

# **DOCTOR WHO 3**

## **Episode 4**

**By**

**Helen Raynor**

**GREEN REVISIONS  
21st November 2006**

© BBC WALES 2006. No part of this document or its contents may be disclosed, distributed or used in any way, stored in a retrieval system, disseminated or incorporated into any other work, without the express written permission of the BBC. Any unauthorised use is strictly prohibited and will be prosecuted in courts of pertinent jurisdiction.

1 EXT. THEATRE - NIGHT A

1

A burst of music, based on the opening of a 1930s showtune - the uptempo intro carrying on as we see -

LAURENZI THEATRE in lights. 'NEW YORK REVUE'!

CUT TO:

2 INT. THEATRE CORRIDOR #1 - CONTINUOUS NIGHT A

2

A crowded corridor, 4 elaborately costumed CHORUS GIRLS (dressed as very glamorous devils) are hurrying down a corridor, making last minute adjustments to head dresses, shoes etc, as they head towards the stage. The intro music playing in b/g. [These girls aren't posh, they're tough cookies with accents to match.]

MYRNA

(shouts)

Two minutes to curtain up, c'mon!

Where's Tallulah?

LOIS

Where do you think?

Lois bangs on the door of a dressing room as they pass.

LOIS (CONT'D)

Tallulah, leave him alone!

Cackles of laughter as the girls carry on down the corridor.

CUT TO:

3 INT. THEATRE DRESSING ROOM - CONTINUOUS NIGHT A

3

A cluttered room. A dressing table littered with cosmetics and hair dressing paraphernalia, is topped by a mirror surrounded by lights. Costumes and clothes are strewn across the floor.

Close up on TALLULAH, 20s, sweet faced, in an angel costume. And LASZLO, stage hand, 20s, handsome and shy, in a suit and cap, coming out of a kiss.

TALLULAH

It's nearly showtime, Laszlo, I gotta go -

(CONTINUED)

3 CONTINUED:

3

LASZLO

Just promise me you'll come on Sunday,  
my mother will kill me if she doesn't  
get to meet you.

TALLULAH

What if she doesn't like me?

LASZLO

Tallulah, she'll love you just as much  
as I do.

TALLULAH

Aw, you say the sweetest things...

LASZLO

But it's true! Please, just promise me,  
Sunday. You'll come?

TALLULAH

I promise. Cross my heart.

Laszlo unthreads a white rosebud from his lapel - hands  
it to Tallulah.

LASZLO

Take this, sweetheart. Wear it on stage  
and think of me.

MYRNA (OOV)

(shouts)

TALLULAH!

TALLULAH

(yells)

I'm COMING! Quit YELLING!

(normal again)

How do I look?

Tallulah straightens her costume.

LASZLO

Like an angel.

She smiles, another quick kiss, and she dashes out of the  
door, leaving Laszlo on his own - he leans against the  
wall, a smitten kitten, distant music playing.

Then through the half open door - a noise - a hard,  
scuttling sound - a shadow flitting past [very 'Sixth  
Sense'].

LASZLO (CONT'D)

Tallulah?

(CONTINUED)

3 CONTINUED: (2)

3

No answer. He heads to the door - peers out into the corridor, glancing back towards the stage, in the direction Tallulah left in. Distant music playing.

CUT TO:

4 INT. THEATRE CORRIDOR #1 - CONTINUOUS NIGHT A

4

The corridor empty now. For a second we see LASZLO from a peeking, covert POV, from the other end of the corridor - snuffly, grunty breathing. Something is watching him....

LASZLO

Hello?

A hard scuttle - a snort. Laszlo spins round.

LASZLO (CONT'D)

Who's there?

Cautious, he walks slowly down the corridor to the end - peers down the steps of a staircase -

Nothing. Must have imagined it - about to give up, Laszlo turns to walk back, when -

SQUEAL! From somewhere on the staircase (and these are real pig-shrieks, nasty sounding, visceral).

Laszlo jumps - what on earth...? Walks quickly, quietly back to the staircase -

CUT TO:

5 INT. THEATRE STAIRCASE - CONTINUOUS NIGHT A

5

- just in time to see a shadow on the wall - big, hunched, human-shaped - disappear as something whisks round the corner.

Quickly, quietly, LASZLO walks down the staggered flights of stairs, round corner after corner, getting faster, a shadow just disappearing ahead of him each time - and a scuffling, snuffling sound...

CUT TO:

6 OMITTED

6

7 INT. THEATRE BASEMENT - NIGHT A

7

LASZLO arrives in the doorway, looking into near darkness.

(CONTINUED)

7 CONTINUED:

7

LASZLO

Hello?

Nothing. He walks into the gloomy room - it's like a giant cellar. Cold, damp, water trickling through pipes - some knackered bits of old flattage mouldering away. A few ancient props stacked up - a dusty old stage chandelier [or similar] resting in a corner.

A manhole cover/grille in the floor. We see (but Laszlo doesn't) that the cover is ajar - it's been lifted and pushed aside.

Laszlo inches forward, and listens, eyes straining.

Nothing. Gives up, turns to go, when -

WHAM! The door slams shut. Near darkness. Laszlo freezes, terrified. And in the darkness...

A scuffling. A snuffling.

LASZLO (CONT'D)

Who's there?? Who are you?

A snort - a squeal/shriek - Laszlo fumbles desperately in his pockets, strikes a match, holding it up in a trembling hand to see -

Rushing, shrieking out of the darkness straight at him, with shocking suddenness, tusks, evil eyes, jaws agape -

A hideous mutant PIG FACE! Laszlo screams....

CUT TO:

**TITLES.**

8 INT. TARDIS - NIGHT 5

8

THE DOCTOR at the controls, MARTHA watching, both a little awkward -

THE DOCTOR

So, Martha Jones, that's your lot. As promised, one trip to the past, one to the future, and now we're heading home. I can drop you off, just minutes after we left.

MARTHA

And... what about you?

(CONTINUED)

8 CONTINUED:

8

THE DOCTOR

I don't know, what about me?

MARTHA

Once I've gone. What happens to you?  
D'you just... travel on?

THE DOCTOR

Same as ever. Wandering about.  
Wherever the Time Winds take me. It's a  
perfect life, Martha. No limits. No  
ties. No responsibilities.

MARTHA

No one to keep you company.

THE DOCTOR

Nope!

MARTHA

And that's perfect?

THE DOCTOR

Yup.

Pause. The creak of the Tardis; all a bit melancholy.

Then, at the same time -

THE DOCTOR

You know, (COULDN'T)  
always -

MARTHA

Of course, I don't have to -

THE DOCTOR

Sorry, go on -

MARTHA

I was just gonna say - since you've got  
all the time in the world, then maybe we  
could take a detour? Not an actual  
trip, as such - just - y'know...

THE DOCTOR

The long way home?

MARTHA

That's it! The long way home.

THE DOCTOR

The scenic route.

MARTHA

The B roads.

(CONTINUED)

8 CONTINUED: (2)

8

Both laughing properly now -

THE DOCTOR

All right then, twist my arm. You can have one detour - just one, have you got that? One!

And he slams a lever down -

CUT TO:

9 EXT. VORTEX - NIGHT 5

9

FX: The TARDIS flying down the vortex....

CUT TO:

10 EXT. BASE OF STATUE OF LIBERTY - DAY 6

10

Tight on the TARDIS door as it opens - and out steps MARTHA, followed by THE DOCTOR.

MARTHA

Where are we?

THE DOCTOR

Ahh, smell that Atlantic breeze. Nice and cold, lovely! Martha, have you met my friend?

He indicates up -

FX: perspective up at the Statue of Liberty, looming overhead.

MARTHA

Is that..? Oh my God, that's the Statue of Liberty!

THE DOCTOR

Gateway to the New World. 'Give me your tired, your poor, your huddled masses yearning to breathe free.'

FX: Wide shot of the Statue of Liberty, the TARDIS nestling at the base.

Martha whoops! And moves round to see the full view...

MARTHA

That's so brilliant, I've always wanted to go to New York - I mean, the real New York, not the New New New New one.

(CONTINUED)

10 CONTINUED:

10

FX: From a high perspective, a view across the water to 1930s Manhattan.

THE DOCTOR

There's the genuine article. So good, they named it twice. Mind you, it was New Amsterdam, originally. Harder to say twice, no wonder it didn't catch on...

(tries it)

Newamsterdam, newamsterdam...

Martha stares back out towards Manhattan -

MARTHA

Wonder what year it is. Cos look, the Empire State Building, it's not even finished yet.

FX: Soaring into the sky, still a skeleton of scaffold and girders at the top, magnificently alone in the skyline -

The wind sends a newspaper scudding in front of the TARDIS. Unseen by the Doctor, Martha grabs it. Over this -

THE DOCTOR

Work in progress, they've still got a couple of floors to go, and if I know my history, that would make the date somewhere, around....

MARTHA

November 1st, 1930.

The Doctor turns to her - she holds up the newspaper.

THE DOCTOR

You're getting good at this.

She grins - he takes the paper off her, reads, Martha staring out at the city. Quiet, in awe:

MARTHA

Nearly eighty years ago. It's funny, cos you see those old newsreels, all in black and white. Like it's so far away. But here we are. It's real. It's now.

(beat)

C'mon then, you!

(MORE)

(CONTINUED)

10 CONTINUED: (2)

10

MARTHA (CONT'D)

We need to get the ferry! Shopping,  
iceskating in Central Park - Broadway -  
where do you wanna go first?

He's frowning at the newspaper.

THE DOCTOR

I think our detour just got longer.

He holds up the newspaper so Martha can see the headline -  
she reads -

MARTHA

'Hooverville Mystery Deepens.'

She looks at the Doctor.

MARTHA (CONT'D)

What's Hooverville?

CUT TO:

11 EXT. CENTRAL PARK - DAY 6

11

THE DOCTOR and MARTHA make their way through the park;  
trees topped with skyscrapers in b/g.

THE DOCTOR

Herbert Hoover, 31st President of the  
USA - came to power a year ago. Up till  
then, New York was a boomtown, the  
Roaring Twenties. And then...

MARTHA

The Wall Street Crash, yeah? When was  
that, 1929?

THE DOCTOR

Yup. The whole economy wiped out  
overnight. Thousands of people  
unemployed. All of a sudden, the  
huddled masses doubled in number, with  
nowhere to go. So they ended up here.  
In Central Park.

MARTHA

What, they actually live in the Park?  
In the middle of the city?

Hard on the line.

CUT TO:

11A EXT. CENTRAL PARK HOOVERVILLE - DAY 6

11A

REVEAL: a shanty town, in the middle of the trees - cobbled together tents, canvas, cardboard, bits of crate - washing lines strung out between them.

THE DOCTOR & MARTHA walk through, cautious.

A few small fires, one MAN breaking up a broken chair for firewood - PEOPLE (mainly men) gathered in small groups, talking, smoking - they look at the Doctor and Martha suspiciously as they pass.

THE DOCTOR

Ordinary people - lost their jobs, couldn't pay the rent - lost everything. There are places like this all over America, and no one's helping them. You only come to Hooverville when there's nowhere else to go.

Suddenly, in a small group just ahead of them, shouting -

MAN #1

You thieving low life!

Reeling from a punch, MAN #2 goes sprawling onto the track, clutches his head.

MAN #1 (CONT'D)

(to Man #2)

All morning I wait in the bread line, for a single loaf -

MAN #2

(to MAN #1)

I ain't touched it -

MAN #1

You took it from right under my nose!

Man #2 scrambles back onto his feet.

MAN #2

I said I ain't touched it!

MAN #1 draws back his fist for another punch, but before he gets the chance -

SOLOMON

(shouts)

Hold it right there!

(CONTINUED)

11A CONTINUED:

11A

Striding down the dirt path comes SOLOMON (late 30s, black, authoritative).

The men scatter in front of him, and he wrenches the two fighting men apart, holds them either side of him.

SOLOMON (CONT'D)

You cut it out, the pair of you.

MAN #1

He stole my bread!

SOLOMON

Enough!

Solomon turns to Man #2. Intense, serious.

SOLOMON (CONT'D)

Did you take it?

MAN #2

I don't know what he's talking about, he just went crazy -

SOLOMON

Think carefully before you lie to me.

Man #2 squirms, can't meet his gaze.

MAN #2

I'm starving, Solomon - I got a wife and family in Queens, they rely on me to bring them somethin'...

Solomon holds out his hand. Man #2 reaches inside his jacket - brings out a small package in brown paper, hands it to him.

SOLOMON

We're all starving. And we all got family somewhere.

Solomon breaks the loaf in two - hands one half to each man.

SOLOMON (CONT'D)

No stealing, no fighting. You know the rules.

He raises his voice, looks around -

(CONTINUED)

11A CONTINUED: (2)

11A

SOLOMON (CONT'D)

- thirteen years ago, I fought in the Great War, a lot of us did. And we only made it through cos we stuck together. No matter how bad things get, we still behave like human beings. It's all we've got.

Men mutter, nod - move away. The Doctor marches up to Solomon, grabs his hand, shaking it.

THE DOCTOR

Guess that makes you the boss round these parts?

Solomon's bemused -

SOLOMON

And who might you be?

MARTHA

He's the Doctor, I'm Martha.

SOLOMON

A Doctor? We got stockbrokers, a lawyer -

He gestures at a scruffy man sitting on a crate, scraping at a saucepan -

SOLOMON (CONT'D)

But you're our first Doctor. This neighbourhood gets classier by the day.

There's a ripple of laughter from men nearby.

MARTHA

How many people live here?

SOLOMON

At any one time - hundreds. No place else to go. Though I'll say one thing for Hooverville, we've got a truly equal society here. Black or white, we're all the same. All starving. So you're welcome. Both of you. Though it's gotta be said, you don't exactly look hungry.

THE DOCTOR

(embarrassed)

No, we're more sort of... visiting.

(CONTINUED)

11A CONTINUED: (3)

11A

SOLOMON

Come to see the freak show?

MARTHA

That's not fair, we came to help -

SOLOMON

What, did you bring us money? Or food?  
Or firewood?

MARTHA

No -

SOLOMON

Then what kind'a help did you bring?  
Unless! Maybe you can tell me, Doctor.  
You're a man of learning, you explain  
this...

He points at the Empire State Building in the distance.

FX: Their POV, the Empire State Building rising into the sky.

SOLOMON (CONT'D)

That there's gonna be the tallest  
building in the world. How come they  
can do that, but we got people starving  
in the heart of Manhattan?

CUT TO:

12 EXT. EMPIRE STATE BUILDING. MAST - DAY 6

12

FX: A WORKMAN at the end of a girder, heroically and  
impossibly high over New York, hangs onto a rope, guiding  
it as it swings, CLANG! into place -

On the windswept, open, very top floor.

FOREMAN #1 (V.O.)

You're out of your mind.

CUT TO:

13 INT. EMPIRE STATE BUILDING OFFICE - DAY 6

13

FOREMAN #1, burly, exhausted, faces MR DIAGORAS, angry.

FOREMAN #1

I got five hundred men, working seven  
days a week, they're flat out - and you  
want us to go faster?

(CONTINUED)

13 CONTINUED:

13

The office is an on-site 'HQ' - part building site at one end, scaffolding/boards/girders visible outside - more 'finished' at the other end. Some decor in place, and lift doors in the far wall.

MR DIAGORAS

The new masters demand it.

FOREMAN #1

But we're on schedule, what's the problem? Another week, we'll be done.

MR DIAGORAS

The mast on this building needs extra work, completed by tonight.

FOREMAN #1

*Tonight?* No way! That's impossible.

MR DIAGORAS

That's an order.

FOREMAN #1

Yeah? Well one word from me, and every man on this site stops work. Go on!

Tell your masters that!

MR DIAGORAS

If that's your attitude. I think you should tell them yourself.

He goes to the wall, presses the 'up' lift button. The noise of hydraulics, cables, the lift-indicator showing the lift's approach. The noise getting louder throughout. Sinister. Foreman less certain, now.

FOREMAN #1

Yeah, well don't think I'm scared of no man in a suit. These new bosses, what are their names?

MR DIAGORAS

I think you could say, they're from out of town.

FOREMAN #1

Italians?

MR DIAGORAS

Bit further than that.

FOREMAN #1

How much further?

(CONTINUED)

13 CONTINUED: (2)

13

MR DIAGORAS  
Beyond your imagination.

Diagoras's stare has unnerved the Foreman now.

FOREMAN #1  
What's that supposed to mean? Who are they? Mr Diagoras, who are we working for?

The noise of hydraulics settles; the lift has arrived.

The Foreman turns to face it...

MR DIAGORAS  
Behold. Your masters.

The lift doors open...

FX: a familiar, circular POV of the Foreman -

FOREMAN #1  
What the hell..?

And out of the lift rolls -

BRONZE DALEK #1. Flanked by two PIG MEN.

BRONZE DALEK #1  
I have been summoned, explain. Explain!  
*Explain!!*

FOREMAN #1  
It can talk, how does it talk - ?!  
(of the Pig Men)  
And what the hell are *they*??! You're kidding me, right?

MR DIAGORAS  
I'm sorry, my Lord. But this man is refusing to complete the work.

BRONZE DALEK #1  
Then we must replace him.

FOREMAN #1  
Is anyone gonna tell me, what the hell is happening here?! -

BRONZE DALEK #1  
Use him! Take him for the Final Experiment.

(CONTINUED)

13 CONTINUED: (3)

13

The two PIG MEN lurch and grunt forwards - grab hold of the Foreman -

FOREMAN #1

What's going on - you let go of me, let go of me, right now -

They pull him into the lift, FOREMAN yelling all the way -

FOREMAN #1 (CONT'D)

Get off me! Get off, you freaks, Mr Diagoras, tell them! Please - !

But the lift door closes on him, gone. The Bronze Dalek wheels to face Mr Diagoras.

BRONZE DALEK #1

The Empire State Building must be completed in time.

MR DIAGORAS

It will be, trust me. Labour is cheap, that man can be replaced.

BRONZE DALEK #1

The plan must not fail. We need the mast in place - and we need more bodies. Immediately!

14 OMITTED

14

15 INT. SOLOMON'S TENT - DAY 6

15

A cobbled together canvas tent. A palette covered by a blanket in the corner as a bed, SOLOMON sitting on it, THE DOCTOR and MARTHA perched on crates. Solomon is staring at the newspaper headline from Sc 4/10, 'Hooverville Mystery Deepens'.

THE DOCTOR

Men going missing. Is it true?

Solomon hands the paper back to them.

SOLOMON

It's true alright.

THE DOCTOR

But what does 'missing' mean? - people must come and go here all the time, it's not like anyone keeps a register -

(CONTINUED)

15 CONTINUED:

15

SOLOMON

Sure. But this is different.

MARTHA

In what way?

Solomon lowers his voice - intense.

SOLOMON

Someone takes them. In the night. We hear something, someone calls out for help - by the time we get there, they're gone. Like they've vanished into thin air.

THE DOCTOR

And you're sure someone's taken them?

SOLOMON

Doctor - when you've got next to nothing, you hold on to the little you got. A knife, a blanket. You take it with you. You don't leave bread uneaten, a fire still burning.

MARTHA

Have you been to the police?

SOLOMON

And said what? One more deadbeat goes missing, big deal.

THE DOCTOR

So the question is... who's taking them, and what for?

Suddenly, FRANK, 18, pushes his way into the tent, urgent -

FRANK

Solomon! Mr Diagoras is here.

Solomon leaps up, strides out.

CUT TO:

16 EXT. CENTRAL PARK HOOVERVILLE - DAY 6

16

MR DIAGORAS is standing on a crate, 2 BODYGUARDS, one either side of him. Mr Diagoras is addressing a group of 12 or so HOOVERVILLIAN MEN, grubby and desperate looking. SOLOMON, FRANK, THE DOCTOR and MARTHA thread their way through the crowd to the front.

(CONTINUED)

16 CONTINUED:

16

MR DIAGORAS

I need men. Volunteers. I've got a little work for you. And you sure look like you could use the money.

FRANK

What's the money?

MR DIAGORAS

A dollar a day.

SOLOMON

What's the work?

MR DIAGORAS

A little trip down the sewers.

No one moves, men mutter, stare at the ground.

MR DIAGORAS (CONT'D)

Got a tunnel collapsed, needs clearing and fixing. Any takers?

SOLOMON

A dollar a day is a slave wage. And men don't always come back up, do they?

A stir in the crowd at this, the Doctor alert. Mr Diagoras is unperturbed.

MR DIAGORAS

Accidents happen.

THE DOCTOR

What do you mean, what sort of accidents?

SOLOMON

Where are the bodies?

MR DIAGORAS

You don't need the work, that's fine, anyone else?

The Doctor raises a hand.

MR DIAGORAS (CONT'D)

Enough with the questions.

THE DOCTOR

No, I'm volunteering. I'll go.

Incredulous faces turn towards him. Martha raises her hand too.

(CONTINUED)

16 CONTINUED: (2)

16

MARTHA  
(to the Doctor)  
I'll kill you for this.

MR DIAGORAS  
A lady volunteer - happy to get her  
hands dirty while you men sit around -  
anyone else?

Frank raises his hand, followed by Solomon, grim faced.

CUT TO:

17 INT. SEWER TUNNEL #1 - DAY 6

17

THE DOCTOR, SOLOMON, FRANK and MARTHA picking up rope,  
torches etc, lit by light from the open drain above them.  
MR DIAGORAS watching. He points down the tunnel, into  
the darkness.

MR DIAGORAS  
Turn left, go half a mile, just follow  
the tunnel - the fall's right ahead of  
you, can't miss it.

FRANK  
When do we get our dollar?

MR DIAGORAS  
When you come back up.

THE DOCTOR  
(to Mr Diagoras)  
And if we don't come back up?

MR DIAGORAS  
Then I got no one to pay.

SOLOMON  
Don't worry, we'll be back.

MARTHA  
Let's hope so...

FRANK  
(to Martha)  
Just gotta stick together. Easy to get  
lost, it's like a huge rabbit warren.  
Could hide an army down there.

The Doctor, quietly serious, stares at Diagoras - who  
stares back, hard, unmoved.

CUT TO:

18

INT. SEWER TUNNEL #1 - DAY 6

18

A dark, damp stone/brick tunnel, the sound of water trickling down the walls etc. Four torch beams light up the tunnel, as THE DOCTOR, SOLOMON, MARTHA and FRANK walk slowly down the tunnel, peering around.

MARTHA

I've heard stuff about New York sewers - like, they're full of alligators that people used to flush down the toilet - that's not true, is it? What would they eat?

THE DOCTOR

They could live off the rats, plenty of them.

MARTHA

Okay...

She shines her torch upwards, to where a shaft of daylight filters down. Water drips down onto her upturned face - she flinches, scrubs at her face with her sleeve. Solomon laughs.

SOLOMON

It's just rain off the street. All the drains in Manhattan lead down here.

They reach a T-junction. The Doctor shines a torch left down TUNNEL #2, into darkness.

THE DOCTOR

Come on...

CUT TO:

18A

INT. SEWER TUNNEL #2 - DAY 5

18A

THE DOCTOR and SOLOMON slowly making their way along the tunnel, followed by MARTHA and FRANK. Occasionally, they stop - shine their torches at the roof, the walls - looking for evidence of a fall.

MARTHA

(to Frank)

So what about you, Frank? Not from round these parts, are you?

FRANK

You can talk...I'm Tennessee, born and bred.

(CONTINUED)

18A CONTINUED:

18A

MARTHA

How come you're here?

FRANK

Dad died - Mom couldn't afford to feed us all. I'm the oldest - up to me to feed myself. I put my coat on and hitched up here on the railroads. There's a whole lot of runaways in the camp, younger than me, from all over - Missouri, Oklahoma, Texas... Solomon keeps a look out for us. How about you? You're a long way from home.

MARTHA

Yeah... I'm just a hitcher too.

FRANK

You stick with me, you'll be alright.

They share a smile, comrades. CUT TO The Doctor and Solomon, ahead.

THE DOCTOR

This Diagoras bloke, who's he, then?

SOLOMON

Coupla months ago, he was just another foreman - now seems like he's running most of Manhattan.

THE DOCTOR

How'd he manage that?

SOLOMON

These are strange times. A man can go from king of the hill to the lowest of the low overnight. Guess for some folks it works the other way round.

THE DOCTOR

Whoah!

Everyone stops. The Doctor shines his torch down at the floor in front of them.

Where, like a sinister jellyfish, a blob of faintly glowing green gel lies on the floor.

The Doctor's fascinated, crouches down to get a better look -

(CONTINUED)

18A CONTINUED: (2)

18A

MARTHA  
Is it radioactive, or something?

Solomon and Frank exchange glances, puzzled. Martha crouches down beside the Doctor, wrinkling her nose.

MARTHA (CONT'D)  
It's gone off, whatever it is -

The Doctor reaches out, lifts it up, green and dripping -

MARTHA (CONT'D)  
- and, you've got to pick it up...

The Doctor's fascinated - holds it up so it stretches down, almost translucent - fibres, almost like a network of veins, or tendons, reach out from the centre.

THE DOCTOR  
(to Martha)  
Shine your torch through it -  
(he peers at it)  
Composite organic matter, radial nerve structure... Martha, medical opinion?

MARTHA  
It's not human, I know that much.

THE DOCTOR  
No. It's not.

He's intrigued, baffled.

THE DOCTOR (CONT'D)  
Tell you something else.

He straightens up, shines a torch on the wall of the tunnel.

THE DOCTOR (CONT'D)  
We must be half a mile in, I don't see any signs of a collapse, do you? So why did Mr Diagoras send us down here...?

MARTHA  
Where are we now, what's up above?

THE DOCTOR  
We're right underneath Manhattan.

He looks up, CAMERA pans up...

CUT TO:

19 OMITTED

19

20 INT. EMPIRE STATE BUILDING. OFFICE - DAY 6

20

CAMERA rising up, C/U on an architect's drawing of the Empire State Building, propped up on an easel - closing in on the very top, on the mast.

DIAGORAS indicates the drawing, facing 5 or 6 WORKERS.

MR DIAGORAS

And here, the crowning glory of the Empire State Building, the mast itself. One thousand four hundred and seventy two feet above New York.

WORKER #1

It's a beautiful thing, sir. Every single one of us is proud of it. My wife says it's like a spire, reaching into Heaven.

MR DIAGORAS

Except the gates of Heaven need a little decoration. These plates have gotta be fixed to the mast, right on the base itself.

And he reveals, under canvas - plates of metal, recognisable as the panels from a Dalek skirt.

WORKER #1

Okay. That's not too bad, shouldn't take too long.

MR DIAGORAS

But the work's gotta be finished by tonight.

There's a chorus of protest.

WORKER #1

Are you trying to kill us? We're flat out up there -

WORKER #2

It's not safe, we got too much to do as it is -

MR DIAGORAS

(shouts)

Don't argue with me!

(CONTINUED)

20 CONTINUED:

20

WORKER #1

But sir... The men can't work out there at night, it's freezing - your hands go numb, and if you lose your grip, you fall...

MR DIAGORAS

You don't get it. If you won't work, I can replace you, like that.

(he snaps his fingers)

Now take those panels, and get going!

Reluctant, the workers gather the panels in the canvas.

WORKER #2

What sort of metal is that anyway..?

MR DIAGORAS

Don't ask questions. Just go.

He opens the door, and as the Workmen walk out -

MR DIAGORAS (CONT'D)

I don't care how cold it gets, how tired you are, you get out there and *finish the job!*

Mr Diagoras slamming the door shut behind them.

A moment of exhaustion - then there's the whoosh of lift doors opening, and he spins round - BRONZE DALEK #1 is in the lift.

BRONZE DALEK #1

The conductor must be complete for our plan to succeed.

MR DIAGORAS

Unemployment is such an incentive.  
It'll get done, don't worry.

BRONZE DALEK #1

Daleks have no concept of worry.

MR DIAGORAS

Yeah well. Lucky you.

Bronze Dalek #1 rolls forward to the window/open end of the office - looks out.

FX: the Dalek & Diagoras looking down over Manhattan, looking towards Central Park, darkening skies. Both strangely quiet, contemplative:

(CONTINUED)

20 CONTINUED: (2)

20

BRONZE DALEK #1

This day is ending. Humankind is weak, you shelter from the dark. And yet, you have built all this.

MR DIAGORAS

That's progress. Gotta move with the times, or you get left behind.

BRONZE DALEK #1

My planet is gone. Destroyed in a great war. Yet versions of this city stand throughout history. The human race always continues.

MR DIAGORAS

We've had wars. I've been a soldier myself. And I swore then, I'd survive, no matter what.

Bronze Dalek #1 swivels abruptly to face him - eye stalk glowing blue. Mr Diagoras wary, but stands his ground.

BRONZE DALEK #1

You have rare ambition.

MR DIAGORAS

Oh, I want to run this city, whatever it takes - by any means necessary.

BRONZE DALEK #1

You think like a Dalek.

MR DIAGORAS

I'll take that as a compliment.

We see Mr Diagoras from Bronze Dalek #1's circular POV -

CUT TO:

21 OMITTED

21

22 INT. TRANSGENIC LAB - DAY 6

22

CUT TO tight shot on the BLACK DALEK, BRONZE DALEKS #2 and #3 immediately behind him (no b/g visible).

BLACK DALEK

This Human is our best option. Bring him to me.

CUT TO:

23

INT. EMPIRE STATE BUILDING OFFICE - DAY 6

23

BRONZE DALEK #1 facing MR DIAGORAS.

BRONZE DALEK #1  
Your loyalty will be rewarded.

The lift doors in the wall open.

BRONZE DALEK #1 (CONT'D)  
Come with me.

And scared but elated, Mr Diagoras follows Bronze Dalek #1 into the lift, turns to look out as the doors close behind him.

CUT TO:

24

INT. TRANSGENIC LAB - DAY 6

24

Still tight on the DALEK trio -

BLACK DALEK  
Prepare the laboratory. The Final Experiment will begin!

BRONZE DALEKs #2 and #3 roll out of shot.

CUT TO:

25

INT. LIFT - DAY 6

25

The lift travelling down, MR DIAGORAS filled with anticipation, BRONZE DALEK #1 impassive.

MR DIAGORAS  
Where are we going?

BRONZE DALEK #1  
You have been summoned by our leader.

MR DIAGORAS  
Ohh, and about time too...!

CUT TO:

26

INT. TRANSGENIC LAB - DAY 6

26

Tight on a pair of lift doors (steely, industrial, not Art Deco).

Tight on the BLACK DALEK, watching.

(CONTINUED)

26 CONTINUED:

26

Then the doors open, slowly, revealing MR DIAGORAS (BRONZE DALEK #1 beside him). He boggles, mouth open, looking all around him -

BRONZE DALEK #1  
I bring you the Human.

Mr Diagoras steps out of the lift.

FX: We pull back to reveal an 'industrial' Dalek laboratory; a mix of Dalek 'design' and genuine 1930s equipment. Flasks bubble, flames leap, it's all very active.

Among it all, BRONZE DALEKS #2 and #3 stop, and turn to face Mr Diagoras, who's stunned. Though instantly fawning.

MR DIAGORAS  
I take it... you're in charge?

BLACK DALEK  
Correct. I am Dalek Sec. Leader of the Cult of Skaro.

MR DIAGORAS  
Then my Lord Sec, I am honoured to meet you. Ever since you first made contact with me... transmitting your thoughts into the corners of my mind, tempting me with such images, such ideas, ohh sir, I've always dreamt that together...

BLACK DALEK  
Cease talking.

MR DIAGORAS  
I just wanna tell you how grateful -

BLACK DALEK  
I said cease!  
(turns to Pig Men)  
Slaves! Secure the Human.

They grunt forwards, towards Diagoras, who panics -

MR DIAGORAS  
But... you don't need to do that, I'm on your side. I'm working with you. I'm your colleague! I'm your partner! I'm your friend!

But the Black Dalek just stares, impassive.

(CONTINUED)

26 CONTINUED: (2)

26

And Diagoras is helpless as the Pig Men grab hold of him -

CUT TO:

27 INT. SEWER TUNNEL #2 - DAY 6

27

THE DOCTOR, MARTHA, SOLOMON and FRANK walking slowly, cautiously down the tunnel - they stop as they get to another T junction.

SOLOMON

We're way beyond half a mile. There's no collapse, nothing.

MARTHA

That Diagoras bloke, was he lying?

THE DOCTOR

Looks like it.

FRANK

So why'd he want people to come down here?

THE DOCTOR

Solomon, I think it's time you took these two back, I'll be much quicker on my own -

But before they can argue -

SQUEAL! They all start, spin round, as far off, out of the darkness, there's a vicious squeal and a guttural snort.

SOLOMON

What the hell was that?

Torch beams dart left and right, down TUNNELS #3 and #4, as they try and pick something out - a scuttling, scuffling? - everyone tense and listening, eyes straining in the dark -

FRANK

(calls)

Hello?

Everyone shushes him. He whispers, urgent -

FRANK (CONT'D)

What if it's one of the folk gone missing - you'd be scared half mad, down here on your own.

(CONTINUED)

27 CONTINUED:

27

THE DOCTOR

You think they're still alive?

FRANK

Heck, we ain't seen no bodies down here,  
maybe they just got lost -

All silent, listening...Again, a distant but distinct  
SQUEAL! Echoing through the tunnels - everyone jumps,  
nerves on edge.

SOLOMON

(whispers)

I never heard anyone make a sound like  
that.

FRANK

Where's it's coming from? Sounds like  
there's more than one of them -

THE DOCTOR

This way?

He shines his torch to the left -

SOLOMON

No, it was this way -

Solomon shines his torch to the right - they're tense,  
listening - then Martha turns, slowly, full of  
trepidation -shines her torch BEHIND them - back down  
TUNNEL #2, the way they came.

MARTHA

(whispers)

Doctor...

THE DOCTOR

Yes?

The Doctor, Solomon and Frank turn to look -

Some way off, is a figure, squatting, facing them.  
Shrouded in darkness, the weak torch beams pick out  
details - dishevelled trousers, shirt -

The face picked out - too far off to see clearly, but  
there's the gleam of a tiny eye - a tusk.

SOLOMON

(loud)

Who are you?

(CONTINUED)

27 CONTINUED: (2)

27

No response. From behind him -

FRANK

Are you lost?

No answer.

FRANK (CONT'D)

You understand me? I been thinking  
about folk lost down here.

Frank's about to walk forward, but the Doctor stops him.

THE DOCTOR

All right, Frank, just stay back. Let  
me have a look.

The Doctor advances, slowly, carefully.

THE DOCTOR (CONT'D)

He's got a point, though. My mate  
Frank. I'd hate to be stuck down here,  
all on my own. But we know the way out.  
To daylight. If you come with us...

He's quite close now - stops, seeing by the light of the  
other's torches the figure's face, seeing the snout, the  
tusks. And the Doctor's so sad, so gentle:

THE DOCTOR (CONT'D)

Ohh, but what are you..?

SOLOMON

Is that... some kind'a carnival mask..?

THE DOCTOR

No, it's real.

(to the Pig Man)

I'm sorry. But listen to me. I  
promise. I can help.

For a moment, the Pig Man is sad, makes a soft, keening  
sound. The Doctor reaches out his hand...

THE DOCTOR (CONT'D)

Who did this to you..?

But suddenly - in the darkness behind the Pig Man,  
there's a movement. Another PIG MAN. And the first Pig  
Man's alert again, hostile, no longer sad.

(CONTINUED)

27 CONTINUED: (3)

27

MARTHA

(whispers)

Doctor. I think you'd better come back here.

Slowly appearing out of the darkness behind the first two Pig Men, another 3 PIG MEN appear, one by one -

MARTHA (CONT'D)

Doctor?

THE DOCTOR

Actually... good point.

He begins to walk back slowly, still facing the Pig Men.

But slowly, they begin to advance. Low grunts.

MARTHA

They're following you...

THE DOCTOR

Yeah, noticed that, thanks.

He's walking backwards, the Pig Men still advancing.

THE DOCTOR (CONT'D)

Right then... Martha. Solomon. Frank.

MARTHA

...what?

THE DOCTOR

I think, um... Basically... RUN!!!

As one, they turn and RUN, heading down TUNNEL #3 -

The Pig Men lurch forwards, fast, angry, squealing -

CUT TO:

27A INT. SEWER TUNNEL #3 - DAY 6

27A

THE DOCTOR, MARTHA, SOLOMON running, FRANK last in line - the Doctor looks over his shoulder -

At the far end, PIG MEN, running, gaining on them -

MARTHA

(shouts to THE DOCTOR)

Where are we going?

They hit another T junction -

(CONTINUED)

27A CONTINUED:

27A

THE DOCTOR

This way! -

And he runs off to the right, down TUNNEL #5, followed by Martha, Solomon and Frank -

CUT TO:

28 INT. SEWER TUNNEL #5 - DAY 6

28

THE DOCTOR, MARTHA, SOLOMON, FRANK running - the Doctor's torch picks out a ladder on the wall of the tunnel -

THE DOCTOR

Come on - there's a ladder -

The Doctor legs it up the ladder, racing up, torch in his teeth, digging the sonic screwdriver out of his pocket -

Martha's climbing the ladder desperately, shining her torch up -

The Doctor frantically sonicking a grill - pushes it up, climbing up through the hole, leaning back in to grab Martha with both hands, hauling her out, SOLOMON pushing her out above him -

Frank's last on the ladder - squeals of Pigs approaching -

CUT TO:

28A INT. THEATRE BASEMENT - DAY 6

28A

SOLOMON just out, whipping round and reaching back down through the grill hole, THE DOCTOR doing the same -

CUT TO:

28B INT. SEWER TUNNEL #5 DAY 6 - DAY

28B

FRANK

Solomon!

FRANK's on the ladder - reaching up to THE DOCTOR and SOLOMON, leaning in to grab him -

THE DOCTOR

Come on, Frank!

Frank just about to take their hands -

When with a yell, he's surrounded by PIG MEN, and disappears backwards into the darkness.

(CONTINUED)

28B CONTINUED:

28B

THE DOCTOR (CONT'D)

NO!

SOLOMON

(to the Doctor)

Get back!

Solomon pulls the Doctor back out of the hole -

CUT TO:

29 INT. THEATRE BASEMENT - DAY 6

29

SOLOMON slams the grille down, holding it down with all his strength, THE DOCTOR furious -

THE DOCTOR

What are you doing?

SOLOMON

We can't go after him.

THE DOCTOR

I've got to go back down! We can't just leave him -

SOLOMON

(anguish)

I'm not losing anyone else! Doctor, those were creatures from Hell! From Hell itself! And if we go after him, they'll take us all!

(quiet, shaken)

There's nothing we can do. I'm sorry.

Suddenly - creak! The door to the basement opens -

TALLULAH stands in the doorway, strong, defiant, points a revolver at them.

TALLULAH

Alright then, put 'em up! Hands in the air! And no funny business.

The Doctor, Solomon, MARTHA look at each other, bemused - slowly raise their hands.

TALLULAH (CONT'D)

Now tell me, you shmucks. What have you done with Laszlo?

(CONTINUED)

29

CONTINUED:

29

MARTHA  
Who's Laszlo?

JUMP CUT TO:

30

INT. THEATRE DRESSING ROOM - DAY 6

30

THE DOCTOR, MARTHA and SOLOMON listening intently to TALLULAH, who's still holding the revolver casually, like she's forgotten about it.

TALLULAH  
Laszlo is my boyfriend. Was my boyfriend. Until he disappeared, two weeks ago. No letter, no goodbye, no nothing. And I'm not stupid, I know some men are just pigs. But not Laszlo. I mean, what kind of guy asks you to meet his mom before he vamooses?

She's gesticulating with the revolver in her hand.

THE DOCTOR  
It might help if you put that down...

TALLULAH  
Huh? Oh, sure -

She chuck's it casually onto the floor, the others wincing/flinching -

TALLULAH (CONT'D)  
Oh, c'mon, it's not real, it's just a prop - it was that or a spear.

MARTHA  
What do you think happened to Laszlo?

TALLULAH  
I wish I knew. One minute he's there, the next - zip - vanished.

THE DOCTOR  
Listen - what's your name?

TALLULAH  
Tallulah. Three 'l's and an aitch.

THE DOCTOR  
Tallulah - we can try and find Laszlo - but he's not the only one. There are people disappearing every night -

(CONTINUED)

30 CONTINUED:

30

SOLOMON

And there are creatures. Such creatures...

TALLULAH

Whaddya mean, creatures?

THE DOCTOR

Never mind that, just trust me. Everyone's in danger. I need to find out exactly what this is -

He digs into his pocket, pulls out the green stretchy glob he found in the tunnel -

THE DOCTOR (CONT'D)

Because then, I'll know exactly what we're fighting.

CUT TO:

31 INT. THEATRE BASEMENT - DAY 6

31

The Doctor's going through stuff, cannibalising anything - such as taking the wire out of an old lampshade, etc -

SOLOMON enters. Carrying a Hamilton Colt radio (1930s portable).

SOLOMON

How 'bout this? Found it backstage.

THE DOCTOR

It's perfect.

He takes it off him -

THE DOCTOR (CONT'D)

It's the capacitors I need - I'm just rigging up a crude little DNA scan, for this beastie.

(holds up the glob)

If I can get a chromosomal reading, I can find out where it's from.

SOLOMON

But what about you, Doctor? Where are you from? I been all over, never heard anybody talk like you. Just exactly who are you?

THE DOCTOR

Oh, I'm just, sort of, passing by.

(CONTINUED)

31 CONTINUED:

31

SOLOMON

I'm not a fool, Doctor.

THE DOCTOR

No. Sorry.

SOLOMON

When I saw those Pig things down there,  
I thought I'd walked into another world.  
You took it in your stride.

THE DOCTOR

They've walked into your world, Solomon.  
They shouldn't be here, in New York, in  
1930.  
But if I can do one thing... then I can  
walk them right back out again.

SOLOMON

(quieter)

I was scared, Doctor. I let them take  
Frank. Cos I was so scared.

Pause. Then Solomon takes a deep breath, gathers  
himself.

SOLOMON (CONT'D)

I got to get back to Hooverville. With  
those creatures on the loose, we need to  
protect ourselves. Cos no one else is  
gonna help us.

THE DOCTOR

Good luck.

SOLOMON

I hope you find what you're looking for.  
For all our sakes.

CUT TO:

32 INT. THEATRE DRESSING ROOM - DAY 6

32

TALLULAH and MARTHA - Tallulah looking in the mirror,  
putting on make-up/costume, getting ready for the show,  
like a good old troupier.

TALLULAH

...oh, but Laszlo, he'd wait for me  
after the show, walk me home - like I  
was a lady - he'd leave a flower for me  
on my dressing table. Every day, just a  
single rosebud.

(CONTINUED)

32 CONTINUED:

32

MARTHA

But haven't you reported him missing?

TALLULAH

Sure, but he's just a stage hand, who cares? The management certainly don't.

MARTHA

Can't you kick up a fuss or something?

TALLULAH

Okay, so then they fire me!

MARTHA

But they'd listen to you, you're one of the stars!

TALLULAH

Oh honey, I got one song, in a back street revue, and that's only cos Heidi Chicane broke her ankle, I can't afford to cause trouble! If I don't make this month's rent, then before you know it, I'm in Hooverville.

MARTHA

Okay, I get it.

TALLULAH

It's the Depression, sweetie - your heart might break, but the show goes on, because if it stops, you starve. Every night I have to go out there, sing and dance, keep going, hoping he's going to come back -

Tallulah stops, on the brink of tears.

MARTHA

I'm sorry...

Tallulah lets herself be hugged, briefly.

TALLULAH

You're lucky, though. Got yourself a forward-thinking guy, with that hot potato in the sharp suit.

MARTHA

Oh he's not... we're not together.

(CONTINUED)

32 CONTINUED: (2)

32

TALLULAH

Sure! I've seen the way you look at him. It's obvious!

MARTHA

Not to him.

TALLULAH

Oh, I shoulda realised, he's into musical theatre. What a waste! Still, ya gotta live in hope. It's the only thing that's kept me going, cos look -

She digs into a pocket - pulls out a fresh rosebud.

TALLULAH (CONT'D)

On my dressing table. Every day, still.

Martha takes the rosebud, frowns -

MARTHA

You think it's Laszlo?

TALLULAH

I don't know. If he's still around, why is he being all secret? Like he doesn't want me to see him?

Out on Martha, staring at the rosebud...

CUT TO:

33 INT. THEATRE GODS - DAY 6

33

WHUMP! A big spotlight-lamp comes on -

WIDE SHOT - the Gods, roped off with an CLOSED FOR REFURBISHMENT sign. THE DOCTOR angling the lamp down...

CLOSER: around the glob, he's got a wire frame, with radio-capacitors and old bits of metal jury-rigged together. And he's improvised an attachment to the sonic, just bits of wire and cable and oddments. Mutters to himself, as the light shines on the glob.

THE DOCTOR

...that's it, just need to heat you up...

CUT TO:

34

EXT. CENTRAL PARK HOOVERVILLE - NIGHT 6

34

SOLOMON with PEOPLE huddled around. Solomon's commanding, at his strongest, mid-speech -

SOLOMON

...the stories are true. People are being taken. Just today, we lost Frank, he was stolen away right in front of me, but no more! I swear to you, no more!

People standing, listening - more people joining them.

SOLOMON (CONT'D)

I made a pledge, that this would be a peaceful place, but now it's time to bear arms. We need weapons. Sentries on duty. Men prepared to fight. We got to protect ourselves, cos you know no one else will. Now get moving! Arm yourselves, come on!

People move into action, Solomon watching, grim.

FX: the Empire State building behind him, rising high, high into the sky....

CUT TO:

35

EXT. EMPIRE STATE BUILDING. TOP OF MAST - NIGHT 6

35

WORKERS #1 and #2 edge their way clinging to scaffolding around the central vertical 'pole' of the mast, the wind whipping at their clothes, shivering -

WORKER #1

I can't feel my fingers - I can't hold on much longer, I'll fall -

WORKER #2

C'mon, we're nearly done -

Holding on with one hand, he reaches for a length of metal, the piece of DALEK SKIRT.

On the central vertical mast 'pole' there are 2 other pieces of 'skirt', attached to the base. Rivets holding them securely in place [or attached by some other means].

(CONTINUED)

35 CONTINUED:

35

Worker #2 gets out a rivet gun or a hammer - Worker #1 holds the Dalek casing while Worker #2 hammers it into place.

CUT TO:

36 INT. TRANSGENIC LAB - NIGHT 6

36

Heightened activity from the lab equipment - liquid running down tubes, centrifuges whirring, the three BRONZE DALEKS intent on their work. MR DIAGORAS restrained by two PIG MEN. He watches all this, terrified:

BRONZE DALEK #2 wheels round from his station.

BRONZE DALEK #2

The chromatin solution is ready.

BLACK DALEK

Then our preparations are complete.

The BLACK DALEK rolls forward into the centre of the Lab, a large circular space.

MR DIAGORAS

What are you doing - preparations for what?

BLACK DALEK

This is the Final Experiment.

The Bronze Daleks swivel slightly - look at each other.

MR DIAGORAS

But what do you mean? D'you mean like those Pig-men-things? You're not gonna turn me into one of those, ohh God, please don't...

BLACK DALEK

The Pig Slaves are primitive. The Final Experiment is greater by far.

MR DIAGORAS

But how does that involve me?

BLACK DALEK

We need your flesh.

The Bronze Daleks react, glance at each other, unsure.

(CONTINUED)

36 CONTINUED:

36

BLACK DALEK (CONT'D)  
Bring him to me.

Two pig men drag Mr Diagoras forward.

BRONZE DALEK #2  
Halt!

The Pig Men stop, confused.

BRONZE DALEK #2 (CONT'D)  
This action contradicts the Dalek  
imperative.

BRONZE DALEK #3  
Daleks are supreme. Humans are weak.

BLACK DALEK  
But there are millions of humans, and  
only four of us. If we are supreme, why  
are we not victorious?

The three Daleks are silent.

BLACK DALEK (CONT'D)  
The Cult of Skaro was created by the  
Emperor, for this very purpose. To  
imagine new ways of survival.

BRONZE DALEK #2  
But we must remain pure -

BLACK DALEK  
No, Dalek Thay! Our purity has brought  
us to extinction! We must adapt to  
survive. You have all made sacrifices -

CUT TO Bronze Dalek #2, as it turns round on the spot; it  
has several panels missing from the back of its 'skirt',  
with improvised panels patched in.

BLACK DALEK (CONT'D)  
And now, I will sacrifice myself. For  
the greater cause.  
For the future of Dalek-kind. Now bring  
me the Human!

Two pig men bring Mr Diagoras forward, struggling, to in  
front of the Black Dalek.

MR DIAGORAS  
- but I don't understand - what are you  
doing - get off me -

(CONTINUED)

36 CONTINUED: (2)

36

BLACK DALEK

Behold. The true Dalek form.

FX: The Black Dalek's casing opens, section by section - Mr Diagoras is astonished and then revolted by the little tentacular white Dalek inside.

BLACK DALEK (CONT'D)

Now. *Join* with me.

The Pig Men grab Mr Diagoras and drag him to the Dalek -

MR DIAGORAS

No - get off me - I've done everything you asked me - no!

And the Pig Men push Mr Diagoras, screaming, right up to the Dalek 'squid' - pushing his face against the Dalek in a grotesque kiss, the Dalek's tentacles reaching out in embrace - Mr Diagoras' screams muffled and then silenced, as -

FX: The white squid-like face and tentacles envelop his head completely. His body goes limp.

FX: The Black Dalek's casing starts to close around Mr Diagoras, like an Iron Maiden.

Cut back to the Bronze Daleks. Watching. Silent.

CUT TO:

37 INT. THEATRE CORRIDOR #1 - NIGHT 6

37

Burst of music, the opening of 1930s showtune - C/U on TALLULAH as she steps out of the door of the dressing room.

TALLULAH

It's showtime!

The other GIRLS, inc. MYRNA & LOIS, hurry out - laughing, giggling, good-natured banter -

MYRNA

Lois, you spoil my sashay tonight, I'm gonna punch ya!

LOIS

Ahh, quit complaining, Myrna, buy yourself some glasses!

(CONTINUED)

37 CONTINUED:

37

MARTHA watching, smiling, as Tallulah goes over to her  
(in angelic costume, replete with wings and head dress).

TALLULAH

C'mon honey, take a look - ever been on  
stage yourself?

MARTHA

Oh, little bit, y'know. Shakespeare.

TALLULAH

How dull is that?! Come and see a real  
show!

They run down the corridor towards the stage.

CUT TO:

38 OMITTED

38

39 INT. THEATRE GODS - NIGHT 6

39

THE DOCTOR'S in his shirtsleeves, specs on, sonic  
screwdriver in hand. Intent, squinting at the green glob -  
stretched out like a spider's web on the light -

THE DOCTOR

This is artificial! Genetically  
engineered.... whoever this is... ohh,  
they're clever...

In b/g, the INTRO to the SHOW is playing. The Doctor  
keeps working but can't help humming along...

CUT TO:

40 INT. THEATRE STAGE - NIGHT 6

40

The curtain rises, revealing Tallulah in her angel  
finery, the girls in devil costumes arranged behind her.  
Tallulah launches into the number [lyrics TBA]-

CUT TO:

41 OMITTED

41

41 OMITTED

41

42 INT. THEATER WINGS - NIGHT 6

42

MARTHA watching from the wings, TALLULAH on stage, in her  
element.

(CONTINUED)

42 CONTINUED:

42

Martha's watching, in admiration, the chorus line spreading out behind Tallulah - then GASPS in shock -

Opposite her, across the stage in the wings, there's a PIG MAN! (LASZLO) -

Almost invisible, pressed flat against the wall - watching the stage intently [watching Tallulah] - and quick as a flash, Martha ducks behind MYRNA, nearest to her, using her as human shield, obscured (mostly) by the giant feather fan and costume.

CUT TO:

43 INT. THEATRE STAGE - NIGHT 6

43

MYRNA

(hisses)

What are you doing?!

Crouched behind her, MARTHA looks anxiously for the PIG LASZLO - still there, hasn't seen her -

One line of 5 CHORUS GIRLS starts to pass behind the other, each 'half' of the line changing places -

LOIS

Outta the way!

LOIS bumps into Martha, behind MYRNA, a ripple of laughter from the audience.

MARTHA

Sorry -

Lois recovers, and Martha travels further across the stage behind Myrna, further towards the Pig Laszlo, keeping out of sight, Myrna making heroic but limited efforts to shield her from the audience -

CUT TO:

44 INT. THEATRE GODS - NIGHT 6

44

THE DOCTOR squints, lifts the opera glasses to his eyes - his POV: CU of MARTHA's distinctly 2007 trousers and boots visible behind MYRNA and her feather fan -

THE DOCTOR

Can't take her anywhere...

CUT TO:

45

INT. THEATRE STAGE - NIGHT 6

45

The CHORUS GIRLS stop, still facing out front, in a line - MARTHA takes the opportunity, and creeps further behind them, further across the stage, closer now -

Then the chorus line start stepping/dancing backwards -

With a shriek, LOIS trips right over Martha -

Quick thinking, TALLULAH shimmies backwards, shielding them with her wings, as Martha helps Lois up -

TALLULAH

(whispers)

What are you doing?!

LOIS

My tail, you're on my tail! Get off my tail!

CUT TO:

46

INT. THEATRE GODS - NIGHT 6

46

THE DOCTOR whirrs the sonic at the glob, fine tuning the surrounding lash-up -

THE DOCTOR

Fundamental DNA type 467 dash 989, hold on, that means, planet of origin....

Does his sums, frantically muttering numbers...

Then! Oh my God -

THE DOCTOR (CONT'D)

Skaro.

And he's up, running towards a door -

CUT TO:

47

INT. THEATRE STAGE - NIGHT 6

47

TALLULAH grabs hold of LOIS -

TALLULAH

Stupid kid, you're spoiling it -

MARTHA

But look, over there! -

MARTHA points -

(CONTINUED)

47 CONTINUED:

47

CRASH ZOOM into PIG LASZLO.

Beat. On Tallulah. Horrified. Deep breath...

And she screams!

All the GIRLS stop, turn, look -

MYRNA screams!

Pig laszlo squeals, monstrous, covering his face -

Lois screams!

All the girls scream!

Pig laszlo turns and runs -

MARTHA (CONT'D)

Hey!

Caution to the winds, she stands up and runs offstage, after him -

CUT TO:

48 OMITTED

48

49 INT. THEATRE CORRIDOR #1 - NIGHT 6

49

- MARTHA runs into one of the backstage corridors, just in time to see the PIG LASZLO glance back at her as he whisks round the corner -

MARTHA

Wait!

She runs after him, pounding down the corridor -

CUT TO:

50 OMITTED

50

AND

AND

51

51

52 INT. THEATRE CORRIDOR #2 - NIGHT 6

52

\*

\*

6 hysterical CHORUS GIRLS, MYRNA, LOIS and TALLULAH among them, THE DOCTOR pushing his way through, protesting voices -

MYRNA

LOIS

It was like something out of a movie show -

Oh that face! I ain't never gonna sleep!

(CONTINUED)

52 CONTINUED:

52

The Doctor sees Tallulah -

THE DOCTOR

Where is she, where's Martha?

[NB If we need Tallulah to have changed, she can be putting something on here OR can grab something in the basement].

CUT TO:

53 INT. THEATRE BASEMENT - NIGHT 6

53

MARTHA runs in -

But there's a different - clearly not Laszlo - PIG MAN right behind her, and it *grabs her* -

CUT TO:

54 INT. THEATRE CORRIDOR #2 - NIGHT 6

54

\*

THE DOCTOR and TALLULAH hear Martha's distant scream - and they *run* -

CUT TO:

55 OMITTED

55

\*

56 INT. THEATRE BASEMENT - NIGHT 6

56

- THE DOCTOR bursting through the doorway -

THE DOCTOR

Martha!

She's not there.

The grille is beside the hole in the floor. The Doctor rushes over -

TALLULAH

Where are you going?

THE DOCTOR

They've taken her.

TALLULAH

Who's taken her? What are you doing?

The Doctor starts climbing into the hole -

CUT TO:

56A INT. SEWER TUNNEL #5 - NIGHT 6

56A

THE DOCTOR climbing down the ladder -

CUT TO:

56B OMITTED

56B

\*

57 INT. SEWER TUNNEL #5 - NIGHT 6

57

THE DOCTOR stands in the tunnel, with a torch, peering left and right. Looks round as TALLULAH climbs down the ladder.

THE DOCTOR

No, no way, you're not coming.

TALLULAH

Tell me what's going on.

THE DOCTOR

There's nothing you can do, go back -

TALLULAH

Whoever's taken Martha could have taken Laszlo, couldn't they?

THE DOCTOR

Tallulah, you're not safe down here.

TALLULAH

Then that's my problem. C'mon, which way?

The Doctor's defeated.

CUT TO:

58 INT. SEWER TUNNEL #1 - NIGHT 6

58

MARTHA being carried by TWO PIG MEN, struggling, muffled cries, along a tunnel, light filtering dimly through the odd grill and drain above - she's thrown roughly to the ground -

MARTHA

Let me go -

With a violent squeal, PIG MAN #1 thrusts his face into hers - and licks his lips, sharp tusks glinting - Martha gasps, holds her breath -

With a grunt, PIG MAN #2 knocks the first one aside, and Martha's quiet now.

(CONTINUED)

58 CONTINUED:

58

From further down the tunnel, the sound of tramping, scuffling - and another PIG MAN appears, 3 HUMANS behind him, silent. But suddenly -

FRANK

Martha!

And there, as one of the new arrivals, is FRANK - Martha's so relieved to see a friendly face, she jumps up, runs to him, wraps him in a huge hug.

MARTHA

You're alive! Oh, I thought we'd lost you -

But the Pig Men grunt, angry.

MARTHA (CONT'D)

All right, all right, we're moving!

On they stumble, prisoners and guards.

FRANK

Where are they taking us?

MARTHA

(brave)

I don't know. But if we can find out what's going on down here... Come on, Frank, Don't be scared. You're with me now.

And she squeezes his hand, smiles.

CUT TO:

59 INT. SEWER TUNNEL #4 - NIGHT 6

59

THE DOCTOR walking along, raking the walls, the floor, the darkness with his torch, searching for clues - TALLULAH behind him -

TALLULAH

When you said - they've taken her - who's 'they', exactly? And who are you anyway, I never asked.

THE DOCTOR

I'm the Doctor.

TALLULAH

A doctor? Really?  
(MORE)

(CONTINUED)

59

CONTINUED:

59

TALLULAH (CONT'D)

Mom's always said, marry a doctor or a lawyer, and you're made for life. Just my luck, I finally find a Doctor but he's into showtunes.

THE DOCTOR

Shhhh!

TALLULAH

Okay, okay -

She makes a 'zipping' gesture across her mouth.

THE DOCTOR

No, *ssshhhh!!*

They freeze, and listen.

Up ahead, there's a faint rumble, and a dim blue light -

Too late to run and hide, the Doctor and Tallulah shrink back into an alcove in the wall - and round the corner comes BRONZE DALEK #3.

The Doctor claps a hand over Tallulah's mouth, holds her. The Dalek rolls past, passing in front of them, inches away, hidden in the alcove.

It rolls on its way, and they can breathe again, Tallulah peeling the Doctor's hand off her mouth. Though he's horrified; thinking of his past; thinking of Rose. He buries his hands in his face.

THE DOCTOR (CONT'D)

No no no no no no no...

(pause)

They survive. They always survive.  
While I lose everything.

Pause. The Doctor recovering.

TALLULAH

That metal thing. What was it?

THE DOCTOR

It's called a Dalek. And it's not just metal. It's alive.

TALLULAH

You're kidding me.

(CONTINUED)

59 CONTINUED: (2)

59

THE DOCTOR  
Do I look like I'm kidding?

She stares at him; no, he doesn't.

THE DOCTOR (CONT'D)  
Inside that shell, there's a creature, born to hate, who's only thought is to destroy everything and everyone that isn't a Dalek too. It won't stop until it's killed every human being alive.

TALLULAH  
But... if that's not a human being, that kinda implies... It's from outer space.  
(stares at him)  
Yet again, that's a no with the kidding.  
But what are they doing here? In New York?

CUT TO:

60 INT. TRANSGENIC LAB - NIGHT 6

60

CU on the BLACK DALEK, steam pouring out of it, a high pitched whine, like a scream -

BRONZE DALEK #2  
Stop the process! Dalek Sec is failing!

BLACK DALEK  
(in pain)  
No! The experiment... Must continue!  
Administer the solution!

BRONZE DALEK #1 rolls forward, a 1930s steel syringe attached to its sucker arm.

BLACK DALEK (CONT'D)  
We must evolve... Evolve! Evolve!

CUT TO:

61 INT. SEWER TUNNEL #4 - NIGHT 6

61

THE DOCTOR's pulling TALLULAH along by the hand -

THE DOCTOR  
- every second you're down here, you're in danger, I'm taking you back, right now -

(CONTINUED)

61 CONTINUED:

61

Tallulah gasps, half shrieks, claps her hand over her mouth, scared - both stop dead -

Standing there is a PIG LASZLO. He flinches back, cowers against the side of the tunnel.

THE DOCTOR (CONT'D)

...Where's Martha? What have you done with her?

Pig Laszlo doesn't answer, turns his face into the tunnel wall.

The Doctor edges forwards, shining the torch on his face.

THE DOCTOR (CONT'D)

*What have you done with Martha?*

PIG LASZLO

I didn't take her.

THE DOCTOR

(more gently)

Who are you? Can you remember your name...?

PIG LASZLO

Don't look at me.

TALLULAH

Do you know where she is...?

She walks forward -

PIG LASZLO

Stay back! Don't look at me.

THE DOCTOR

What happened to you?

PIG LASZLO

They made me a monster.

THE DOCTOR

Who did?

PIG LASZLO

The Masters.

THE DOCTOR

The Daleks. Why?

(CONTINUED)

61 CONTINUED: (2)

61

PIG LASZLO

They needed slaves. Slaves who would steal more people for them. So they created us. Part human - part animal. I escaped before they took my mind - but it was still too late.

THE DOCTOR

Do you know what happened to Martha?

PIG LASZLO

They took her. It's my fault, she was following me.

TALLULAH

Were you in the theatre?

Pig Laszlo nods.

TALLULAH (CONT'D)

Why? Why were you there?

She's angry and upset, not wanting to think -

PIG LASZLO

I never wanted you to see me like this.

TALLULAH

Why me, what have I got to do with this?  
Were you following me, is that why you were there?

And finally he looks at her, full face.

PIG LASZLO

Yes.

And Tallulah walks slowly towards him -

TALLULAH

Who are you?

PIG LASZLO

I was lonely.

TALLULAH

Who are you?

PIG LASZLO

I needed to see you -

TALLULAH

Who are you?

(CONTINUED)

61 CONTINUED: (3)

61

PIG LASZLO

I'm sorry.

He tries to turn away -

TALLULAH

No. Let me look at you.

She stops in front of him, the Doctor watching intently.

TALLULAH (CONT'D)

....Laszlo? My Laszlo?

And she reaches up her hand to his face - touches him ever so gently -

TALLULAH (CONT'D)

What have they done to you?

LASZLO

(upset)

I'm sorry. I'm sorry...

And he shrinks away, ashamed. The Doctor goes up to him.

THE DOCTOR

Laszlo. Can you show me where they are?

PIG LASZLO

The Masters? But they'll kill you.

THE DOCTOR

If I don't stop them, they'll kill everyone.

PIG LASZLO

Then... follow me...

And they head off, into the dark. Hold on Tallulah for a second, desperately upset. But then she follows too.

CUT TO:

62 INT. SEWER TUNNEL #6- NIGHT 6

62

PIG MEN on duty, now with a collection of 8 PRISONERS, MARTHA and FRANK among them, huddled, stationary.

Whispered:

FRANK

What are they keeping us here for?

(CONTINUED)

62

CONTINUED:

62

MARTHA

I dunno. Got a nasty feeling we're  
being kept in the larder.

Suddenly, the squatting Pig Men become excited, grunting.

FRANK

What are they doing, what's wrong?

BRONZE DALEK #1 OOV

Silence! Silence!

All turn and look...

From the darkness... First, the blue light of the eye,  
then the whole of BRONZE DALEK #1.

MARTHA

(whispers)

What the hell is that..?

CUT TO the FAR END of SEWER #6 - NB, a GOOD DISTANCE  
between these two groups - as THE DOCTOR, TALLULAH & PIG  
LASZLO crouch round the corner, quietly watching what's  
going on at the other end.

THE DOCTOR

There she is. And Frank, he's still  
alive.

CUT BACK TO Martha, Frank & others.

BRONZE DALEK #1

You will form a line! Move! Move!!

MARTHA

(quiet)

Just do what it says, everyone, okay?  
Just...obey.

BRONZE DALEK #1

The female is wise. Obey!

And the Humans line up against the wall, the Pig Men  
still on guard. Martha looks round as -

BRONZE DALEK #2 arrives.

BRONZE DALEK #2

Report!

(CONTINUED)

62 CONTINUED: (2)

62

BRONZE DALEK #1

These are strong specimens. They will help the Dalek cause.

And Martha's heard the word before -

MARTHA

(whispers)

*Daleks...*

BRONZE DALEK #1

What is the status of the Final Experiment??

BRONZE DALEK #2

The Dalekenium is in place. The Energy Conductor is now complete.

BRONZE DALEK #1

Then I will extract prisoners for selection!

CUT TO The Doctor, Tallulah and Pig Laszlo watching -

THE DOCTOR

Selection? What does that mean, selection for what?

BRONZE DALEK #1 glides up to the first prisoner, a burly DOCK WORKER.

BRONZE DALEK #1

Intelligence scan - initiate!

It extends the plunger arm towards the Dock worker's head, but doesn't touch it.

BRONZE DALEK #1 (CONT'D)

Reading brain waves.

The Dock Worker flinches a little, as if it's painful.

BRONZE DALEK #1 (CONT'D)

Low intelligence.

DOCK WORKER

You callin' me stupid?

BRONZE DALEK #1

Silence! This one will become a Pig Slave. Next.

2 Pig Men drag the Dock Worker off to the left -

(CONTINUED)

62 CONTINUED: (3)

62

DOCK WORKER

No! Let go of me! I'm not becoming one of them, I'm not - !

But he's gone, off into the dark. The Dalek glides to the next in line, lifts its plunger.

BRONZE DALEK #1

Intelligence scan - initiate!

CUT TO the far end, THE DOCTOR, TALLULAH & PIG-LASZLO hidden in darkness.

PIG LASZLO

They divide them into two groups. High intelligence and low intelligence. The low intelligence are taken away to become Pig Slaves, like me.

TALLULAH

(indignant)

That's not fair, you're the smartest guy I ever dated!

Pig Laszlo stares at her - she looks away, awkward.

THE DOCTOR

And the others?

PIG LASZLO

They are taken to the laboratory.

THE DOCTOR

But why? What for?

PIG LASZLO

I don't know. The masters only call it the Final Experiment.

CUT TO:

62A INT. TRANSGENIC LAB - NIGHT 6

62A

Steam still blasting out of THE BLACK DALEK, its entire casing shuddering. BRONZE DALEK #3 studying it, from a distance, as though scared. But Sec's voice is exultant...

BLACK DALEK

I am... changing. I am... new. I am Dalek, reborn!

CUT TO:

63	<u>OMITTED</u>	63
AND		AND
67		67
68	<u>INT. SEWER TUNNEL # 6 - NIGHT 6</u>	68

MARTHA's next - stands there, brave, as the DALEK extends its plunger.

BRONZE DALEK #1  
Intelligence scan - initiate!

Martha closes her eyes, winces.

BRONZE DALEK #1 (CONT'D)  
Superior intelligence. This one will become part of the Final Experiment.

Martha opens her eyes -

MARTHA  
What does that mean?

BRONZE DALEK #1  
Silence!

MARTHA  
You can't just experiment on people, it's insane, it's *inhuman* -

BRONZE DALEK #1  
We are not Human.

CUT TO the FAR END, THE DOCTOR, TALLULAH, PIG-LASZLO watching.

THE DOCTOR  
Look out, they're moving -

They shrink back -

DALEKS 1 & 2 are gliding towards them, flanked by PIG MEN, guarding 4 of the chosen prisoners - including Martha & FRANK, marching along -

BRONZE DALEK #1  
Prisoners of high intelligence will be taken to the Transgenic Laboratory.

The Doctor, Tallulah and Pig Laszlo duck back down the adjacent sewer -

(CONTINUED)

68

CONTINUED:

68

PIG LASZLO  
Doctor, quickly -

THE DOCTOR  
No, I'm not coming, I've got an idea -  
you go.

He presses himself against the buttress. The Pig Men and prisoners get nearer -

TALLULAH  
Laszlo, come on -

Pig Laszlo hovers, torn -

PIG LASZLO  
Can you remember the way?

TALLULAH  
I think so -

PIG LASZLO  
Then go, please -

TALLULAH  
You've got to come with me -

PIG LASZLO  
And then where would I go?

Tallulah doesn't have an answer.

PIG LASZLO (CONT'D)  
I'm begging you, Tallulah. Save yourself, just run!

And upset, she turns away, runs into the dark.

Pig Laszlo joins the Doctor.

Just then the group draws level, the DALEKS gliding past, then the Pig Men passing the buttress without seeing them, and just as Martha passes -

The Doctor simply slips into place beside her, Pig Laszlo walking beside him, just another human and a Pig guard. He whispers to her -

THE DOCTOR  
Keep walking.

It's all Martha can do to keep herself under control - sotto voce -

(CONTINUED)

68 CONTINUED: (2)

68

MARTHA

I am SO glad to see you!

THE DOCTOR

Yeah, well you can kiss me later. You too, Frank, if you want to.

And Frank walking behind them, keeps his head down, grins in disbelief.

CUT TO:

68A INT. SEWER TUNNEL #4 - NIGHT 6

68A

TALLULAH runs through the dark and the wet...

And then stops. Feels helpless, stupid, cowardly. All alone, and in shock, she begins to cry.

CUT TO:

69 OMITTED

69

70 INT. TRANSGENIC LAB - NIGHT 6

70

The group of PRISONERS - including THE DOCTOR, MARTHA & FRANK - and PIG MEN, including PIG-LASZLO, walk in, with DALEKS 1 and 2.

THE BLACK DALEK is in the centre of the room, as before, steaming, shuddering. The whole room seems to be bubbling and seething, like some monstrous experiment.

The Doctor is transfixed by the Black Dalek.

BRONZE DALEK #1

Report!

BRONZE DALEK #3

Dalek Sec is entering the final stage of evolution.

BRONZE DALEK #1

Scan him! Prepare for birth!

All extend their suckers towards the Black Dalek. During this, whispered:

THE DOCTOR

...evolution..?

(CONTINUED)

70 CONTINUED:

70

MARTHA

(of the Black Dalek)

What's wrong with old Charlie Boy over  
there?

THE DOCTOR

Ask them.

MARTHA

What, me? Don't be daft.

THE DOCTOR

I don't exactly want to be noticed, ask  
them what's going on.

She takes a deep breath, steps forward.

MARTHA

Daleks. I demand to be told. What is  
this Final Experiment?

(beat)

Report!

Bronze Dalek #1 turns its eyestalk to her. (The Doctor  
fascinated by all this.)

BRONZE DALEK #1

You will bear witness.

MARTHA

To what?

BRONZE DALEK #1

This is the dawn of a new age.

MARTHA

What does that mean?

Now DALEK #1 glides towards her, Martha scared.

BRONZE DALEK #1

We are the only four Daleks in  
existence. So the species must evolve.  
A life outside the shell. The children  
of Skaro must walk again.

From the Black Dalek, massive grinding and cracking -

All - Humans, Daleks, pig men - turn to face it.

FX: The steel casing peels open again, billowing clouds  
of steam, the Doctor squinting to see what's happening -

(CONTINUED)

70 CONTINUED: (2)

70

The steam clears - and curled up inside the Dalek is a humanoid form, foetus like. As they watch, it unfurls - stretches its limbs - stands up and steps out of the casing.

It wears a suit recognisable as being Mr Diagoras's, though dirtied down now - but where the head should be, there's a familiar squid-like whitish glob - with a single eye, and tentacles stretching Medusa-like around it. The human mouth visible, moving when he speaks.

Someone screams - the humans retreat, holding onto each other - the Bronze Daleks recoil slightly -

MARTHA

What is it?

BLACK HUMAN DALEK

I - am a Human Dalek. I - am your future.

Out on the Doctor, horrified.

**THE END**