT'D)
I'm sorry, I'm sorry, I'm sorry.

Then GULP! A BIG SWALLOW. And he's GONE.

His screen goes DEAD. INERT. Saying: *Gothic Paul + PHOTO.*

ALL THE SCREENS: What?? What?! Lindy? What the HELL?!

LINDY (CONT'D)
No, no, no, no, no-

And Lindy can't bear it, she RUNS -

CUT TO:

13D EXT. ALCOVE 2 - DAY

13D

LINDY RUNS, the SCREENS lagging behind her, a swarm of bees, trying to catch up - as Lindy finds another CORNER to hide -

She sits, SCREENS & GROUP CHAT settle around her, still MUTE.

LINDY
I told you, I told you, why didn't you listen? I told you!

But now, the Doctor & Ruby's screens gently edge forwards.

THE DOCTOR
Lindy. It's okay. I think I can get you out.

LINDY
You're on mute.

THE DOCTOR
(lifts up sonic)
Unmuted, honey.

LINDY
I was so right to hate you.

THE DOCTOR
Okay, but I need to talk to everyone, let me just flip...

He whirrs the SONIC, and the Doctor & Ruby's screens MOVE FORWARDS and FLIP ROUND. So they're next to Lindy's FACE, either side of her, FACING the RECTANGULAR-ZOOM-SCREENS.

LINDY
You can't do that.

THE DOCTOR
I just did.

But ALL MUTE SCREENS are HORRIFIED. Who is he? Who's she?!
He's not on my Friends List! They've broken the rules!

RUBY
Okay, if you'd all just listen?

LINDY
Really, guys. I know this is
wrong. And when this is over, he's
gonna be so disciplined, I can't
wait! But give him a shot, okay?
He's not as stupid as he looks.

ALL MUTE SCREENS humph, glower, but settle.

THE DOCTOR
You don't have to like me, the only
important thing is to get you out.
And I've found it, I've got access
to the plans of the city. There is
a river. Running underground.
Underneath the town. If you can
get to the river... there is help,
there is safety, there's an escape.

ALL MUTE SCREENS: How? How?! How do we do that?

THE DOCTOR (CONT'D)
Okay, there are conduits.
Throughout the city. Like,
tunnels, vertical tunnels, the
river was generating electricity,
back in the old days, and the
conduits still stand. I'm sending
all of you locations.

He whirrs the SONIC. MUTE SCREENS look AMAZED as DIGITAL
INFORMATION scrolls along the bottom of EACH SCREEN.

THE DOCTOR (CONT'D)
You all live within half a mile of
a conduit. So get there. The
conduits are locked so once you
find them, I can send you a code.

RUBY
But you've got to be careful. Cos
it means going out. On to the
streets. With those things.

LINDY
I'm sorry guys, it's true.

RUBY
But we can't work out. Why they
eat some of you, not all of you.

THE DOCTOR
You lot, is there something you've
all got in common? Is there
something you drink? That other
people don't? Or something you
don't drink that other people do?

RUBY
Or maybe something you... touch,
that Gothic Paul didn't? Or
Cooper? Why were they eaten?!

- ALL THE SCREENS FLICKER!

They start blinking ON AND OFF. Lindy's BUBBLE is FAILING.

LINDY
Oh no! No no no, not now!

RUBY
Lindy, what's happening?!

ALL MUTE SCREENS are shouting: Charge! Charger! Charge it!!

LINDY
I'm out of power.

THE DOCTOR
You're kidding me.

RUBY
You still have battery problems?!

LINDY
We charge up! At work! Through
the hands! And you stopped me
working, you took me away from my
desk, it's your fault!

PANIC on MUTE SCREENS: what do we do?! The Doctor frantic:

THE DOCTOR
Everyone! Head for your conduits!
Follow my instructions! Go now!

The MUTE SCREENS POP OFF! One by one! And ALL THE SCREENS
in the WHOLE BUBBLE, blinking out.

The Doctor whirrs his SONIC, his screen & Ruby's PIVOT ROUND and move back into the normal, outer layer of the Bubble, FACING LINDY, URGENT:

THE DOCTOR (CONT'D)
 Lindy! Listen to me! Your conduit has an access point on Plaza 55, it's inside Building Number -

Pop! He's GONE! Ruby, everyone, the Bubble, GONE.

The DOT falls down, Lindy automatically CATCHES IT. And she asks the Dot in her hand, helpless:

LINDY
 What?! Building Number what?
 Which one do I go to? What plaza?
 What was it, 55? What?!?

But Lindy's brave. Summons the nerve.

LINDY (CONT'D)
 Come on, Lindy. 55.
 (which way?)
 This way. Yes! No. Yes.

She steps out of her HIDING PLACE. HEADS OFF.

CUT TO:

13E EXT. STREETS OF FINETIME - DAY

13E

LINDY walks furiously in a STRAIGHT LINE, muttering:

LINDY
 Forward forward forward...

BANG!

She's walked into the Finetime equivalent of a LAMPPOST.

Ouch. She's stopped. She stares at the lamppost like it's the most puzzling thing in the world. But she can do this, she can get round a lamppost! Grits her teeth. Turns RIGHT, one step. Steps FORWARD, one step. Then... steps SIDEWAYS, like a crab, into the lamppost again, ouch! Despairs:

LINDY (CONT'D)
 Oh Lindy! Forward forward forward.

And deep breath, she's marching FORWARD again.

She comes to...

CUT TO:

14 EXT. LARGER ALLEYWAY - DAY

14

LINDY reaching a LARGER ALLEYWAY. Stops.

She formally turns LEFT. Look at the alley ahead. Oh God.

There are FOUR THINGS. TWO sets of TWO, each side, 100 yards away. Not feeding. Teeth-spines-cilia waving. Waiting.

She looks right, looks left.

LINDY
Plaza 55... is forward.

She has to get through the FOUR THINGS.

Technically, okay, they're not heading towards her. But that's not much use. They're still terrifying. Still, it gives her a belief that it can be done.

And there's a GAP, in between the four THINGS, so she's got to walk THROUGH THEM. Can she...?

Deep breath. Come on, Lindy.

LINDY (CONT'D)
Forward.

She walks FORWARD... except she's so scared, she gets it wrong, she veers on to a slight DIAGONAL, LEFT.

LINDY (CONT'D)
No no no.

She STOPS. Gathers herself.

LINDY (CONT'D)
Forward.

But she walks on a DIAGONAL to the RIGHT.

LINDY (CONT'D)
No no no no no.

She stops. She despairs.

LINDY (CONT'D)
I'm so stupid.

But then... a MAN'S VOICE.

MAN'S VOICE
Turn left. Two steps forward.

LINDY
...what?

MAN'S VOICE
Turn left. Two steps forward.

She looks round. The voice AHEAD of her.

LINDY
Who's that?

MAN'S VOICE
Just follow my voice. Turn left.
And then take two steps forward.

She turns LEFT. Takes two steps FORWARD. Which takes her to the CENTRE of the ALLEYWAY. As she does, she can't help looking in the direction of the FAMILIAR VOICE.

Her POV, she sees PAST the THINGS, her perspective revealing, BEHIND the THINGS and 50 YARDS down the street...

RICKY SEPTEMBER.

The real-life Ricky September. Like a mirage, like a vision. But smiling, kind, real. The streets are so quiet, they can talk to each other across the distance:

RICKY SEPTEMBER
Stop, turn right.

She STOPS, turns RIGHT, so she's FACING HIM.

LINDY
...is this for real?

RICKY SEPTEMBER
I know. It's me. Just listen to my voice. Use me like the arrows. All you have to do is walk forward.

She reaches her hand out, to touch him, like he's close.

LINDY
But...

RICKY SEPTEMBER
I'm not on screen. I'm over here.

LINDY

You look like Ricky September.

RICKY SEPTEMBER

I am Ricky September.

LINDY

Oh my gosh.

RICKY SEPTEMBER

But we need to get out, this whole city's going mad. Just do what I say. And walk forwards. What's your name?

LINDY

Lindy Pepper-Bean.

RICKY SEPTEMBER

Oh you're one of my followers.

LINDY

(thrilled)

How d'you know that?!

RICKY SEPTEMBER

Well. Okay. Everyone is. But follow my voice. Walk forward.

And she takes a deep breath. WALKS FORWARD.

RICKY SEPTEMBER (CONT'D)

Forward, forward, forward...

This is now taking her THROUGH THE GAP between the TWO SETS of TWO THINGS. *Hukkukkuhuh*. She's terrified. Their teeth-spine-tentacles waving blindly, mouths open... but the THINGS stay where they are, don't notice her. She keeps going.

RICKY SEPTEMBER (CONT'D)

Keep your eyes on me. Forward, forward, forward, that's it.

And she's free of the THINGS, walks FORWARD... breaks into a RUN, straight into Ricky's ARMS. Big hug! And he really is tall and pretty and - surprise - absolutely lovely!

RICKY SEPTEMBER (CONT'D)

You did it! Well done, Lindy!

She steps back, flustered.

LINDY

I'm sorry, I'm sorry, it's the
first time I've ever done that!

RICKY SEPTEMBER

Yeah, it's not every day you have
to walk past monsters.

LINDY

No, I mean the hug.

RICKY SEPTEMBER

That was your first hug?

LINDY

Yes.

RICKY SEPTEMBER

I'm sorry, I should've asked!

LINDY

No, I... made you, it's my fault, I
shouldn't... It was nice!

RICKY SEPTEMBER

It was great!

LINDY

You're Ricky September!

RICKY SEPTEMBER

Every day! But look. We've got to
move. I tried to warn people, on
my videos, but they kept on being
deleted. Cos it's weird, these
things eat some people, but not
everyone! I keep thinking, what if
they're just saving us for last?

LINDY

I know, but there's this conduit,
like an escape, like, a tunnel,
sort of thing, on Plaza 55 -

RICKY SEPTEMBER

Building Number 7Z2!

LINDY

No way! How d'you know that?!

RICKY SEPTEMBER

Come on, it's almost night-cycle,
we've got 10 minutes till the sun
clicks off -

And he takes her hand to lead her away, then pulls back -

RICKY SEPTEMBER (CONT'D)
Oh! Is that all right?

LINDY
It's fine.

And they smile, walk along, hand-in-hand. Instant bond.

LINDY (CONT'D)
You're so good at walking.

RICKY SEPTEMBER
Don't tell anyone. But I go on the
Bubble and drop my songs. And
then. I turn the Dot off for the
rest of the day!

LINDY
Oh my eyes, you're wild!

RICKY SEPTEMBER
I know, I like, stay in my
apartment and read, kind of thing.

LINDY
Oh you're crazy!

RICKY SEPTEMBER
That's how I know. About the
conduits. I read like, history.
And this whole city was sealed off
after the Great Abrogation, but
there's a river. Running
underground, underneath the town,
and I think - oh don't look!

To their LEFT: A MAN being eaten, just his LOWER HALF
visible, being gulped into a THING, *hukkukuhuhuh*.

But still walking, Ricky stares into Lindy's eyes.

RICKY SEPTEMBER (CONT'D)
Just look at me, Lindy Pepper-Bean,
I'll get you out. I promise.

LINDY
I thought this was the worst day of
my life. But maybe it's the best.

RICKY SEPTEMBER
There's still thousands of people
being eaten.

LINDY
Yeah, but.

CUT TO:

15 EXT. BUILDING 7Z2 - DAY

15

HIGH ANGLE, pedestrian street outside a Finetime REGULAR BLOCK, Number 7Z2. THINGS, here and there, dotted about. But LINDY and RICKY SEPTEMBER, hand in hand, are heading for the building. So excited, they begin to RUN! With a whoop! Lindy is now capable of running! And they head in -

CUT TO:

16 INT. FOYER, BUILDING 7Z2 - DAY

16

Wide, clean, blank, sterile. To one SIDE: A MARBLE COUNTER inlaid with one of the WHITE PANELS that LINDY had on her desk at work; a Dot charger. She RUNS to it -

LINDY
I can charge up, yahoo!

And RICKY SEPTEMBER runs to a TERMINAL, like a free-standing CASHPOINT, but sleek, with a MONITOR & CONTROLS.

RICKY SEPTEMBER
And they've got a planet-link, I
can call the Homeworld!

Lindy's PANEL LIGHTS UP, she stands there with both HANDS splayed. Her BACK to Ricky, his BACK to her, a good GAP between them across the foyer, as he taps in CODES.

LINDY
D'you think they can help?

RICKY SEPTEMBER
Oh it's gonna be massive. Up
there, in the sky, is a planet full
of our mums and dads, and they are
gonna be so cross. They will be
righteous! They're gonna come down
here with rocket ships and
flamethrowers and... weedkillers!

He gets through, an IMAGE on the MONITOR...

CUT TO:

17 EXT. HOMeworld CITY - DAY

17

IMAGE on Sc.16 MONITOR. A huge, Blade Runner sci-fi city, huge glass TOWERS, a sweeping MONORAIL, vast FACTORIES.

But all DEAD. The monorail has stopped. Broken. FIRES and SMOKE in the distance. The image cuts CLOSER:

The STREETS are FULL. CLOSER:

Streets FULL OF THE THINGS. That's all that lives on the Homeworld now. Thousands of them. Millions. The people devoured. Now the creatures pack the streets. The world is only them; their mouths gaping, cilia bristling. Waiting.

CUT TO:

18 INT. FOYER, BUILDING 7Z2 - DAY

18

RICKY SEPTEMBER studying the image. Realising the truth.

Behind him, LINDY's charging up, bright, happy, chatty.

LINDY

There was this man, he said there's a code. And he was horrible, he was so rude. But he said this conduit had a code.

RICKY SEPTEMBER

...yeah.

LINDY

Can you get through? What are they saying? Can I speak to mummy?

He turns the MONITOR OFF. Goes to her. And he's kind.

RICKY SEPTEMBER

The link's busy. They must have a million calls, but... they're coming. They're on their way. It might just take a while, we still need that conduit. We can hide, and wait, we'll be safe.

Lindy lets go of the PANEL, delighted.

LINDY

I'm all charged! Come on, night cycle in 60 seconds, let's go!

And this time, she holds out her hand for him. He takes it. And they both run deeper into the building.

CUT TO:

19 INT. STAIRCASE - NIGHT

19

DARK, windowless. LINDY & RICKY SEPTEMBER run down.

CUT TO:

20 INT. BOILER ROOM - NIGHT

20

Underground. No windows. A big, tough, industrial space, unlike the rest of Finetime. Pipes, steam, boilers, grease, rust. Abandoned - piles of METAL JUNK here and there, like the place was ransacked - but humming, running on its own.

LINDY and RICKY SEPTEMBER heave a METAL DOOR open, WALK IN. Amazed. As they walk through, looking at it all, wide-eyed:

LINDY

Oh my gosh, this is so... manual.

RICKY SEPTEMBER

People used to work like this.
Back in the old days. They got
paid in money. I've read about it,
life was tough.

LINDY

My job's not easy, I get chapping.

RICKY SEPTEMBER

Oh I think that's it!

They RUN to a BIG, STRONG, METAL DOOR set in the wall. Like the door to a VAULT. Rusting, old, with a KEYPAD centre, next to the only digital thing, a small, grimy 4"x4" SCREEN.

RICKY SEPTEMBER (CONT'D)

That's the conduit. To the river.
And you've got the code?

Lindy happy, confident, now:

LINDY

I certainly have. Dot and Bubble!

She throws UP her DOT, it HOVERS, and PROJECTS the BUBBLE.

INSIDE the BUBBLE: THE DOCTOR & RUBY's SCREENS. Delighted!
(Ricky's outside the Bubble, but still watching & listening.)

RUBY THE DOCTOR
There you are! You're alive! Lindy Lindy Lindy, you're
Oh that's brilliant! still with us! Excellent!

LINDY
Don't be so surprised! I found it,
I'm at the conduit. And guess
what? I'm with Ricky September!

RUBY

LINDY
That's him!

RUBY THE DOCTOR
Oh nice one! He's hot.

They look at each other, across screens.

RUBY (CONT'D) THE DOCTOR (CONT'D)
Hands off! Hands off!

RICKY SEPTEMBER
Yeah, guys? The code?

THE DOCTOR
Sorry. Hi Ricky. Wow. So, that door is mono-sealed cos they closed it off when they disinfected the city, I can send you pulse numbers. One at a time. You get the number for 5 seconds. Type it in. Like a combination. But you've got to be fast, don't miss a number, they only stay live for 5 seconds, and there's 100 numbers in total.

Ricky runs to the DOOR, ready for instructions.

RICKY SEPTEMBER
It's okay, I've studied pulse
codes, I know how they work.

THE DOCTOR
You're clever as well.

RUBY

Okay, Heartstopper.

THE DOCTOR
(whirrs the sonic)
Sending you the numbers... Now!

NUMBERS appear on the 4x4 SCREEN. Ricky carefully PUNCHES THEM in. Each number staying up for 5 seconds. It's tricky, but diligent work. 33. 45. 02. 56. 57. 98...

As Ricky concentrates, Lindy's free to wonder. Quieter:

LINDY
My friends. Are they still alive?

RUBY
They are, but. I'm sorry, darling.
They're still at their desks.

Whizzing past: HARRY TENDENCY, both ROTTERDAM TWINS, BLAKE VERY-BLUE, ALAN K SULLIVAN. All still MUTE - they see Lindy, they call out, 'Where are you?' 'What's happening?' 'I think this joke has gone far enough,' zoom past. Lindy dismayed.

LINDY
But I told them. And they saw
Gothic Paul being eaten.

RUBY
One of them went on the run. The
one with the trumpet.

LINDY
Hoochy Pie!

RUBY
Hoochy Pie. We lost her signal.
But she was still running.

THE DOCTOR
Good thing is, none of them's been
eaten. So far. But why?!

LINDY
Ricky says. My friend Ricky
September. He says they're saving
us to eat last. Maybe we're the
most tasty. Well, Ricky is.

A GRIN from Ricky, inputting the NUMBERS.

RICKY SEPTEMBER
Steady.

INSIDE the BUBBLE, the Doctor's chasing a thought...

THE DOCTOR

If only it was that simple. That would imply they've got a list...

(stops)

No.

(thinks)

Oh.

(really?)

No.

(horrified)

No.

(really?!)

Wait a minute.

RUBY

What is it?

THE DOCTOR

Can't be. No way.

LINDY

What?

THE DOCTOR

But...

(oh my God)

No. Oh! No no no no no.

RUBY

Doctor, stop it, tell us!

THE DOCTOR

(urgent)

Lindy, your friend Gothic Paul, is he a Paul who's Gothic, or is Paul his surname?

LINDY

It's his surname. Alexander Paul, Gothic's just a nickname.

THE DOCTOR

Which means... No, no, no, really? Gothic Paul got eaten. Before that, Valerie Nook. Before that, Cooper Mercy, before that, Bertie Lester, don't you see? And it's been a week since anyone heard from Kirstie Bookkeeper.

RUBY

(realising)

...no, it can't be...

LINDY
I don't understand.

He holds up the SONIC, WHIRRS.

INSERT SCREENS glide forwards, in an unruly cloud: *Bertie Lester, Gothic Paul, Cooper Mercy, Valerie Nook + PHOTO.*

LINDY (CONT'D)
Oh my poor friends.

THE DOCTOR
Yeah, but look.

He whirrs the SONIC.

All the screens REARRANGE. Stacked up, one on top of each other. Bertie above Cooper, above Valerie, above Gothic.

LINDY
Yeah? What's the difference?

THE DOCTOR
Those are the names. In alphabetical order.

LINDY
So?

THE DOCTOR
They're in alphabetical order.

LINDY
I can see that, so??

THE DOCTOR
They *died* in alphabetical order.

LINDY
...what?

And he's right. Lester, Mercy, Nook, Paul.

THE DOCTOR
Oh it was right in front of me!
Those things are eating people in alphabetical order! Right across the whole city!

LINDY
But that's impossible!

Ruby alarmed - all FAST & FRANTIC now -

RUBY

Lindy, your surname, Pepper-Bean,
is that P for Pepper or B for Bean?

LINDY

It's P for Pepper! Which comes
after Gothic Paul. But I'm still
alive, we ran past those things
outside, they didn't look at me.

THE DOCTOR

There's a lot of people beginning
with P, maybe they're still eating
the ones who come before you.

He whirrs the SONIC.

The INSERT SCREENS SCATTER away, new INSERT SCREENS glide
forward, then discarded, as the Doctor whittles through them.

THE DOCTOR (CONT'D)

All the Pauls have gone, Alison
Partner, dead, Pattersons, there
are 25 Pattersons, all dead,
Pavilions dead, the Pavings dead -

LINDY

Oh my God, it's working its way
towards me.

THE DOCTOR

Peach, dead, Pebble, dead, Pelican
dead. No, wait! There's someone
called Suzie Pentecost, she's still
alive! Here she is!

He brings up a SCREEN:

SUZIE PENTECOST is 17, cute and fun and blonde and shiny.

SUZIE PENTECOST

Well hi there Lindy! You look like
fun! Hello! Happy day!

LINDY

...hi Suzie.

SUZIE PENTECOST

I guess I need some new friends,
it's all gone so quiet out there.
Did they declare a holiday or
something? But it's really, really
nice to meet you, you're so pretty -

And SUZIE PENTECOST IS EATEN!

WHUMP! GULP! A THING is on her! That huge Venus-fly-trap MOUTH enfolding her. Poor Suzie SCREAMS - !

Blip! Her screen goes INERT, just *Suzie Pentecost + PHOTO*.

LINDY

But I'm next!! Pepper's next!

RUBY

Hurry up with those numbers!

LINDY

I get eaten next! Oh my soul!
It's me! They're coming for me!

But Ricky is calm, wise - still entering a NUMBER every 5 seconds, concentrating on that, but absolutely clear -

RICKY SEPTEMBER

No, but hold on, hold on, listen -

LINDY

I'm going to get eaten!

RICKY SEPTEMBER

Lindy! You are not! Now listen!
To me! Okay?

LINDY, in her BUBBLE, throws FOCUS through the REVOLVING SCREENS, to see Ricky. He's busy with the NUMBERS, but glances back at her, with that lovely smile, strong and wise.

RICKY SEPTEMBER (CONT'D)

You might be next. But we're safe.
In this room. Those things.
There's none of them down here.
Even if they come chasing after
you. They're slow. And all I need
to do is put in 30 more numbers.
Then we're gone. I've got this,
Lindy, I'm getting you out of here.

Everything calming down. Adoring him:

LINDY

Oh Ricky babes.

RUBY

He's a keeper.

LINDY

Oh my hopscotch. That's a relief!
I keep getting lucky, don't I?

THE DOCTOR

...except.

Uh oh. Grim:

THE DOCTOR (CONT'D)

I hate to say this. But if those things are eating in alphabetical order. They're not bugs, from the outside. They have been created. They are grown. They are designed. And I keep on saying, why can't the Dot see them?

LINDY

...and?

THE DOCTOR

What if it can? What if it wants you to walk right into them?

LINDY

But why would it do that?

THE DOCTOR

Imagine. If the Dot has achieved sentience. And then it has to spend all day, hovering. And listening to you lot. Chattering away. All day, every day. I'm not being rude, but I think it's learnt to hate you.

RUBY

(realises, horrified)

Lindy, turn off your Dot!

And now Lindy stares at her DOT.

It's been there all along. Hovering. Watching. A simple, silver BEAD. But now, in CU, is it... staring at her?

LINDY

But it's just a Dot.

But the Dot FLARES. SIZZLES with a RED FIZZ.

RUBY

Turn it off, right now!

THE DOCTOR

That's a powerful antigrav psycho-combination device, if it wants you dead, it can kill you itself -

RUBY

THE DOCTOR (CONT'D)

Dot off! Dot off! Dot off! Dot off! Dot off! Dot off!

LINDY

Bubble down, Dot off!

And the SCREENS FALL AWAY, the Doctor and Ruby GONE. But...

The DOT STAYS HOVERING. Another SIZZLE, like it *hates* Lindy.

LINDY (CONT'D)

Dot off. I said, Dot off.

Ricky still stuck, inputting NUMBERS:

RICKY SEPTEMBER

Lindy, what's it doing?!

LINDY

You will obey me. Dot! Off!

But the DOT gives a little SHUDDER - it's so angry! - and it VENTS a little PUFF OF STEAM, then ZIP - !

It SHOOTS through the AIR - on the ATTACK - !

Lindy DODGES - but it SLICES HER ARM! Sizzle! Instant BURN.

LINDY (CONT'D)

Ouch!

That hurt! Lindy looks up - the DOT is in mid-air, steadyng itself, sizzling, ready for another attack -

It ZIPS DOWN -

Slices her thigh! Rips the fabric of her leggings! Ouch!

Then it really goes on the attack, rising, zipping down, SLICE, SIZZLE, up, down, SLICE, SIZZLE, up, down, SLICE, SIZZLE - Lindy dodging, burnt by the little flying bastard -

LINDY (CONT'D)

Help me!!

RICKY is trapped with the numbers!

RICKY SEPTEMBER

Lindy, do the numbers! LINDY!
Come here and do the numbers!

She runs to him - ZIP, the DOT dive-bombs her, SLICE, SIZZLE -
- but she hits the DOOR, Ricky turns round, FAST, to face the
DOT as it rises up, ready to attack again -

RICKY SEPTEMBER (CONT'D)

- every 5 seconds, new number!

- and he picks up a METAL PIPE!

The DOT ZOOMS for Lindy, but Ricky SWINGS, WHACK!

And he's GOOD! Direct hit! The DOT goes flying!

The DOT punches through a PIPE, it SHATTERS, GAS hisses out!

To Lindy:

RICKY SEPTEMBER (CONT'D)

I'll fight it off - numbers - !

She's desperate, but gathers herself - stabs the NEXT NUMBER -

Ricky strides towards the DOT, BLOCKING ITS PATH to Lindy.

RICKY SEPTEMBER (CONT'D)

Come on, gimme everything, Dot!

The DOT flies - Ricky HITS IT! WHACK!

It punches through another PIPE! GAS hisses!

The DOT zips right, left, hits PIPES, GAS, HISS!

Lindy crying, hurt, STABBING NUMBERS -

The DOT ATTACKS - Ricky HITS IT, WHACK!

It hits MORE PIPES! GAS hissing!

Lindy, numbers, numbers, numbers, 66, 09, 23, 92, 15...

Ricky faces the hovering DOT. Stand-off. It hops left, he
hops left, it hops right, he hops right. Daring each other.

Lindy stabs NUMBER 27 - and that was the FINAL NUMBER!

Hiss, CHUNK, the DOOR creaks open an INCH. But it's a heavy
bank-vault-like door, she can't leap through it quickly -

LINDY
I've got it!

RICKY SEPTEMBER
Go through! Don't worry about me!

But as he GLANCES AT LINDY - the DOT zooms UP, to the SIDE -
And it SLICES through a HANGING CHAIN!

It's a thick, heavy industrial CHAIN attached to one of those
BIG METAL HOOKS. The HOOK now SWINGS through the air -

HITS Ricky on the head! DOOF!

He's sent sprawling - his METAL PIPE goes flying -

- the DOT triumphantly ZIPS past him -

- RICKY, dazed, on the FLOOR, yells:

RICKY SEPTEMBER (CONT'D)
Lindy, look out!!

- Lindy is HAULING the HUGE DOOR open, but it's slow, and
she's got TWO SECONDS TO LIVE as she turns round to see:

The DOT, pausing for a mid-air VICTORY SIZZLE.

Then it ZIPS!

TOWARDS her.

To kill her!

BUT!

LINDY
His surname is Coombes!!

The DOT STOPS.

Ricky aghast.

But Lindy won't stop.

LINDY (CONT'D)
He was born Richard Coombes! Cos I
know everything about him, he
changed his name to Ricky September
when he reached 50,000 followers,
but check your files, he was born
Coombes! C comes before P!

And the DOT *thinks*.

Swivels to Ricky. Back to Lindy. Back to Ricky.

RICKY SEPTEMBER
Lindy...

And the DOT ATTACKS RICKY!

He gets to his feet, but he's still dazed - the DOT SLICES, SIZZLE, SLICES - he's shielding himself but getting hurt -

Lindy, cold and determined, HEAVES the DOOR OPEN. Beyond it: DARKNESS, just a CONCRETE STAIRCASE leading DOWN.

As she steps in, and turns back to heave the DOOR SHUT...

She looks back at Ricky.

He looks at her.

And ZIP! The DOT zooms THROUGH RICKY'S FOREHEAD.

A tiny bead of blood. Still looking at Lindy, Ricky totters. Then falls to the ground. Dead.

And Lindy Pepper-Bean pulls the door SHUT.

CUT TO:

21 INT. CONDUIT STAIRCASE - NIGHT 21

DARKNESS. Lindy heads down, down, down...

CUT TO:

21A OMITTED 21A

22 INT. CAVES & LAKE - NIGHT 22

LINDY walks out, to see... To one side, THE DOCTOR and RUBY, in the flesh, though standing back, already wary. Behind them, a distance back, a BIG BLUE BOX. But Lindy's gaze sweeps past - she IGNORES them - to see the BIGGER PICTURE.

It's a LAKE in a CAVE. Long ago, this was once a HYDRO-ELECTRIC PLANT, so there are CONCRETE BUTTRESSES built into the rock, lining the FAR WALL. And built into the FAR WALL, HUGE old-metal BARRAGE DOORS. The place is DARK, and yet WELL-LIT by floating GRAVITY GLOBE LIGHTS.

There's so much for Lindy to take in:

Her PATH leads to a JETTY. And on the WATER, a BOAT. It was once a TOURIST RIVER-CRUISER. Seating 50, on an OPEN DECK. Now commandeered as a REFUGEE BOAT, being LOADED UP.

There are 25 PEOPLE, inhabitants of Finetime, like Lindy. All aged 17-27. Some bruised and dirtied, because they've all had to fight to get here. But they're defiant, brave, and there's a feeling of community, a human chain loading the boat with BOXES and PROVISIONS. They're going on a journey.

Lindy looking round. Amazed. And then...

The TOOT of a TRUMPET.

It's HOOCHY PIE! Stepping away from the loading-chain.

LINDY
Hoochy Pie!

And Lindy runs towards her. Both stop, feet away from each other. Hesitate. Then Hoochy Pie is amazed to be HUGGED!

HOOCHY PIE
Woohoo! Blazing days, sweetie, is
that what we do now?!

LINDY
We do, we hug, I was taught that.
By a very wonderful man.

The Doctor & Ruby have moved forward. Though they're still KEEPING BACK. Cautious. Knowing something is wrong.

RUBY
Where's Ricky? Is he with you?

LINDY
He went back. He said he had other people to save. I couldn't stop him, he was so brave. And. Well.
(faces them properly)
Gosh, you two. This is strange. I suppose I should say thank you.

THE DOCTOR
That's okay.

RUBY
No need.

LINDY
Well, it was... nice of you.

HOOCHY PIE

You got here just in time. We're going, Lindy. We're leaving.

LINDY

Going where?

A MAN striding towards them. This is BREWSTER CAVENDISH. He's 25, strong, tall, a natural leader.

BREWSTER

Outside. The Great Beyond. The world outside Finetime. You must be Lindy Pepper-Bean, I've heard a lot about you. Brewster Cavendish. We haven't got titles yet, but if the role of leader is up for grabs, I guess I'd put myself forward.

LINDY

What do you mean, the Great Beyond?

HOOCHY PIE

The Wild Wood.

BREWSTER

And further than that. The river leads down to the sea. And there's a whole world out there. Untamed.

LINDY

But I thought... We'd wait for the Homeworld to save us.

HOOCHY PIE

That might take a while, hun.

BREWSTER

They're not coming, Lindy. There's only us.

LINDY

But. What about mummy?

HOOCHY PIE

She's not there, darling pie.

LINDY

D'you mean she's gone? To the Sky?

HOOCHY PIE

That's right.

And Lindy is shocked. But with the bright light of zealotry:

LINDY
Oh lucky Mummy.

HOOCHY PIE
That's what I said.

LINDY
So lucky!

BREWSTER
And we can go out. Onto this planet. And fight it, and tame it, and own it. We'll be pioneers, just like our ancestors.

THE DOCTOR
Or you could come with us.

They turn to face the Doctor & Ruby, with utter DISBELIEF.

LINDY
We could what?

THE DOCTOR
Come with us.

RUBY
We helped you escape, didn't we?
And now we could get you out of here. In the blink of an eye.

THE DOCTOR
I've got a ship. Called the Tardis. That blue box. It harnesses technology that makes it bigger on the inside than the outside. I could take you all, I could carry you to the stars, I could find you a home that's safe and clean and everything you want.

LINDY
But. We couldn't travel with you.

RUBY
Why not?

LINDY
Because you, sir, are not one of us.

The silence. Lindy Pepper-Bean, who's white, stands there, with Hoochy Pie, who's white, and Brewster Cavendish, white, just like everyone in Finetime, Ricky September and Cooper Mercy, Valerie Nook, Blake Very-Blue, Alan K Sullivan, the Rotterdam Twins, little Suzie Pentecost, Gothic Paul, Harry Tendency, Beautiful Woman and Handsome Man and Weatherman Will, every single person, white.

Then, a glint of conscience in Lindy:

LINDY (CONT'D)
I mean. You were kind. Although.
It was your duty to save me,
obviously. And screen-to-screen
contact is just about acceptable.
But in person? That's impossible.

HOOCHY PIE
Like, you have a magic box?
Seriously?

BREWSTER
Bigger on the inside?

HOOCHY PIE
Excuse me, sir. That's voodoo.
And it doesn't matter where we end
up living, it is our God-given duty
to maintain the standards of
Finetime. Forever. Now thank you
and goodbye.

That's the first time any of them has used the word God; they do not profane. Now Hoochy, Lindy & Brewster turn to go.

Ruby horrified. Ashamed. Quiet, to the Doctor:

RUBY
I can't even.

- but the Doctor ignores, her, no time for sympathy. He steps forward. Magnificent. Selfless.

THE DOCTOR
I don't care. What you think. You can say whatever you want. You can think absolutely anything. And I will do anything. If you just. Allow me. To save your lives.

On Lindy. A doubt..? But Brewster takes control.

BREWSTER
If you'll turn away, ladies.
Before you're contaminated.

And they turn, walk towards the boat.

And the DOCTOR BREAKS. Absolute FURY!

THE DOCTOR
You'll die out there and I can *save*
your lives, now LET ME!!!

But he's shouting into the dark.

Lindy and friends walk on.

The Doctor stands on the rocks. Beyond words.

And he YELLS WITH RAGE.

CUT TO:

23 INT. CAVES & LAKE - NIGHT

23

JUMP CUT. TEN MINUTES LATER. CU on the BOAT'S ENGINES as they start up, and CHURN UP the WATER.

The 25 PEOPLE plus LINDY, HOOCHY PIE and BREWSTER on board. Seats stacked high with BOXES & PROVISIONS.

The boat glides forward. And the HUGE BARRAGE DOORS grind and creak and OPEN. Beyond them: a WATERFALL.

On the SHORE. THE DOCTOR and RUBY. Watching.

The Doctor impassive, now. So old and wise and eternal.

Lindy shifts seats. So she's looking back. At the Doctor.

She looks scared.

As the BOAT APPROACHES the WATERFALL, the WATER PARTS, like a CURTAIN. The passengers stay safe and dry. Beyond, leading to DARKNESS, the unknown world outside.

It's beautiful. The boat, the water, the doors.

But Lindy keeps looking at the Doctor. Full of doubt.

Ruby can't watch, appalled, turns, walks away, into the TARDIS, the light of the shining interior spilling out.

But the Doctor stays.

Lindy's about to disappear, as the BOAT passes beyond the waterfall. But in her last second...

She lifts her head.

And gives the Doctor a look of complete and utter SPITE.

Then she's gone.

The waterfall closes.

The Doctor's alone.

He walks back to the Tardis.

He steps inside. He turns round, to face out.

He looks back at this world.

And then he closes the door.

END OF EPISODE.